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ETCetera

Magazine of the Early
Typewriter Collectors Association

No. 41 --- December, 1997
10th Anniversary Edition

Perfect Tens



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Typewriter Collectors
Association

Dec., 1997
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EDITOR'S NOTES

The tenth anniversary of ETCetera makes me want to take the opportunity to write about the Early Typewriter Collectors Association, what it is, what it was and what it might be.

The group was started in 1987 when a band of merry men (no women at that point) got together at the impetus of the late Dan Post and decided to start a nationwide typewriter club. At first there was lots of enthusiasm. There were regular meetings, officers, and even talk of creating bylaws and so forth.

Much was discussed on the form ETC should take, and one comment by Richard Dickerson sticks in my mind. He suggested that the ETC might be like the National Geographic Society: that is, an organization of people who subscribe to the magazine. As it happens, that is mostly what ETC has become.

As time went on, Dan Post passed away, and there were fewer and fewer people eager to take on the job of organizing meetings and doing the other things that collectors clubs might do. I continued to plug away doing ETCetera, but this took so much time, I was not personally willing to add to it by doing other work for the group.

The inactivity of ETC is not necessarily a *bad* thing. However, members should ask themselves if this is, indeed, what they want: a quarterly magazine, a comfortable sense of camaraderie and not much else.

For the future, I would hope that others in our group will take up the challenge and start doing things. Steve Sperber, of Sherman Oaks, CA stepped forward to organize a Southern California members meeting in September. Collector meetings in other parts of the country have taken place as well. If members anywhere wish to do the same, I will supply preprinted address labels of local members past and present (or even the entire membership) upon request, so invitations may be easily distributed. I also hope others will step forward to contribute to ETCetera, since so much of it is written by me. Collectors such as Richard Dickerson, Bob Aubert, Bob Otnes, Larry Wilhelm, Marco Thorne and others have submitted fine work in the past. Let's hope we will see their bylines more often in the future.

ETCetera is 10, and still healthy, I'm happy to say. I hope to keep it going that way for some time to come. Thanks to all for your ongoing support.

†††

Here's one that was new on me. When I questioned a dealer on an asking price for an item recently, he replied, "well, that's just a WAG price."

What's a WAG price? If you can't figure it out: "Wild Ass Guess."

Needless to say, I got the piece for a lot less.

†††

Something new in the ribbon tin collecting field. I'm starting what I hope will be a monthly publication called the *Ribbon Tin Trader*. You get it by sending me a 32¢ SASE, writing the month you want on the front. It will follow the "not-an-auction" format I tried out successfully earlier this year. Without getting into too much detail, it's a competitive bidding situation that dispenses with the deadlines and pressures

of more conventional auctions. Prices come from buyers, not sellers, but the sellers have the option to accept, or wait for something better. Trade offers are encouraged over cash offers, but either is acceptable. Anyone can display good tins for trade or sale, at a flat-rate-no-commission fee. It's hoped the existence of this monthly publication will encourage trading. It might not, but it's worth a try. Write or call me if you want details.

†††

Speaking of ribbon tins, should we crown Adamstown, PA the "Ribbon Tin Capital" of the USA? I happened to be there last September during the week I was visiting my parents in Baltimore. Adamstown has a high concentration of antique malls, and it seems every one of them has at least one dealer with a sizeable display of ribbon tins. I saw more tins there than I have seen anywhere else! Prices are high, but so are they for *everything* in Adamstown. It's a major tourist trap—ahem—"attraction."

†††

If all goes according to plan, ETCetera will change format next year, becoming a 24-page 5-1/2" x 8-1/2" booklet. The reason is my intention to take better advantage of the continuing improvements in desktop publishing technology. For some time I have not been completely happy with the reproduction of our monochrome photos by offset printing. With the smaller dimensions, I will be able to produce the actual pages directly from the laser printer, and the quality of the photos will be markedly better. Even more interesting is the high resolution now available in *color* via the new inkjet printers. Though printing is slow in speed, the achievable quality is sharper than the color photocopier, not to mention less expensive. By printing our color pages directly on the inkjet, we will get better color and more of it. By forgoing the print shop and doing everything in-house, color will also find its way to the *inside* of ETCetera instead of just the front and back covers. The hardware for doing all this in the old 11"x17" bifold format is prohibitively expensive, but with a half-size bifold, it will work out just fine. I hope everyone will enjoy the new "shape" of things to come.

Typewriters and Tens



On the occasion of ETCetera's tenth anniversary, we present this numeric confection, considering the various Model 10s that have appeared in typewriters over the years.

Taking the machines on our cover, clockwise from upper left we first have the **Fox No. 10**, a rare variation on the common blind machine photographed by the editor at *This Olde Office* in Cathedral City, CA. (model number decal is shown above on this page). The **America No. 10** (photograph by Pierre Dickburt of Belgium) is a Chicago variation certainly unfamiliar to most of us. The **Remington No. 10** is far from rare, but the wide-carriage version is not so common (photo by Jim Dax of Citrus Heights, CA). The **Yost No. 10** is a bulkier incarnation of earlier Yost designs (editor's photo, collection of Tom Russo, Wilmington, DE). The **Pittsburg Visible No. 10** is a favorite among collectors, this one owned and photographed by Juan Marquez of Mexico City. Finally, the **Franklin No. 10** (together with the 9) is the only machine of that brand without the obnoxious elevated ribbon spool blocking the view of the paper (editor photo, collection of Richard Dickerson, Pasadena, CA).

Below, on this page, some more interesting Tens: **Columbia Bar-Lock No. 10**, **Oliver No. 10** (notice the nickel-plated body), **Century 10** (last model of the Caligraph line), **Smith Premier No. 10** (like the Remington, that firm's first visible), **Salter No. 10** (a British contribution to the two-figure club), and finally, the famed **Royal No. 10**, glass sides and all.

Typewriter companies whose successive models reached to the number 10 must certainly have had significant success. However, we must note that we have never heard of a **Blickensderfer**, **Corona**, **Hammond** or **Underwood No. 10**. Curious, isn't it? Among the other members of this society, however, are **Adler No. 10** (an experimental model), **Allen 10**, **Archo 10**, **Commercial 10** (a visible, but not *the* Commercial Visible), **Halda 10**, **Japy 10**, **Jewett 10**, **Orga Privat 10**, **Rex 10**, **Rem Sho 10**, **Triumph 10** and the **Victor 10** (*not* the Victor "10-1/2"). There must be others, to be sure, and our readers (to be sure) will let us know.



MPM



MARQUEZ COLL.



MPM



MPM

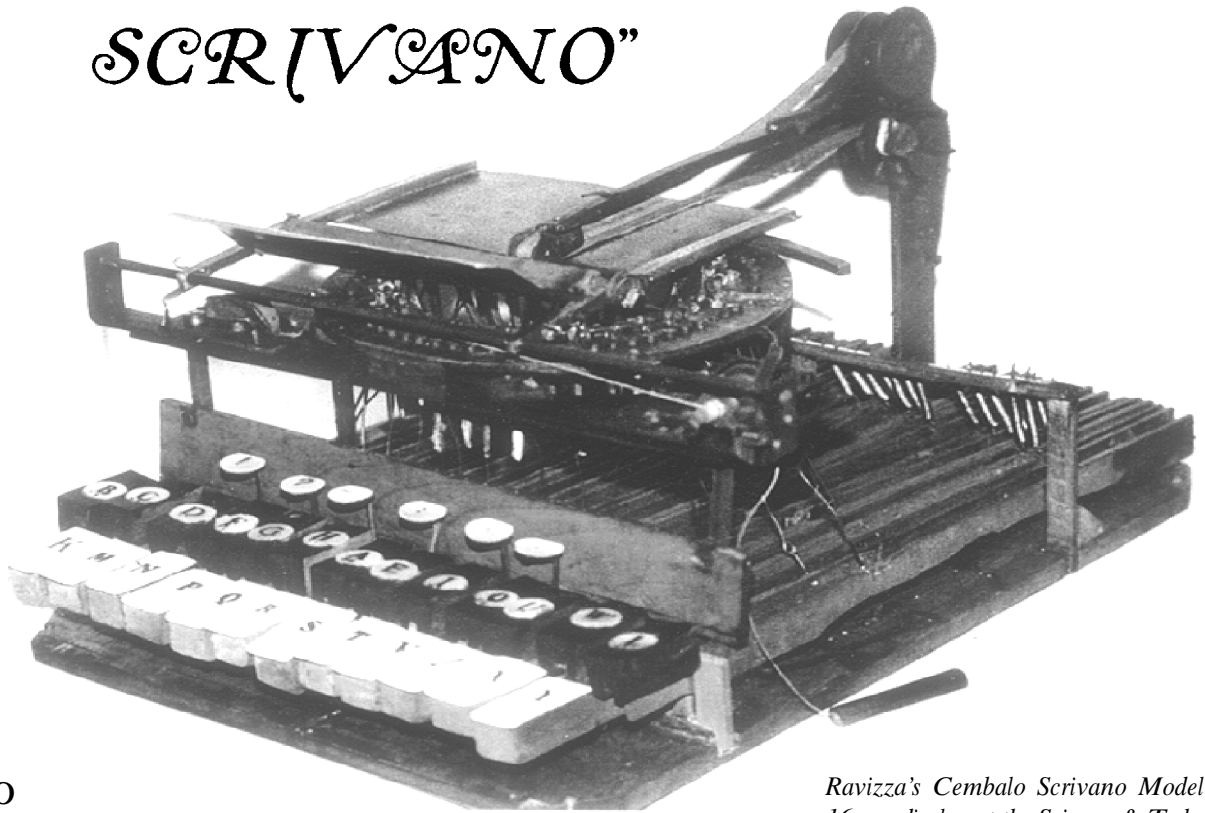


DICKERSON COLL.



RAUEN COLL.

Giuseppe Ravizza and the “CEMBALO SCRIVANO”



by
Massimo
Martelancz

Ravizza's Cembalo Scrivano Model 16, on display at the Science & Technical Museum of Milan, Italy. Photo provided by Glauco Pegorini.

Together with Burt, Pratt and Mitterhofer, Giuseppe Ravizza was one of the great pioneers in the typewriter history before the mass-production era. He was born in Novara, Italy in 1811 and had a lifelong obsession about the possibility of creating a writing machine.

In 1832, when he was only 21, he commenced working on the first of a long series of experimental typewriters. Ravizza was a lawyer but he was very able in manual work. He built every piece of his machines by himself using very limited materials and tools. His technical construction was thus primitive, but the machines he built were very ingenious.

In 1837 Ravizza designed his first machine. In the following years he built other machines, and in 1855 he obtained his first patent for a “writing machine with types” that he called “Cembalo Scrivano” because of its resemblance to the musical instrument. *Cembalo* is the Italian word for harpsichord.

Ravizza kept a diary of 371 pages: beginning in March 1856, when he was 45, and ending in June 1885, a few months before his death. In this diary we find several important facts about the life and the work of this Italian typewriter pioneer.

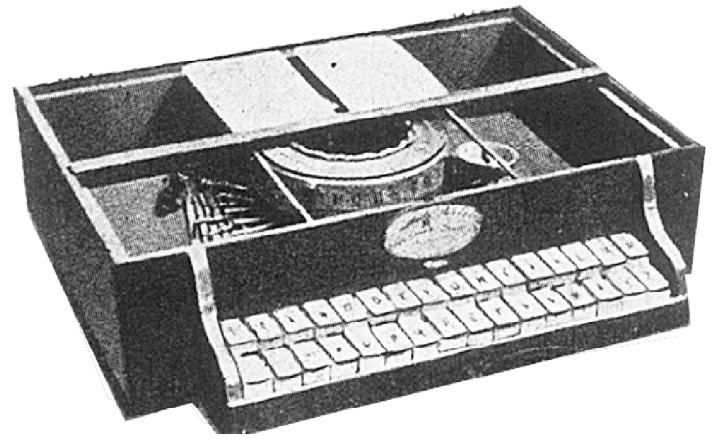
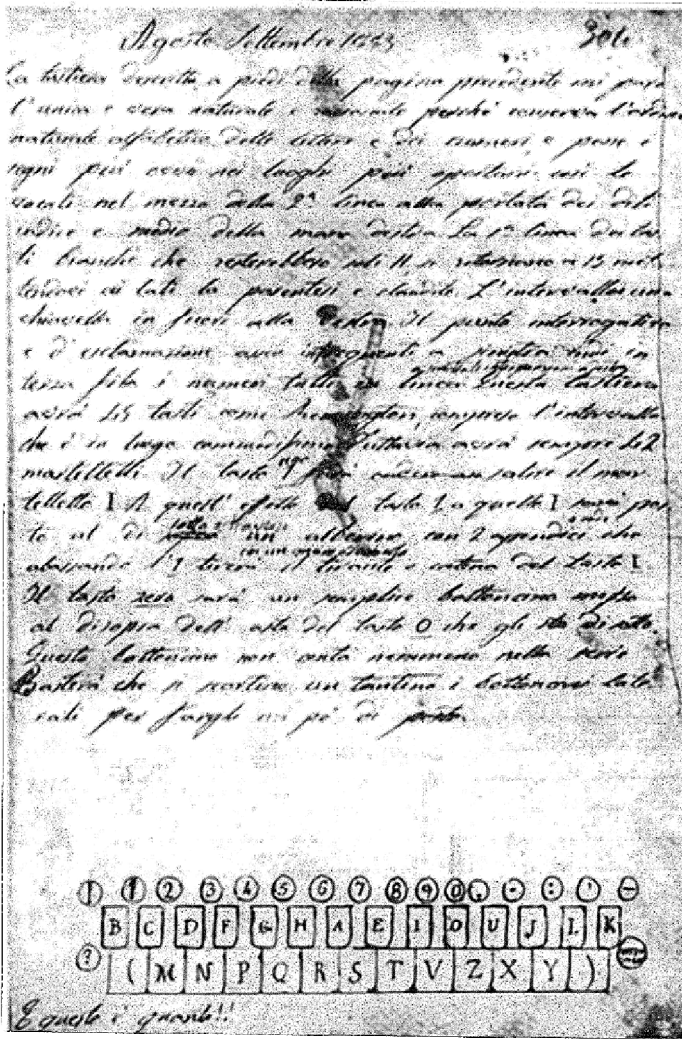
The Ravizza notes tell us about 17 models of “Cembalo Scrivano.” The aforementioned Model No. 1 and its successors did not satisfy Ravizza. They probably ended up being destroyed

by Ravizza's young sons and nephews who played with these machines as toys!

We have a description of model No. 4 in the 1855 patent. It was a blind machine and probably was the first machine that Ravizza showed to the public. We have no information about models No. 5 and 6, and there are just scant references to models No. 7, 8 and 9. Ravizza was satisfied with the progress of his work but these machines were still far from his idea of a practical typewriter. It appears as if these machines were not destroyed, but so far, their whereabouts are unknown.

With an eye on his ultimate goal, Ravizza pressed on. As soon as he finished one model, he immediately started thinking about the next one. One of the most important models was No. 10. It was a No. 4 rebuilt by Ravizza with some improvements. The machine was ready at the end of 1856 and was shown to the public at the Turin Exhibition in 1858 where was awarded with a silver medal by King Vittorio Emanuele II.

Model 10 was a blind machine but Ravizza changed it into a visible writing model in 1868, making subsequent modifications in 1874 and 1880. Today the model No. 10 is in the Civic Museum of Novara, Italy. It is not publicly displayed, and it stands in a dusty small-case in a Museum warehouse, hardly a fitting place for such an important artifact.



LEFT: page from Ravizza's diary, dated 1883, which includes sketch of a suggested keyboard. Image provided by Glauco Pegorini ABOVE: Ravizza's Model No. 10, one of two surviving specimens of the inventor's work. The actual machine is in storage at the Civic Museum of Novara, Italy. Photo from "Die Schreibmaschine" by Ernst Martin.

Ravizza did not like Model No. 11 which, he said, was too rough. Model No. 12 of 1863 was "too big and noisy." Models No. 13, 14, 15 and 16 were built from 1867 to 1883.

We know that a model built in 1867 (number unknown) was the most refined one of Ravizza. This model had a particularly engaging detail: at the end of the line, a little door that opened to display the indication "la riga e' terminata" (the line is finished). Other valuable features were included as well. This was also his first typewriter to use a ribbon similar to the modern machines' ribbons.

The model on view today at the Science and Technical Museum of Milan, Italy is similar to this one but some features are different, so it is probably another machine, perhaps the following Model No. 16 of 1882.

It is thought (though not confirmed) that Ravizza's last machine was his Model No. 17 (similar to No. 16). Two years later, at the age of 74, Ravizza died in Livorno.

In the last years of his life he was very discouraged. In spite of his efforts, his machines were not well-known and were never accepted by industry for mass production.

The destiny of most of the Ravizza machines is unknown to date. The only certain survivors are No. 10 and No. 16. Italian collector Lodovico Tenelli has restored the Model No. 16 of Milan, and has perfectly replicated this machine for his own

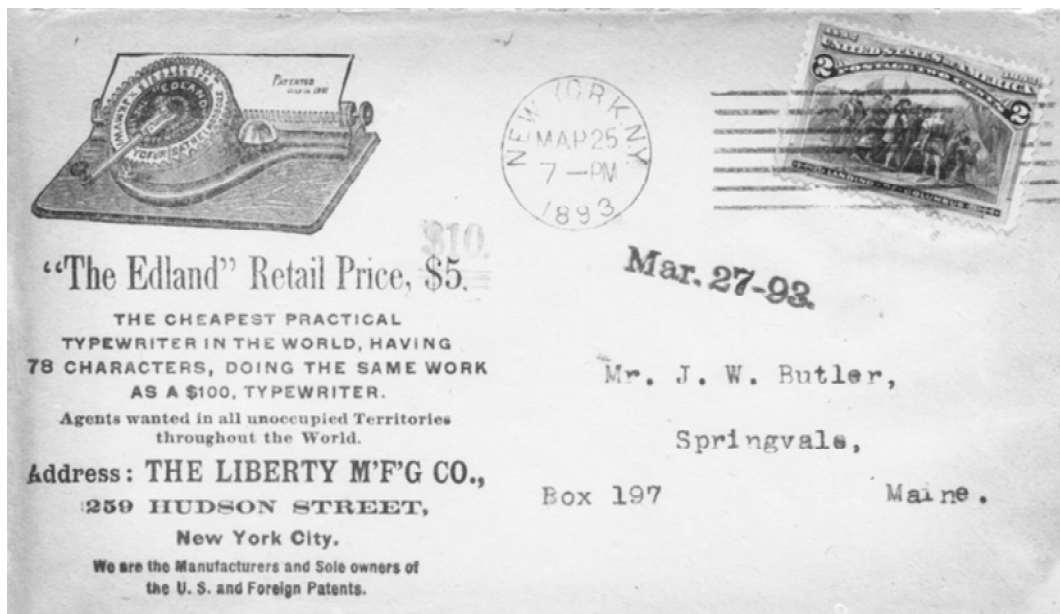
collection in Piacenza. Over 300 hours of work were necessary, the result is really perfect and the machine is beautiful but unfortunately this is not an original from Ravizza.

And the other "Cembali"? Were they really all destroyed? In this century we have hints about some survivors. For example, it seems that in 1927 two "Cembali" were in Casale Monferrato in a lawyer's office. There are references that two "Cembali" (the same of Casale Monferrato?) were in the Camillo Olivetti collection in 1956. One of these is the Model No. 16 now in Milan, but where is the other? Is it in a damp attic somewhere in Italy? Or where else?

The author is an Italian collector, with a particular interest in antique Italian typewriters. For more information about Ravizza and Italian machines you can contact him at: via Calabria 11, 20043 Arcore, MI, ITALY. email: max@it.ibmmail.com. or the Associazione Italiana Collezionisti Macchine per Ufficio d'Epoca, via Manzoni 10, 26100 Cremona, ITALY.

More on the remarkable Tenelli restoration and reconstruction of Model 10 in a future issue of ETCetera.

Edland Update



Printed envelope from the Liberty Mfg. Co. (manufacturer of the Edland) mailed to J. W. Butler in Maine on March 25, 1893.

On March 25, 1893, The Liberty Manufacturing Co. of New York sent a letter to J. W. Butler of Springvale, Maine. The content of the communication is not known, but the envelope (or “cover”) in which it was mailed remains with us today and sheds some new light on the product Liberty manufactured, the Edland Typewriter.

ETCetera No. 35 displayed a rare advertising sheet describing the Edland for prospective investors and agents, dating the machine precisely to Sept. 30, 1892. From the tone of that circular, it seemed as if the Edland enterprise was a struggling one, and from the rarity of this machine today, its life at the time seemed extremely limited. The 1893 cover, now tells us that Liberty, only six months later, had *doubled* its price from \$5 to \$10. In fact, the cover still showed the old price, but the light impression of an inked stamp reflects the change. It could hardly have been a great selling point to Mr. Butler, if he was a prospective customer!

The machine shown on the envelope is the one patented on July 14, 1891, and the one we still find extant in a number of examples today. However, during this period in 1893, inventor Joe Edland was at work improving his machine. In fact, three months before the Butler cover was mailed, Edland received another patent, this for a type wheel machine that differs markedly from the earlier one.

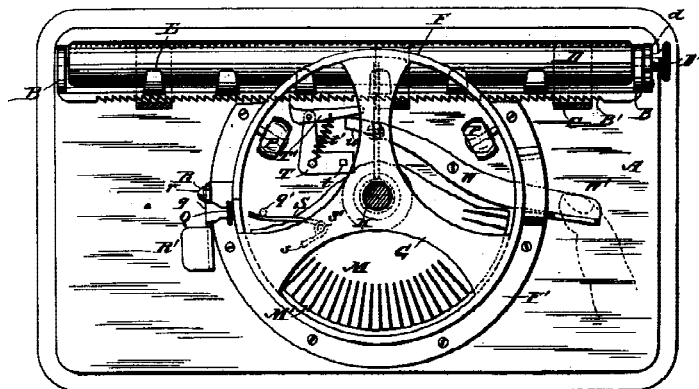
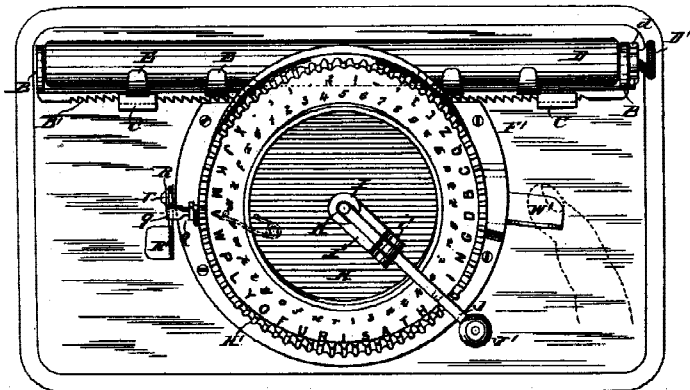
The first Edland machine has a number of interesting features. One is the daisy-wheel type element, not unlike the Victor index machine, which has been called the “first” daisy wheel machine. Perhaps the most interesting idea in Edland’s original patent is the

use of a shift key in conjunction with the indicator. Capitals and lowercase letters alternated on the type element, but each pair corresponded to a single notch on the indicator ring. The shift mechanism rotated the daisy wheel one letter position, similar in concept to the International single-keyboard machine, which had a separate typebar for every character, but shifted the entire type basket one position when the shift was pressed.

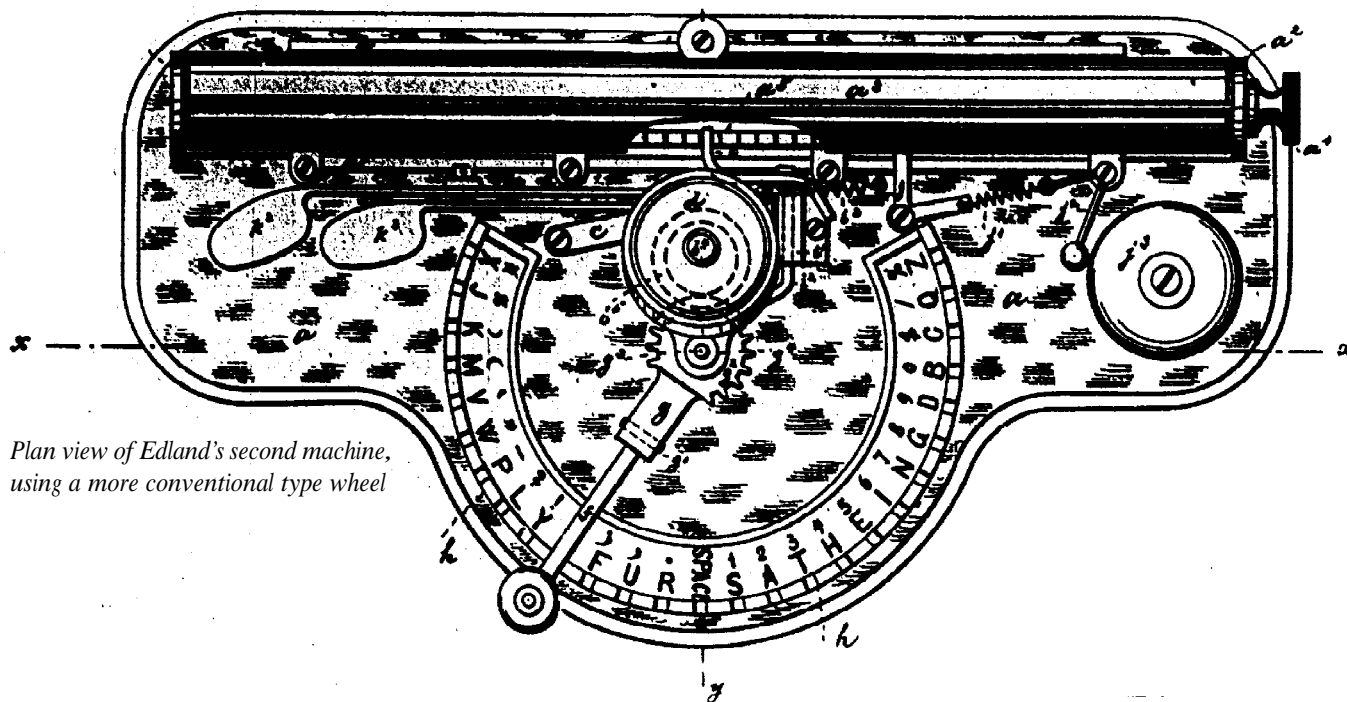
The second Edland seems less original, discarding the daisy wheel for a more familiar three-row type wheel like Blickensderfer. Two shift keys raised the type wheel for alternate characters, just as the Blick did. In general concept, the second Edland was like the Peoples, an indicator moving in an arc, directly geared to a type wheel. On the Peoples, however, printing was done by rocking the carriage forward to meet the stationary type wheel. The Edland moved the type wheel to the carriage instead.

Another familiar detail on Edland’s second patent is the use of a Hammond-like type shield, preventing extraneous characters from intruding onto the paper. Edland suggested mounting an ink pad on the forward surface of the shield to ink the type, but he wasn’t committed to the idea. He wrote, “the type is inked in the ordinary or in any desirable manner...” Inking, obviously, was not an issue in the patent application.

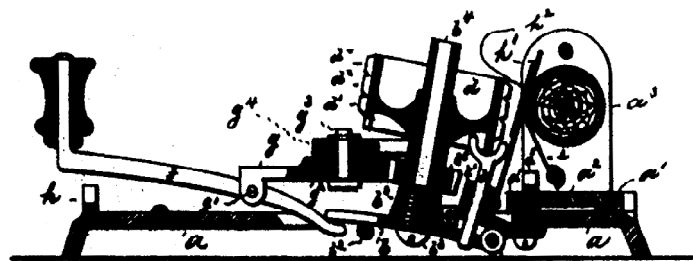
ETCetera is not aware of any known examples of the second Edland, although an illustration of the machine appears in Martin’s *Die Schreibmaschine*. In 1893, Liberty Manufacturing Co. was still actively engaged in selling the machine, and it had a fresh patent under its belt. One wonders how long the company’s enthusiasm lasted.



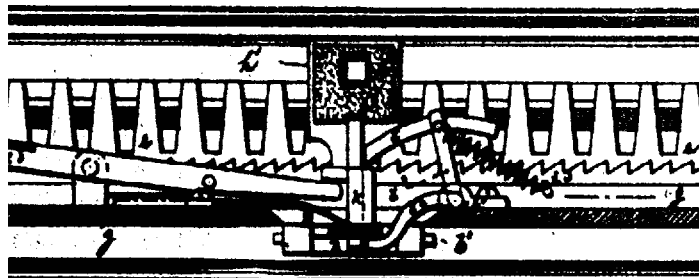
Drawings from Joe Edland's first patent, dated July 14, 1891. Shift lever is shown at left of dial, though it appeared at the bottom edge in the production machine. Drawing at right shows the daisy-wheel configuration of the type element.



Plan view of Edland's second machine, using a more conventional type wheel



Section view of second Edland. Indicator is also a lever and fulcrum, designed to tilt the wheel forward for printing.



Detail of second Edland patent drawing. Type shield is prominently shown. Edland intended an ink pad to be mounted on its forward surface.

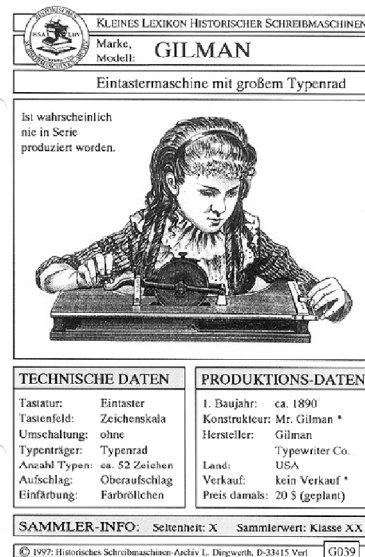
J. G. Edland



The Ultimate Wish Book

Kleines Lexikon Historischer Schreibmaschinen
by Leonhard Dingwerth

Reviewed by
Darryl Rehr



One of the more unusual publishing efforts in the field of typewriter history came this year from Leonhard Dingwerth of Verl, Germany. Dingwerth is the current editor of *Historische Bürowelt*, quarterly magazine of IFHB, the German collector's society. His latest contribution is an impressively large work called *Kleines Lexikon Historischer Schreibmaschinen*.

A "lexicon" is defined in the dictionary as... well, a *dictionary*. However, perhaps the German use of the term would translate better to English as an *encyclopedia*. In any case, Dingwerth's *Kleines Lexikon* is certainly a "little encyclopedia" of historical writing machines. To call *any* encyclopedia "little" is a bit oxymoronic, but this work does indeed show every typewriter Dingwerth could find, listing for each only a small set of basic facts, each machine occupying the space of a single page and no more.

It is "little," but it is *big* as well. *Kleines Lexikon* consists of more than 1000 4"x6" pages, bound in 5 separate looseleaf volumes. It is written in German, but those who read other languages (including English) will find a couple of translation pages which give access to the basic information.

Each page shows an illustration of a given machine (either black and white photo or line-art), followed by the technical specifications (keyboard/index, number of keys, shift type, number of characters, printing mechanism, inking method), production data (year of manufacture, inventor, manufacturer, country, extent of sales, original price), rarity and collectors value.

The great strength of *Kleines Lexikon* is its extraordinary breadth. In covering the period from the beginnings of typewriter

design to the year 1940, it tabulates more machines than you'll see anywhere else. Included is a myriad of conventional four-row frontstrike machines which are often ignored by other typewriter books. It also lists numerous obscure machines which few of us ever think about. Here's a place where you can look them up after you've forgotten about them!

There's more, though. Also included are many machines which were never manufactured. Michael Adler also had a section on these machines in his recent book, but Dingwerth goes a step further by systematically including illustrations. Since these machines apparently existed only as conceptions in the inventor's mind, having clear illustrations in this encyclopedic format lets us recognize these devices easily *just in case* one should suddenly appear.

Dingwerth takes some license in attributing numbers to different models of typewriters which, to our knowledge, were not given such numbers by their makers. Case in point is the Franklin line of typewriters. We are fairly certain that no Franklin was given a model number until No. 7 appeared. However, in Dingwerth's book, you will find Franklins 1 through 6 shown prior to No. 7 and beyond. The knowledgeable collector will see this as a convention of convenience on the author's part, but a less experienced person might be confused.

The brevity of Dingwerth's approach (per machine, that is), also creates a little confusion among machines with many models. The charming folding Erika, for instance, is shown as having been produced in 4 different models. The technical data for each of these models is exactly the same,

and the illustrations (all line-art pictures), though different images, show no identifiable differences among the machines. Were it not for the list of serial numbers provided, we would have no idea how to tell one model from another. Serials, by the way, are included for some machines as the information was available to the author.

As I have often observed, writing about typewriter history is like shooting at a moving target. As soon as some fact is committed to paper, someone will come up with the information to contradict it. So, in *Kleines Lexikon*, you will see the Hall line of typewriters divided up into models "1" and "2." We now know that there are at least three distinct Hall varieties. To Dingwerth's great credit, he has chosen a looseleaf format so that updates and corrections may be easily included. A close look at the page numbers shows that some are missing, delegated for future updates when the author finds data on the machine that should be listed in those locations. In fact, Dingwerth goes as far as providing page blanks for the reader to use in adding his *own* updates.

Such an immense publication does not come inexpensively. The price for all five volumes of *Kleines Lexikon* is \$160 (plus \$32 for postage). This is certainly not the ideal book for the beginner seeking his introduction to the field, but it is a significant contribution and worthy of consideration by any serious collector.

(Collectors interested in buying a copy of "Kleines Lexikon" should contact Peter Muckermann, Auf der Warte 34, D-33378 Rheda-Wiedenbrück, GERMANY)

FASCINATIN' Ribbon

In the early 1930s as we headed into the depths of the Great Depression, Herbert L. Shallcross, of Philadelphia, PA decided to concern himself with typewriter ribbons. It apparently irked him that many typists used an all-black ribbon and had no convenient way to utilize its entire surface.

Such an earth-shattering problem required action. Most typewriters, you see, were equipped with switches to give access to either half of a ribbon's width. For those needing both red and black inks (as for financial documents), this was a necessity. However, for those who used all-black ribbons, the top half was used up, and then the typist faced a difficulty. To use the bottom half, the "red" ribbon shift might be used, but this would create lots of unnecessary movement for the ribbon vibrator (which had to raise the ribbon further for each stroke), generally slowing down the work.

So, Shallcross went to work, patenting a new ribbon to solve the problem. In his

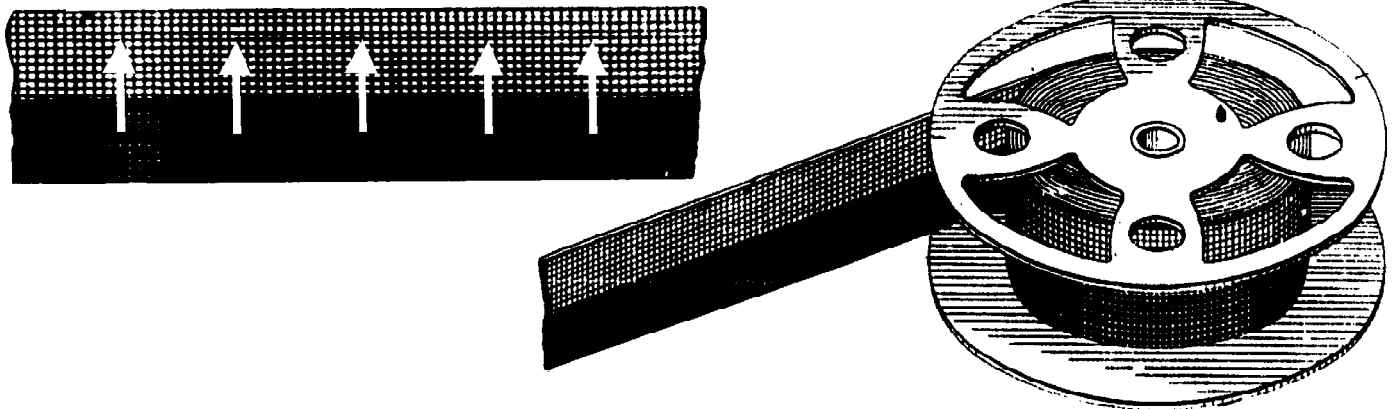
1931 application (U.S. no. 1946363, granted 2/6/34), Shallcross writes that one solution to the ribbon problem is to "reverse the single-color ribbon... by removing it from its holder and rotating its plane through 180°." Could twisting the ribbon this way have possibly been a common practice? As Shallcross noted, it invariably curled and creased the ribbon, tangling everything up. Oddly, he did not mention the rather obvious solution of simply removing both spools, flipping them over and exchanging right for left and vice versa.

Instead, Shallcross invented a "ribbon with a reservoir," a product later sold as the *Shallcross Duotone*. The Duotone ribbon was all-black (or any other color of choice), but the upper half was lightly inked, while the lower half was heavily inked. When letters were typed on the ribbon's upper half, this caused a slight deficit of ink. The laws of osmosis and capillary action then came into play, and ink would naturally

flow from the lower to the upper half, continually replenishing it until the entire ink supply was sufficiently exhausted. The inventor also suggested the possible use of a moisture absorbent material in the lower half (glycerine came to mind) to maintain a soft texture in the entire ribbon.

Another feature of the ribbon was its built-in *boldface* capability. In addition to saturating the lower half with more ink, Shallcross called for the use of an "oil retaining pigment such as carbon black" so that when the bottom half was used directly for typing, a heavier impression would result. Call it "control-B" of the 1930s.

The Shallcross Duotone ribbon was marketed, though we don't have many clues to its popularity. At least two examples of the handsome Shallcross ribbon tin have surfaced recently, and ETCetera is pleased to provide the background. A *fascinatin'* ribbon to say the least.



Diagrams from Herbert Shallcross' Patent for "Typewriter Ribbon and the Like," February 6, 1934. ABOVE: arrows show the capillary flow of ink from reservoir half to printing half. BELOW, example of the boldface capability made possible by the heavily inked portion. RIGHT: Shallcross Duotone ribbon tin.

Fig. 3.

An emphasized word can be typed.



The Collector's Press

Below is a listing of periodicals geared to the interests of people who collect typewriters and office memorabilia

Arts Mécaniques

Leave it to the French to come up with such an artsy sounding name for their typewriter collectors bulletin. This one is published by *L'Association Nationale des collectionneurs de Machines à Écrire et à Calculer Mécaniques*. A large format, black-and-white job, an issue on file with ETCetera has articles on the Virotyp, Adler 7 and a French Braille writing machine invented by August Mauler. For price & info contact: Francois Babillot, B.P. 5928, 37059 TOURS Cedex, FRANCE.

International Calculator Collector

Editors Guy Ball and Bruce Flamm, of Southern California, have made a public display of what, at one time, some people would have been ashamed to admit: *they collect pocket electronic calculators!*

The typical response to this idea has been, "Oh no! Are *they* collectible now, too?!?!?" Yes indeedy. *The International Calculator Collector* is an all black-and-white publication issued four times a year (for five years running now) by the International Association of Calculator Collectors.

For calculator collectors, or those who are "just thinking about it," this appears to be the place to go. Price \$16/yr. (\$20 outside US) Contact: Guy Ball, 14561 Livingston ST., Tustin, CA 92780

HBw-Aktuell / Historische Bürowelt

This is the successor publication to the very good *Typenkorb & Typenhebel*, the only *monthly* publication in the typewriter field. Editor/publisher Peter Muckermann, of Germany, put out 100 issues of *T&T* until assuming the *HBw* role. In essence, *HBw* is exactly the same as *T&T*.

Muckermann's switch of titles was the result of a major reorganization of the *Internationales Forum Historische Bürowelt*, or, *IFHB*, the German collectors organization. Muckermann took over *HBw*, while Leonhard Dingwerth assumed editor's duties for *Historische Bürowelt*, the companion quarterly to *HBw*. Muckermann's product is a small-format black-and-white publica-

tion, geared to "news" in the collectors community. A brief English summary is included with each issue.

Historische Bürowelt is a large-format magazine with some color photos. This magazine is *IFHB*'s venue for long, detailed articles. However, English-speaking collectors will be disappointed to find that no translation is yet supplied.

Perhaps the biggest impact of the change in *IFHB*'s publications is the absence of a moderately-priced German typewriter publication. Muckermann's *T&T* was available to American subscribers at \$40 per year. However, *HBw* is not available separately. It comes *only* with *Historische Bürowelt* at \$100 per year. Contact: Peter Muckermann, Auf der Warte 34, D-33378 Rheda-Wiedenbrück, GERMANY

Ribbon Tin News

All ribbon tins, all the time (actually, four times a year). Color pictures. Editor runs frequent mail/phone auctions of his large inventory. Does not accept consignments. Price \$30/yr. Contact: Hobart Van Deusen, 28 the Green, Watertown, CT 06795

Ribbon Tin Trader

A monthly trading publication for collectors of ribbon tins from the editor of ETCetera. Tins offered for trade/sale on a competitive bid basis, but without the minimums, deadlines and other pressures of full-fledged auctions. Trading is encouraged over selling. Tins illustrated in color, and anyone can list tins for trade/sale at a fixed fee with no commission. Began November, 1997 to encourage trading among collectors. This publication is free, but those who want it are required to submit a self-addressed, stamped envelope for each month. For details, send a SASE to Darryl Rehr, PO Box 641824, Los Angeles, CA 90064.

Typewriter Exchange

A report of the death of *The Typewriter Exchange* was premature. *TypEx* editor Tom FitzGerald informed ETCetera last May that the publication was "on the shelf"... not deceased. Since then came the announcement that *TypEx* would resume publication in November, with Mike Brown as editor. The first "new" issue of *TypEx* featured a cover story on the McCool Typewriter. Brown promises 10 pages per issue, but November's included 16, with color sprinkled throughout. Price: \$20/year

North America, \$25 elsewhere. Contact: Mike Brown, PO Box 52607, Phila. PA 19115

L'ufficio d'epoca

The Italian collectors organization is called *Associazione Italiana Collezionisti Macchine per Scrivere, Calcolo e da Ufficio E'epoca*. Its magazine is an all black-and-white small-format publication, which appears three times a year.. Naturally, you will see a lot of Italian-themed articles (Ravizza, Olivetti, etc). In fact, we are indebted to a couple of of the *Collezionisti* for providing ETCetera's article on Ravizza in this issue. No English summaries, so this is for Italian speakers, and those who want it for the pictures. About \$35 a year. Contact Glauco Pegorini, Via Manzoni 10, Casella Postale 4, 26100 Cremona-ITALY.

The Oughtred Society Magazine

Well, extending the concept of office collecting to slide rules is a bit of a stretch, but why not? These devices have been with us nearly forever. *William Oughtred* was the inventor of the slide rule. If you want to get in on these things, sign up here. Bi-annual. Price \$25 year (\$30 Europe). Contact: Wayne Lehnert, Secretary, P.O. Box 99077, Emeryville, CA 94662

ADVERTISEMENTS

TRADE: Fox Portable No. 1. Photo avail. Will add cash if you have a handsome machine to offer. Robert Newcon, 4735 Cape Arago Highway, Coos Bay, OR 97420. Tel. (541)888-2257

SALE/TRADE: Stainsby-Wayne Braille Writer (first model with folding base). Will trade for ribbon tins, ephemera or other machine. Steve Helsing 3-1223 W. 7th Ave., Vancouver, B.C., CANADA V6H 1B7 Tel. (604)874-6234

WANTED: Smith Premier No. 2 (w/case if poss.), Hammond No. 12 curved, Electromatic. Tad Edelis, 216 Stockton Hill Rd., Kingman, AZ 86401. Tel/fax (520)753-5050

SALE/TRADE: ETCetera 10th Anniversary ribbon tin. Individually produced to order using a new technique. The first ribbon tins produced in the USA in about 30 years. \$20 each or trade for other ribbon tins. Other revival designs available: *Rin Tin Tin*, *Crandall*, *Devil Brand*, *Teepee*, *Miss*

Gallery Notes

1-4) A selection of colorful typewriter postcards from the collection of Alan Chamberlain, of Vista, CA.

5) Occupational shaving mug - to be auctioned Dec. 6 by Bill Morford of Cazenovia, NY (315-662-7625). The mug comes from a major collection of occupational mugs assembled over more than 30 years. The image on the mug appears to be a New York Hall typewriter, which dates from about 1881-1885. The identity of E.C. Bates is unknown to the auctioneer. A Hall Typewriter dealer, perhaps?

6) Regal dealer glass sign (see *Atlantique City* below)

7) Typewriter Emporium advertising mirror - from the editor's collection. This piece shows what looks like a Remington 2, Smith Premier 2 and an Oliver 2. Date is probably late 1890's.

8) Columbia advertising mirror - from the editor's collection, and a truly exciting find. Features overhead view of the Columbia *shift-key* typewriter, a rare (if under-appreciated) machine.

9) Oil bottles - from Pat Burg, of Merrill, WI. Right to left: Royal, Ellwood, Diamond (Miller-Bryant-Pierce), Underwood's, Rem-

ington, Oliver. The only one that wasn't issued by a typewriter company is the Diamond... most unusual.

Number "10" Ribbon tins - some more observance of ETCetera's 10th anniversary. All tins are from the editor's collection and are shown at 60%.

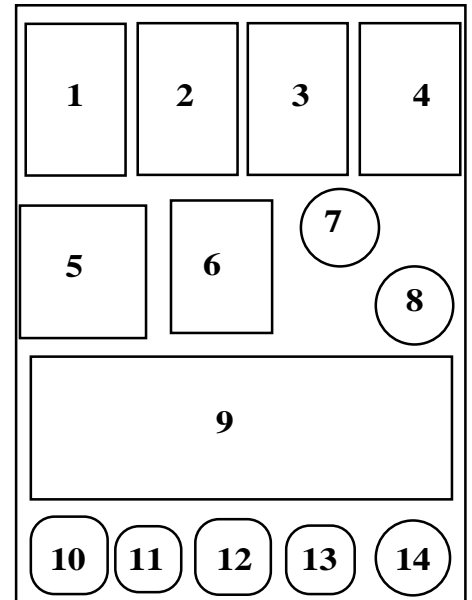
10) BSA Brand - from Blikman & Sartorius of Amsterdam. The Royal No. 10 is shown inside the Royal shield.

11) Premier Brand - The Smith Premier No. 10 is shown on this tin from the Smith Premier Typewriter Co. The tin contained a ribbon for an Ideal typewriter (made in Germany). Tin maker: H.L. Hudson.

12) Royal Brand - another tin with a picture of the SP10. What a collection of typewriter *names* here! A *Royal* brand ribbon, for the *Oliver* typewriter, from the *Smith Premier* Typewriter Co. Wow!

13) Remtico Paragon - featuring the Remington seal, with the No. 10 machine.

14) ETCetera 10th Anniversary Ribbon tin - from the editor, who is presently reviving the art of decorating tin containers for typewriter ribbons. The tin is decorated with a water-transfer decal, computer printed using a special technique. The ETCetera tin celebrates this journal's decade of pub-



lication, with a design featuring the Sholes & Glidden. If you'd like one of these, see *Advertisements* below.

UPDATE: Stefan Beck, of Pfäffikon, Switzerland writes to tell us that two tins in September's Color Gallery were mistakenly attributed to Germany instead of Switzerland. They are the *A. Fitze & Co.* and *Carfa* tins. Beck says the giveaway on the *Carfa* is the little crossbow symbol, which is the sign of the Swiss nation.

USA. Personalized tins also available, using *your* photo (see insert enclosed with this issue). ALSO: fresh, cotton, black-record ribbons, suitable for old machines. 1/2-inch-width \$1/yd., 10-yd. min., 1-3/8-inch width, \$2/yd., 5-yd. min. Darryl Rehr, PO Box 641824, Los Angeles, Ca 90064. Tel. (310)477-5229. Fax (310)268-8420. dcrehr@earthlink.net

TIPS:

CORONA 3/CASE/INSTRUCTIONS, REM PORT., Dorothy Chodl, 40 Portwine Rd., Willowbrook, IL 60514. Tel. 630-887-9311.

MONARCH PIONEER - 3-1/2 row keyboard. Includes extra "Remington Portable" ribbon. Bette Stovers, Box 1097, Duxbury, MA 62331

EDISON Rotary Mimeograph, Model #76. Gus Yankopoulos, 29 Prospect St., Taunton, MA 02780

REM 7, CORONA 3. Ken Warren, PO Box 1053, Barnstable, MA 02630-2053. Tel. (508)362-3175

REM 6. Stanley Safford, 1150 E. 75th St., LA, CA 90001. (213)588-6452

ATLANTIQUE CITY

The long awaited *Atlantique City* Supershow in the new Atlantic City Convention Center took place Oct. 18-19 in New Jersey. On the plus side, the new Convention Center is conveniently located at the end of the Atlantic City Expressway, and includes the Rail Terminal for the Phila.-Atlantic City train, known as the Gambler's Express. On the minus side: insufficient parking, and dealers were required to assemble at the old Convention Center on show mornings to be shuttled to the new location. Delays resulted in many dealers being late and missing the start time for 'Early Buyers' at 9AM Saturday.

The estimated 1,500 dealers were housed entirely on the 1st floor of the massive hall. Although the aisles are comfortably wider, the booths appeared cramped, making access difficult. Another annoyance was the aisle layout, not always sequential, making it difficult to find particular booths.

For the show, there weren't many typewriters to be seen. Frank Briola (ETC member) was there and had a nice selection

including a Franklin, Daugherty Visible, Yuess, Royal Barlock, Lambert, Merritt, and a Commercial Visible. The 1939 World's Fair Remington Remette Portable seen at two previous shows was still available at \$800!

There were several displays of typewriter ribbons, however. The nicest piece of ephemera was a reverse-on-glass "Authorized Dealer Regal precision rebuilt Royal Typewriters" framed sign, priced at \$145 (see #6 in Color Gallery above).

Despite the startup difficulties encountered with a new site this large, many logistical problems should be resolved by the Spring 1998 show, scheduled for March 28-29, with an expanded dealer base rising to 1,800! For info, call Brimfield Associates 609-926-1800.

--Larry & Sue Schenkel
[For the past three years, the Atlantique City people have been kind enough to provide delegate passes to ETC, allowing a preview of the show the afternoon before the official opening. If you'd like to be a delegate for our association, contact the editor. Preference, naturally, to people who have helped with ETCetera.]



ETCetera Color Gallery

