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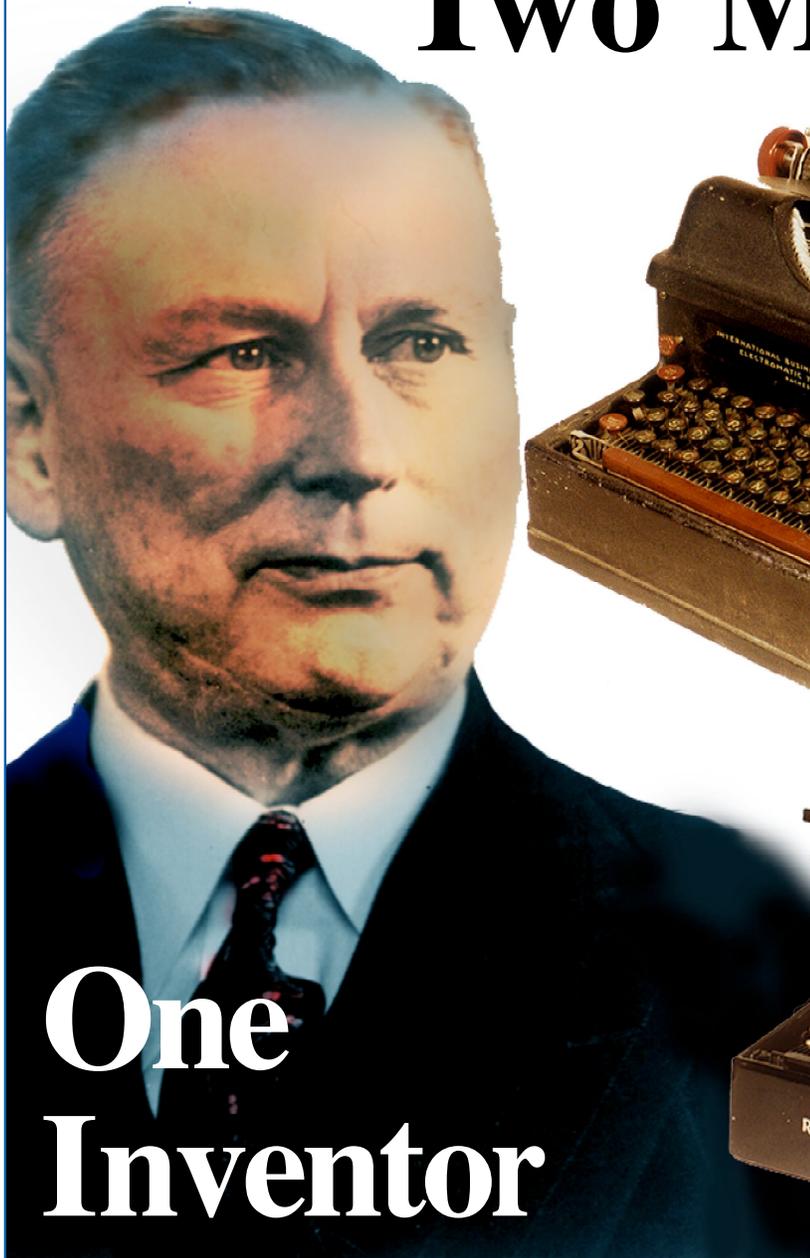
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ETCetera
Magazine of the Early
Typewriter Collectors Association

No. 37 --- December, 1996

Two Machines



**One
Inventor**



ETCetera

Magazine of the Early
Typewriter Collectors
Association

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No. 37

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EDITOR'S NOTES

We've experienced a surprise spurt of growth in the membership during 1996, with 278 people now on the ETC roster. A good chunk of the new members are from Southern California. Most of them signed up after reading the article about typewriter collecting in the *Los Angeles Times* last July. Welcome to all. The more, the merrier.

†††

The journalists who have written about me recently have taken a number of liberties, as journalists are known to do. Bob Pool of the *LA Times* dubbed me the "typewriter king." That'll look good on the publicity sheet for my book, but just to set the record straight, I didn't claim the title myself.

Syndicated antiques columnist Anne Gilbert was also overly generous in calling me the "founder" of the Early Typewriter Collectors Association, another claim I've never ever made. For those who weren't here at the beginning (early 1987), ETC was founded by about a dozen collectors at the impetus of the late Dan Post of Arcadia, California. If anyone should be called "the" founder, it should be Dan.

†††

Speaking of my book, it is now officially in the Spring, '97 catalog of Collector Books (of Paducah, Kentucky). It is scheduled to be released at a cover price of \$19.95. In the future, I'll release some information on how you can get a copy directly from me. I'll see what kind of bonus I can put together (in addition to an autograph) for those who buy from the author instead of the publisher.

†††

Michael Adler's second typewriter book, *Antique Typewriters from Creed to QWERTY* is now in the hands of *Schiffer Publishing*, although the company could tell us "nothing" of its schedule, proposed price or any other details of the project. The book is not in Schiffer's fall catalog, and there was no indication as to whether it would make it into the Spring catalog. Adler is author of *The Writing Machine: a history of the typewriter*, a 1973 work still considered by many to be the best typewriter history in the English language. The sequel was written quite some time ago, and Adler has been waiting to connect with a publisher ever since. To put yourself on the mailing list for Schiffer's catalogs, write to: Schiffer Publishing, 77 Lower Valley Rd., Atglen, PA 19310. Tel. 610-593-1777.

†††

Thanks to all of you who completed and returned the Hall questionnaires from ETCetera No. 35. As soon as I can find the time, I'll collate the data and issue a report. Look for it in a future issue.

†††

Once again I'll claim a professional excuse if you find me slow to respond to

correspondence. At the last minute, I was booked to work on the news coverage of the *second* O.J. Simpson trial. The official start date was September 17, with proceedings estimated to take four months. Let's *see* how long it drags out *this* time!

†††

Please note the new location of the ETC home page on the Internet. For some reason my Internet provider changed the addressing slightly, so that to reach the page, you must enter:

[http://home.earthlink.net/~dcrehr/
etc.html](http://home.earthlink.net/~dcrehr/etc.html)

†††

Is anyone wondering why ETCetera's color pages are confined to the front and back covers? Why can't we have a *full* color issue?

The truth is, color copying is expensive, and the use of the latest copying technology is the only way to go, at least as far as I am concerned. The alternative would be to print each issue page-by-page directly on the color printer at a much lower resolution. That might be practical for some publications with much lower circulation, but as ETC membership starts to edge up to 300, it's just unmanageable for us. More important, the muddy, blurry quality of the low-res pictures directly off the ink jet printer is simply unacceptable (not to mention the ragged type such devices produce).

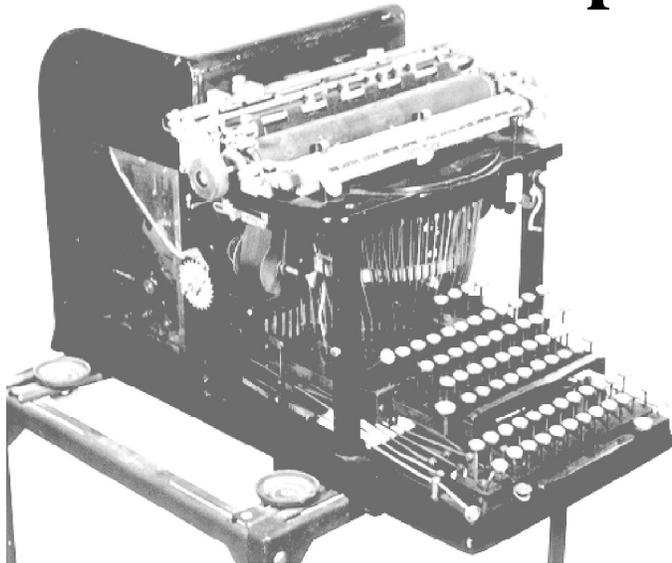
Currently, the color graphics in ETCetera are printed out on a 720dpi inkjet printer (each full page takes about an *hour* to print!), and reproduced on a Canon color copier. This way, we can also preserve the bi-fold format, which readers seem to prefer over 8-1/2"x11" sheets stapled together.

I have no doubt that *some day* color printing technology will bring prices down to the point that ETC can go 100% color. Be patient, and enjoy the black-and-white in the meantime.

†††

For our 10th anniversary edition next year, I'm seeking photos of machines with Model No. 10. If you have one, send it in!

Marketing the Moon-Hopkins



In *ETCetera* #32, we published some illustrations and a few descriptive details of the Burroughs Moon-Hopkins, an amazingly complex but *capable* piece of office hardware. Since that time, we've had the opportunity to photograph an actual specimen. Also, a detailed promotional booklet for the machine has come to light to give us a better look at this magnificent monster.

The machine in the photo is in the collection of the Milwaukee Public Museum. The Burroughs Moon-Hopkins is stored there in the museum basement and sits on a rolling stand that is not quite matched to the machine. The presence of the stand, however, is fortunate, since the machine is so heavy, moving it otherwise is a major problem.

The promotional booklet actually yields more information than the photograph. Dated 1922, its sales pitch makes you wonder how offices could ever have done *without* these things.

The Burroughs Moon-Hopkins addressed a specific problem—that of preparing invoices in business. Without the machine, the booklet says, the office clerk is forced to prepare bills the *old* way. That meant first figuring all amounts, quantities, rates and costs using pencil and paper or an adding machine. Once that was done, the bill would then have to be typed up in a totally separate operation. The second step was not only time-consuming, but introduced a source of error as well.

With the Burroughs Moon-Hopkins, the entire process took place on a single machine. According to the company, it turned out the finished product in 75 to 90 percent of the time it took to copy the invoice on the typewriter *alone*. That's quite a time savings!

It's easy to see how you could save time by using the machine. Say you needed to bill a client for 12 widgets priced at \$15.25 apiece. The operator simply entered "12" in one column, then tabbed across to enter "15 25" in another column (the Burroughs seems to have disregarded decimal points, substituting a space instead), and then tabbed to another column, where pressing the



"result" key would print "183 00" (the M-H was a direct multiplier). Apparently, as many columns as necessary could be added, subtracted, multiplied or divided. Even percentages could be figured with a simple key sequence.

- Other features described in the Burroughs booklet include:
- special long type-bars with enough leverage to make twenty clean carbon copies at a time
 - a single "long understroke" key to print a line under a column, above the total
 - an "error" key to clear an incorrect entry before printing, eliminating the need for erasing
 - an electrically-powered carriage return (as found on later Burroughs electric typewriters)
 - a "full cent" key to automatically round off fractional amounts to the next highest penny
 - ability to figure using non-decimal fractions

Apart from the impressive testimonials assembled for the booklet, Burroughs gave prospective customers a persuasive example of its machine's abilities. Using a sample invoice from "Any Manufacturing and Wholesaling Company," it illustrated the steps in creating it, showing how it could be prepared in 62 keystrokes. Using the "old" way, the mere *copying* of the invoice on a regular typewriter required 75 keystrokes.

The *real* wonder is why these machines seem to be so rare today. Considering the amount of advertising Burroughs did for this device, it must have had a healthy customer base. There is at least a hint of a "reputation" for these machines among old-timer business machine repairmen. Apparently the Burroughs Moon-Hopkins was a *bear* to service. If so, it's not unreasonable to conclude that most found their way back to service centers, where they were "retired" (perhaps using the old sledgehammer technique) in favor of more modern, simpler machines.

Remington and the Electromatic

by
Darryl Rehr

ON THE COVER: James Smathers and his two inventions: the Electromatic and Remington Electric Typewriters.

The Remington Electric of 1925 is a machine with a bad rap. Large, heavy and unwieldy, this electrified version of the company's No. 12 typewriter has been dubbed commercially "unsuccessful." In part, that is true, since only 2500 units were made. However, new evidence shows us that the lack of "success" should be attributed to the company itself, and not the machine. You see, it turns out that Remington was able to sell every Electric it could make, and only the introduction of some untimely bureaucratic indecision put the brakes on the project. Had circumstances been different, IBM might never have purchased the design, and who knows just how *big* "Big Blue" would have grown as a result?

Fortunately, we're able to update this story thanks to the help of Frank Smathers of Oxnard, California, whose father John patented the concepts which grew into the modern electric typewriter. Before the elder Smathers died, his son made certain to write down the details of the invention so his father could check them for accuracy and they could be preserved for posterity.

The beginnings of the story date back to about 1914, when John Smathers conceived of a typewriter powered by a continuously moving roller. This "power roller" eventually became a widespread standard in electric typewriter design. Smathers, however, did not originally think of powering his roller by electricity. Instead, he envisioned a "factory" setting, with rows of typists operating machines whose rollers were driven by leather belts attached to a central power source, as was the norm in mechanized factories of the day. The power source might have been a water wheel or a steam engine.

Smathers eventually became associated with a firm called North East Electric Co., of Rochester, New York. N.E. Electric was interested in finding a market for its electric motors. It hit upon the idea that Smathers' power roller concept could well be adapted to electricity, and it proceeded to develop the design so it could be marketed to a typewriter manufacturer.

Remington was the company that ran with the concept, and beginning in 1925, Remington Electrics were issued powered by North East Electric motors. In their arrangement, N.E. Electric produced the entire power unit and supplied it to Remington, which,



Frank Smathers types on his father's invention.

with a few adaptations, simply mounted a No. 12 typewriter on the power base.

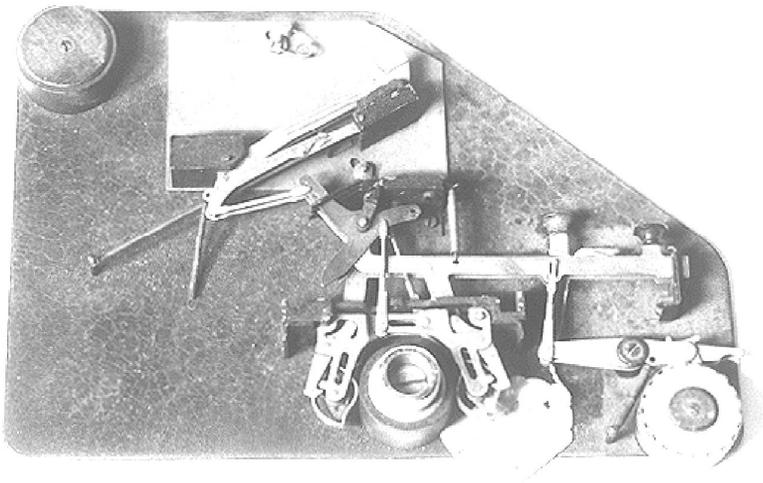
According to Frank Smathers, both parties were thrilled. Remington sold every new machine as soon as it came out of the factory. However, the enterprise soon ran into an obstacle.

At the time of the joint effort with N.E. Electric, Remington was engaged in the merger talks that would later transform it into Remington *Rand*. Once the original 2500 machines were made, N.E. Electric asked Remington for a firm contract for the next lot. Unfortunately, Remington's merger talks created something of a power vacuum, and there was no executive willing to commit to N.E. Electric for a firm number of power bases. That was not the way N.E. Electric did business, and the Remington Electric died right there—not because it didn't sell, but because the "upstairs" executives couldn't make a *decision*. How many of us working in the corporate world have encountered the same problem?

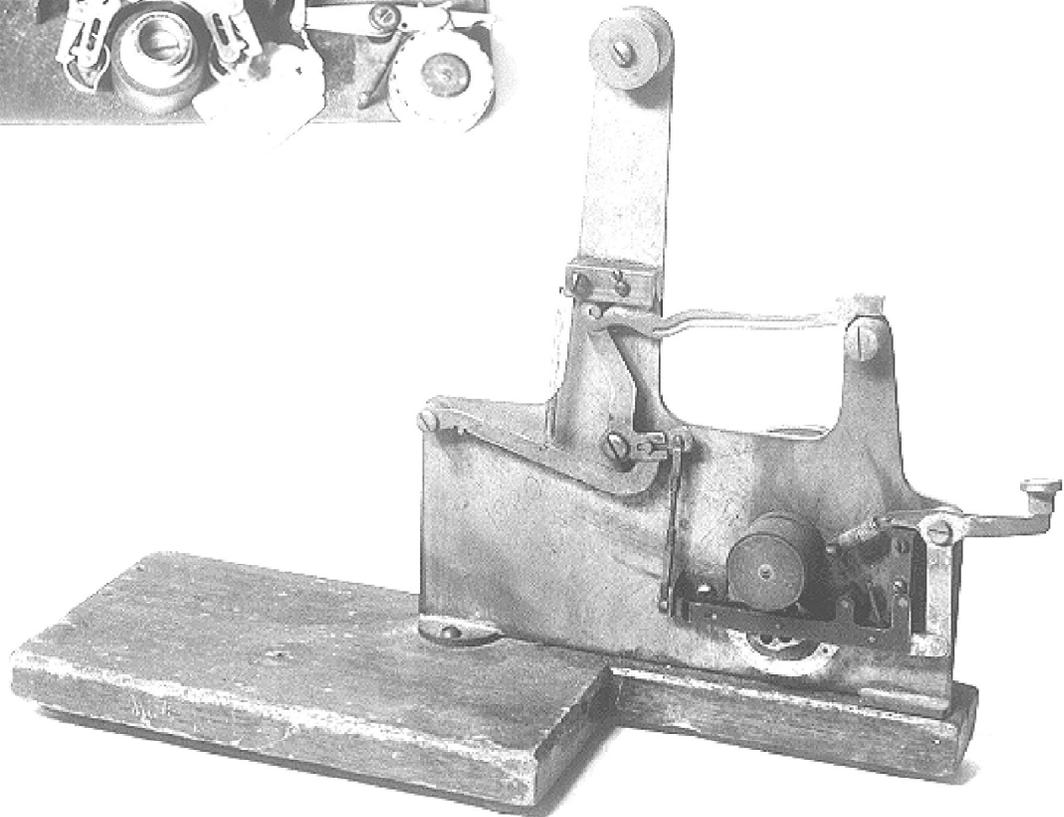
The failure of the Remington partnership moved N.E. Electric to plunge into the typewriter business on its own. Around 1929, the first Electromatic Typewriter appeared. A short time later, N.E. Electric was purchased by General Motors' Delco division, but the typewriter business was spun off as the Electromatic Typewriter Co. John Smathers was an officer in a company formed to administer the still-active patents.

The Electromatic was a heavy paper-pounding machine that could do some things that no other typewriter could. Besides being speedy, the force exerted by electrically-powered type bars could turn out more carbon copies than any machine powered by the weak fingers of a human being. IBM apparently exploited this advantage and marketed the Electromatic (as its Model 01) to government agencies, which frequently had to fill out thick, multipart forms. A later model "04" had the same appearance as the Electromatic, but featured proportional spacing.

The Electromatic was successful in part from its design, but also from the marketing skill of IBM. With this machine, in America at least, the age of the electric typewriter was born. It was Remington, however, that introduced the "modern" electric to the marketplace—a fitting accomplishment, perhaps, for the company that founded the world typewriter industry.



ABOVE LEFT: IBM Electromatic. ABOVE RIGHT: 1925 Remington Electric. LEFT: James Smathers' demonstration model of the Electromatic mechanism. BELOW: demonstration model of earlier power-roller typewriter mechanism.





Leonardo's Calculator

by
Erez Kaplan

It all started two years ago in June 1994 on a trip to Boston. While visiting the "Boston Computer Museum." I bought a booklet called "The History of Computing" by Marguerite Zientara. On page three, I saw an unusual picture of a calculator titled "Leonardo da Vinci's Calculator." I started asking around about this calculator, but the more I asked, the less I knew, as it is not mentioned in any other book. The calculator became a quest of mine for the last two years. It took dozens of e-mails, faxes, telephone calls and snail mail to gather the information comprising the story of this unusual replica.

Special thanks to Mr. Joseph Mirabella (New York), stepson and assistant to Dr. Guatelli, for his first hand impressions and the photograph of the Replica.

So, once upon a time... On February 13th 1967 an amazing discovery was made by American researchers working in the National Library of Spain, Madrid. They had stumbled upon two unknown works of Leonardo da Vinci known as the "Codex Madrid." There was much excitement regarding this discovery and the public officials stated that the manuscripts "weren't lost, but just misplaced."

Dr. Roberto Guatelli was a renowned world expert of Leonardo da Vinci. He specialized in building working replicas of da Vinci. He had built countless such replicas with four assistants, including his chief aide and stepson Joe Mirabella. Early in 1951, IBM hired Dr. Guatelli to continue building such replicas. They had organized a traveling tour of the machines, which were displayed at schools, offices, labs, museums and galleries. In 1961 Dr. Guatelli left IBM and set up his own workshop in New York.

In 1967, shortly after the discovery of the "Codex Madrid." Dr. Guatelli flew to University of Massachusetts to examine its copy. When seeing the page with the calculator he remembered seeing a similar drawing in the "Codex Atlanticus."

Putting the two drawings together Dr. Guatelli built the replica later in 1968.

It was displayed in the IBM exhibition. The text beside the replica said: Device for Calculation: "An early version of today's complicated calculator, Leonardo's mechanism maintains a constant ratio of ten-to-one in each of its 13 digit-registering wheels. For each complete revolution of the first handle, the unit wheel is turned slightly to register a new digit ranging from zero to nine. Consistent with the ten-to-one ratio, the tenth revolution of the

first handle causes the unit wheel to complete its first revolution and register zero, which in turn drives the decimal wheel from zero to one. Each additional wheel marking hundreds, thousands, etc., operates on the same ratio." Slight refinements were made on Leonardo's original sketch to give the viewer a clearer picture of how each of the 13 wheels can be independently operated and yet maintain the ten-to-one ratio. Leonardo's sketch shows weights to demonstrate the equability of the machine.

After a year the controversy regarding the replica had grown and an Academic trial was then held at University of Massachusetts in order to ascertain the reliability of the replica.

Among others were present Prof. I. Bernard Cohen consultant for the IBM collection and Dr. Bern Dibner a leading Leonardo scholar.

The objectors claimed that Leonardo's drawing was not of a calculator but represented a ratio machine. One revolution of the first shaft would give rise to 10 revolutions of the second shaft and 10 to the 13th power at the last shaft. Such a machine could not be built due to the enormous friction which would result.

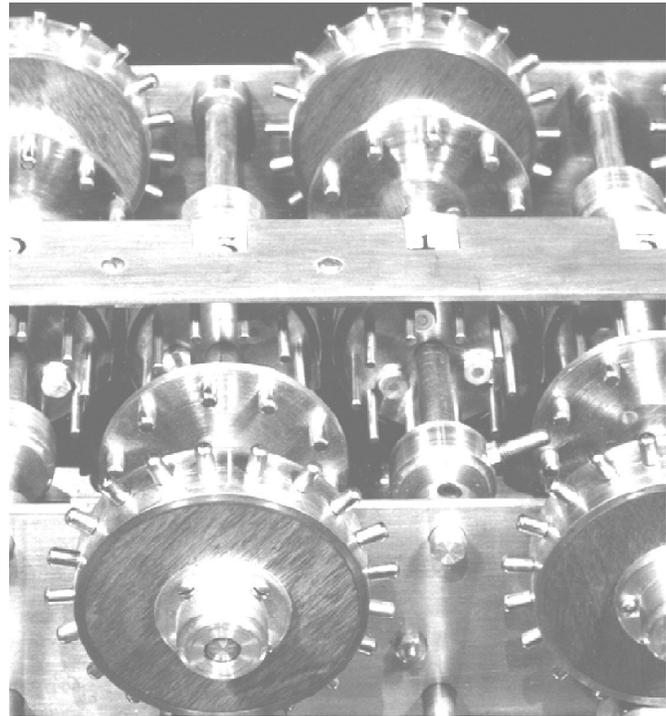
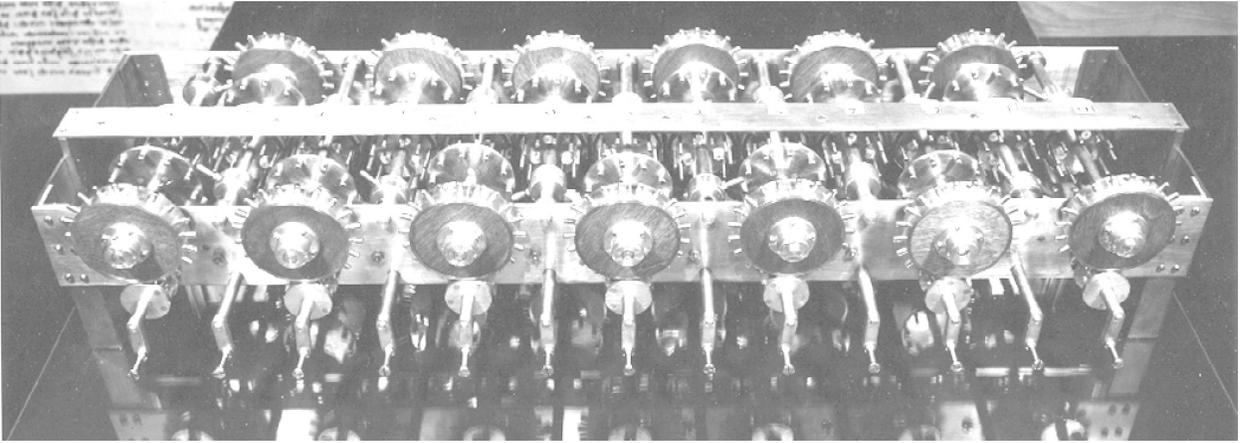
It was said that Dr. Guatelli "had used his own intuition and imagination to go beyond the statements of Leonardo." The vote was a tie. Nonetheless, IBM decided to remove the controversial replica from its display.

Dr. Guatelli passed away in September of 1993 at the age of 89. The whereabouts of the replica today is unknown. Joseph Mirabella still owns the workshop in New York, with many of the replicas at hand.

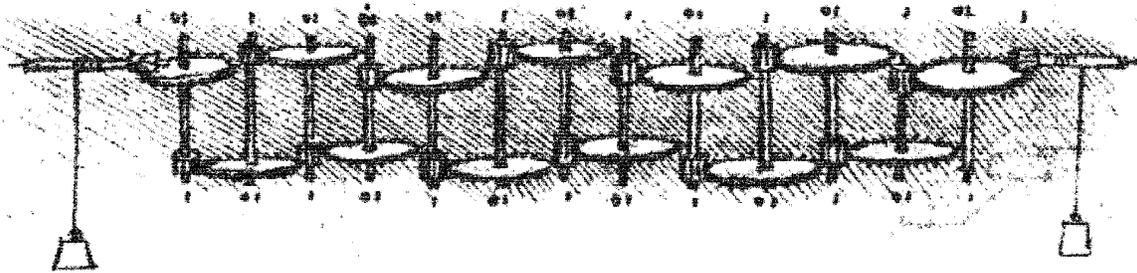
Further acknowledgments: Mr. Javier Susaeta - Madrid, Spain. Mrs. Maria Cristina Guillén - National Library of Spain. Mrs. Yvonne Scherzer - RRZN/RVS, University of Hannover, Germany. Prof. Brian Randell, University of Newcastle, England. Prof. I. Bernard Cohen, Harvard University, USA. Dr. F.W. Kistermann - Germany.

Bibliography: "The History of Computing" - Marguerite Zientara. "Think" magazine - Volume 50 #6, December 1984. "Codex Madrid I" - Leonardo da Vinci. "Leonardo da Vinci - Engineer and Architect" - The Montreal Museum of Fine Arts - 1987

Photographs: Codex photo courtesy of RRZN/RVS, University of Hannover, Germany. Replica photo courtesy of Mr. Joseph Mirabella, New York, USA.



ABOVE: Leonardo da Vinci's calculator as reconstructed by Dr. Roberto Guatelli in 1968. RIGHT: detail of Guatelli's reconstruction. BELOW: Drawing from Leonardo's notebook known as "Codex Madrid."



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*Reproduction decal of Oliver's Printype man.
Can you tell how it differs from the original?*



*Gigi and Thor Konwin amid the machines
for sale at This Olde Office.*

This Olde Office

Cathedral City, California is one of the chain of desert communities collectively known as "Palm Springs" to the rest of the world. A dusty drive from the freeway brings you to an unassuming office/industrial park where *This Olde Office* has its headquarters.

Owned and operated by Thor Konwin and his wife Gigi, *This Olde Office* has specialized in taking old office machines, applying high-style decor, and marketing them in a wide variety of niches, mostly outside the normal collecting channels. The labor-intensive changes made to their machines dictate prices that are considered expensive by most collectors, although architects, decorators and movie stars seem to have had little problem on that front, as the Konwins count them all among their customers.

A machine redecorated by *This Olde Office* is seldom hard to recognize. It is characterized by a super-high-gloss paint, freshly painted pinstriping and new decals. Many machines are stripped clean of all original finish, and redone from the base up. Others are treated less drastically, depending on the original condition. Thor Konwin says as little as possible is done to each machine, but a visit to his storeroom reveals a large inventory of machines in poor enough condition to deserve the "complete" treatment, making those restorations plentiful in the crowded showroom.

Perhaps the most interesting work done by *This Olde Office* is its production of reproduction decals for old machines. "Reproduction" may be somewhat inaccurate, however, since the new decals are quite clearly distinguishable from the originals. This is just what you'd expect when you understand the process in making them.

An original machine (or an accurate photo) is first given to a graphic artist, who uses a scanner to put it into a computer. Using

one of the high-end art programs, the artist re-creates the decal based on the original design. The computer printer then produces a master which is given to a professional printing company, for producing the final product (sometimes multicolored) on water-transfer decals.

The ETCetera color gallery shows an example of a *This Olde Office* Caligraph decal, side-by-side with an original. For many collectors, the repro provides an acceptable replacement solution for the machine with an original decal in poor condition.

The work done by *This Olde Office* is not without some controversy. There is a school of thought which frowns on altering old machines, since this changes their original appearance. Others are more forgiving and can accept aggressive redecorating. Few disagree, however on the need to label any machine on which extensive work is done. In this regard, the Konwins provide a "work order" with each machine, detailing exactly what was done to it. It is hoped that owners will keep this paperwork with the machines, so that *future* owners are not confused. You can imagine, for instance, a collector in 2096 examining a Caligraph with a repro decal, noting its differences with a machine having an original decal and wondering "when did the manufacturer change its decals?!"

This Olde Office sells its repro decals to collectors at prices from \$10-30 (depending on the number of colors). Decals available include: Caligraph 2,3,4; Oliver 3,7,9; Dictaphone, Underwood 5, Ediphone, Monarch 2, Smith Premier 2, 4, 10; American Adding Machine, Remington Std. 2,6,7,10; Royal flatbeds, Dalton Adder, Burroughs adders, R.C. Allen adders. For details, write to *This Olde Office*, 68-845 Perez Rd., Ste. 20, Cathedral City, CA 92234.



*Photo of a wreck of an Oliver on display at This Olde Office. The Konwins don't claim to be able to save machines **this** far gone!*



*Storeroom at This Olde Office, showing machines waiting for restoration. If you ever had doubts about the plethora of Comptometers out there, look at the rearmost shelf unit. It is stacked **full** of those machines.*

Atlantique City

by Peter & Cornelia Weil

It looked so *ordinary*. A Remington Remette Portable. Yes, it was an unusual blue-gray color. And, yes, it was in virtually pristine condition with perfect sets of papers and a manual stuck in the pocket of its blue-gray textile-covered case encircled by orange stripes. There also was that odd little orange logo of a ball and a triangle on the front left of the typebar cover...but, \$ 800?

The patient dealer explained the price to us, saying that it was, after all, a souvenir of the 1939 World's Fair, complete with its World's Fair booklet.

The Remette with the gold-medal asking price was one of 25 typewriters offered by nine dealers at the Atlantique City 1996 Holiday Fair held at the Atlantic City Convention Center on Oct. 19-20. To place these numbers in perspective, there were more than 1,200 dealers spread out over 12 miles of aisles [and our feet confirm every inch of that distance]. Amazingly, the 25 machines represented a wide spectrum of all of the manufacturers and designers in the history of the typewriter.

The single best-represented manufacturer was Hammond, with six machines bearing the name. The most unusual was the fine-condition portable in olive-drab (\$189). It was the first one like it we had ever seen.

Perhaps the rarest keyboard typewriter we encountered was a fair Commercial Visible #6 for \$1900. Other keyboard machines included a poor Chicago (\$400), very good Williams #2 (\$800), fair Williams #4 (\$450), poor Blick Featherweight (\$275), good Wellington #2 (\$90, missing cover screws), fine Smith Premier #1 (\$350), good SP #2 (\$125), fair Remington #2 (\$400), good color-keyed Rem Bantam portable (\$100), fine Fox #1 Portable (\$300—we hesitated in buying it and someone else scooped it up), good National Portable #5 (\$200), fair Bing #2 (\$250) and a good Olivetti Valentine (\$250).

There were four index machines at the show. Two were Odell No. 2's, both sold with their wooden boxes and instructions to a single customer for \$650 each. Another beautiful index machine was a Peoples #2 with a gorgeous wooden box for \$900. An American Index, offered for \$375, was only in fair to good aesthetic condition (although it was fine mechanically).

We found only three toy typewriters, a fairly low number for such a large show. There were two Simplex machines, a fairly nice Model B with box for \$40 and a very fine New Model #1 with box for \$50. The third toy typewriter was a Unique Dependable that worked but had faded lithography (and no box) that was priced at \$45.

Beyond the numerous typewriter ribbon tins, two types of ephemera are worth mentioning. The first was a metal ledger marker—approximately 18 inches long and 3 inches wide—from the American Writing Machine Co., with a nicely intact picture of a Caligraph #2 [itself with the printed, block letter logo]. The offering price for this unusual typewriteriana was \$200. The other souvenir of typewriter history was a small (ca. 3" X 2" X 2") gold-painted bank in the shape of an Underwood Portable commemorating the 1939 World's fair. We found three, ranging in price from \$85 to \$135.

In sum, the Atlantic City fall antique show was daunting in its scope but the site of several typewriter treasures for those willing to explore it.

Portland Expo

My wife and I had a chance to visit the thrice-annual Expo at Delta Park in Portland, Oregon in October. It had been a year since we had attended the show, and it was nice to find time to make it once again.

Although good typewriters do show up in Portland on occasion, the population of such machines never comes close to what Peter and Cornelia Weil described above at *Atlantique City*. At Portland, I observed a total of *two* collectible machines among 1200 dealers. One was a Geniatus in fair condition priced at \$135. The other was an Oliver 3 for \$100.

Ribbon tins were another story. I came home with 15 tins, all but one new to my collection. Included were some very scarce items, including a Pilot tin from Chicago's Manifold Products, Stenno Jet from Portland's Stenno Carbon & Ribbon, Aladdin from Des Moines' Ribbon & Carbon Supply Co., a cardboard version of Roytype's Park Avenue with the picture of a hunter and dog and many others. Average price, about \$10 each.

---Darryl Rehr

INTERNATIONAL NEWS

Germany

Major changes are afoot in the German collecting community. Uwe Breker has, after 14 years, bowed out of active duties with IFHB, the longest-lived German collectors group. IFHB is the publisher of *Hbw/Aktuell*, a journal of collector news, and *Historische Bürowelt*, a substantial magazine presenting lengthy articles. For some time, these publications have arrived here irregularly as the club struggled to find the right system for bringing them out as scheduled. During this period, we've heard that IFHB membership fell to about 250 members (it had been substantially higher). Who would have ever thought that the membership of ETC would actually exceed IFHB?

In October, a meeting held in Dresden resulted in some reorganization. It was decided to merge the current publication *Typenkorb & Typenhebel* (edited by Peter Muckermann) with the IFHB publica-

tions. *T&T* is scheduled to publish its last issue (#100) in January, after which it will become *Hbw/Aktuell*. It will continue to appear monthly under that masthead and will be substantially similar to the current *T&T*. Muckermann will continue as editor. At the same time, Leonhard Dingwerth will assume the editor's role of *Historische Bürowelt*, which is scheduled to appear four times a year.

Membership fees are set at approximately 150DM (approx. \$100) per year. As with *T&T*, interested collectors may send funds to Darryl Rehr.

Netherlands

Volume 8 of *kwbl/Dutch Q* is currently being published, but we are informed this will be the last for the very good Dutch collectors journal. The editors have apparently not received the support they thought should be forthcoming from readers and subscribers, and they have decided to throw in the towel. *kwbl/Dutch Q* will be missed.

Gallery Notes

1) Burns No. 1 - This machine was shown on the cover of *ETCetera* No. 2 (January, 1988), which was printed in color in an experimental trial run. Unfortunately, color copier technology wasn't good enough then, so readers saw the Burns only in black and white. The color photo shows the lovely copper sides and beautiful decals. The Burns No. 1 was made in 1894-95, but very few were made. It is thought only four or five are known in collections today.

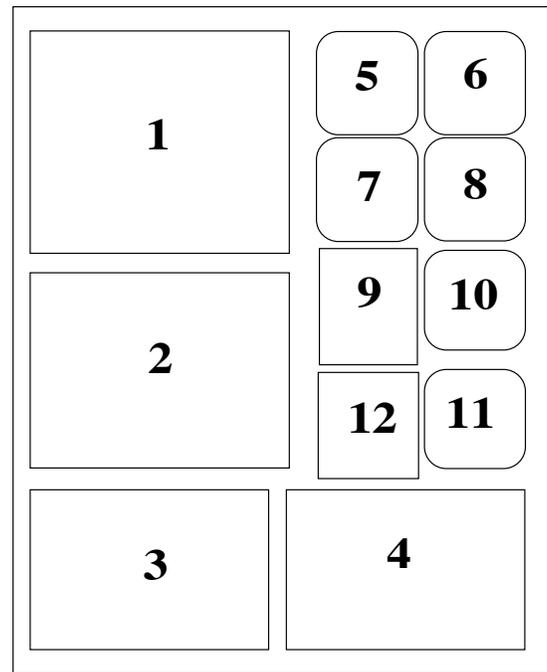
2) Oliver Candlesticks - possibly a sales award from the Oliver Typewriter Co. These wonderful pieces of ephemera were discovered by Peter and Cornelia Weil of Delaware. Each candlestick is solid brass, measuring 7" high, and 4-1/4" square at the base.

3 & 4) Caligraph decals - To accompany our article about *This Olde Office*, we illustrate an original decal from a Caligraph No. 2 (fig. 3) and the reproduction decal produced by *This Olde Office* (fig. 4). The side-by-side pictures show how easy it is to distinguish the new decal from the old.

5 & 6) Panama Ink Control tins - shown at 60%, the very desirable Panama Ink Control tin is usually seen with a turquoise blue ocean (fig. 5). Recently, however, a color variation showed up with a darker blue ocean (fig. 6). Both tins are products of Decorated Metal and have hinged lids.

7 & 8) Stott's ribbon tin (60%) - this is the first ribbon tin from Australia seen by the editor. Sent in by Bruce Baird, the Stott's is a handsome tin, both front and back. It was distributed by E.C. Stott & Co. of Perth.

9, 10, 11) Burroughs Moon Hopkins ribbon tin (60%) - to accompany our article about the Burroughs Moon-Hopkins, we present this tin, made by Decorated Metal. The B-M-H apparently is the rarest typewriter for which



a specific tin is known. The computer gives us the ability to display a reconstruction of the tin lid (fig. 10). As found, the lid was badly scratched (fig. 11).

12) Corona poster stamp - poster stamps were advertising devices originating in Europe, and also used in the U.S. This one was put out by the Standard Typewriter Co. when it changed its name to Corona. From that, we can date this stamp at 1912.

ADVERTISEMENTS

FOR SALE: Hammond Multiplex \$125, Comptometer w/ wooden carrying case \$125, Victor adder \$50. All 3 in good cond. Terry Maher, 27601 Sun City Blvd. #26, Sun City, CA 92586. Tel. 909-679-6320

WANTED: any Blick with an 18-inch carriage. Bernard Williams, 80 Manor Rd., Burton-on-Trent, Staffordshire, DE15 9SP ENGLAND. Tel. 01283 565858

WANTED: Telegrapher's typewriter (all caps, number "1" on top row). Condition more important than make/model, older is better. Telegraph equipment collector will pay fair price + post or trade telegraph equipment. Randy Cole, 4540 Fairway St., Dallas, TX 75219. 214-521-7041. cole@netcom.com

FOR SALE: items from the estate of Bill Nugent. Call or write for info: P. Robert Aubert, 614 New Jersey Ave., Riverside, NJ, USA. (619)461-7080. Polaroids available at \$2 per exposure. TYPEWRITERS:

Bennett 1,2 & Junior; Blick 5,7,8, Rem-Blick, Caligraph 3, New Cent. Caligraph 6, Densmore 1, Fox 24, Hall (being restored), Hammond 2, 12 ideal, 2,12, Mult. universal; Varsity A-6, Monarch 3, Oliver 3,5,9; Remington 6,7,10,11,12,16, Junior; Rex Visible 4, Royal 1,5,10; L.C. Smith 2,5,8; Smith Premier 1,2,4,5,10; Underwood 3,4,5; Victor Std., Wellington 2,3, Stenotype. ADDERS: Burroughs, McCaskey, RC Allen, Smith Corona, Victor, Barrett, Dalton, Remington-Rand, Sunstrand, American, Amco, Star, Todd, Comptometer, Monroe portable (man. & elec.), Marchant desktop elec., Speedee Add-o-Matic, London Computator, Swift Handy-Calc, Resulta, Little Giant. TOYS: Berwin "Gold," Dial Writer, Junior Model J, Simplex No 1, No 200, Practical No.1, Demonstrated Model B; Tom Thumb, Tomy's Tutor Typer. MISC: Child's Cash Register. **WANTED:** ribbon feed mechanism parts for Commercial Visible No. 6. John Pace O'Shea, 44 Randolph St., Sliema SLM02,

MALTA. Tel. 335064.

WANTED: Lambert in good condition with case. Harald Guth, a Prinzregentenstr. 80, 66981 Münchweiler/Rodalb, GERMANY. 49-6395-20246 hm., 49-6395-20245 FAX

WANTED: Williams 1 or 2 parts machine. Need platen, feed roller & carriage return spring mechanism. Larry Wilhelm, PO Box 1922, Wichita Falls, TX 76307. 817-723-4871 bus, 817-692-3143 hm, 817-767-5605 FAX

WANTED: for new research projects-copies of instruction booklets, ads, serial numbers, etc. for *Duplex*, *Jewett*, *Jewett Visible*, *Lambert*, *Hartford*, *Munson family*. Jos Legrand, Keelstraat 18A, 3770 Vroenhoven, BELGIUM

TRADE: Blick 7, Oliver 5, Corona 3. Stephen Helsing, 3642 W. 37th Ave., Vancouver, B.C., CANADA V6N 2V9 604-263-9151



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