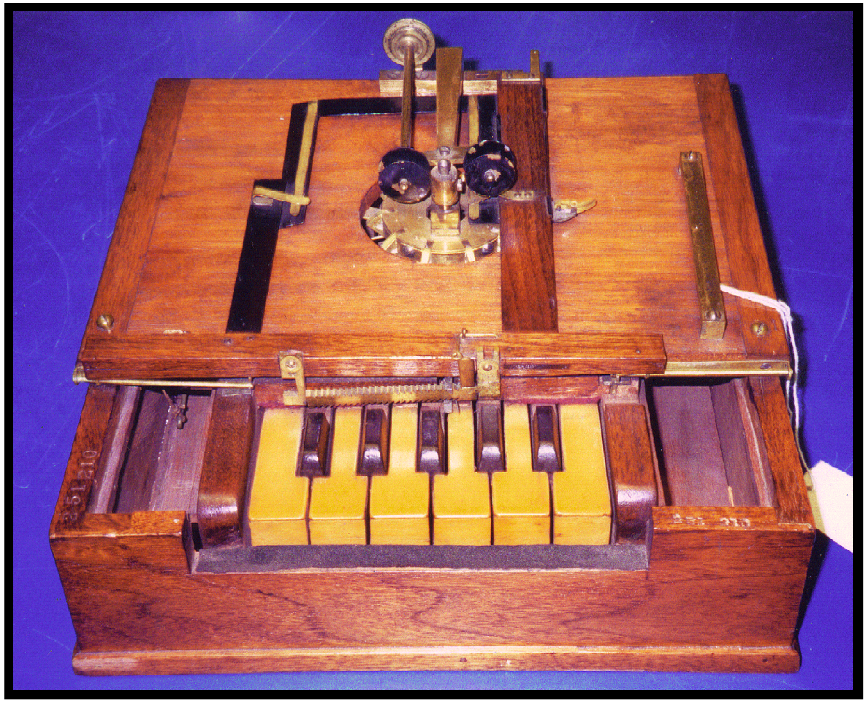

Sholes Patent Model #1

On a visit to the Smithsonian Institution recently, Ron Wild took this photograph of the first typewriter for which Christopher Latham Sholes received a patent. This is the "kickup" model, which James Densmore actually put into limited manufacture in Chicago during the summer of 1868.

The patent for this machine was granted on June 23, 1868, while the patent for Sholes' better known upstrike design was granted July 14, 1868. In actuality, the model of the second patent was developed first, as Richard Current points out in *The Typewriter and the Men Who Made It*.

Densmore and Sholes believed the kickup model was an improvement on the earlier machine, which used a linkage of wires to connect keys to typebars. The kickup model, with its piano-like keyboard, used simple metal fingers to push each typebar up, making use of the simple upward movement of the key levers.

The patent model shown here has only eleven keys, since it was built only to demonstrate the action of the machine. We can assume that the manufactured models had more keys, perhaps as many as the 44 on later machines. According to Current, Densmore expended $1000 and a lot of nervous sweat in having only 15 of these machines made in Chicago, where they were tested at the telegrapher's school operated by E. Payson Porter. Porter's students quickly pounded the machines into disrepair, proving the weakness of the design, which was then abandoned.

As far as we know, none of the 15 kickup models have survived.

ETCetera

Magazine of the Early Typewriter Collectors Association

No. 45 ----- December 1998

Syllable Typewriters

CONTENTS

EDITOR'S NOTES

We have something of a "theme" issue to present this quarter, with Syllable Typewriters as the subject. This was not a plan from the beginning but rather an opportunity that presented itself with Marco Thorne's submission of his article on the syllable machines of 1912. The rest of the material was in the files, so here it is–all at once.

†††

The covers and Color Gallery pages of ETCetera were produced by a new (and difficult) method this issue, and I hope this will lessen our dependence on the inkjet. By employing a professional four-color process, our color pictures should now be more vivid and detailed than ever before. Yes, this raises the quality bar once more, and it is more expensive, but isn't it worth it?

ETCetera

Magazine of the Early Typewriter Collectors Association

December 1998 - No. 45

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This new territory, by the way, made it necessary to move the table of contents for this issue to the inside pages. I had to plan a rather long lead time for production of the color pages to avoid errors, so they had to be prepared before the inside of the magazine was locked up (that is, before I knew what the "contents" would *be)*. In the future, I hope to move the contents back to the cover, for our readers' continued convenience. In addition, the color centerfold may become history for technical reasons, with color appearing on both sides of the cover pages instead.

Some of us had our calendars marked for September 30, when Denham's Auctioneers of Horsam, England, was due to sell a large number of items from the estate of Ernest Hemingway in what was called "The Hemingway Centennial Auction." Papa's *typewriter* was the item most of us had our eyes on. It was a Remington portable marked "'E.H. WAR CORRESPT AP0887 HQU."

This machine, no doubt, would have achieved one of those stratospheric prices high enough to make everyone's heart skip a few beats...but it was not to be. Just four days prior to the sale, Denham's notified ETCetera that the auction had been *cancelled*. According to Denham's, "Difficulties have arisen as a result of a family disagreement regarding the outright ownership of the collection. Members of the family were also concerned that documents of a personal nature were to be sold without their authority and contrary to their wishes."

†††

A representative from Brimfield Associates, promoters of the big Atlantique City show, called me this fall, wondering why no ETC delegate was named to attend their October event. Apparently their mailing system overlooked us, and we received no notification. However, they say they will try to correct the problem. So, if you're interested in going to Atlantique City (shows every October and March), let me know (contributors to ETCetera get priority). You get free admission, entry the evening before the show officially opens, and all that is asked is that you provide ETCetera with a brief review. I've been once myself. It tends to be expensive, but there's a huge variety of goods.

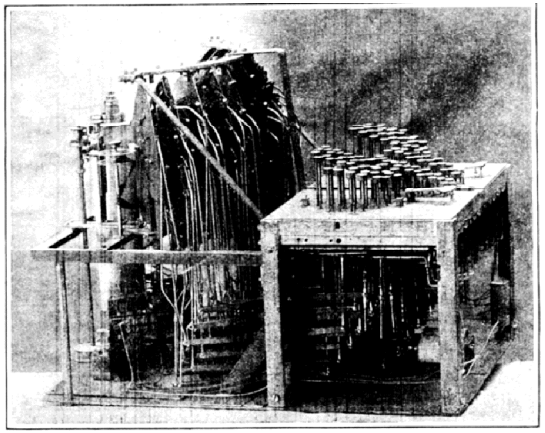
†††

Peter Muckermann and Herman Kerz, of Germany, visited me during their annual U.S. trip in October. Herman brought an Adler No. 7, which he had restored to breathtaking condition. A little trading allowed it to remain on display in my living room. Peter took home a "Peter Boy" tin, which I made for him using a photo from his youth. This went with a boxful of my original ribbon tins, all depicting typewriters on the lids, (the theme of his tin collection). I'm happy to report his reaction to seeing my offerings... "Schön" ("beautiful," in German).

ADVERTISEMENTS

WANTED: Royal No. 10, late style. Also any other machines similar in size and era to my Remington No. 12. Gary Glazier, 3031 El Caminito St., La Crescenta, CA 91214. Tel. (818)248-1693

TIPS:
BLICK 5 w/case. Mrs. Warren R. Shaw, 1515 Vandenbroek Rd. Lot 37, Little Chute, WI 54140. Tel. 920-788-0674
Royal portable, Polish keyboard. Mary P. Janka, 2132 N. Oakley Ave., Chicago, IL 60647-3268

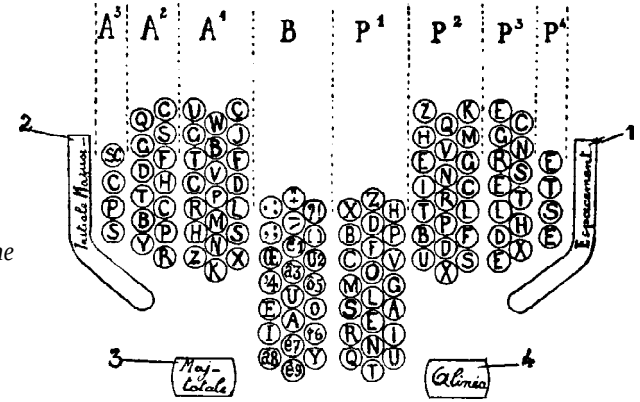


The Syllable Typewriters of 1912

by Marco Thorne

French journalist Paul de Carsalade, residing in Brussels, Belgium, after studying engineering principles, devised a syllabic typewriter that was reviewed in the French magazine *Le Nature* by Dr. Alfred Gradenwitz. English translations were published both in *Scientific American*, May 11, 1912, and *Literary Digest*, May 25, 1912. Gradenwitz discounted syllabic typewriter attempts such as that of Wesley H. Bennington, whose machine had whole short words or phrases on 26 keys added to the standard keyboard. The Bennington did not really succeed (see box, page 7).

Carsalade divided the alphabet into eight groups of letters with some instances of repetition; he had 120 keys. There were three sets of letters on the left side that occurred before the principal vowel of a syllable. A central group of letters was mostly vowels and the four right groups were letters that usually followed vowels. The eight groups of letters conformed to the eight fingers of the two hands without the thumbs. Syllables could be struck with all needed fingers simultaneously or one letter at a time, left to right. The two little fingers handled only four letters each, the ring fingers each had 13 letters, the middle fingers had 21 letters each, and the forefingers each had 22 letters.



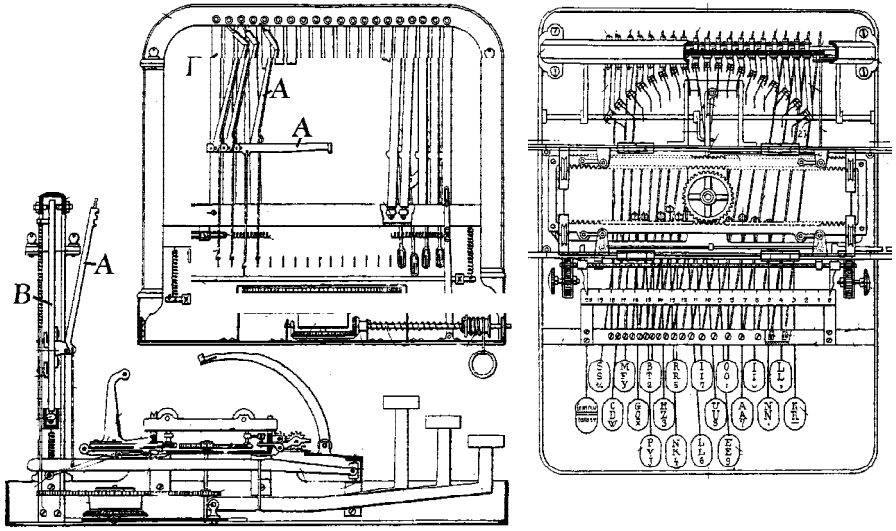
ABOVE: Photo of Carsalade syllable machine from Scientific American. *RIGHT: Keyboard layout of the Carsalade typewriter.*

The machine was a boxy device with a cobbled-together look that makes it difficult to take seriously. The types appear to have been carried on large blades, arrayed in a fan in front of the vertically oriented platen.

The keyboard was on the front lower step on a level surface, although the keys themselves sloped upward from front to back. The keys had long stems with long travel distance, which could slow an operator.

The spacing mechanism moved the paper proportionately to the number of letters printed. Either separate letters or groups of letters could be struck. When the platen was seven spaces from the end of the line an attachment automatically wound and returned the carriage. The typewriter would also automatically insert a hyphen, if needed, for a split word. A shift mechanism and a space bar were provided. Gradenwitz gave no meaningful details of the typewriter's mechanical layout or action.

Mario Schiesari of Turin, Italy, devised another syllabic typewriter and applied for a United States patent in 1905. The application was split into three parts, and he received patents 1035750 and 1035814 on August 13, 1912, and number 1058630 on April 8, 1913.

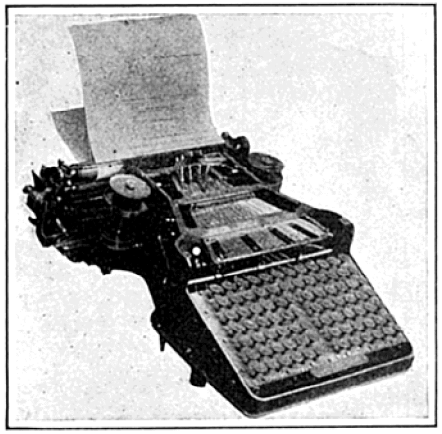


Schiesari's first machine used verical type bars (A) held by loosely mounted suspension bars (B), allowing type to be squeezed together to form syllables.

This first of two machines had 19 printing keys, with each key holding three characters, one of which was selected with a twentieth "commutator," or shift key. Type bars were, in turn, held on suspension bars that hung loosely from side to side on an inverted *U* arc over the typewriter. A pressed key pushed slats that then lowered the type bar and the selected slug face onto the platen. The use of more than one key at a time resulted in a squeezing motion that compressed the

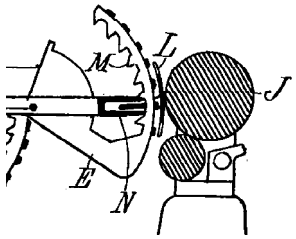
selected type bars to the left. The paper carriage, driven by a spring, moved the paper in spaces proportional to the total letters just printed. A conventional ribbon was used for inking.

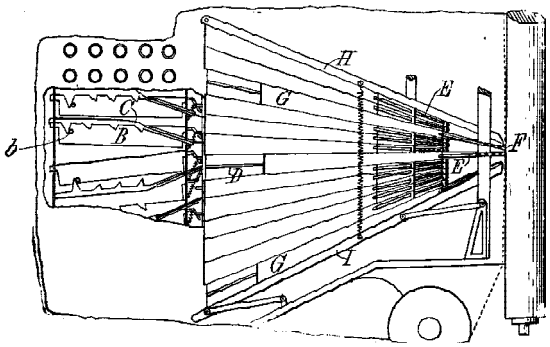
The Schiesari syllabic typewriter changed considerably by the time it was featured in *Scientific American* on September 28, 1912. This second machine was larger than the original and now had a flat, elongated shape. Thrust action type bars were now used, not unlike the Kanzler and later models of the Remington Noiseless. Each type bar carried the type for an entire vertical row of keys. There were 14 rows in all.



Proper spacing and the gathering of letters struck simultaneously came from compressing the type bars to the left. The inventor also arranged proper spacing of the paper to accommodate each new typing action. We could not find a patent for this second machine, although there is indication that Schiesari had made preparation for patent application.

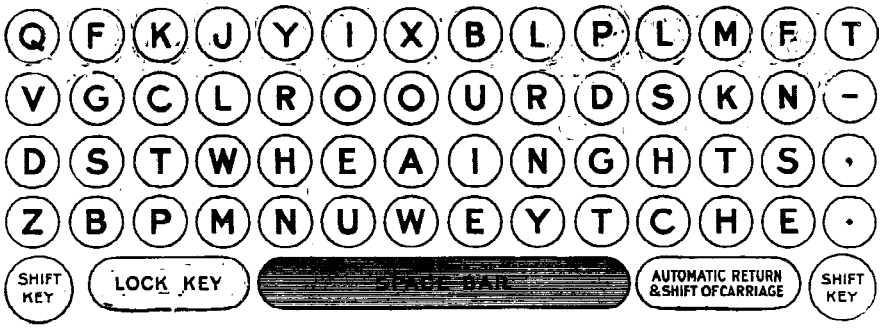
ABOVE: Second Schiesari machine as illustrated in Scientific American. *BELOW LEFT: typebar detail. BELOW RIGHT: diagram showing fixed bar* H *and moving bar* I. *The moving bar squeezes typebars together to print multiple characters.*





The keyboards on both the earlier and later machines used the same logic: syllables consisted of vowels or vowel diphthongs surrounded before and after by consonants. It is the same concept, incidentally, pioneered by Ward Ireland in his Stenograph shorthand typewriter, which provided the basis for steno machines today.

It was not necessary to strike all the letters of a syllable at the same time on Schiesari's machine. The actual impression took place when the keys were released. Syllables that stretched over about five or more letters were usually



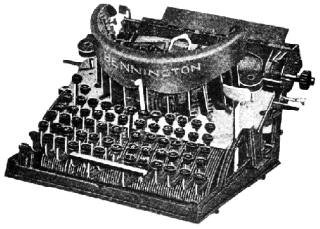
Keyboard layout of second Schiesari machine. Illustration from Scientific American *shows the letter rows only. Two additional rows included numerals and punctuation.*

produced in two or more operations. Although it was claimed that this second machine would be easy to operate, its success is unknown.

Conjecture indicates that these syllabic typewriters were too complicated for an average typist's patience. Learning a new typing system, when standard "touch typing" produced adequate speed, seemed unnecessary. The machines might have worked properly, but there was no need for them.

Incidentally, Schiesari also obtained a United States patent in 1912 for a monocycle skate, which consisted of individual bicycle wheels strapped to a skater's legs, with vertical rods that suspended the wheels. An ideal delivery vehicle, perhaps, for a Syllabic Typewriter?

A Different Strategy

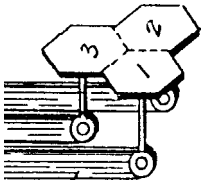


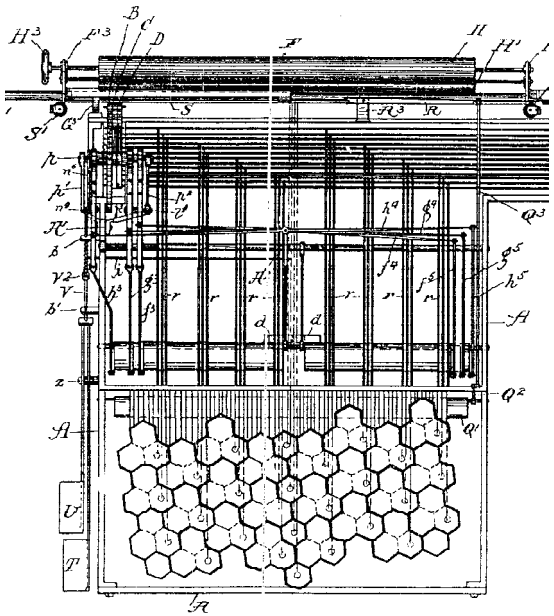
While other machines relied on simultaneous use of several keys, some syllable typewriters put whole syllables (or short words) on single keys. Examples are the Bennington (1905, upper right), Xcel (1920s, upper left), and Universal (1907, bottom).

The Bennington was the invention of Wesley H. Bennington, whose design was later reworked as the Xcel. The Universal was a German machine, invented by Dr. Frank Müller. ETCetera is aware of no surviving examples of any of these three machines.

The Eccentric Eckels

by
Darryl C. Rehr





Among the famous and great typewriters stored in the basement of the Milwaukee Public Museum is an obscure and strange machine with a massive honeycomb keyboard and a nearly undocumented history. The catalogue of the museum's Carl P. Dietz collection dubs the mysterious item "*Eccles*–inventor and manufacturer unknown." Ernst Martin's *Die Schriebmaschine* also lists the machine under that name (citing its existence at Milwaukee), adding the date of 1925.

It is only from the assiduous research of Michael Adler that we know that this odd invention was actually the work of George M. *Eckels*, who obtained his first patent in 1892 (No. 466,490). Adler, however, tells us that and little more.

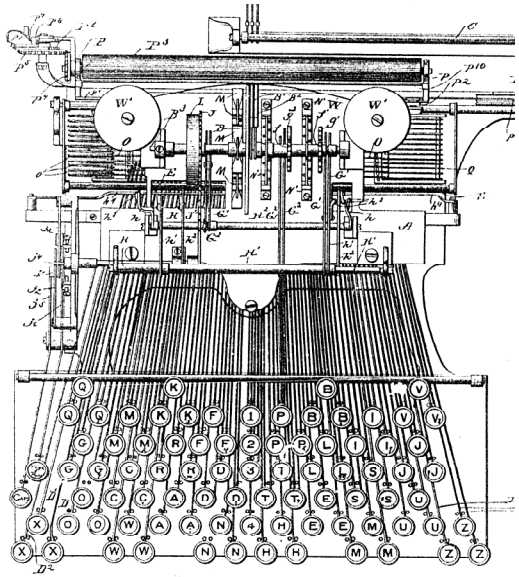
A color picture of the Eckels keyboard appears on our cover and a wide shot in the Color Gallery. These come from my photo expedition to Milwaukee in 1996. Seeing the Eckels face-to-face then, the silence about the machine seemed deafening to me. Now seems the time to fill in the details.

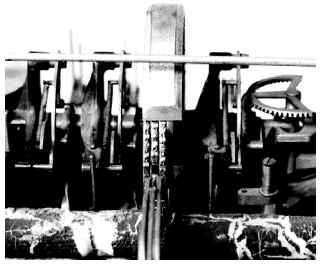
The printing end of the typewriter consists of three type-wheels, located side by side, together with three forward-striking hammers, similar to the Hammond. This machine is obviously meant to print its characters three at a time.

The *mystery* of the Eckels is its keyboard, a seemingly endless field of hexagonal cells, most of them blank. Some are marked with letters, others have the intriguing designation "1 SPA" or "2 SPA" and so on. But what does it all mean?

Let's see what Eckels himself had to say in his first patent:

> *The object of my invention is to provide a type-writing machine by means of which more than one character in the proper consecutive order… may be printed upon the paper by simultaneous pressure upon the keys…*

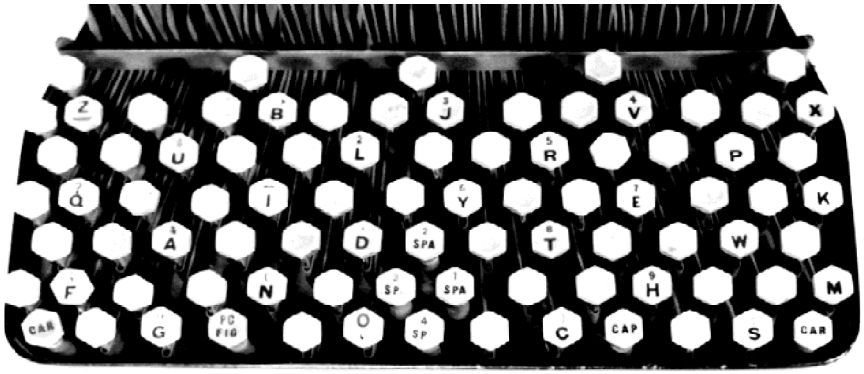




OPPOSITE/LEFT: Three-key cluster, showing letter positions on the early Eckels. OPPOSITE/RIGHT: Plan view from 1892 Eckels patent. ABOVE/LEFT: Plan view from 1895 Eckels patent. ABOVE/TOP RIGHT: Photo of three adjacent type-wheels on Eckels machine in Milwaukee Public Museum. ABOVE/BOTTOM RIGHT: Three adjacent rear-striking hammers on the Milwaukee machine

To this end, Eckels provided a keyboard with three keys for each character: one key to control each of the three separate type-wheels. A given letter's keys were arranged in a triangular cluster. The lower left key controlled the first type-wheel, the key at the triangle's apex controlled the second, and the lower right key controlled the third (the manufacturer seemed to find little need to label any more than one key in each cluster on the extant example). There were also four different space keys, corresponding to the number of spaces needed for a given stroke. Eckels explained the typing procedure:

> *To illustrate the operation–say, for example, that the word "the" is to be written–the operator will place the fingers of his right hand on the first-position t-key, and second-position h-key, the third position e-key, and the 4-space key and press them all down simultaneously. This operation will cause the entire word to be printed at once and the carriage to move along four spaces when the keys are released. If the word to be written is "these," the operator will strike the letters t h e simultaneously, (but not the 4-space key), which will cause the carriage to move only three spaces and then strike the first position s-key, second position e-key, and the 3-space key simultaneously, which will complete the word and space it from the word to follow.*



Keyboard of the Eckels machine in the Milwaukee Public Museum

Eckels revised his machine in 1895 (U.S. Pat. 544,571), reversing the order of the key clusters. In the later keyboard, the lower right key in each group controlled the first position, while the lower left controlled the third. Since this is the reverse of the spatial orientation of the type-wheels, it is highly counter-intuitive, but Eckels did have a reason.

> *With such an aggroupment of keys controlling the same character, it will be observed that a number of combinations of three letters in frequent use may be struck by depressing simultaneously keys adjacent to each other…*

Take a look at his keyboard diagram from 1895. Do you see how such combinations as "the" and "and" cluster together? But how clever was Eckels, really? After all, he actually used a word like "aggroupment" in a public document. Try typing the common combination of "ing" on his 1895 keyboard, and see how quickly you're tempted to clench your sore hand into a fist!

The 1892 date first uncovered by Adler for this enigmatic machine does not seem to fit the example in the Milwaukee Public Museum. It just doesn't *look* like a machine of that era. On the other hand, there seems to be little evidence for Martin's 1925 date. The machine certainly seems to postdate 1897, when Eckels patented the ribbon arrangement used on the Milwaukee machine. The keyboard corresponds more closely to the 1895 machine than the 1893, but there are other differences, as well. Dating this Milwaukee rarity remains a problem.

Understanding why the big machine was not successful, however, is an easy surmise. Eckels (and every other syllable typewriter inventor) did not seem to realize that the mental work in remembering such complex key combinations far exceeded the labor saved in pressing three keys at once instead of only one. Learning to operate such a typewriter would have been nearly impossible. The Duplex typewriter of 1894 had the same problem, although with only two keys to strike at a time, it at least made it to market before it failed. Mr. Eckels' effort seems to have missed that opportunity entirely.

Gallery Notes

1) Liebig cards - The Liebig bullion company started issuing collector cards in the 19th century, and some people specialize in collecting nothing but Liebig cards. There are thousands of them. In the 1970s, the company issued this set of six typewriter cards in Italy (one of many countries in which it did business). Among the illustrations: the Michela Shorthand machine, Ravizza's typewriter and the Olivetti building. Editor's collection.

2) Comptometer pin - one of several company pins in this issue's Gallery. Gold color with blue enamel. It measures 1-1/4" across. Editor's collection.

3) Matchbooks: Panama, Columbia of Dayton - Matchbooks with printed matches are called "features" by matchbook collectors. Typewriter ephemera aficionados will love this Panama book, illustrating carbon paper and ribbons. The Columbia matchbook features the famous Clean & Good twins. Editor's collection.

4) Oliver pins - A very unusual sales gimmick from Oliver. A packet of safety pins comprising "thirty good points" about the Oliver typewriter. Pretty clever, eh? Image from the Internet.

5) Fox Typewriter top - Call it a Foxtop, if you will. This cute little guy goes round and round at the flip of your fingers. From Rocky's Toys in Ephrata, PA.

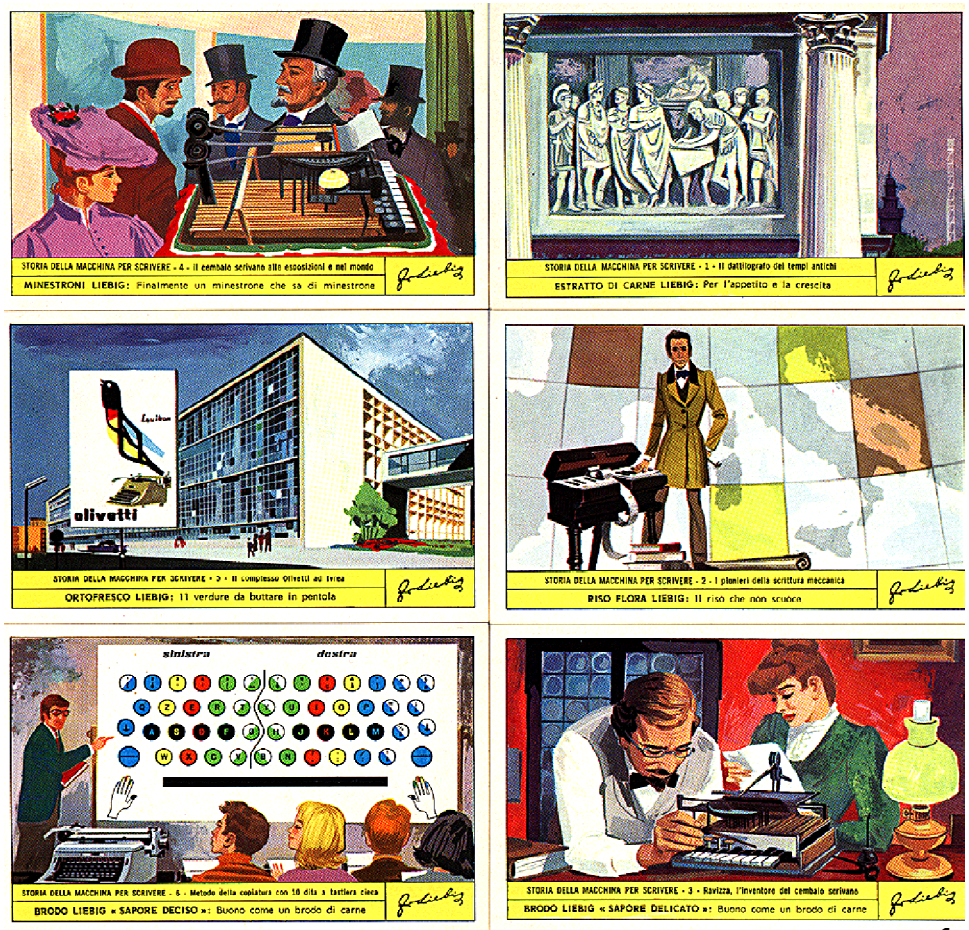
6) Dictaphone Family pin - lovely lapel pin measuring about 1/2" across. For Dictaphone employees. Editor's collection.

7) Monroe charm - This measures about 1-1/4" top to bottom and is a little small to be a watch fob. Still, it could be meant for the watch chain anyway, or perhaps to be worn on a necklace around the neck. That all depends on what "High Point Club" was. Could it be an achiever's society among salesmen (watch fob), or a performer's group among ladies who used the machines in an office (necklace charm)? Editor's collection.

8) Smith Premier mirror - This beauty of an advertising mirror comes to us from the Chuck Dilts / Rich Cincotta collection. It illustrates the Smith Premier Tri-chrome, the machine with the three-color ribbon (black, red and hekto purple).

9) Eckels Typewriter - The fantastic machine in the Dietz collection at the Milwaukee Public Museum. See article on page 8 and keyboard close-up on our cover.

ETCetera Color Gallery



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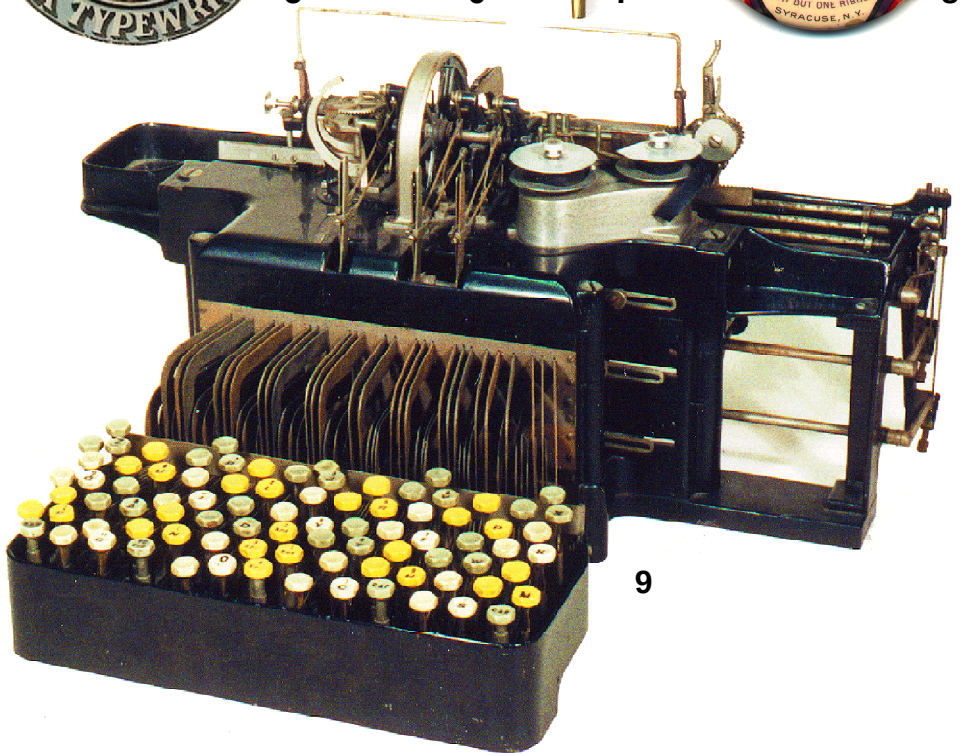

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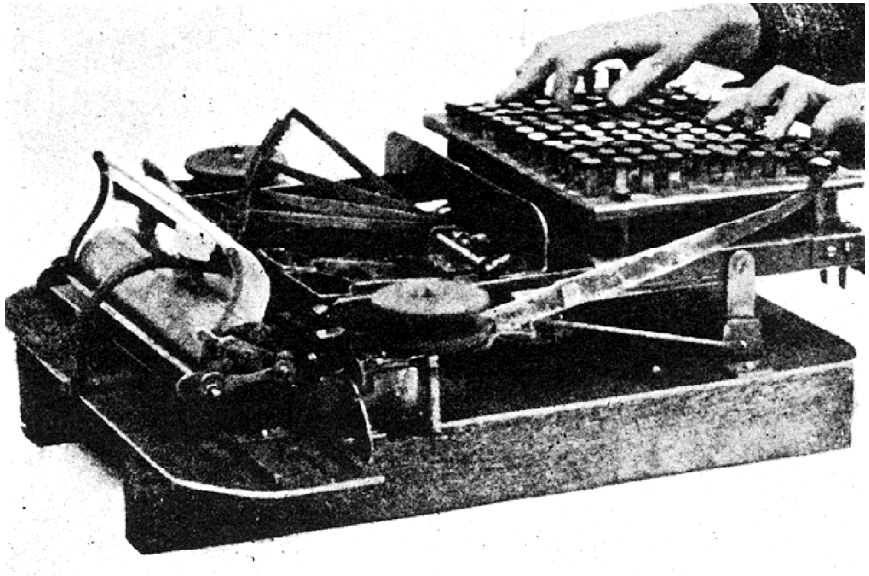
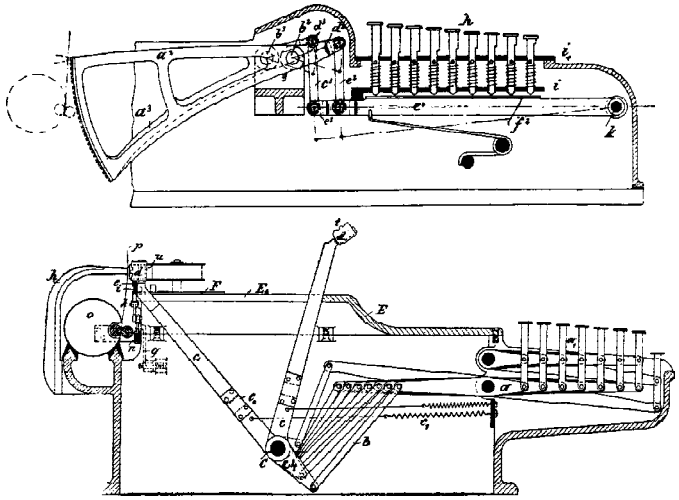


Gruppe Effort

In 1897, inventor Ernst Wilhelm Brackelsberg, perhaps rebelling at the simplistic inefficiency of his Westphalia index machine, seems to have gone overboard in the *other* direction. Instead of choosing and printing letters one at a time, as on the Westphalia, Brackelsberg designed a machine bearing his own name that would print *four* letters at a single stroke. A syllable typewriter certainly, but German writer Friedrich Müller gives it the much more sonorous designation of *Gruppendruck-Schreibmaschine*.

Actually, the Brackelsberg had much in common with the 1912 Schiesari machine reviewed in *Scientific American* (see article, page 4).The types were on the end of bladelike type bars similar to the thrust action Kanzler and Remington Noiseless machines. While the Schiesari used forward pressure to print, Brackelsberg's design raised the type bars into printing position and then struck them from behind with a Hammondesque set of hammers.

According to Ernst Martin's *Die Schreibmaschine*, the Brackelsberg was a big machine with a keyboard of 132 keys. This was divided up into four sections of three columns each. One column held capitals, another lowercase and the third had numbers and punctuation marks. Although it was the simple geometry of scale that seems to have dictated the choice of four for the capacity of each stroke, there it is: a machine made to print four-letter words!



TOP: Brackelsberg type-blade design. ABOVE: Brackelsberg type-bar design (both machines used the same keyboard). OPPOSITE: photo of Brackelsberg type-blade machine.

Martin tells us that the letters for the chosen word or syllable were first raised into place, followed by the stroke of a printing key, which activated the rear hammers. A step backward, it seems, from the direct action keyboard.

Herr Brackelsberg apparently had more than one idea for his four-letter machine. He worked out a similar scheme using conventional type bars, which were raised to the printing point, squeezed together by a spring-driven bar, and struck with rear hammers for printing. It is unclear which design came first, but apparently at least one example of the type-blade machine was built–what appears to be a photograph is included in Müller's book, while all we have of the other version is a set of diagrams.

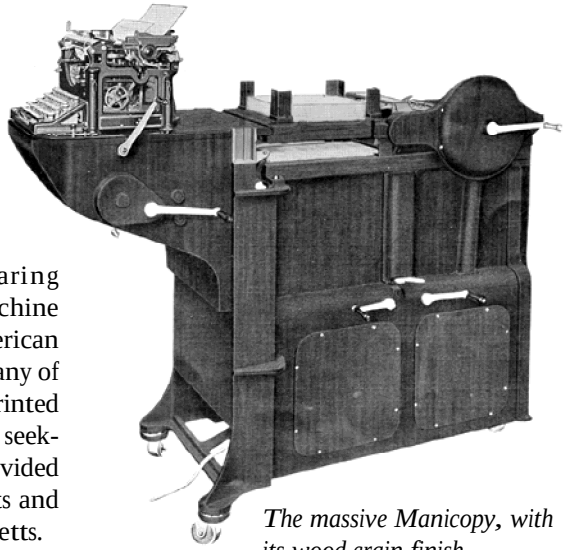
One interesting detail of the type-blade Brackelsberg has cropped up in typewriter literature. British author G.C. Mares wrote that the machine was modular–that it could be expanded at will to include additional alphabets, allowing ever larger groups to be printed in unison, and the same contention was repeated by Adler. However, neither Müller nor Martin even hint at such a feature, and seeing the photo of the machine, it seems improbable at best.

In the end, the Brackelsberg went the way of the entire *Gruppe* of syllable typewriters. They had no success at all, because their theory was simply wrong. Typing is far more of a mental activity than a physical one. The cogitation needed to type a letter seems to grow geometrically if more are added in unison strokes. Two letters at a time had limited success with the Duplex–although that machine certainly sent its share of users to insane asylums. Expecting a typist to strike *more* than two at a time was just plain...*crazy*.

OFFICE MONSTERS

The "Manicopy"

In another installment of *OFFICE MONSTERS*, we present what might be the biggest, best typewriter toy every to tease the eyes of a collector. A combination typewriter and print shop all in one: The Manicopy.



The massive Manicopy, with its wood grain finish.

A product of the Roaring Twenties, this mammoth machine was offered up by the American Manicopy Typewriter Company of Chicago, IL. The company printed an elaborate booklet in 1924, seeking investors. A copy was provided to ETCetera by Chuck Dilts and Rich Cincotta of Massachusetts.

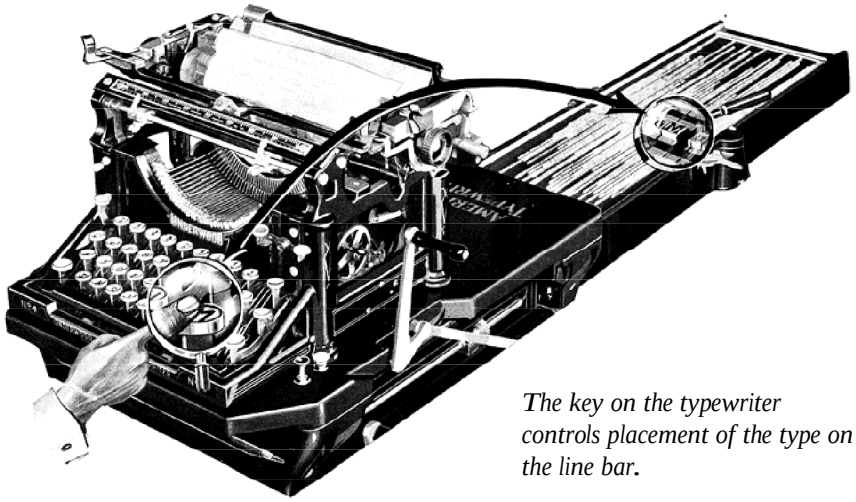
The booklet described the basic operation of the Manicopy:

> "Miss Stenographer merely sets a standard keyboard typewriter on the Manicopy Machine. She places a piece of paper in the typewriter and starts to write. Plungers underneath the typewriter keys are depressed every time a key on the typewriter is struck, thus setting the type on the Manicopy.

HOURS
PRESENT HAND METHODS

Set it Automatically

MINUTES
THE MANICOPY WAY



The key on the typewriter controls placement of the type on the line bar.

> "If a mistake is made, she merely pulls the Correction Lever and it is instantly corrected. The written page as it appears on the typewriter is exactly what has been set upon the Manicopy, thus the Operator has a proof copy constantly within range of her vision. The plungers work so lightly and so smoothly that there is no detectable difference in the touch of the typewriter keys when the typewriter is operated on the Manicopy and when it is operated on the Desk.
>
> "When she has completed writing the letter or circular, she turns a lever and the type which has been set on the line bars, such as are shown in the cut below, are conveyed automatically to the printing surface where the desired number of copies is printed automatically. After the job is completed, these line bars are returnd *[sic]* to their original positions automatically by turning a lever, and by turning another lever, the type is instantly and automatically returned to its proper position without the type being touched by hand or the possibility of error."

This Manicopy was quite a feat of engineering. As you can see from the various illustrations, the type was stored in long racks, a column of assorted type for each letter position on the line. The concept was not unlike early versions of the Linotype machine. The type racks certainly had to be supplied with enough duplicate types for frequently occurring letters–but literature claimed the machine's capacity to be *unlimited*. "The type magazines can be equipped with type supply to handle as small or large volume of work as requirements demand."

LEFT: Operator places standard typewriter atop bank of plungers on the Manicopy machine.
BELOW: type rack on the Manicopy. Top photo shows type immediately after a letter has been prepared. Middle and bottom photos show type sliding back into original position as the crank is turned.

The machine was the invention of Chester A. Macomic, a business manager who had supervisory duties over a large volume of duplicated typewritten letters. Noting that typesetting a 35-line letter took two-and-a-half hours alone, he set out to concoct a machine that would do the same job in the same time it took to type the original: 15 minutes.

At the other end of the task was the job of distributing the type back into its type drawer. That's the thing printers most *hate* to do. It's the "cleaning up" part of a day's work. A simple crank on the Manicopy, however, took all those columns of type in the magazine and slipped them back to their original positions. Hours of work were suddenly reduced to *three seconds*.

With such promise apparent, Macomic and his backers were seeking investors to finance the manufacture of his machine. The brochure claimed production costs of $400 per unit, with a selling price of $1250. A long list of potential customers was presented, with a "conservative" estimate of 78,519 predicted buyers of the duplicating dynamo. The company planned to crank out 12,000 of them a year, to show a profit of more than 10 million dollars! Who could *resist* such an investment? The company even made it *easy*, offering four investment plans, so one could buy in for as little as $65.00 ($20 down, and $15 a month).

One quite interesting argument for the prospective investor was the listing of other successful companies and how their initial supporters profited. Here are success stories enough to induce arrhythmia. Five hundred dollars invested at the beginning yielded these amounts by 1924:

Burroughs Adding Machine Co.	$295,000.00
Eastman Kodak	300,000.00
National Cash Register	214,000.00
Bell Telephone Co.	1,005,00.00
Mergenthaler Linotype Co.	635,000.00
Underwood Typewriter Co.	191,500.00

The final page of the booklet is full of high-tone hard sell, touting the "Courage to Invest," decrying the "doubting Thomas" and comparing the struggles of this new idea to those of Columbus, Howe, Morse, and others. "We are offering an opportunity which we firmly believe to be as rich in *money-making possibilities* as has been offered in a century... You will Act–Today."

What happened? Did investors catch the typo in the booklet and figure the investment to be "returnd" was far less than claimed? Can we say that there are any Manicopy machines surviving today? Certainly the $1250 retail price tag must have given pause. But perhaps the claim that this was an invention the world had awaited for a "quarter of a century" seemed overblown. After all, the Multigraph people offered a keyboard typesetter for their system and had been in business for some time. Not many copies of the Manicopy were made, if any at all. Quite a pitch...but no cigar.

Machines of Destiny

From Remington Notes, *Vol. 5, No. 1, June 1920. Note the major innacuracy: the wood-cased machine was* not *the first one taken to Ilion, but rather an earlier, developmental model.*

On the sixth floor of the Remington Typewriter Home Office Building at 374 Broadway there is a "typewriter museum," the only one of its kind, so far as we know. Certainly no other museum on earth has any typewriter exhibits to compare with it.

We wish it were possible for every stenographer and typist in the world to spend a half hour in this museum. For here she would see the actual "machines of destiny"–the machines which founded the typewriter business. Nearly every typist has heard that story—the story of the labors of Christopher Latham Sholes, the inventor of the typewriter, and how in the year 1873 he brought his first crude model to Ilion, N.Y., and persuaded Philo Remington of E. Remington & Sons, the famous gunmakers, to undertake its manufacture. This event was the actual birth of the typewriter. But how many typists know that the actual model which Sholes brought to Ilion in that historic year is still in existence and is one of the treasures of the Remington museum?

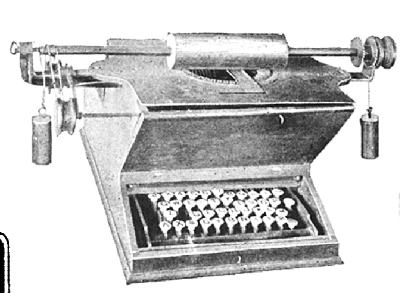
We cannot bring you all to New York to see it, but on the next page we are doing the next best thing. We are showing you two pictures of it–a front and a rear view. It looks crude, doesn't it?–but you cannot imagine the real crudity of it from the pictures. In actual dimensions it is 2 feet long, 1-1/4 feet wide and exactly 1 foot high. Nearly all of the working parts are enclosed in the roughest kind of a wooden case. The only working parts which actually show in the photographs are the keyboard, now broken and dilapidated, the ponderous platen, mounted on a rod of iron almost as big as the average crowbar, and the heavy weights at either end which serve the purpose of the modern mainspring. Nevertheless–and bear this fact in mind–every basic principle of the present-day typewriter is found in this machine. It has the circular revolving platen, it has a line spacing mechanism, it has the common center type stroke, and it has the step by step motion of the escapement–one type space for every key stroke.

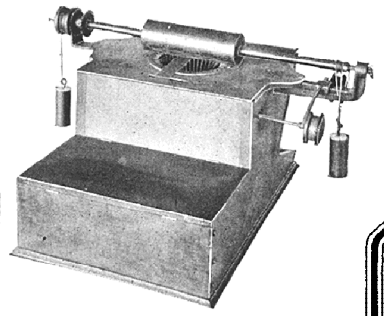
Every one of these principles is fundamental in the typewriter of today. Come now to another glass case in the opposite corner of the museum and see the change which one year has wrought.

Many Remington Notes readers will recognize the picture of this machine. "Oh, yes," we hear some of them say, "that's the Model 1 Remington."

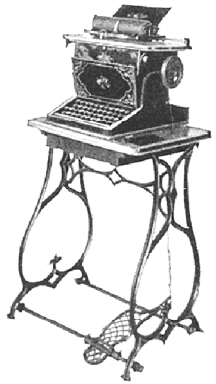
No, it is more than that. The manufacture and sale of the Model 1 Remington began in 1874 and several thousands were sold in all.

But the machine shown in this photograph is the Model 1 Remington, Shop No. 1. In other words, it is not merely the first model; it is actually the first individual typewriter ever manufactured and sold by Remington. This machine, after years of faithful service, was reclaimed by us as a priceless historic treasure.





1873
The Inventor's Model of the First Practical Typewriter—Front and Rear Views.



1874
The First Practical Typewriter ever built and sold—Model 1 Remington, Shop No. 1.

1876
The Model 1 Remington shown at the Centennial Exposition, Philadelphia.

Machines of Destiny

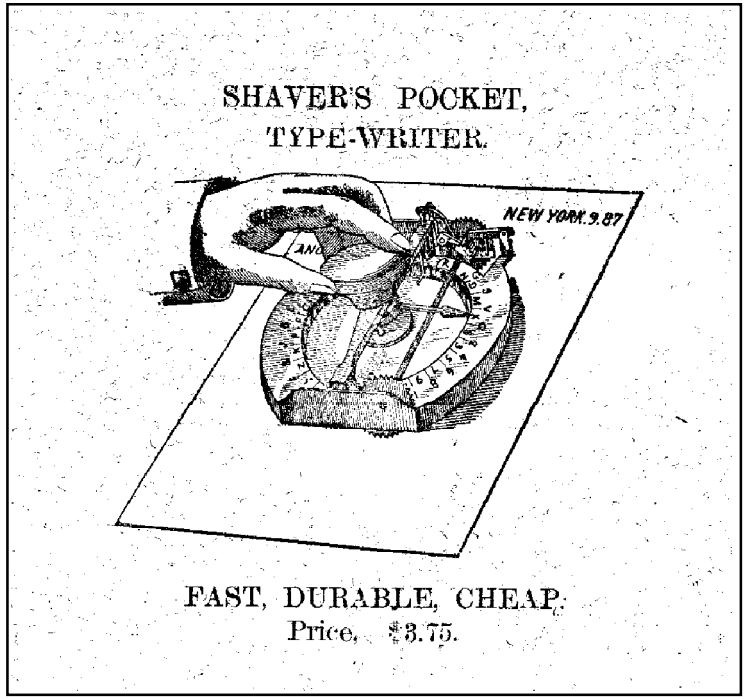
Compared to the inventor's crude model, it looks like a finished product, and so the manufacturers thought it was at the time–but we know better now. Curious features of the Model 1 Remington are the old "sewing machine stand and the foot treadle for the carriage return–features long since discarded. It must be remembered that the Remingtons in those days were manufacturers of sewing machines as well as guns, which explains it all.

We have shown you the typewriter of 1873 and the typewriter of 1874. Now come to another glass case and let us show you the third "machine of destiny," the machine of 1876, the First typewriter which ever appeared in a public exposition. This also is a Model 1 Remington, of somewhat later design, and was built especially for the Centennial Exposition of 1876 at Philadelphia. For such an occasion no ordinary machine case would answer. Therefore, as befitting the ceremony and dignity of its first public appearance, a special case was built for this typewriter. We are sorry that our photograph cannot do justice to the decorative glories of this case. It is a most ornate affair, inlaid with mother of pearl on nearly every inch of its surface and, all in all, it gives a fine idea of the decorative tastes of the previous century. And yet history records that all of this riot of color and excessive ornamentation failed to make the desired impression on the public. In contrast, it is worthy of note that the present-day Remingtons are without a single decorative feature. Even the striping of the frame, which survived for years the other decorative features of earlier Remingtons, has disappeared from the present Remington models.

The Centennial Exposition of 1876 was the first of our national expositions–a small affair compared with some of our more recent ones–but it will be forever memorable as the occasion of the first public appearance of two of the very greatest of our modern inventions, the *telephone* and the *typewriter*. Both of them were here exhibited for the first time in the same building.

But what a contrast in their reception by the public! While Alexander Graham Bell, the inventor of the telephone, was giving the first demonstration of his invention, although the wire extended only to an adjoining room, an Emperor stood watching him with bated breath, and the next day the telegraph wires and cables heralded to the world his wonderful invention. Few realized then that in that same building was another new invention, attracting comparatively little notice, which was destined to rival, if not to surpass, even the telephone in its service to the world.

There was a reason, of course, for this striking contrast in the public reception of these two great inventions. Compared to the telephone, there was intrinsically nothing sensational about the typewriter. Furthermore, to the business man of fifty years ago its utility was not self-evident. The world needed it–had long needed it–but the world did not know its own need. The progress of the writing machine into public favor was a long, up-hill fight, filled with every kind of set-back and discouragement, as is so often the case with those ideas that are destined to render the greatest and most lasting public service.



An Unknown Oddity

The Shaver's Pocket Typewriter is an item discovered only in the pages of a promotional booklet for a telephone issued by the Shaver Corporation in New York. The booklet is in the collection of Jim Dax, who provides these details:

This little booklet measures only 3-1/4" x 6-1/2" and was issued August 1887. It has 16 total pages including front and back cover. This trade catalogue is titled *The Shaver Standard Telephone, Manufactured by The Shaver Corporation, 157 Broadway, New York, U. S. A.* The Shaver Standard Telephone is a mechanical telephone that uses no electricity (except for an electric call bell which is attached to the line). It uses the "tin-can-on-a-string" principle. The following is contained in this booklet; 1) History of the mechanical or acoustical telephone. 2) Description of the Shaver telephone system. 3) Answers to questions. 4) Suggestions for installing the system. 5) Testimonials (these are dated Dec. 14, 1885, Jan. 7, 1886, Jan. 15, 1886 & Mar. 5, 1886). 6) List of Subscribers in New York vicinity. 7) Retail price list. 8) Outside back cover contains an ad for Shaver's Pocket Type-Writer along with an ad for message slate and return time indicator for hanging outside an office during absence of occupant.

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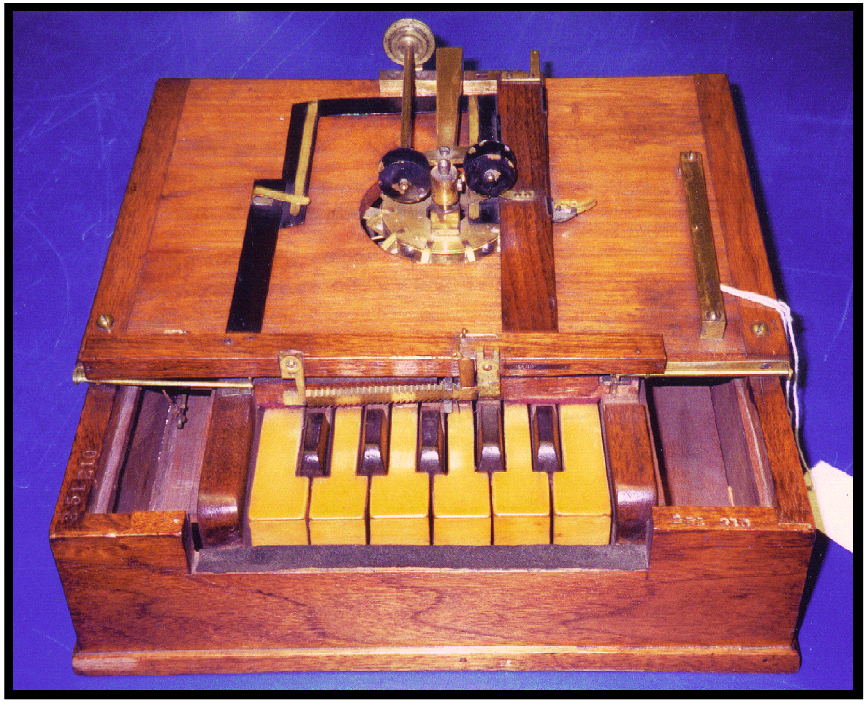

Sholes Patent Model #1

On a visit to the Smithsonian Institution recently, Ron Wild took this photograph of the first typewriter for which Christopher Latham Sholes received a patent. This is the "kickup" model, which James Densmore actually put into limited manufacture in Chicago during the summer of 1868.

The patent for this machine was granted on June 23, 1868, while the patent for Sholes' better known upstrike design was granted July 14, 1868. In actuality, the model of the second patent was developed first, as Richard Current points out in *The Typewriter and the Men Who Made It*.

Densmore and Sholes believed the kickup model was an improvement on the earlier machine, which used a linkage of wires to connect keys to typebars. The kickup model, with its piano-like keyboard, used simple metal fingers to push each typebar up, making use of the simple upward movement of the key levers.

The patent model shown here has only eleven keys, since it was built only to demonstrate the action of the machine. We can assume that the manufactured models had more keys, perhaps as many as the 44 on later machines. According to Current, Densmore expended $1000 and a lot of nervous sweat in having only 15 of these machines made in Chicago, where they were tested at the telegrapher's school operated by E. Payson Porter. Porter's students quickly pounded the machines into disrepair, proving the weakness of the design, which was then abandoned.

As far as we know, none of the 15 kickup models have survived.

Syllable Typewriters