
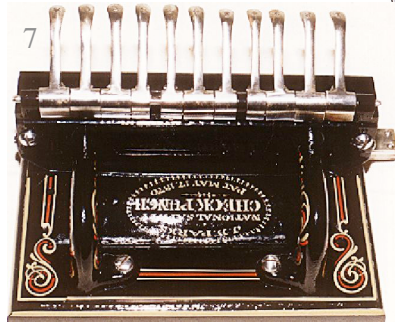
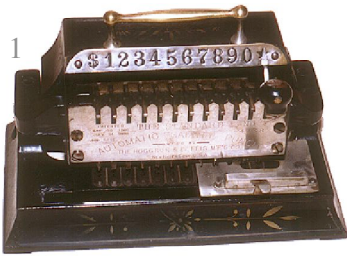


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 **ETCetera**  
Magazine of the Early  
Typewriter Collectors Association

**No. 40 --- September, 1997**



# CHECK PROTECTORS

# ETCetera

Magazine of the Early  
Typewriter Collectors  
Association

September, 1997  
No. 40

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## EDITOR'S NOTES

Steve Sperber, of Sherman Oaks, CA, is putting together plans for a meeting of collectors in Southern California, probably Sat., Sept. 13. He hopes we'll discuss plans for a bigger, international meeting, probably in Decembers. For info, contact him at: 23351 Los Encinos Way, Woodland Hills CA 91367, e-mail [steven\\_sperber@kkp.com](mailto:steven_sperber@kkp.com)

†††

Art North, of Tamarac, FL, sent in an article by Ed Montgomery in the May, 1952 issue of *Spinning Wheel* magazine. Montgomery was extolling the charms of index typewriters, saying he owned an Odell, Merritt and American, and would like to have owned an Edison.

The last line of the article brings a smile to your face: "The market isn't strong as yet, but I predict that a lot of smart collectors will do some profitable trading in old typewriters in the 1960's."

I hope most of you will forgive my high-energy salesmanship in the publicity for my book. The fact is I have a considerable amount of dough invested in producing the thing, and I have to sell a lot just to break even. So, think what a swell gift (Christmas is coming...) they'll make for *all* of your relatives, who can then carry them around all over the country, scouring the flea markets to help find stuff for *your* collection!

†††

Is it "marketplace" or "market place?" According to Webster's Ninth New Collegiate Dictionary, this term for the world of trade is correct as a single word, not two. However, run it through one of those computer spell checkers, and it will invariably be split up. That's just what happened when Schroeder Publications processed the typescript for my book. I attempted to make corrections as I saw the two different proofs, but they ended up in the final version anyway. However, someone close to me said, "If that's the worst thing the publisher did to you, you did pretty well." Despite my annoyance, I suppose I must agree.

†††



Alan Chamberlain sent in the above advertisement from an 1896 *Scientific American*. In the enclosed note, he wrote, "Here's a 'Paragon' tin you probably don't have!"

He's right! Anybody want to trade a Peerless watch springs tin for one?

†††

What is the plural of "conundrum?" The question came up when I was writing the article on page 8, and an e-mail exchange with some of my colleagues in academic circles produced uncertain conclusions. "Conundrum" sounds Latin in origin, in which case, the plural would be "conundra." However, the dictionary tells us the word's origin is *unknown*, making the plural the English standard: *conundrums*. My find of the little Miller-Bryant-Pierce booklet (see page 10) clinched the matter. The booklet's column on contract bridge strategy is properly called "Contract Conundrums." Just

for the music in the language, though, I had hoped the plural to be the Latin, because (to emulate Ogden Nash):

*Conundra are wundra,  
Conundrums are humdrums.*

†††

Those unusual flat ribbon tins issued by Remington under the *Paragon* name are very desirable, but are they our earliest? We really have no hard information to date the flat Paragon tins. We do know from other sources that such flat packages (tin or cardboard) were issued well into the 1890's. The earliest *datable* tins I know of are the Rogers and Underwood's tins, which go back to the early-to-mid 1890's. As for the Paragons, we have those stories of the Underwood Typewriter, which was introduced in 1895 after Remington decided to drop Underwood's ribbon contract and go into the ribbon business for itself. Underwood, in response, decided to go into the typewriter business. It appears Remington may have begun selling ribbons in those flat boxes quite some time *after* established ribbon makers were selling products in other types of tins.

†††

Germany's Leonhard Dingwerth (editor of *Historische Buurowelt*) has recently published an intriguing work called *Kleines Lexicon Historischer Schreibmaschinen...* or "A Small Lexicon of Historical Typewriters." It consists of five, fat, looseleaf volumes and lists just about every old typewriter you have ever thought of, plus many that you've never *dreamed* of. There was no room for a review of *Lexicon* in this issue of ETCetera, but watch for a more complete story in the next issue.

†††

As editor of ETCetera, I have written every one of the book reviews appearing here over the years. However, it wouldn't do for me to review my *own* book, so, Don Hoke agreed to do it. Hoke is the onetime curator of the famous Carl P. Deitz collection of typewriters at the Milwaukee Public Museum, and a person most people would feel well-qualified to write the review. There was no conspiracy for a puff piece, and I am embarrassed by his enthusiasm. Hoke's review appears on page 9.

# CHECK PROTECTORS

By Darryl Rehr

Have you ever had to look twice at a check someone has written to make sure it's legit? If so, you've encountered the moving force behind that little segment of the office machine business concerned with making checkwriters, check protectors or check perforators. As office machine gadgets, they seem to have been around a bit longer than our beloved typewriters, but information about them has been hard to come by, since few people have written about them in the past.

Checks of some sort or other have been around ever since people started putting money in banks. The trouble is, there were

always just too many ways for someone to monkey around with the written amount, and change it to something more advantageous. In the *American Digest of Office Machines* (1924), editor James McCarthy published the chart at left showing just how original amounts written on checks could be easily altered to the recipient's advantage.

So, leave it to the ingenious inventors of the 19th century to patent all sorts of gadgets to solve the problem. Some of these were not inventions at all, but merely ideas on which inventions *might* be based.

Four	\$4 <sup>00</sup>
Eight	\$8 <sup>00</sup>
One	\$1 <sup>00</sup>
Seven	\$7 <sup>00</sup>
Two	\$2 <sup>00</sup>
Forty	\$40 <sup>00</sup>
Twenty	\$20 <sup>00</sup>
Fifty	\$50 <sup>00</sup>
2 3 4 5 6 7 8 9 10	

In combing through the patent records, I recall some time ago encountering one which called for slicing through the written part of a check with a few closely spaced parallel cuts. Someone trying to alter the amount would then end up tearing the paper. No machine was drawn up to do the cutting, only the *idea* was patented. Sadly, on returning to the library, I was unable to locate this again and cannot provide the date or patent number.

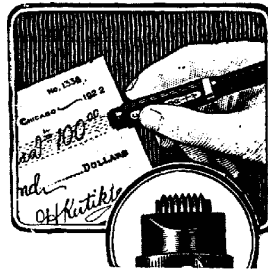
Another patent, of 1871, submitted without a single drawing, appears to lay a foundation for future inventions. It says the forgery problem will be thwarted by

*"...subjecting all such, or any other papers, after the amounts have been written in... to a perforating, embossing, or indenting process by which the fiber or texture of the paper is so cut, broken up, or affected as to make it difficult to write upon, and that the ink employed in any writing afterward performed upon one surface of it may penetrate through or be visible upon the other surface."*

When Seymour Crane, of Dalton, Massachusetts received this patent (No. 118,204, Aug. 22, 1871), little did he realize that his idea would become central to more than half of all future checkwriting machines. Crane suggested accomplishing his process by running the check through a pair of rollers covered with wire gauze, or doing the same thing in a screw or lever press.

In fact, some of the most simple, basic check protectors sold followed this very idea: that of *macerating* the paper after the amount had been written. You've no doubt encountered the

ubiquitous little device (see item #27, page 5) that is nothing more than a stamper, with two corrugated jaws. The written check is inserted, you give it a whack on the knob, and *voilà*, your check is macerated. In 1924, the *American Digest* offered the "Security Check Protector and Fountain Pen," a pocket-sized gizmo doing the same job.



*Ad for Security Check Protector & Fountain Pen, from "American Digest of Business Machines." 1924*

I have yet another macerator called "Checkmate: The Pocket Check Protector," made of plastic and produced during the 1950's or so in Philadelphia. I wouldn't be surprised if you can *still* buy a check protector like this, even in the 1990's.

*Checkmate Pocket Check Protector*

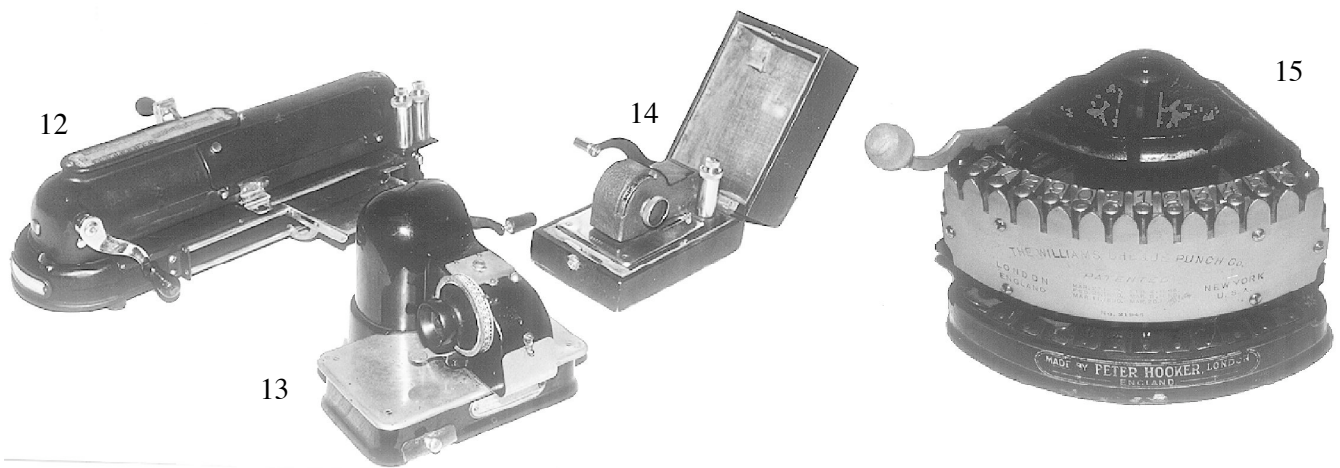


Needless to say, such simplicity couldn't stand alone. If there was a more complex, more expensive (and more profitable) way to build a check protector, American ingenuity would rise to the task. Witness the variety of machines illustrated on our cover. Many of these do far more than macerate. Indeed, they are designed to do the writing itself, in an elaborate tamper-proof manner.

Some of these punch or perforate the figures into the check. On machines such as the Williams, the figures were full dies, while on the Abbott and others like it, the figures were made up of a matrix of little round holes. Still other machines printed the amounts either in words or numerals (or both), using textured type that would macerate and print at the same time (Todd Protectograph). Further refinements saw the inclusion of phrases such as "exactly" or "not more than" for various applications that office supervisors managed to concoct.

Machines used a variety of number-selection devices ranging from dials to swinging arms to arrays of levers. As with typewriters, there were quite a number of ways to accomplish the same task.

Rather than go through the process of trying to bring order to the collecting of checkwriters by breaking them down into "classes" (don't we have better things to do?), let's simply proceed to the next page with this survey by describing the machines Larry Wilhelm photographed for us, and seeing what our observations tell us. Rarity estimates are described on this scale: *Very Common, Common, Elusive, Scarce, Rare, Very Rare.*



**COVER PHOTOS**

- 1) **Standard Automatic Bank Punch**, Hoggson & Pettis Mfg. Co., New Haven CT., 1891, Ser. 4368. Check remains stationary, and handle with punch mechanism moves back and forth. Punches numbers with solid dies. Same company made the Morris Typewriter. Rare.
- 2) **National Safety Check Punch**, J.B. Parks, 1870, front view. Check is inserted into slide mechanism and each number is punched separately. Very hard to line up. Very rare.
- 3) **United States Check Punch**, Newark, NJ, 1891, Ser. 3559. Punches numbers with solid dies. Common.
- 4) **Beebe Indelible Check Protector**, Minn., MN., 1897, Ser. 6305. Punches numbers in a matrix of broken lines. Rare.
- 5) **Dupligraph**, Angell Mfg. Co., Boston, Mass., Style A, 1907, Ser. 988. Macerates the outlines of numbers. Very Rare.
- 6) **Chicago Check Perforator**, 1892, Ser. 4218. Punches numbers in a matrix of holes. Common.
- 2) **National Safety Check Punch**, J.B. Parks, 1870, rear view of #1.
- 8) **The Royal**, Rouse Mfg., Co., NY, 1898. Punches numbers in matrix of holes. Rare.
- 9) **Baby Defiance**, 1903. Prints a simple macerated line: "Not to exceed \_\_\_\_." Common.
- 10) **Automatic Bank Punch**, J. N. Williams, Brooklyn, NY, 1885, Ser. 22766. Ring of knobs rotates for number selection. Punches numbers from solid dies. Same company made the Williams Typewriter. Elusive.
- 11) **Defiance** (center photo) Large ring of knobs rotates for selection of amount. Prints and macerates. Rare.

**ABOVE :**

- 12) **Todd Protectograph "exactly" model**, 1920, Ser. 1018468. Prints and macerates the word "exactly" followed by the amount. Very Common.
- 13) **Todd Peerless Junior**, 1915, Ser. 57028. Prints and macerates. Very Common.
- 14) **Todd Personal Check Writer**, Rochester, NY, 1923, Ser. 69110. Prints and macerates. Very Common
- 15) **Williams Cheque Punch Co.**, Peter Hooker, London, 1890, Ser. 21945. Punches numbers with whole dies. Rare.

**OPPOSITE PAGE:**

- 16) **Abbott Check Perforator**, Chicago, IL. 1891, Ser. 3797. Punches numbers in matrix of holes. Common in black.
- 17) **Abbott Check Perforator**, Chicago, IL. 1891, Ser. 14184. Punches numbers in matrix of holes. Elusive in gold fleck.
- 18) **F&E Hedman**, mod. M, 1915, ser. 175530. Prints & macerates. Very common.
- 19) **Sentinel Check Writer**, Hall-Welter Co., Inc., Rochester, NY. Prints and Macerates. Very Common.
- 20) **Chicago Check Perforator**, Bonn Bros., 1892, ser. 813. Punches matrix of holes. Bonn Bros. version rare. Others common.

- 21) **National**, National Check Writer Co., Webster City, IA, 1915. Prints & macerates. Elusive.
- 22) **New Era**, New Era Mfg. Co., NY, 1917, ser. 553902. Prints and macerates. Stamp-like configuration. Common.
- 23) **Sitmann & Pitt**, Brooklyn, NY 1895. Identical to Cushman & Denison. Punches matrix of holes. Common.
- 24) **Safe-Guard Check Writer**, Model F, Lansdale, PA, ser. 253659. Prints & macerates. Very Common.
- 25) **Safe-Guard**, Whitaker Mfg. Co., North Wales, PA, 1917, Ser. 28235. Prints and macerates. Common.
- 26) **Arnold** - Grand Ledge, MI., 1916. Scissor type. Prints and macerates. Common.
- 27) **The Pearl** - simple macerator. No numerals produced. Devices such as these were made under many different brand names. Common.
- 28) **The Universal**, Universal Check Protector Co., Chicago, 1907, ser. 1248. Prints & macerates. Scarce.
- 29) **Wesley**, New York. Nickel plated. Punches matrix of holes. Common in painted version. Rare in nickel.

The Modern System of **Check Protection**

**The Protectograph Positively Protects.**

SIMPLE. DURABLE. COMPACT. TIME-SAVING.

G. W. TODD & COMPANY, Manufacturers, 2 Exchange St., Rochester, N.Y.

Send for Booklet.



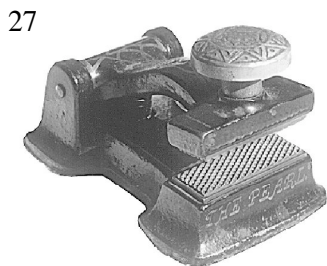
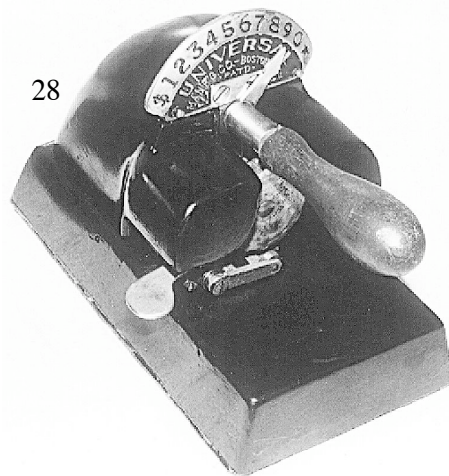
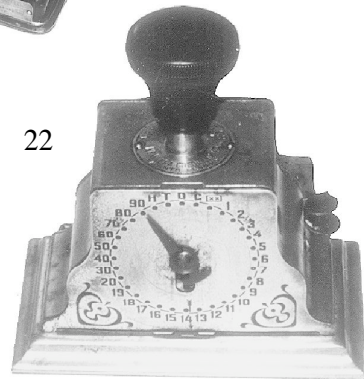
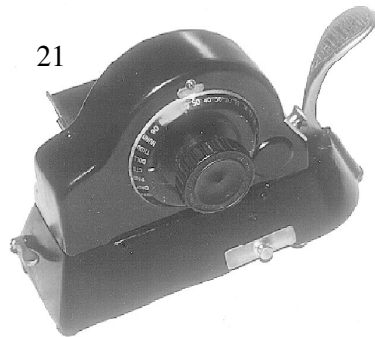
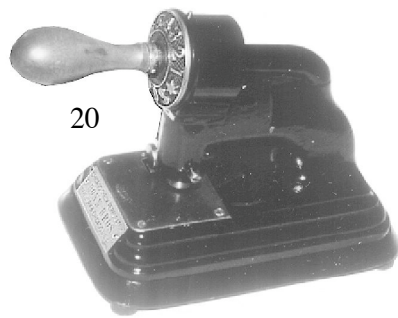
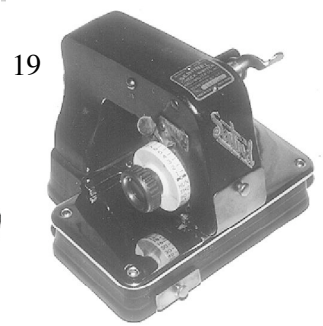
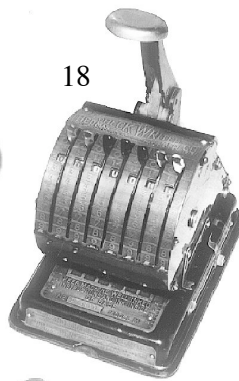
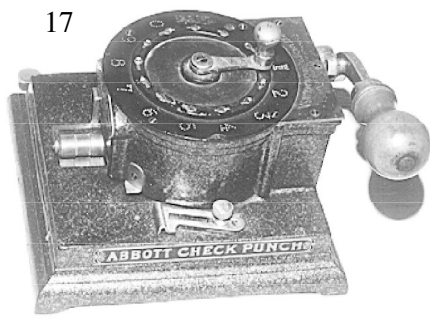
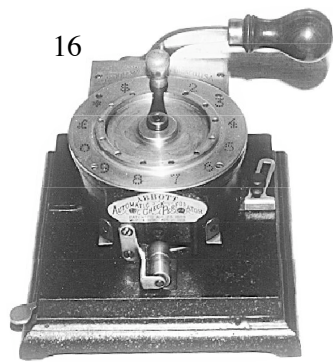
Observe the diagonal limiting line, which is deeply embossed in indelible ink, forming a part of the document itself, and which cannot be successfully ALTERED OR EFFACED.

Leading Banks and Corporations everywhere use it.

List of 1000 users mailed on application.

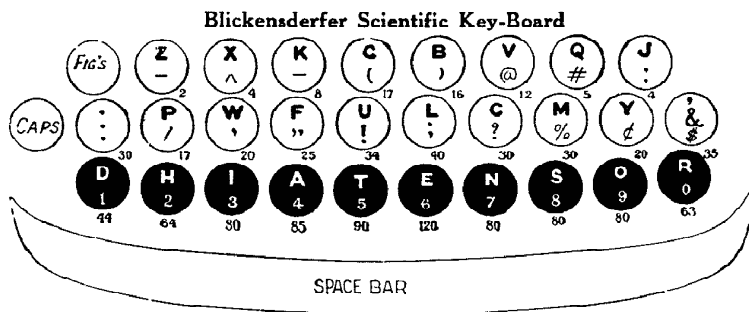


*This model of the very popular Todd Protectograph line printed a line which told the recipient that a check was "NOT OVER \_\_\_\_\_," with the amount set by a dial.*

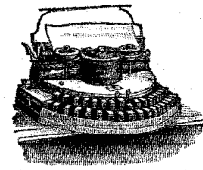


# The Scientific Ideal

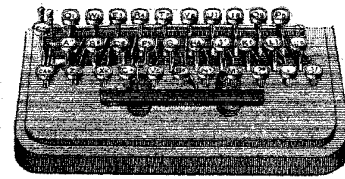
by Darryl C. Rehr



IDEAL KEYBOARD



**"HAMMOND"**



UNIVERSAL KEYBOARD

Back in the 1890's, Blickensderfer applied the name "Scientific" to its unique DHIATENSOR keyboard. Perhaps it should have registered the name as a *trademark*. Then, maybe, later typewriter men would not have taken Hammond's term, "Ideal" and applied it to both!

Yes, the people who wrote trade literature in the old days picked up the habit of using "Ideal" to refer to keyboards of both the Hammond *and* Blickensderfer, despite the fact that it was incorrect. Eventually, the error came into what some people would term "common usage." I have even heard the old trade literature called a fine "pedigree" when explaining away the continued use of the incorrect term today, when we should know better.

When Hammond first introduced its Universal keyboard in 1890, we began to see ads describing its innovative curved keyboard by the name "Ideal." When Blickensderfer described *its* arrangement, it used the term "Scientific," in quotes or capitalized, indicating it was more than just an adjective.

However, a c.1919 catalog from the Hammond Co. provides us with some healthy confusion. James Hammond, the old gent whose portrait appears on the inside cover, had been dead half a dozen years. Would he have tolerated the loose use of terms elsewhere in the booklet? For, on the next-to-last page is a description of the "Ideal or Scientific Keyboard... Preferred by President Wilson... adopted when the Hammond was first placed on the market..."

While Blickensderfer claimed *its* "Scientific" keyboard placed the most often used letters on the bottom row, closest to the user, Hammond, in this booklet, says, "The SCIENTIFIC *arrangement* of the keys *brings* the *characters most used at the center* of the keyboard—within *easy reach* of the first and second fingers of either hand." The caps and italics are just as they are in the catalog.

This, of course, reminds us that many early keyboards were designed for those who used only one or two fingers of each hand. Hammond's curved keyboard is clearly a hindrance to those typing by the ten-finger method.

Could Hammond's 1919 catalog have been taking advantage of George Blickensderfer's death? With its competitor in decline, perhaps Hammond had no fear of appropriating "Scientific" as a keyboard name.

Curiously, a Hammond catalog from the 1920's (similar to the one on which the Post reprint is based), makes no mention and has no illustration of the Ideal (curved) keyboard at all. It may be that it had been discontinued by this time. However, much is said of the three-row keyboard featured on all the company's then-current models:

## STANDARD AND SCIENTIFIC ECONOMIC KEYBOARD

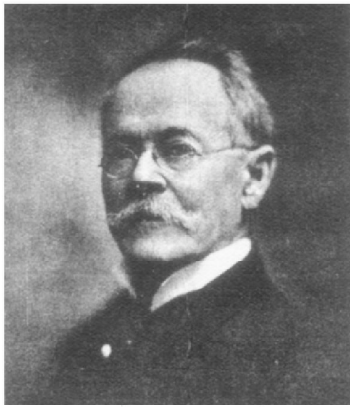
The REAL TRUTHS about the STANDARD UNIVERSAL, three-row keyboard:

I. Was originated by James B. Hammond more than 30 years ago and adopted by practically all machines subsequently introduced.

II. The THREE-ROW Keyboard is, therefore, Standard and Universal, and is the most scientific, simplest and easiest to learn, and the fastest keyboard in use today.

III. The lower case or small letters and capital letters and principal punctuations are arranged uniformly in the same order exactly as with the FOUR-ROW keyboards, the ONLY difference is that the figures are produced with a shift key instead of with a fourth row of keys.

..... VI. The objection to the three-row keyboard is based on prejudice and misinformation; a comparison of the two keyboards will prove this to be so.



*Leo B. Hammond.*

(1889-1943)  
Inventor of the Hammond Typewriter



So, is the three-row, Universal keyboard *also* to be called the “Scientific?” And what of the “Mathematical and Scientific Model” of the Hammond Typewriter??

Incidentally, the claim that Hammond originated the three-row Universal (QWERTY) keyboard appears to be true, though it’s not a point you’re likely to find in the mainstream historical record. Around the same time, the National upstrike machine also used a three-row QWERTY keyboard, but it was curved, so Hammond could justify excluding it from the “Universal” column.

However, let’s get back to beleaguered old Blickensderfer, with its original, innovative design, the victim of misnomerism for nearly a hundred years. Even with this new evidence showing that Hammond used “Scientific” as a term for its “Ideal” keyboard, the old trade writers *still* had no business turning the card over and using “Ideal” to describe the *Blickensderfer* keyboard, which they certainly did. In fact, writers continue to confuse the terms, and they also attribute the DHIATENSOR keyboard to the Hammond (calling it “Ideal”) even though it never had one.

I’ll conclude this exercise with the story of “loan” and “lend.” A certain lady who likes to be a stickler about grammar objected to a recent television commercial which promised “we’ll *loan* you money.... etc, etc.” Citing her education, she said “Loan is the noun, *lend* is the verb.”

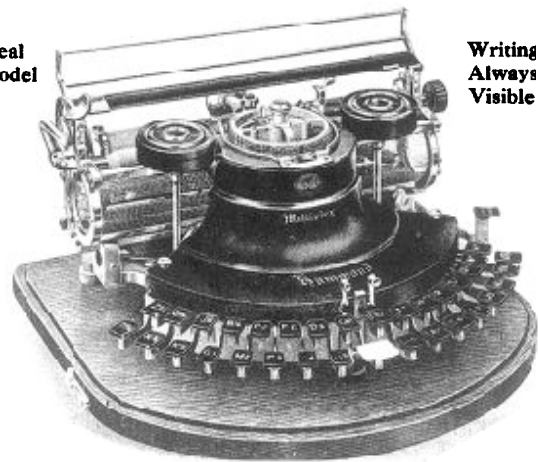
However, consulting Mr. Webster, we find this isn’t so at all, and for a very interesting reason. To quote the *Ninth New Collegiate Dictionary*:

“**loan** vt: lend ... **usage** Most recent commentators accept the use of *loan* as a verb as standard. It has been in use at least since the time of Henry VIII but became widely used first in the U.S. About 100 years ago a prominent American critic denounced the use, apparently basing his objections on a misunderstanding of Old English. Even though they are based on a mistake, these same objections may still be heard today.”

Ideally, however, they wouldn’t be, because they just *aren’t* Scientific.

### Ideal or Scientific Keyboard of the Multiplex Interchangeable-Type Typewriter

Ideal Model



Writing Always Visible

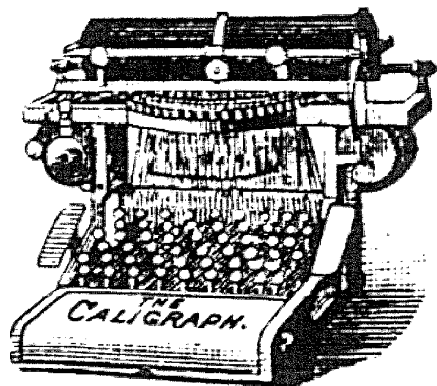
The IDEAL or SCIENTIFIC Keyboard is preferred by many prominent business men, noted writers and authors. President Wilson, Cardinal Merry Del Val and many eminent persons use this model. It was adopted when the Hammond was first placed on the market and has always been considered the most SCIENTIFIC arrangement ever devised.

The SCIENTIFIC arrangement of keys brings the characters most used at the center of the keyboard—within easy reach of the first and second fingers of either hand.

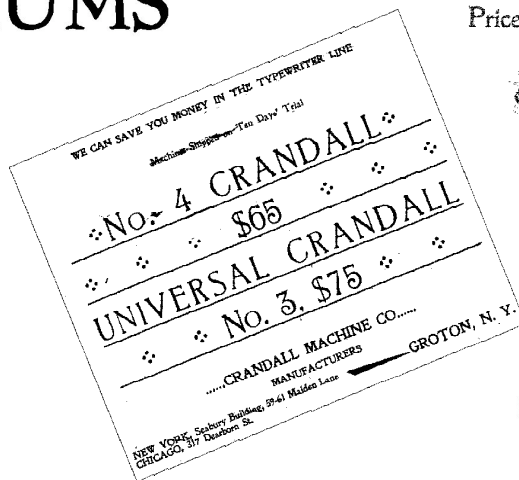
The Ideal Model has every new Multiplex feature and improvement.

OPPOSITE PAGE: Diagram of “Scientific” keyboard from Blickensderfer catalog, c. 1906 & Hammond ad from Harpers Magazine, August 1890. THIS PAGE: Hammond portrait, cover and Ideal Model page from Hammond Co. catalog c.1919.

# Crandall & Caligraph CONUNDRUMS



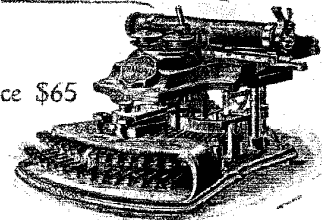
The "first" Caligraph No. 3?  
(computer simulation)



The CRANDALL TYPEWRITER has won the Highest Medal at the World's Columbian Exposition

NO. 4 CRANDALL JUST OUT

Price \$65



Crandall No. 4 as shown in catalog.



Crandall Visible No. 4 in Clark collection

One thing that can never be doubted about history is—there is always something *new*. This fact was brought to mind recently upon ETCetera's receipt (via ETC member Peter Weil) of an undated catalog from the Crandall Machine Co. advertising its new No. 4 Crandall and No. 3 Universal Crandall.

Should this seem unusual? Not at all. That is, until you see that the illustration of the No. 4 Crandall ("Just Out") shows a machine that appears in all respects to be identical to the New Model Crandall, that lovely mother-of-pearl-inlaid typewriter which routinely causes heart palpitations among collectors worldwide.

Until now, the prevailing belief had "No. 4" attached to a de-ornamented Crandall, done up with a Universal keyboard, and sold by Sears & Roebuck as the "Crandall Visible." Indeed, the Crandall Visible in the Clark collection is marked with a No. 4 model number. However, if you look through the existing literature, you'll find some confusion about the No. 4. Some sources say it was introduced in 1906. Others say 1898—but none seem very certain. Could it be that both dates are correct, and the *machines* were different?

In the catalog showing the No.4/New Model, the original "New Model" is also referred to as the "No. 2." The original Crandall (introduced around 1884) is called the "No. 1," and...

"Our No. 4 Crandall at \$65 is our latest product. It is practically our No. 2 machine remodeled and is the simplest machine we have yet produced."

The Crandall catalog states that the No. 2 machine had been on the market, successfully withstanding competition from all quarters, for 10 years. We can approximate the date for the New Model (No. 2) at 1888, when advertisements for it began to appear. That would date the Crandall catalog at 1898. This fits nicely with the No. 4's mention in the F. S. Webster catalog of 1898, often used as a source for dating the machine in that year.

The 1906 date for the No. 4, on the other hand, may come from the promotional efforts of Sears & Roebuck. The famous catalog company marketed the Crandall Visible in 1906.

So, it seems both dates for the Crandall No. 4 are correct, and collectors must now add yet another confusing detail to the memory banks. From now on, when referring to the Crandall No. 4, we'll need to specify, the "Crandall No. 4" (i.e., the retooled New Model) or the Crandall *Visible* No. 4, the Universal keyboard model introduced much later.

A similar model number conflict exists in the early/late history of the Caligraph, the first competitor to face Remington in the typewriter industry. For years, collectors have placidly accepted the placing of the Caligraph No. 3 in the middle of the line's family, resting securely between the No. 2 and No. 4.

The No. 3 (introduced around 1883) looks much like a No. 2, but has 78 characters to the 72 found on the No. 2. The No. 4 also has 78, but includes some improvements the most obvious of which is a knob for turning the platen. However, early in Caligraph production there was a very *different* No. 3. For evidence, we look at *Browne's Phonographic Monthly* of August, 1881. Aside from an impressive biography of George Washington Newton Yost, the man behind the Caligraph, *Browne's* includes a list of *thirty-two* reasons why someone should prefer the Caligraph. *Browne's* tells us:

"*Twenty-sixth*, The No. 3 Caligraph has 54 characters, and is especially adapted to manifolding and other heavy office work."

So small a sentence, yet how it revises our views! The No. 1 Caligraph, a single case machine, had 48 characters. This No. 3 had only 6 more—not enough for a full complement of lowercase letters. So here we have a "previously unknown" single-case Caligraph! Has anyone ever seen this machine?

Are conundrums exclusive to Caligraph and Crandall? Certainly not. May there be many more for us to explore in the future.

## BOOK REVIEW

*Antique Typewriters & Office Collectibles: Identification and Value Guide*, by Darryl Rehr (Paducah, Ky., Collector Books, a Division of Schroeder Publishing Company, Inc., 1997), 176 pp., illustrations, \$19.95 + \$2.00 p&h.

Reviewed by Don Hoke  
former curator of the Deitz Typewriter Collection  
Milwaukee Public Museum

In writing *Antique Typewriters*, Darryl Rehr has performed a great service for typewriter collectors, antique dealers, librarians and museum curators. The book serves a variety of audiences and should be on the book shelf not only of every library and museum but also every antique mall. It goes without saying that a typewriter collector without this book is not much of a typewriter collector.

Of particular note are the color photographs, virtually all of which were taken by the author. This is the first book to contain such a comprehensive collection of typewriters in full color.

Darryl Rehr deserves great credit not merely for his photographic skills, but also for his perseverance in traveling so far and visiting so many collections and collectors. He acknowledges those who contributed, and those contributors should be proud of their association with this book.

The book is divided into sections corresponding to the names found on typewriters. The photographs in each section are clearly and specifically identified. Each section contains a short history, dates and solid descriptions of various models.

It is the photographs that make the book particularly useful. One can, for example, readily understand the differences between the various models of the Odell Typewriter and thus know their dates and approximate values. *Antique Typewriters* should not be criticized for having short histories and descriptions. It is not a history book, but a typewriter identification and value guide.

The Value Guide aspect of this book is particularly important. As Rehr notes, values vary widely. Furthermore, Rehr prop-

erly notes that some machines simply have a "buzz" about them that makes them collectible, while other rarer and perhaps more historically important machines simply do not capture collectors' imaginations.

Rarity does not necessarily translate to desirability and correspondingly high prices. Rehr correctly reminds his readers—particularly the antique dealers, one hopes—that condition is important. "Just as real estate agents always say 'Location, location, location,' typewriter collectors will say 'Condition, condition, condition.'"

Some typewriter collectors will take issue with the very idea of a typewriter price guide. Indeed, the late Paul Lippman specifically declined to say anything at all about prices in his book, *American Typewriters*. However this reviewer believes the time is right for such a work. Which of us collectors has not seen a dilapidated Oliver #9 for \$750 in an antique mall?

*Antique Typewriters* is of great service to newer collectors about the general value range. Often one sees \$1,000+ as a value for a particular machine in Rehr's book. This is a perfect indication that the machine is highly sought after (or has that "buzz") without assigning a particular value.

While some collectors may bemoan the inability to acquire rare machines at low prices following the publication of Rehr's Value Guide, this is the well established pattern already seen in such collectible markets as watches & clocks, firearms, stamps & coins, cameras, and the like. The publication of Rehr's book heralds the maturation of the typewriter collecting market. Who better to write it than an expert of the stature of Darryl Rehr?

Rehr writes in a personal, folksy style that readers should find easy. *Antique Typewriters* includes sections on packing and shipping typewriters, restoration (the less the better), and an index that enables readers to find things quickly and easily.

This book is also commended to historians of technology, libraries, and particularly museums and their curators. With its color photographs, *Antique Typewriters* is the perfect compliment Paul Lippman's book, *American Typewriters: A Collector's Encyclopedia*, in helping curators identify not only their own collections but also those machines brought in for identification by museum visitors. Lippman's book was published in black and white, primarily with wood cuts and steel engravings copied from advertisements and trade literature.

Were one to offer a criticism of *Antique Typewriters*, it would be that the book is a little short on the Office Collectibles aspect of things and particularly on adding machines, check protectors, etc. However, the focus of the book is squarely where it belongs, on typewriters.

Historians of Technology will find the book a source of data and not a history. Although there is a brief history of the typewriter at the beginning, it is short, draws on no new sources, and has nothing interpretive to contribute. Historians in general will be disappointed at the lack of documentation. There are no footnotes and only a short bibliography of well known sources. It would be unfair, however, to fault this work for being other than it was intended. Although of some limited interest and use to historians of technology, it was not written for them. It was written for collectors and museum curators. These audiences, the book serves very well.

Trivia buffs will want to know that Darryl Rehr began writing *Antique Typewriters* while covering the O.J. Simpson trial. I often thought something good would come of that circus. It did.

If you don't have *Antique Typewriters* in your library, go buy it.

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## ADVERTISEMENTS

**SMITH PREMIER No.1** - with base and cover. Photos show fair cond. John Taylor, 7442 Hazeltime Ave. #301, Van Nuys, CA 91405. Tel. 818-785-7216.

**WANTED:** hand tools for working on old Royals, such as key-ring pliers, special wrenches, etc. Also want factory repair

manual for old Royal & IBM Mod. C. Joe Brenner, 5402 E. Friess Dr., Scottsdale, AZ 85254. Tel. (602)-867-0500.

**WANTED:** decorated Sholes & Glidden in VG condition. Send photo to: Armin Hechler, Carlo-Meirendorff-Str. 14, 64297 Darmstadt, GERMANY

**WANTED:** early portable with **Yiddish/Hebrew** keyboard. R. Klaus Wiggers, 29

Kerschensteiner St., 26131 Oldenburg, GERMANY

**HAMMOND MULT.**, with original instruction manual and metal casing. Bill Norman, 237 East Howard St. Oak Hill Apt. A-5, Tryon, NC 28782-3461. Tel. (704)859-2105.

# Miller Matters

*Typing Tips* is the name of a little bi-monthly magazine issued beginning in 1922 by ribbon maker Miller-Bryant-Pierce of Aurora, IL. Finding a single issue prompts this short discussion of Miller's products. The cover and a color centerpiece of *Typing Tips* appear in the ETCetera Color Gallery, and the centerpiece gives us some new information about the dates of Miller tins.

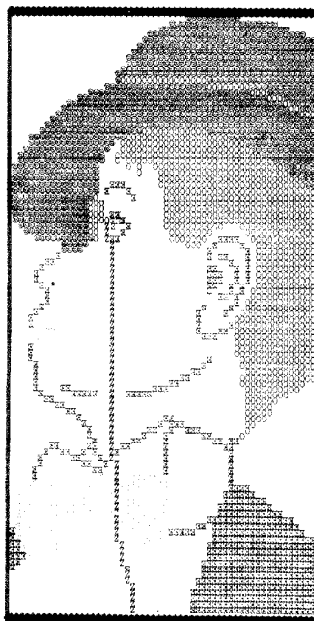
Dated August-September, 1939, the booklet's center ad for Carnation ribbons reveals that the familiar *Madame Butterfly* ribbon was introduced in 1935. We also learn that Miller's *Cardinal* came soon thereafter. In addition, the Carnation tin shown is described as "new," dating that particular tin for us at 1939 onwards. *Carnation* appears to be one of Miller's oldest brands. A 1908 ad (bottom/left) from *System* magazine shows a tall Carnation tin and gives the impression the brand was well-established.

Miller-Bryant-Pierce was founded in 1896, as shown on some of its tins. A possible predecessor was a firm called Miller & Carter Mfg. Co., which used the attractive letterhead shown below/right. We can't be sure of the connection, but the possibility is attractive. Any association with Carter's Ink of Boston seems unlikely.

*Typing Tips* is full of copy and illustrations that reek of the different world in 1939. The lead article lauds secretaries, who are said to make ideal wives. A cartoon shows a little black girl named "Inky-Kinky" tossing a Miller ribbon to "Cora Spondence" to save her from the sharks of poor-quality ribbons. There's also an ad for special hand cleansing cream made to protect feminine hands from hektographic ink, bad jokes, readers' comments, office advice, Contract Bridge tips and, just for fun, a portrait of Charlie McCarthy done entirely on a typewriter.

Typed  
Portrait  
By  
Zella  
Schell  
Creston  
High  
School  
Creston,  
Ohio

\*  
Exhibited  
At  
Canaan  
Township  
Fair.



Typing Tips  AURORA, ILL.

A LIFE LINE TO POOR  
CORA SPONDENCE



**Carbon Paper Economy**

You can save considerable in office expense—get better, quicker and neater work—by the intelligent use of the *right* carbon paper. The *right* carbon paper is one that is graded in weights, according to number of copies wanted—has a non-smut finish (can't soil the hands)—long lived and durable—and will produce clear, clean, readable impressions every time.

That's  
**Carnation** "The Pink of Perfection"  
Carbon Paper Typewriter Ribbon

By a new exclusive process in the manufacture, Carnation Brand Carbon Paper is given a hard, non-smut finish—colors are rendered strong and indelible, every impression comes out sharp and clear, and gives *extra* clear copies from one sheet than any other carbon paper. A different weight for different number of copies required. Learn the correct weight of carbon paper you should use—described in our booklet, "Uses and Abuses of Carbon Paper and Typewriter Ribbon," sent free on request. It is made of imported Nansook of extra long, fine fibre and finest texture. Carnation Brand Ribbon is positively non-fading—strictly indelible colors, and gives a sharp, clear, uniform letter from one end to the other, until the ribbon itself is entirely worn out.

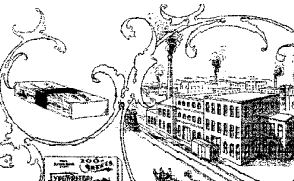
Your name on your business letterhead brings the invaluable book on Carbon Paper free! Send for it. MILLER-BRYANT-PIERCE CO., Dept. 3, Aurora, Ill.



**THE MILLER & CARTER MFG. CO.**  
Manufacturers of  
**TYPEWRITER RIBBONS  
AND CARBON PAPERS.**

Factory and Principal Office: **AURORA ILL. U.S.A.**  
Chicago Office: 416 Mayfield Bldg.

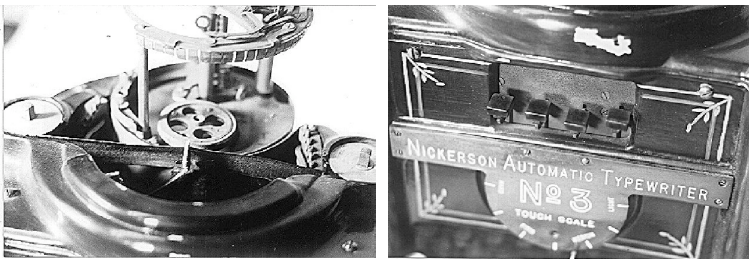
Aurora, Ill., March 25rd. 1906.



# GALLERY NOTES

**1&2) Typing Tips** - cover and inside ad. See article, page 10.

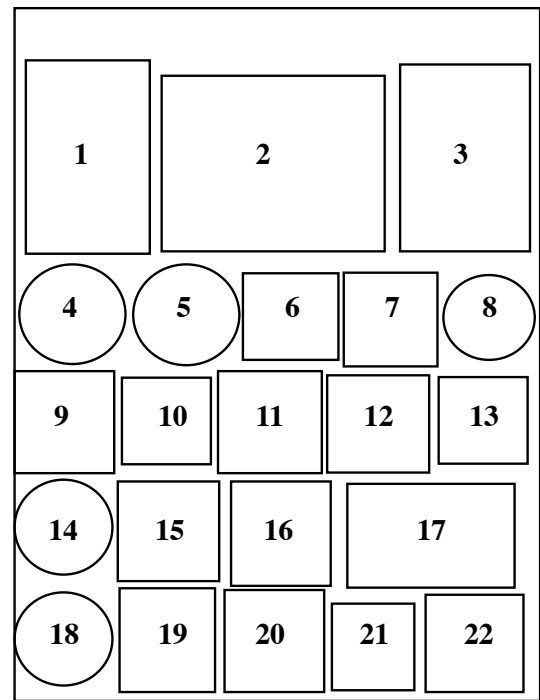
**3) Nickerson Automatic Typewriter No. 3** - from the photo archive, this machine is in the Milwaukee Public Museum collection. It appears to be related to another similar machine called the Hanson. Both are apparently one-of-a-kind prototypes. The Nickerson's paper is put on a vertical cylindrical frame, which moves around its axis for letter spacing and vertically for line spacing. The platen (see photo below left) is actually a small wheel, which seems designed to rotate so that one spot is not continually worn. The machine also features four dead keys (photo below right), used for typing accents, umlauts and whatnot.



## RIBBON RIBBON TINS

A *Ribbon Ribbon Tin* is a ribbon tin with a picture of a typewriter ribbon on it. Actually, you'd expect this motif to appear on ribbon tins more often than it does. In fact, we find that far more ribbon images appear on foreign tins than on American ones. Who can say why? In any case, here is a sampling of tins showing the product they hold inside:

- 4) Amco** - from the American Carbon Paper Mfg. Co. of Ennis, Texas. The ribbon is shown on two reels in the tiny triangular logo at top. Tin maker is Decorated Metal.
- 5) Carfa** - an engaging German tin with a little man composed of two ribbon reels and a ribbon.
- 6) Fred Collings** - submitted by Remy Ruben, of Chicago. A British tin featuring a ribbon reel at center.
- 7) Elsie** - a very colorful close-up of a bi-color ribbon. A British brand.
- 8) A. Fitze & Co.** - the ribbon as well as type basket and paper are featured on this German tin.
- 9) Filma** - another German tin, with the ribbon unwinding from wheels forming a border around three sides of the design.
- 10) Gamma** - probably a British tin. The ribbon underscores the brand name.
- 11) Gimborn** - German tin from a major ink manufacturer. This tin was accompanied by a jigsaw puzzle with a great ink ad on it. We'll bring that to you in a future ETCetera.
- 12) IMCO Brand** - a scarce American tin with the maker spelled out on the unfurled ribbon: Independent Manufacturing Co., Inc. of Carlstadt, New Jersey. No tin maker shown.
- 13) Luxor** - the unspooled ribbon forms the "L" of the brand name on this German tin. The wide spool makes it look like a ribbon for an Adler or some similar machine.



**14) Manifold Silk** - you have to look closely to see that the letters are in the forms of folded bi-color ribbons. Certainly a rare variation of the ubiquitous Underwood chevron design.

**15) Neelmeijer** - A Dutch treat, with the wise owl holding the ribbon in his beak.

**16) Panama Bronze (reverse)** - a ribbon and spools with the legend: "Bronze Ribbons enable the secretary to mirror business standing through art in correspondence." Who thought up *that* B.S? The same legend appears on stylized ribbons on other Panamas.

**17) Rühle** - do we really have to explain what "doppelspule" means? A German tin in a twin-spool size that is common in Europe.

**18) Satex** - this is a paper label applied to a plain tin. From Britain.

**19) Talens** - not another word necessary. With the picture, the customer is *sure* what's inside this German tin.

**20) (no name: star/ribbon)** - this tin came from Germany, which is its apparent origin. A ribbon threaded through a six-point star.


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**21) Remy** - how many of us are lucky enough to have our own personal tin brand? Remy Ruben sent us this picture of his namesake tin.

**22) Atco Brand** - but Don Anderson of Pasadena, California can do Remy one better. The Atco Brand is the house label of Anderson Typewriter Co., Don's family business. Don says his company was given the opportunity to have its own brand by a creative ribbon supplier. Tin maker: J.L. Clark.



# ETCetera Color Gallery



MADE TO OVERSERVE  NOT TO UNDERSELL

## typing tips

AUG. \* SEPT. \* 1939  
OUR 44th YEAR

IN THIS ISSUE:  
Business Girl as a Wife  
"Stenographically"  
Eye Openers  
We've Painted the Lily  
To Change Letter Length  
Contract Conundrums

## AND NOW "We've Painted the Lily"



**F**OUR years ago Miller Line added Madame Butterfly — a guaranteed pure silk typewriter ribbon of superior writing qualities and outstanding endurance — a milestone in writing ribbon history. In close succession came Miller Line's Cardinal typewriter ribbon — the crowning climax of four decades of typewriter ribbon experience.

And now we have "painted the Lily" and given CARNATION an even finer, more delicately woven, more subtle fabric base — a quality, color-bearing ribbon which produces even more attractive, clean cut impressions than CARNATION of old. The ink also has been improved — made more vivid, more pleasing on the page.

Miller Line CARNATION — acclaimed widely for decades as one of the business world's very finest writing machine ribbons, for fine, clean cut writing in particularly demanding purposes, such as executive, legal, sales and purchasing correspondence — CARNATION, the "Pink of Perfection," has been made more perfect — brought up to the Miller Line's ever progressing standard of increasing excellence.

And, we have added a handsome modern new container in which to bring the user this finer, more enduring, more moderately perfect typewriter ribbon for fine correspondence and manuscript writing.

TRY THE NEW CARNATION; YOU'RE SURE TO LIKE IT

*"The Miller Line is Superfine"*

