



The Sholes historical marker shown above is on Rt. 11 in Mountour County, Pennsylvania on the western approach to Danville. It can be found about two miles south of the Interstate 80 Danville interchange. Another marker is posted in front of the Danville Courthouse. A third marker is positioned in Mooreburg, Sholes' birthplace, which today has a population of less than 100.

On October 5, 1997, an open house party was held to celebrate Mooreburg history at the local museum. Two Sholes typewriters were on display.

*photo provided by
Joseph Kempasky, Danville, PA*

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ETCetera

No.
44



Sept.
1998

Magazine of the Early
Typewriter Collectors Association



Its Master's Voice -- 1916

ETCetera

Magazine of the Early Typewriter
Collectors Association

Sept. 1998 --No. 44

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EDITOR'S NOTES

Perhaps all those people who are searching about for the famed Giant Underwood, last seen at the New York's World Fair in 1940, can give up. According to Frank Butler's *Book of the Boardwalk*, published in 1952, the "Mammoth Typewriter" was brought to Atlantic City in 1916 after it had been exhibited at the Panama-Pacific Exposition in San Francisco. He goes on to say it was taken to the World's Fair in 1939, "...and during World War II was dismantled." Awww!

Incidentally, a notation on the title page of this source states, "All the research for Butler's *Book of the Boardwalk* was made by the author personally, without clerical assistance." Does that mean he never consulted his minister? Not even *once*?

†††

The computer is THE successor to the typewriter. There, I've said it. I actually believe it, too. That's why I wrote the little review of *The Mac is Not a Typewriter* seen on page 6 of this issue. It's a conceptual thing, see, and it has to do with the American word *typewriter* versus the *writing machine* which occurs in other languages. You see, when Densmore and Sholes chose that word, they tied their machine to *type*—type being the hard, metal material used by printers to make a living. By calling their machine a *Type Writer*, they were telling us not that we could merely *write* with it, but we could write with it in *type*. In 1998, we now do the same thing with the computer, but in a magnified way. In the modern world, *type* is no longer the hard metal stuff but more of a concept: the *type face*. Most typewriters offered us only one typestyle, one pitch, left-justification-only, etc. There were *some* machines that strove for more: Hammonds and Blicks gave us multiple typefaces. Hammonds added multiple pitch and, later, justification. IBMs and others attempted to give us proportional type. Today, though, we get it all in one package, and so much more! So, the true *typewriter*, in 1998, is the desktop computer. It's not just *writing* anymore.

By the time you read this, I will have completed work on my first History Channel documentary. The program is part of the series *Tales of the Gun*. My episode is entitled *Early Guns* and covers the time period beginning with the invention of gunpowder up to the Napoleonic Wars. That's a long stretch for one show! Actually, my book *Antique Typewriters and Office Collectibles* was instrumental in getting me this assignment. When I went for it, I sent in my standard resume and threw in the book as an afterthought. The book did the trick!

Early Guns (at this writing) is scheduled to air November 8. Everybody tune in!

†††

Look for the upcoming film *The Wild Wild West* if you'd like to see some of your colleagues' typewriters. The movie is a redo of the old TV show involving a Civil-War-era secret agent. The production required a "war room" of 1862, and the choice was made to include typewriters even though none were on the market at the time. No matter, taking creative license, the prop people rented machines from me, Robert Nelson, and Alan Crown. They decided to use all Blickensderfers and Hammonds due to their "different" looks.

†††

As we go to press in midsummer, I'm waiting for delivery of a very intriguing piece of ephemera. It's a ribbon spooler by Tybon of Camden, NJ. This little gadget is a foot wide, made of cast iron (according to the seller) and was found in new condition inside the attic of a bank that went belly-up

back in 1929! Tybon is the name of a ribbon company that operated in Philadelphia. I assume this item is from the same firm (Camden, NJ, is right across the river). Photos in a future ETCetera.

ADVERTISEMENTS

FOR SALE: Oliver #9 in very good to excellent condition with original shipping box. Joseph Mulcahy, 271 E. 39th St., San Bernardino, CA 92404-1619
SALE/TRADE: Draper, Odell 2, Helios, gold-plated Royal, Rem-Sho 11, Remington 2, Remington 6 (blank keyboard for typing students), National portable (nickel plated), Bennett. Will trade machines for typewriter ribbon tins. Darryl Rehr, PO Box 641824, L.A., CA 90064. Tel. (310)477-5229.

TIPS:

MULTI-ADDO Mod. 3 - Robert Slater, PO Box 8415, Newport Beach, CA 92660. 714-458-9808

VARITYPER - early, non-elec., alum frame, working. Ken Foster, 101 Deer Run Dr. Warrenton, MO 63383

REM 7 - Elizabeth Marcum, H.C.I. Box 220, Olga WA 98279

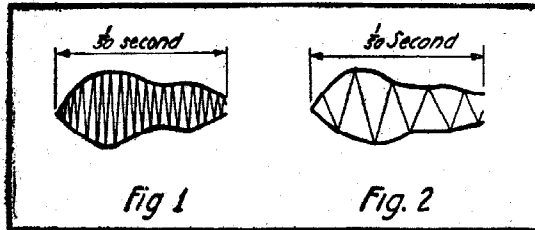
UND 3 - extra wide carriage. Sara Black, 7931 Bridlington Dr., Boynton Beach, FL 33437

REM 6 - Marilyn Arnold, 417 S. 275th St., Euclid, OH 44132

OLIVER 9 - Dorothy Green, 840 Buckner Rd., Bumpass VA 23024

TRIUMPH - one with regular keyboard, another with Bulgarian keyboard. Joseph Arditti, 8 Sunridge, Irvine, CA 92714-2834. Tel. 714-559-4656, jarditti@uci.edu

Voice-Activated Typewriter



Demonstrating the Wave Form Characteristic of Letter "B," Uttered Normally at Fig. 1; at a Lower Pitch at Fig. 2.

Are journalists ever guilty of hyperbole? Though we would like to be kind to the hacks who bring us word of the world's events, we must face facts and read what they write with the proverbial grain of salt.

For a typewriter collector, the image of the *Phonoscribe* seen on the cover of the April 1916 issue of *The Electrical Experimenter* was tantalizing, to say the least. The cover shows a relaxed businessman speaking casually into a microphone as his voice-activated typewriter dutifully types out the text on his desk. In 1998, when such complex technology has yet to be realized on a commonplace level, we are astounded to see that there was a version in the works as early as 1916.

Unfortunately, the fine print inside *The Electrical Experimenter* reveals a device much different than the one on the cover. It was the work of a Brooklyn, New York, man named John D. Flowers, and according to the magazine, it apparently was never intended to *type* a letter itself.

Flowers, it seems, was fascinated by the workings of human speech. In earlier experiments with voice-operated typewriters, tuned reeds were used to discriminate among the different sounds of the spoken word. Unfortunately, the reeds worked reasonably well for vowels but not well with consonants. That's a pretty big problem in an alphabet in which consonants are the large majority.

The inventor claims to have found the problem in the normal spoken voice. The vocal cords, he concluded, produced too many irrelevant overtones. The solution was to utilize a *whispered* voice. Flowers told us that the *shape* of a sound was identical whether spoken at a normal tone or at a whisper. So, his voice-operated writing machine (we'll learn later why it wasn't a typewriter) depended on whispers so all those extraneous vocal sounds could be ignored.

Flowers hooked up a microphone to a *string galvanometer*, a device which produced a wiggle in a string when electric current was applied. A light shining

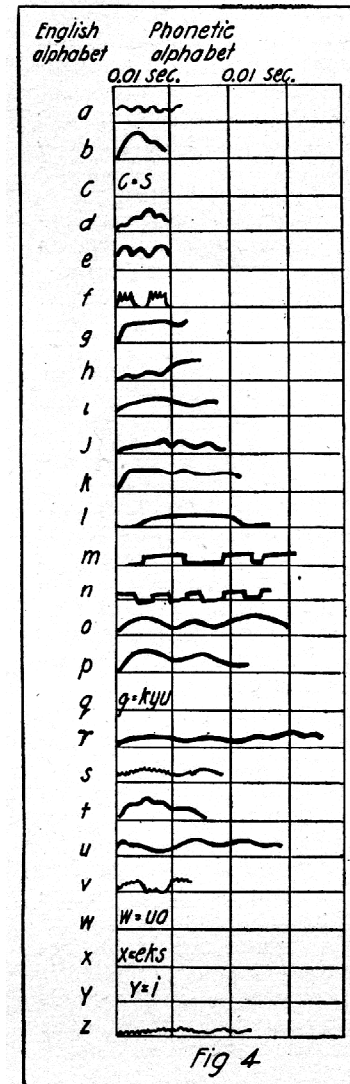


Fig. 4. The New Phonetic Alphabet Evolved by Mr. Flowers.

through the string exposed film moving in a camera to produce a photographic record of the sounds spoken into the mike (whispered sounds, remember). In theory, it was not unlike the process that later made *movies* into *talkies*.

Running through a number of different speakers, Flowers produced a definitive dictionary of his electrically generated *Phonetic Alphabet*. Each letter of the English alphabet had a corresponding squiggle, which was unerringly produced by his recording apparatus when anyone whispered into the microphone.

To turn this idea into a voice-operated writing machine, Flowers proposed a wonderfully Byzantine array of mirrors, lenses, and resonator circuits coupled to a microphone and selenium cell, which controlled a pen writing on a revolving drum. When someone spoke into the microphone, Flowers' phonetic alphabet would be written on the drum. Thus, his voice-operated machine.

But wait – Do we sense a lack to closure here? What good does this do us in the real world? To quote from *The Electrical Experimenter*:

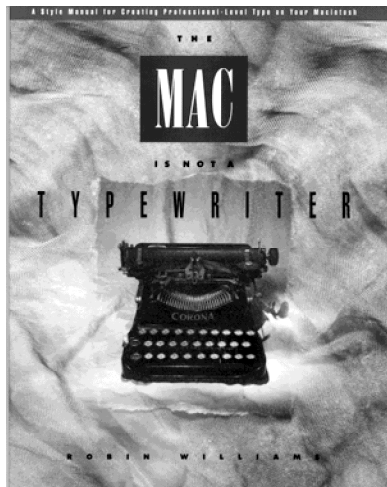
“Hence, if this was to be used commercially or otherwise, it would be necessary for those making use of such a ‘phonoscribe’ (if we may so term this device), to learn this alphabet or else to employ a transcriber who could read it.”

So, in the end, what has the *Experimenter's* cover led us to? A dictation machine that produces a line of squiggles that can only be read by somebody who wants to learn a whole new alphabet! And this at a time when the boss routinely spoke into his Dictaphone or Ediphone for his secretary to hear and transcribe with *no* additional training! Underwood, by the way, had a hand in financing Mr. Flowers' work. One wonders at what point the company *cut him off*.

NOT a Typewriter

by Darryl Rehr

It has been eight years since writer Robin Williams put a Corona 3 on the cover of her book *The Mac is Not a Typewriter*. While this might have attracted the attention of typewriter collectors at the time, she would have done better to show, perhaps, a *Fitch* or a *Ford*. Now, however, it occurs to me that something of a review is in order.



When the typewriter was first introduced in 1874, one of its purposes was to produce individually written documents that *looked* as if they were produced by the printing press. In that respect, computers have now supplanted the typewriter. Before the computer (and after the typewriter became popular), the typewritten document became the standard by which most business (and much personal) correspondence was judged. Typewriting replaced handwriting. Today, however, the bar is rising, so that there is an increasing demand for individual documents that look like real printing—not just collector newsletters and other low-volume publications, but even ordinary correspondence.

It is with that in mind that Ms. Williams wrote her book. Although it pertains specifically to the Mac (which I use to produce ETCetera), there is also an edition for PCs. The principles are the same on each: *The rules are different when using typographer's type versus the typewriter's type*. Williams' book has been criticized as amateurish (and indeed there are many more complete books on the subject), but still, it offers many points that anyone using a QWERTY keyboard at the computer should observe.

What do you do differently on the computer that you do on the typewriter? There are many things. One big one involves the double space between sentences. You may be very used to that by habits learned from your 10th grade typing class. With a typewriter, you *need* two spaces between sentences to set one apart from another on the monospaced page. However, all computers are now capable of producing proportional type, which requires only *one* space between sentences. A subtle difference to some, but one that inevitably makes a better-looking page. Double-spacing, of course, remains acceptable for monospaced fonts.

Other advice Williams gives includes admonitions against using the mishmash of typefaces so common among the font-crazed who are dazzled by the variety available at the touch of a button. It makes me think of our high school yearbook committee and the day our faculty adviser showed us examples of *good-looking*

-hyphen
-en dash
—em dash

Underlined
versus
Ruled

This is serif text, set in caps and lowercase. It is easier to read than san-serifs and all-caps.

“Use open & close quotes” ... not "ditto marks"

THIS IS SAN-SERIF TEXT SET IN ALL CAPS. CAN YOU SEE HOW MUCH HARDER IT IS TO READ?

Apostrophes
correct: '98, isn't
incorrect: ‘98, ain't

Too many
TYPESTYLES may
Get you *INTO*... trouble!

yearbooks and *bad-looking* yearbooks. The bad ones had a variety of clownish typefaces plastered in a wild collage all over each page. As Williams advises: If you're not a type professional, don't mix more than two typefaces on a page (an idea to extend to *colors* in today's color-printer world.)

Williams also opens our eyes to the typographic compromises the typewriter made and why we don't have to worry about them anymore. The typewriter did not differentiate between open and close quotation marks (single or double). The single quote mark was the same as the apostrophe. However, *all* of these are different in printer's typography. Unless you set your word processor to insert these differing characters, you may get only the typewriter equivalent.

Other typographic *faux pas*:

-Use of the underline option for underlining type: unfortunately this looks pretty ugly. The typographer's way to do it is to draw a separate line of the appropriate width under your type.

-Too many hyphens: Avoid more than one hyphen at the end of a line; never hyphenate a headline; don't use two hyphens where an em—dash (width of the “m” character) is appropriate.

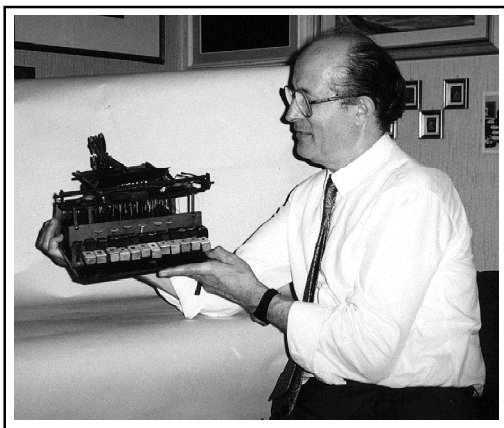
-Serifs and Capitals: For best readability, use serif type set in caps and lowercase. Type set entirely in caps is simply harder to read (scientifically proven). Serif type is easier to read than sans-serif type (also proven by science).

The typewriter, as wonderful a development as it was, locked us into its limitations and led us to a group of habits that are becoming obsolete in today's higher-tech atmosphere. It means that to do better quality work, we must learn some different rules. No, the Mac and PC are *not* typewriters ... but they certainly follow the typewriter's path, making them highly relevant to the typewriter's *past*.

The Restoration of the Cembalo Scrivano

by Lodovico Tinelli

Hardwood, iron wire, brass, lead, mother-of-pearl, string, and inked ribbon: These are the materials with which, over a hundred years ago, Giuseppi Ravizza created the forerunner of the modern typewriter.



My name is Lodovico Tinelli, and I have been an engineer in the field of office machines active in Piacenza, Italy, for 48 years. I first started my hobby of collecting and restoring antique typewriters over 30 years ago. Last year I had the opportunity and the great pleasure of restoring Giuseppe Ravizza's Cembalo Scrivano, which is exhibited at the Leonardo da Vinci National Museum of Science and Technology in Milan. This involving and fascinating restoration has enabled me to observe how Ravizza, in the first half of the last century, managed to anticipate mechanisms that were to be resurrected only much later in the construction of such machines as the various models of Sholes, Remington, Caligraph, Yost, Frister & Rossman, Jewett, and Smith Premier, which all had upward-striking type bars arranged in a circle, as well as the Oliver mechanism, which automatically shifted the sheet to the next line when returning the carriage.

The Cembalo Scrivano, made up of more than 800 handmade pieces, consists of wood, brass, and iron parts, with ivory and mother-of-pearl keys. For its restoration I confined myself to mending the damaged parts, reconstructing the



OPPOSITE: Lodovico Tinelli and his restoration of Ravizza's Model No. 16. ABOVE: the restored machine in color. BELOW: Tinelli's reconstruction of Ravizza's typewriter.



missing ones using the same materials as in the original, and putting the working mechanism back in operation. To work with the various pieces I mainly used hand equipment and a watchmaker's mechanical press, which proved particularly useful for the carriage mechanism. I also was able to see that in creating the Cembalo, Ravizza had used parts of watches such as gears, springs, and tie-rods. Ultimately I protected many of the machine's components with natural wax. At the end of the restoration it is therefore possible to define the technical features of the Cembalo Scrivano:

Year of production: 1883

Base: wood

Key bars: wood

Keys: wood

Type bars: wood, made heavier by adding leaded weights to increase striking power and speed of return

Carriage return mechanism: manual, with string

Line-space mechanism: manual, driven by carriage return via gear

Carriage motive force: watch spring

Ribbon transport: levers and watch gears

Type of writing: visible with the stroke of the following key

Lever striking: from below upward

Type-bar bearing ring: brass

Lever tie rods: iron wire

Key return springs: iron flat springs

With his sixteen models of typewriters, Giuseppe Ravizza started a new era of mechanical writing that has lasted for over a century

During the restoration of this machine, I had the chance to examine each single detail of it, thus becoming able to reproduce a perfectly working replica.

The copy has been made possible by an extensive collection of historical background information in technical books and above all by the special relationship I developed with the original during its restoration. This experience has been crucial for the reproduction of over 800 individual pieces and for their subsequent assembly. I also have been loyal to the materials used in the original (iron, plate, brass, mother-of-pearl), whereas the original hardwood parts have been replaced with dried beech, which is less vulnerable to warping. The reconstruction took more than 300 hours and, as can be expected, a great deal of patience and passion.

Editor's Note: Although the restored machine described by Tinelli is dated 1883, it was the 16th model produced by the inventor. Ravizza began his typewriter work in 1832, making his claim of primacy valid when compared to Sholes.

Gallery Notes

1) Remington postcard – from the editor's collection. Most of us are familiar with the postcards showing the giant Underwood. Now, here's a giant Remington 10. Unfortunately this isn't a real one. Postcard collectors call this an "exaggeration." The card is dated 1914. The machine was introduced in 1908.

2) Olivetti MP1 poster – from Jay Respler, Freehold, New Jersey. The typewriter was issued in 1931 or 1932 (sources vary), although the exact date of the poster is not known. It was reissued a few years ago, and Respler, an Olivetti dealer, received one. Wonderfully stylish, the piece measures about two feet high. The "ICO" on the machine stands for the inventor Ingegnere Camillo Olivetti. In addition to its attractive lines, the MP1 features a geared typebar movement, similar to the Remington portable, but different enough to make it interesting.

3 & 4) Burroughs ribbon tin – from the editor's collection. Tin collectors often see this tin design in a very subdued black-on-green color scheme. Here, however, in red, black and gold, it's a *knockout*. Shown at actual size, this tin was made by Passaic Metal Ware Co. of New Jersey.

5 & 6) Hammond before and after – Here's a great example of what a little elbow grease can do! Can you believe these are two pictures of the *same machine*? The #5 photo shows the state of this No. 1 when Robert Nelson, of Ontario, CA, received it. Just a few weeks later, it became the beauty seen in photo #6. Missing parts were scrounged from other machines, spools are repros (supplied by John Lewis, Sr., of Albuquerque, New Mexico), and the missing deck was made from an old piece of mahogany furniture with *just* the right grain.

7) Exchange – Here's another Hammond worthy of note, except that the name on this machine is Exchange. The photo is supplied by Bert Kerschbaumer of Linz, Austria. Kerschbaumer snapped it at a European collectors meeting, where this machine was up for sale. It apparently was too expensive and remained unsold. Kerschbaumer may get his hands on it yet!

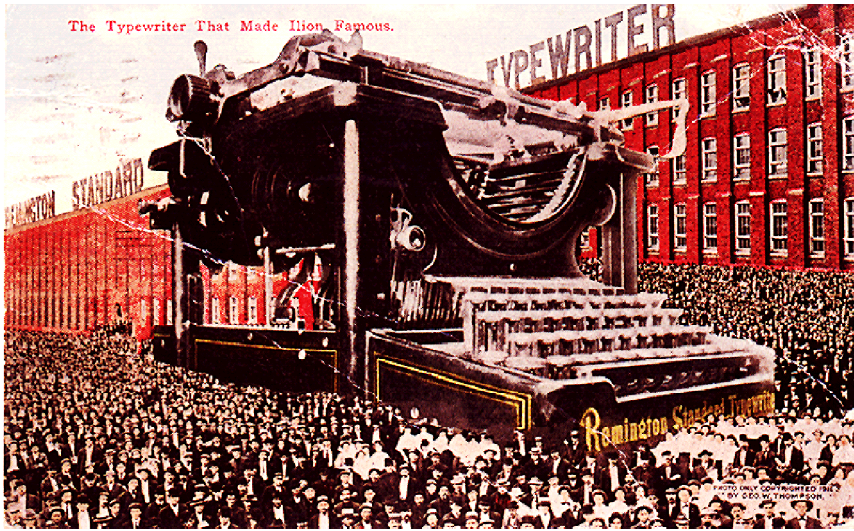
8) Little ribbon spool – While we're on the subject of Hammonds, here's a lithographed spool for a Hammond from A.P. Little of Rochester, NY. From the Chuck Dilts collection, this was apparently intended to be placed directly on the machine. Made by Mersereau of Brooklyn, NY. Such spools are occasionally found with other ribbon brands, too. Crescent is one that comes to mind.

9) Helios ribbon tin – a first for ETCetera – a ribbon tin from *Brazil!* The image is submitted by Fernando Costa of São Paulo, who has often expressed his frustration at being unable to find tins native to his country. The actual tin has a bit of corrosion on it, cleaned up by computer for publication here.

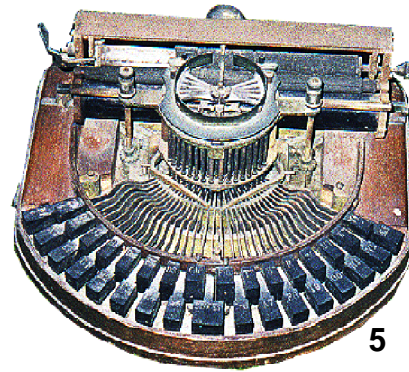
10) Satin Finish Executive ribbon tin – the "black boy" tins of A.P. Little are perennial favorites among collectors, but here's an odd variation. It's an example with a paper label that seems to have been deliberately applied over the black boy's picture. The sticker comes from J.B. Gray & Son of Portland, OR. Editor's collection.



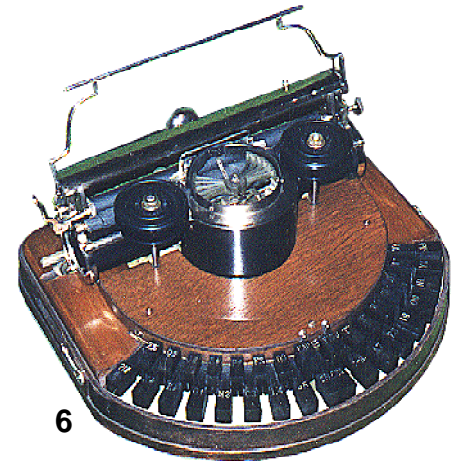
ETCetera Color Gallery



The Typewriter That Made Ilion Famous.



5



6



7



8

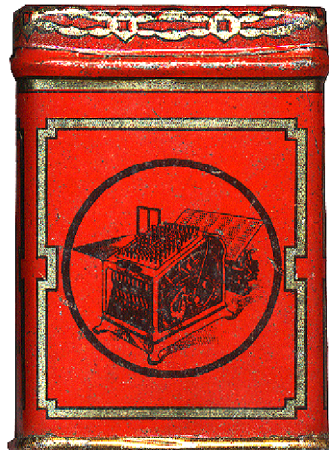


1

2



3



4



9



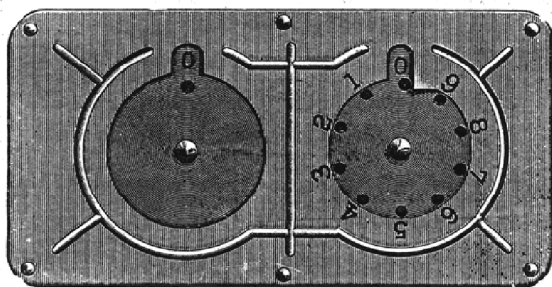
10

Before... and After

THE STEPHENSON ADDING MACHINE,

Not a Toy but a Practical Machine
for Adding Figures. * * * * *

*It is the Greatest Invention of the age in the mathematical line,
adding figures, proving your trial balance, and carry-
ing on a conversation at the same time.*



The exact size of the Adding Machine is shown in the above cut; it being made small and convenient for carrying in the vest pocket, where it is always ready for use. It is beautifully and substantially gotten up, handsomely nickel plated and will last a life-time. Full and plain directions for operation are sent with each machine.

Editorially, the American Bank Report says: "A practical machine for adding figures. It is beautifully made, and adds any column with marvelous rapidity and accuracy. One should be in every bank and counting room. It will pay for itself in one day."

This machine is an article for practical use in which the longest column of figures is quickly added without requiring the least mental work, and with the certainty of getting the correct result at the first computation. Read the testimonials on opposite side of this sheet.

It is the fastest selling article on the market, and live, wide-awake agents should write for terms at once. Sample Machine prepaid to any address on receipt of \$1.50.

DO NOT WAIT, BUT WRITE FOR AGENTS TERMS TODAY.

ADDRESS ALL ORDERS TO

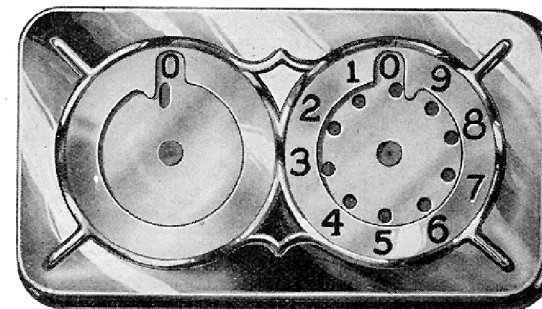
**A. M. STEPHENSON,
JOLIET, ILL.**

Who would have thought the little, puny Stephenson adder of 1873 would turn out to be such an *enduring* design? These pocket devices added up only to 199 and were intended to be used as aids to pencil-and-paper adding. They allowed a clerk to add up a single column of figures with the machine, writing down the result before proceeding to the next.

Many of these machines are inscribed with the Stephenson name and an 1873 patent date on the back. An ad for these is shown above.

However, this design lasted a long time. On the opposite page is an ad from the 1929 edition of *Who Makes It and Where—The Authoritative Buying Guide of the*

The Vest Pocket ADDING MACHINE



The Vest Pocket Adding Machine illustrated above is made expressly for those who want a reliable pocket calculator that will add any column of figures that can be found, with the least effort, and in the shortest length of time. It is inexpensive, easy to operate, durable and accurate. Just the thing for traveling auditors, bank examiners, commercial men and contractors.

Easy to Operate . . . Lasts a Lifetime

GUARANTEE

Every Vest Pocket Adding Machine is guaranteed to be absolutely accurate and to work perfectly at all times. Any machine found defective in any respect within two years of date of purchase will be replaced free of charge.

This machine requires little more space in your pocket than a calling card. No other adding machine made is so compact and convenient to use. High grade material and workmanship puts it in a class by itself, for it never gets out of order and will be just as serviceable fifty years from now as it is today.

WRITE FOR COMPLETE DETAILS

G. N. MINDLING

Manufacturer of

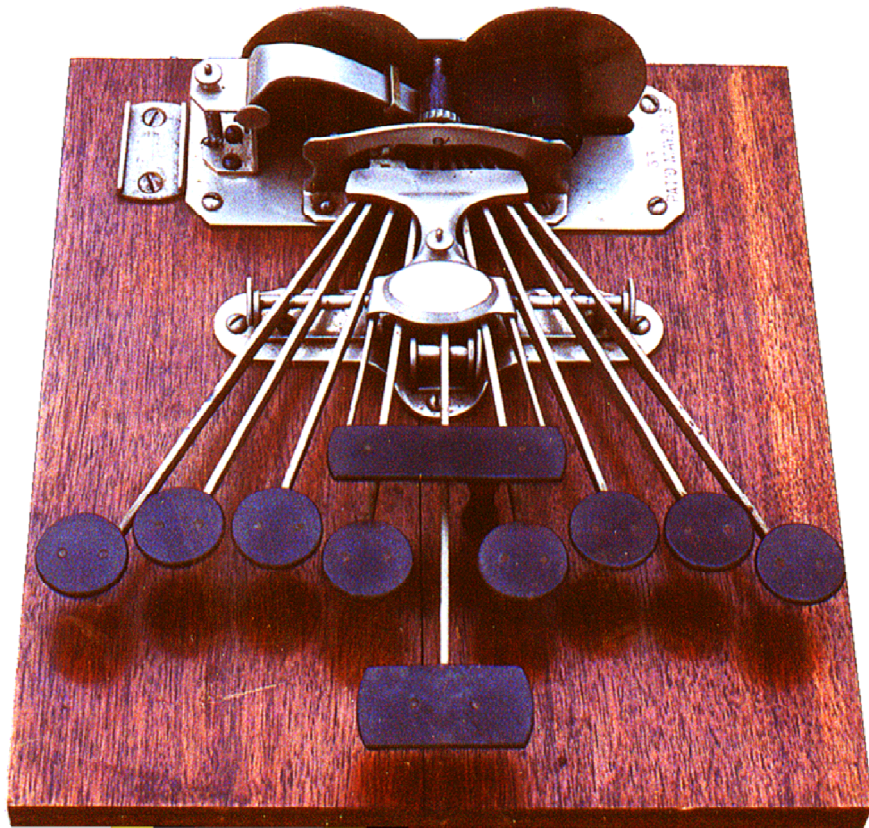


1418 N. St. Clair Street,
PITTSBURGH, PA.

Adds Long Columns with Ease, Speed and Accuracy

Commercial Stationery, Office Equipment, Engraving and Allied Trades. The Stephenson design was then marketed by G.N. Mindling of Pittsburgh. By 1929, of course, the patents would have long expired, and Mindling was free to sell the machine without paying royalties.

Isn't it interesting that the price in 1929 was \$1.85, only 35¢ more than the original? One point, though. We can't be sure just when this little device was being sold under the Stephenson name. The Stephenson ad has no date, and the patent date on the machine can't be said to provide a reliable date.



TOP: Stenograph, serial number 55, apparently the earliest specimen known.

ABOVE: The same machine and its shaped wooden case.

The Earliest Stenograph

The story of the Stenograph was first told by ETCetera in issue No. 16 (Sept. 1991). Now may be the time to look again at this early stenographer's machine after the discovery of a hitherto unknown early version.

The photos show Stenograph, serial number 55, a machine that corresponds very closely to the drawings in the second patent for the machine obtained by inventor Miles Bartholomew in 1882. As with many later versions, the machine bears the date of Bartholomew's *first* patent, May 20, 1879. It also shows the low serial number, but it has no other indication of the maker, inventor, or origin of the device.



Patent information on the Stenograph, serial number 55. No other information appears on the machine to aid in its identification.

Such a lack of information on the machine itself creates confusion among most dealers when they find themselves with a Stenograph. The uninformed have called it everything from telegraphic devices to a Civil War code machine!

It seems odd that serial No. 55, apparently the earliest Stenograph presently known, should show up at a flea market in Southern California. Two other Stenographs have appeared in the area, and one wonders how they made their way to the wild West, hardly a center for mechanized technology in the 1880s. The dealers selling No. 55 had no idea what the machine did, but then, they could hardly have been expected to.

The Stenograph typed a code of dashes on a narrow paper tape. On this specimen, the paper holder slipped into a bracket on the machine's base—a fact that, no doubt, contributed to its absence here. On subsequent models, the paper holder was attached by means of a screw and nut of some sort.

All later Stenographs have cast-metal bases of varying shapes. This earliest model is the only one of the line to have a wooden base, a distinctive and attractive feature (as is the shaped wooden lid that accompanies it.).

There is convincing evidence that Stenograph production started in 1882. The early serial number on this specimen, as well as its similarity to the 1882 patent drawing, point to that year as the date for this model.

OFFICE MONSTERS

As we leaf through old catalogues, magazines and trade literature, we often encounter write-ups on some of the biggest machines ever concocted for office work. So, this will begin an informal, intermittent, ongoing ETCetera series: *Office Monsters*.

Our first two nominees came to our attention through the pages of the 1927 edition of *The Office Catalogue*, a publication sponsored by the National Association of Office Appliance Manufacturers. Although it appears to *advise* potential office buyers on which products are best, it seems pretty obvious that those chosen to grace its pages are those whose manufacturers put up the money for the advertising.

Multigraph Keyboard Comptype

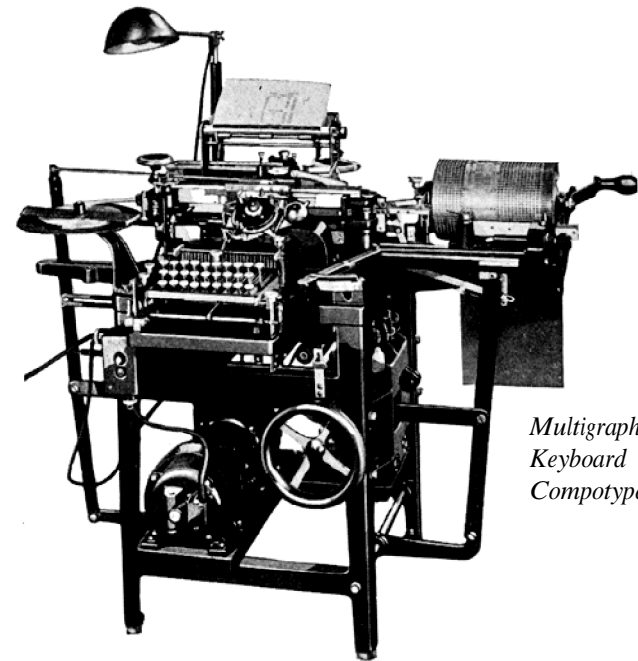
The Multigraph machine is not a stranger to ETCetera readers. In issues No. 10 and 12 we described this device, which allowed users to mass-produce typewritten letters. Monospaced type in the typewriter style was set up on a rotating cylinder and could be printed through a wide ribbon, closely simulating the work of a typewriter.

On most Multigraph models, type was set by hand—a slow process. However, the machine shown at top/opposite automated the procedure in a unique way. The machine was supplied with a roll of aluminum strip. Typing on the keyboard embossed the strip, which was then cut off and placed on a “blanket” as each line was completed. The blanket was later removed and attached to the printing cylinder, shown mounted on the machine at its right.

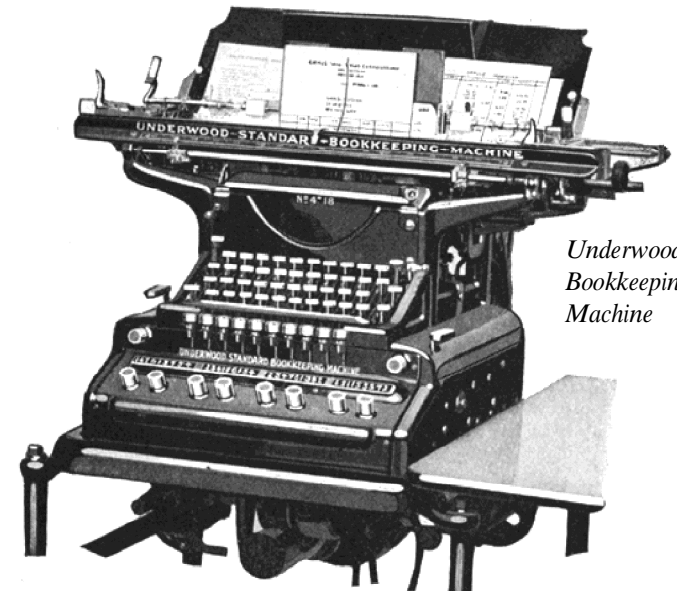
No prices are given in the *Office Catalogue*, but we know this one was expensive! “On account of the high cost of manufacture,” says the *Catalogue*, “It has been deemed best to lease these machines... rather than sell them.” Ouch!

Underwood Bookkeeping Machine

If those wide-carriage Underwood *typewriters* aren't monstrous enough for you, try the Underwood Bookkeeping Machine. This certainly was Underwood's answer to Burroughs' Moon-Hopkins, though the Underwood does not appear to have been a direct multiplier like the Burroughs. The machine shown below/opposite is equipped with four separate calculating registers, which are electrically driven. Earlier models had a side crank. Again, no price in the *Catalogue*, but a similar model was listed in 1924's *American Digest of Office Machines* for \$1065.00!



*Multigraph
Keyboard
Comptype*



*Underwood
Bookkeeping
Machine*

CARTER'S

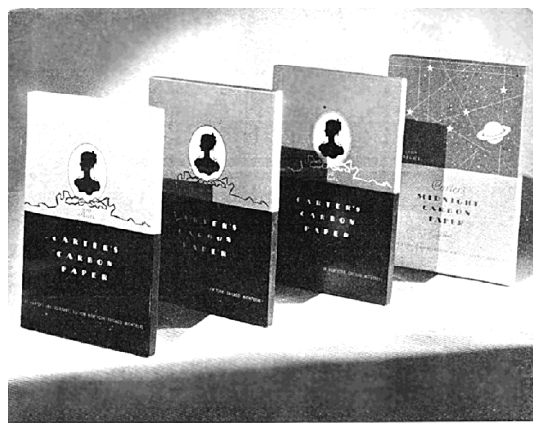
• 1933 •

Back in 1933 (July 1, to be exact) the Carter's Ink Company of Boston sent out a little catalogue to its dealers, outlining its sales strategy for the depths of the Depression. Nothing of the economic troubles were mentioned, though, as this company seems to have been strictly goal-oriented.

What were those goals? Well, they were pretty clear from the first page onward:

"This catalogue is brought out for the alert dealer who is looking not only for a quality line but for one that is complete in every detail. With the appearance of this catalogue, we are putting into effect a new packaging policy affecting every Carter carbon and ribbon. These packages are unique. They are feminine in their appeal. They will help you sell more carbon paper and typewriter ribbons."

If Carter's was not the single biggest U.S. ribbon maker, it certainly stood in the top tier. This 1933 catalogue gives us a good look at how this com-



BEAUTY and Simplicity characterize these smart new boxes for Carter's Carbon Papers and Typewriter Ribbons. Unusual colors add to their attractiveness and make them ideally suited to modern window and counter displays.

The new Midnight Box reproduces the back of a sheet of Midnight Carbon on its top half, while the bottom is rich silver. All other packages have uniform black bottoms with the distinctive black and white miniature set against backgrounds of varying colors which distinguish price groups.

The new Ribbon boxes, also in unusual color combinations, harmonize with the Carbon Boxes.



pany ranked its various products and what the different brand names meant—interesting information for those who collect Carter tins (and there are *so many* to collect!) and packages.

One thing that may strike you is that the company seemed to give *carbon paper* top billing in the product line, quite opposite to how collectors view the situation! In 1933, *Midnight* was the company's proudest carbon, "...the result of long and exacting laboratory experiment ... we believe that *Midnight* represents the nearest to perfection that can be obtained in carbon paper." *Oh, my!*

One hundred sheets of *Midnight Carbon paper* is shown at a "trade list price" of \$4.50. It is unclear whether this refers to the retail price, but it seems so. Several penciled-in prices in ETCetera's copy of this catalog indicate the dealer's price—in the case of the \$4.50 *Midnight*, it would have been \$1.75.

Besides *Midnight*, Carter's offered a long list of other brands. *Autocrat* and *Gossamer* were both slightly more expensive, though it is unclear why. Other brands, in descending order of price, were: *Professional*, *Commercial*, *Nubian*, *Auditor*, *Director*, *Security*, *Dragon*, *Valiant*, and *Guardian*. As the bargain brand of the line, *Guardian's* trade list was only \$1.75 for 100 sheets. Colors offered were black, blue, purple, red and green, and the company offered a wide range of paper weights, consistency of pigments, custom sizes, papers for Noiseless typewriters, pencil or pen work, and even paper for seamstresses who transferred designs to cloth for embroidery and then needed to wash it out.

These last lucky ladies were offered the additional colors of orange, yellow and white.

Of more interest to today's collectors, perhaps, is the information about ribbons in the Carter's booklet. The package designs shown in the illustration are said to be "new" in 1933, giving us a dating clue for some tins. The ribbon brands themselves were differentiated by grade of fabric alone, as the ink used was consistent throughout.

The top of Carter's line were its *Silk* ribbons, which sold for \$20 per dozen. However, the "flagship" brand seems to have been *Ideal*, certainly one of Carter's oldest brand names. "The knowledge and experience accumulated through 40 years devoted to the manufacture of inked ribbons is back of Carter's *Ideal Typewriter Ribbon*," the booklet tells us. *Ideal* is also described as having a metal-on-metal airtight seal. This refers to the metal tape used to seal the edges of *Ideal* tins, a feature Carter's used for some time. *Ideal* ribbons sold for \$13.50 per dozen, followed by Carter's other brands, in descending price order: *Midnight*, *Dragon*, and *Cavalier*. The bargain-basement *Cavalier* had one of those "too-low-to-print" prices, as the reader was told, "Price upon Application." The dealer was encouraged by the lower price: "Carter's *Cavalier Ribbons* enable you to obtain the moderately priced typewriter ribbon business in your city."

To help the dealer serve his customers, Carter's included a list of "current" American-made typewriters and their ribbon sizes. What was a current typewriter in 1933? Look at the list and see—it is shown in full on pages 22-23.

TYPEWRITER RIBBON SIZES

Here is an up-to-date listing of American made typewriters showing current machines with old and new models. Substitute ribbons are given when usable. The asterisk (*) indicates that movable machine spools are furnished with new ribbons.

When writing an order give width of ribbon as well as name and model number of machine on which it is to be used. On all unspecified orders medium inked ribbons are sent and if no color is mentioned black record is supplied.

MACHINE	WIDTH (Inches)	LENGTH (Yards)	NOTE
*Aerotype Automatic	1/2	12	use regular Royal 10 L. C. Smith Und. 1/2
*Allen	1/2	12	
*American Automatic	1/2	12	use Und. 1/2
*Barr	1/2	12	use Und. 1/2
*Barr-Morse			
*Barr-Special Portable			
*Barr-Universal			
*Burroughs	1/2	12	
Burroughs Accounting	1 3/8	8	
Burroughs Electric (Burr T. W.)	1/2*		
*Corona Auto	1/2	6	use Cor. 3
*Corona Special	1/2	6	use Cor. 3
Corona Folding	1/2	6	use Cor. 4
Corona Standard	1/2	12	use Cor. 4
Corona Professional	1/2	12	use Cor. 4
*Corona No. 3	1/2	6	use Cor. Sp.
*Corona No. 4	1/2	12	
Crusader	1/2	12	use Und. 1/2
*Daytona Portable	1/2	12	use Und. 1/2
*Demountable	1/2	12	
*Electromatic	9/16	12	
**Elliott-Fisher Mod. T	1/2	12	
*Ellis (National Accounting Machine)	1/2	12	
Emerson	1/2	12	
Empire Nos. 1 and 8	7/8	8	use Well.
Empire Nos. 2 and 3	1	8	use Well.
*Fisher (Elliott-Fisher Mod. T)	1/2	12	use E. F. 1/2
*Fox (Baby)	1/2	6	use Cor. 3

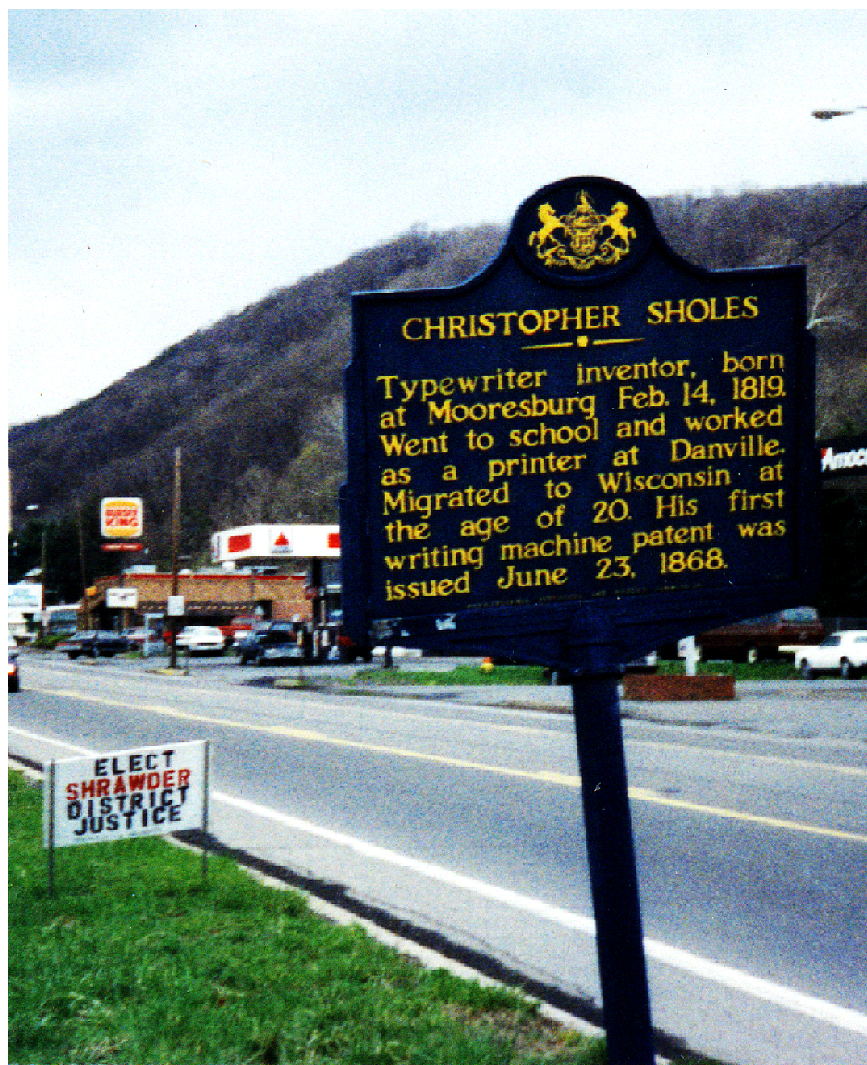
ABOVE and OPPOSITE: list of ribbon widths for current machines from Carter's booklet of 1933.

Some of the names on Carter's list may seem unfamiliar. The *Kleinschmidt*, for instance, was not a typewriter but a telegraphic printer. Kleinschmidt was the predecessor to *Teletype*. There seems to be no data in standard literature, however, for three others on the list: *Aerotype Automatic*, *American Automatic*, and *Crusader*. Readers are encouraged to share what they know about these mystery machines with ETCetera.

Carter's was interested in *selling* in 1933. It pledged to help its dealers however it could. The rear cover of its booklet offered lithographed window displays, Midnight eraser shields (as giveaways), Midnight blotters (with dealer imprints), and sample folders for customers to try out various styles of Carter's Carbons.

The 1933 Carter's Catalog is designated number "75." As a piece of literature, it is a rarity in itself. One has to wonder... *What were numbers 1-74 like!*

MACHINE	WIDTH (Inches)	LENGTH (Yards)	NOTE
*Fox Portable	1/2	6	use Cor. 3
*Fox Sterling	1/2	6	use Cor. 3
Fox Visible No. 23 below 18318	7/16	12	
Fox Visible No. 24 below 21201	7/16	12	
Fox Visible above these numbers	1/2	12	
Gourland	1/2	12	
Hammond Old Model	5/16	12	
Hammond No. 2	15/32	12	
Hammond No. 12 two color	7/16	12	
*Hammond Multiplex	7/16	12	
*Hammond Portable	7/16	12	same ribbon
*Hooven Automatic	1/2	12	use Und. 1/2
*Kleinschmidt	1/2	12	use Und. 1/2
Monarch Nos. 1 and 2	7/16	12	
Monarch Nos. 3 and 2 color	1/2	12	
Moon Hopkins (Burroughs Accounting)	1 3/8	8	
*National Accounting Machine (Ellis)	1/2	12	
*Noiseless (early mode)	7/16	12	
*Noiseless 2 color	1/2	12	use same ribbon
*Noiseless Remington	1/2	12	
*Noiseless Underwood	1/2	12	
*Oliver Nos. 2-3-5 one color	7/16	12	wood spool
*Oliver No. 7 one color	7/16	12	steel spool
*Oliver No. 9 and up two color	9/16	12	wood spool
*Portex	1/2	12	use Und. 1/2
Remington Nos. 6-7-8-9 (Blind)	1 3/8	8	
*Remington Noiseless	1/2	12	use Und. Noise
*Remington Portable	1/2	6	
Remington Portable No. 2			Rem. Portable
Remington Portable No. 5			
*Remington Vis. Nos. 10-11-12	1/2	12	use same
*Remington No. 50 (bicolors reversed)	1/2	12	1 color
*Remington No. 60 (bicolors reversed)	1/2	12	ribbon
Remington-Rand Model No. 1	1/2		Nois. spool
Remington Scout No. 1			Rem. Port.
Remington Scout No. 2			1 color
*Royal Nos. 1-2-3	7/16	12	
*Royal Nos. 5-9	1/2	12	
*Royal No. 10	1/2	12	
*Royal Portable	1/2	12	
(1 color—use Und. 1/2)			
(2 color—reverse winding)			
*Royal Quiet No. QX	1/2	12	use Roy. 10
Royal Senior Signet	1/2	12	Und. 1/2
Royal Signet	1/2	12	
*Simplex Printer No. 2B (W. U. Tel.)	1/2	12	use Und. 1/2
*Smith-Corona	1/2	12	
*Smith & Bros., L. C.	1/2	12	
Smith Premier Nos. 2 and 3 (Blind)	1 15/32	8	
Smith Premier 3 color	1 3/8	8	
Smith Premier Nos. 4 and 5 and 9	1 3/8	8	
*Smith Premier No. 30	1/2	12	
*Smith Premier No. 60	1/2	12	
*Smith Premier Vis. Nos. 10 and 11	1/2	12	
*Underwood No. 3 up to 32000, Nos. 4 and 5 up to 247000	7/16	12	
*Underwood F. Model, No. 3 above 32000, Nos. 4 and 5 above 247000 and 2 color	1/2	12	
*Underwood (Special Model)	9/16	12	
*Underwood Noiseless	1/2	12	use Rem. Nois.
*Underwood Portable	1/2	12	use Und. 1/2
Underwood Junior Portable	1/2	12	Und. 1/2
*Varityper (Hammond-Woodspool)	7/16	12	
*Victor No. 37 (2/3 black, 1/3 red)	1/2	12	
*Victor No. 10	1/2	12	
*Visigraph	1/2	12	
Wellington No. 1	7/8	8	use Empire
Wellington No. 2	1	8	use Empire
*Woodstock Nos. 4 and 5	9/16	10	use same ribbon
5F, 5H, 6J, 7K			
*Woodstock, 11" carriage, 130999 and below, 14", 18", 22" carriage, 140999 and below	9/16	10	use same ribbon
*Woodstock, 5H N, 8, 11" carriage above 131000, all long carriage above 141000	1/2	10	use same ribbon
*Woodstock Electrite	1/2		use same ribbon



The Sholes historical marker shown above is on Rt. 11 in Mountour County, Pennsylvania on the western approach to Danville. It can be found about two miles south of the Interstate 80 Danville interchange. Another marker is posted in front of the Danville Courthouse. A third marker is positioned in Mooreseburg, Sholes' birthplace, which today has a population of less than 100.

On October 5, 1997, an open house party was held to celebrate Mooreseburg history at the local museum. Two Sholes typewriters were on display.

*photo provided by
Joseph Kempasky, Danville, PA*

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