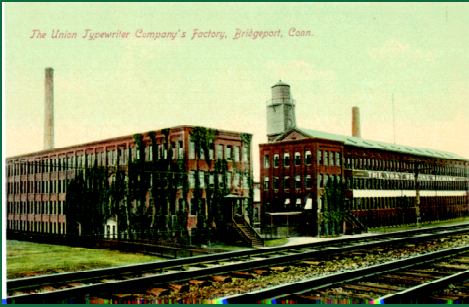


POST CARDS IN COLOR



1



2



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5



Don't finish the rest instead talk to me
But she lifts up her finger admonishingly

"BUSINESS DEMANDS CLOSE ATTENTION"



6



The Remington Electric DeLuxe Typewriter

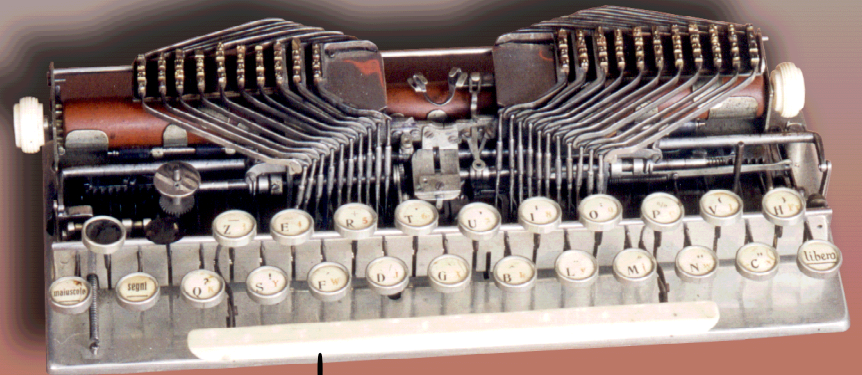
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ETCetera

Magazine of the Early
Typewriter Collectors Association

No. 47 ----- June 1999



OH, BABY!

ETCetera

Journal of the Early Typewriter
Collectors Association

June 1999 - No. 47

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EDITOR'S NOTES

Is there anyone in the membership with the writing and publishing skills willing and able to continue the print publication of ETCetera at its present (or better) quality? Why, you ask? After this year, I will not be able to shoulder the load any longer. My personal career requires more of my time than ever, and the extra nine weeks of work each year for ETCetera (I figure an hour a day, every day) no longer fit into the schedule. There are

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plans to convert ETCetera into a Web publication, but not only will this be intermittently updated, but it will also exclude those without computers (see the article on "Web TV" for a solution to that problem).

†††

Speaking of career, keep your eyes on the History Channel for Documentaries by Darryl. Next one up is *The Luger*, an episode of *Tales of the Gun*, scheduled for Sunday, June 6. Then, look for *Bounty Hunters on History's Mysteries* (formerly *In Search of History*) set for August 9. Can a Typewriter Documentary be long off? Who knows? I've pitched it. Let's see if someone takes me up on it.

†††

Speaking of the History Channel, have you seen the little bits that Sam Waterston does in between programs? I believe they call it "Timelab 2000," and each consists of a one-minute spiel on something

interesting that happened in the last 2000 years. What a concept! Can't you hear the pitch in the network office? "Listen, fellas! We'll *never* run out of material!"

Anyway, in the biz, we call this "interstitial" material, referring to the "interstice," which Webster's defines as "the space that intervenes between things." You see? You learn something new in every issue in ETCetera.

The point in all this? Well, sometime in October, I'm told, *Timelab 2000* will do a bit on Sholes and the QWERTY keyboard. For this, you will see the same photo of Sholes' 1868 telegraph key model that appeared in my book *Antique Typewriters and Office Collectibles*.

Incidentally, none of this has anything to do with my professional activities with History Channel. It's just coincidence. The *Timelab 2000* people called me, and I helped them out.

Same with the *Great American History Quiz* earlier this year. One of their questions involved the price of the Anderson Shorthand Typewriter, and they needed a picture of it. I had it in the archive and was able to comply. Don't you love show business?

†††

Matthew Rose, a reporter at the *Wall Street Journal*, e-mailed me in March asking if the decline of typewriters in offices resulted in a "collapse in the standards of writing envelopes." Needless to say, I was amazed at such an inquiry. Really! Doesn't the *Wall Street Journal* staff have more important issues to address? If ever there was a "get a life" situation, surely this is it.

†††

ON THE SCREEN: If you ever get a chance to see the 1931 film production of Edna Ferber's *Cimarron*, look for the typewriters. The film is a saga of old Oklahoma, spanning the years 1890-1915, and the typewriters seem true to form. Take a look at Irene Dunne lifting the carriage to check copy on her Remington blind writer near the beginning. I'm pretty sure they got it right, and it's a Remington 2!

†††

Neal Christy, of *Repair, Service & Remarketing News*, an office machine industry publication, invited me to host a "chat" session on *RS&R's* website in April. The only collector who logged on to participate was Anthony Casillo. Could it be that the air is leaking out of the typewriter collecting balloon?

ADVERTISEMENTS

CORONA folding with case. Ex. cond. Eleanore Rock, 2615 15th St., Vero Beach, FL 32960. tel. (561)569-0548
SMITH PREMIER 4. Bill Martin, PO Box 25, Webster, MA 01570. Tel. (508)943-6032.

MERCEDES Favorit with Hebrew keyboard. Harlan Pallasch, 509 Braxton Hwy., Apt. #6, Fitzgerald, GA 31750.

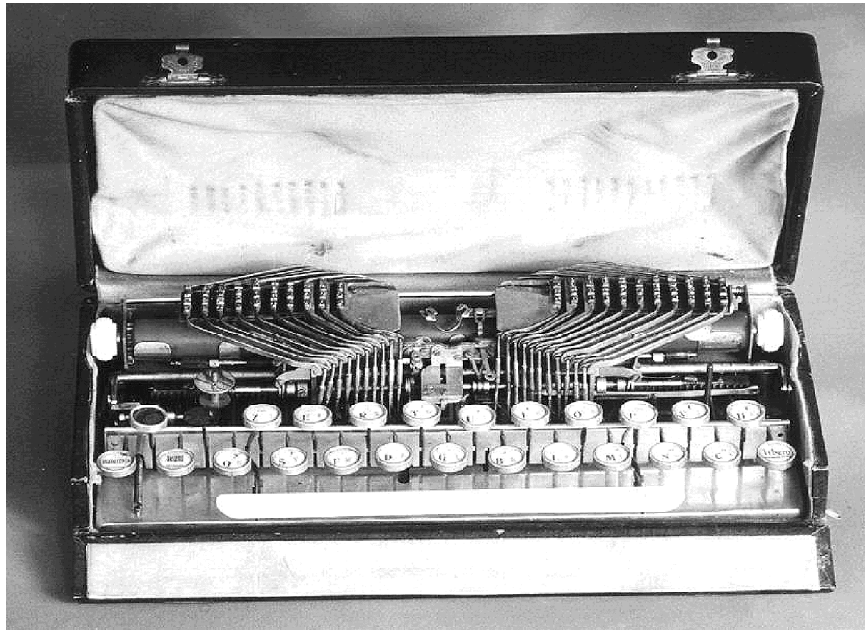
TIPS:

PATRIA portable. Swiss. Types French, Spanish & German. Dorcas E. Adams, 1958 North 6th St., Concord, CA 94519.

THE FONTANA BABY

A Real Portable Typewriter

by Darryl Rehr, Carl Torchio & Massimo Martelanz
Photos by Giuseppe Colangelo

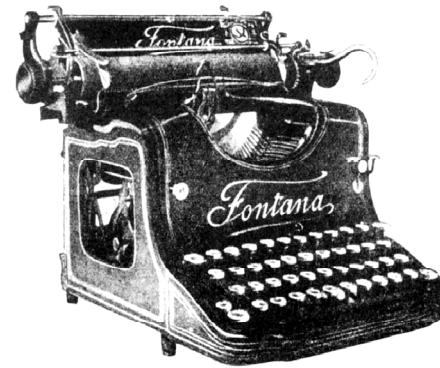


Can you imagine the gasp heard at the monthly flea market in Milan, Italy, when collector Giuseppe Colangelo came upon the Fontana Baby? Can there be any doubt that this was a heart-pounding, blood-rushing, breathtaking experience?

Indeed.

The tiny Bennett-sized creature is one of those profound rarities that not only gives us a look at something which we've never seen before (as with Dennis Clark's *Index Visible*, for instance), but it also shows us something of which we've never even *heard* before (has anyone ever seen a word written about this machine?) As an added bonus, this little iconoclast shatters the unique quality of the beloved Oliver, which until now had been the only known machine with U-shaped typebars straddling the platen.

In truth, if the Fontana Baby's central mechanism is akin to the Oliver, its details are amazingly different. For one thing, there is size. The Oliver is big and heavy



ABOVE: The baby's namesake, a full-size Fontana machine.

OPPOSITE: The Fontana Baby in its case.

enough to be practical as a boat anchor (common enough, as well). The Fontana Baby, on the other hand measures a petite 10-1/2"x3-3/4"x2-3/4" and weighs in at only 3 pounds or so.

The Oliver's three-row keyboard sets it apart from the large majority of typewriters, but the Baby goes a step further, abandoning even a third row for the Spartan two-row configuration also seen in its keyboard-cousin, the Helios. The 21 keys propel the flatly arrayed typebars through a full 180-degree arc on the way to the platen, quite a bit of gymnastics for such a little thing. And have you noticed the intriguing asymmetry? There are 10

typebars to the left of the printing point and 11 to the right. Now there's something only a typewriter collector could care about!

With only two rows of keys, three shifts are needed to cobble together the full 84-character set at the fingertip level. Add to that the lack of a return lever of any kind—rotation of the platen occurs with two white plastic knobs—and you can imagine that the Fontana Baby's user was kept quite busy. Or perhaps not. From the fine condition of this machine, kept lovingly in its satin-lined presentation case, it could be that this typewriter was hardly ever used!

What of the origin of this stranger to the writing machine world? The bigger, office-sized machine bearing the Fontana name was the development of an engineer named A. Levi, of Turin, Italy (same place that's home to that famous religious shroud), and the name was trademarked in 1921. This much we know from existing literature, as well as a little leaflet from the "Societa Fontana" found together with the baby. The company producing the machine was "S.A. Fontana Bros." with an office in Turin and a factory in Novara. In 1922, the company changed the name of their office machine to "Hesperia," and the whole enterprise went out of business in 1925.

Our Italian colleagues tell us they strongly believe the Fontana Baby was produced some time between 1921 and 1923, a good guess considering the name change to Hesperia at the latter end of that span. As for other details behind this marvelous mystery, they will have to wait for a future find in the ephemera department.

Don't you wonder how many flea marketers noticed this machine on that Italian weekend and passed it by on their way to other more popular "collectibles." Before Colangelo came around, no doubt, at least one ill-informed buyer must have rejected it saying, "No thanks. I'll never be able to find a *ribbon* for it!"

Turn of the CENTURY

As we head toward the turn of the 20th century, here's an interesting item from the turn of the 19th. *Fin de Siecle* is French for "turn of the century," and for the occasion, this 12-panel leaflet was distributed by the Consolidated Typewriter

Exchange of New York. Just how close to the *Fin de Siecle* this leaflet was published is an open question. It offers for sale rebuilt typewriters that include not only the Remington 2 (1878), but also the Remington 6 (1896). It offers the Hammond 1a but not the 2, which was introduced in 1895. In addition to the panels shown, there are ads for Smith Premier 1 & 2, Caligraph 2 & 3, Bar Lock and, as stated, the Remington 6. Several panels show the logo of F. Lyman Browne, which may be the originator of the leaflet, Consolidated Typewriter Exchange being just a distributor.

YOET WRITING MACHINE
F. LYMAN BROWNE

A TYPEWRITER made to meet the modern want for a machine which prints directly from type, uses no ribbon, aligns permanently at point of printing, is light, compact, durable and, in a word, is built on scientific principles.

The machine has 75 keys, writes capitals, small letters, punctuation, marks and commercial signs; capitals and small letters are arranged on separate keys, the capitals being on the upper rows of keys.

Manufacturer's price, \$30.
Our prices, \$30 to \$40.

Weight, 15 lbs. Size, 5 x 11 x 13. Will take paper nine and one-half inches wide, and write a line seven inches long.

We frequently have on hand second-hand desks of every description, which are practically as good as new, but which can be sold at greatly reduced prices.

The Fin de Siecle Typewriter.
CONSOLIDATED TYPEWRITER EXCHANGE,
241 BROADWAY, NEW YORK.

"IDEAL" HAMMOND

A HAMMOND the most popular typewriters in the world. It is widely known for its excellent work, perfect alignment, and interchangeable type wheel, which can be easily and quickly changed by the operator for any style type desired. Any width paper can be used.

It has 30 keys and a "shift" key; writes 20 characters, capital and small letters, punctuation marks, figures, commercial signs, etc.

Manufacturer's price, \$30.
Our prices, \$30 to \$40.
Weight of machine, 17 1/2 lbs.

F. LYMAN BROWNE

REMINGTON NO. 2

THE world-wide reputation of this machine is well established as a thoroughly first-class writing machine, and is the most popular of the Remington manufacture. Its ease of operation, speed, excellent manifolding, and durability, give it the prominence which it so well merits.

It has from 26 to 30 characters, writes capitals and small letters, punctuation marks, figures, signs, etc.; has 38 keys, and by the use of a "shift" key, prints other capitals or small letters. Weight, 27 lbs.

Manufacturer's price of machine, \$35.
Our prices, \$35 to \$65.

REMINGTON NOS. 3 AND 6 have eight more characters than the No. 2, otherwise they are similar, except that No. 3 writes a line twelve inches long, and No. 6 only nine and one-half inches long.

RENTALS: We carry a large stock of all makes of typewriters, which we rent at \$3 and \$4 per month. They are kept in order and delivered in this vicinity free of charge.

THE DENMORE

THE "Denmore" has 20 characters, one "shift" key, removable carriage (Universal or Remington keyboard). Writing can be seen by turning the cylinder. It is a good machine - an office or business machine. One of the newest and standard machines.

Manufacturer's price, \$40.
Our prices, \$40 to \$60.

Weight of machine, 35 lbs.
Will take paper nine and one-half inches wide, and write a line seven and one-quarter inches long.

We repair all makes of typewriters at about one-half the price charged by other firms.

THE FRANKLIN

THIS machine has come on the market within a few years. It has 20 keys and writes 20 characters. It has two "shift" keys for capitals. Its writing is in sight soon as printed. It is a good manufacturer.

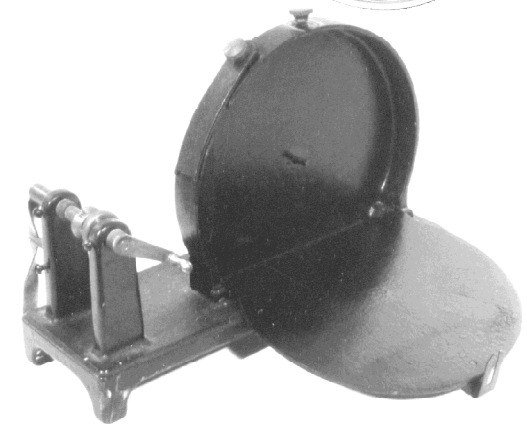
Manufacturer's price, \$40.
Our prices, \$40 to \$60.

Takes paper eight and one-half inches wide, and writes a line seven inches long.

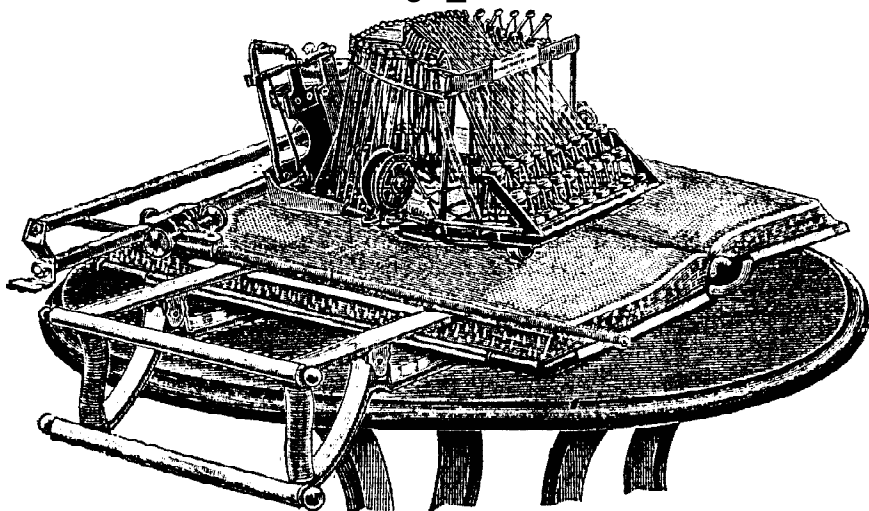
Tybon Ribbon Spooler



As promised in an earlier issue of *ETCetera*, here are photos of a particularly odd piece of typewriter ephemera. The machine is a Tybon Ribbon spooler from the Tybon Co. of Camden, NJ. Tybon is a known (if uncommon) name to ribbon collectors. An image of the firm's "X-elar" brand tin (provided by Larry Schenkel) is shown here. The tin shows the company as Tybon Corp., located in Philadelphia. The spooler is 12 inches long and 7-1/2 inches high.



An Early Book Typewriter



LOWE'S UNLIMITED" TYPEWRITER.

by Marco Thorne

Austin Lowe of Minneapolis, Kansas, may have devised an earlier book typewriter than those of Elliott-Hatch (1897) or Elliott-Fisher (1903). Lowe's "Unlimited" book typewriter appeared in *Scientific American* magazine on November 21, 1891. Austin Lowe, like American inventors of the ingenious last third of the 19th century, had previously designed and sought a patent for a corn cutter, according to the *Ottawa County* (Kansas) *Commercial* newspaper of August 10, 1887.

Prior to the *Scientific American* write-up, Lowe received a bit of publicity from the local press. The *Minneapolis Messenger* newspaper of March 12, 1891, related that "Austin Lowe, who had been in Kansas City for several weeks, superintending the construction of a 'sample number' of his typewriting machines, has returned. The machine is finished in excellent style, and the promoters believe there is big money in it." The story continues to say that Lowe received financial backing from

ABOVE: illustration of Lowe's typewriter from "Scientific American." OPPOSITE: title page with diagrams from Lowe's 1891 patent.

(No Model.)

A. LOWE.
TYPE WRITING MACHINE.

No. 465,823.

Patented Dec. 22, 1891.

Fig. 1.

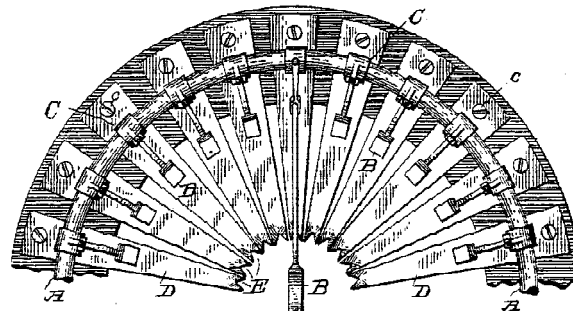


Fig. 2.

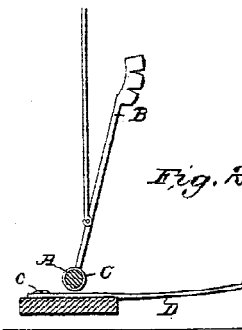


Fig. 3.

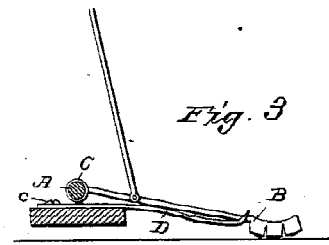
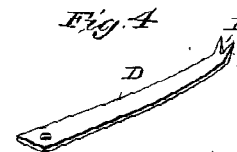


Fig. 4.



Witnesses:

F. P. Cornwall,
C. P. Howell.

Inventor,

Austin Lowe
By Hapkins & Adams
Attorneys.

a number of the area's citizens who had formed a stock company. The group's intent was to sell the patent to another person or company that would take on the manufacture of the Lowe Typewriter. Concluded the *Messenger*, "If the invention falls into good hands we are confident there will be big money in it."

A bit later, on May 28, 1891, the *Commercial* newspaper wrote, "Austin Lowe has completed his new patent type writer and it works to perfection. He can do any work with it that any other machine can do, and he can record a deed in the largest book or record in the United States, or print an abstract 4 feet long. It is unlimited as to size and length of sheet. He has two alphabets, all numerals and punctuation marks, and does it with 27 keys. The work is put in position in a moment. The Minneapolis Type Writing Company of this place are the owners of the patent of which Mr. Lowe is a member, and they propose to push the machine to the front. The members of this company are composed of some of our best business men. We hope Mr. Lowe will reap the reward of his persistent efforts to obtain assistance from the capital amid the derision and sneers of some of his fellow citizens."

Lowe received patent 465,823, December 22, 1891, for certain features of his new typewriter. The *Minneapolis Commercial* of January 27, 1892, wrote that Lowe was leaving in a few days for Cincinnati, Ohio, to arrange the manufacture of the writing machine.

The "Unlimited" typewriter, judging from the drawing in *Scientific American*, may have set upon a frame measuring about 20 to 26 inches wide. A ledger or journal or even a sheet of paper could be placed under the machine. There were three rows of keys, and each typebar had three character slugs at the tip as shown in figures 2 and 3 of the U.S. patent. As with other three-row typewriters, there were probably two shifts for capitals and figures. Inking was by a ribbon. Rods, shafts and levers pushed the typebars downward in response to key pressure. Typebars were arranged in the arc of a circle (patent Fig. 1). Lowe's patent was for the typebar movement onto a leaf striking with a forked tip. As the typebar came down to the paper, it engaged the tip of the leaf spring, creating a tension that snapped the typebar lever assembly back up to the rest position. Tension and spring force varied among the keys so that the punctuation marks used stiffer springs to prevent the type faces from piercing the paper.

Not much else is known about Mr. Lowe or whether the "Unlimited" typewriter was actually produced and distributed for sale. The typewriter itself may appear bulky compared to the later Elliott machines, but the *Scientific American* stated that this machine was remarkably light in weight: "It ... travels ... from left to right along a spacing bar, the mechanism moving along the bar weighing only 4-1/2 pounds, while the clasps and the entire machine weigh only 9-3/4 pounds."

This writer is grateful to several others for the above information: Mr. Lowell F. Parrish, city clerk/administrator of the city of Minneapolis, KS; Ms. Jettie Condray and Ms. Rita Bronson of the Ottawa County Museum in Minneapolis and the Minneapolis Public Library.

Gallery Notes

1) Quality First tin - from the Indiana Carbon Company of Indianapolis, Indiana. Purchased for the editor's collection, because he is not only an I.U. grad but also married an Indiana girl and visits the Hoosier State often. It's also one of the few tins from this particular part of the country.

2) KLIK Plastic Type Cleaner tin - What a sensation of *speed* you get when looking at this beautiful tin. Made by Decorated Metal.

3) Overland tin - If the format of this tin looks vaguely familiar to you, there's good reason. It was issued by Dixon, Holmes & Dixon Mfg. Co. of Glen Cove, New York. This firm later became Columbia Ribbon and Carbon. Columbia later included a "D.H. & D." brand in its general line, and now you know what that stood for.

4) The Original Underwood tin - The brand may be familiar, but this design is certainly far less common than most. A wonderful piece of geometric Art Deco. Made by Decorated Metal.

5 & 6) Tomahawk & Totem tins - Although there is no hard proof, it seems evident that these two tins have some sort of common origin. The photo may not show the metallic red glint of the Tomahawk tin, but it's there. The Totem's green, on the other hand, is flat. Both are British.

7) Victor tin - For the Victor adding machine, not the typewriter. Made by Decorated Metal.

8) Wondertype tin - This from Scotland features the silhouette of a lovely secretary at her typewriter.

9) Corona Stock Certificate - A certificate for five shares of First Preferred Stock issued to Helen Howard on Jan. 3, 1920. Includes the signature of Ben Conger, the former New York state senator who bought rights to the Standard Folding Typewriter and led a group of investors to found the Corona Typewriter Company. On the reverse of this item is documentation showing that Helen Howard sold the stock back to the company nine months later. Easy come, easy go.

10) Sholes experimental model - from the ETCetera photo archive. This picture was taken at the Milwaukee Public Museum when the editor was photographing machines for his book. Curator John Lundstrom was unable to say if this was an actual model constructed by C.L. Sholes or a reconstruction. In poor condition, certainly, but fascinating. It apparently uses a two-row keyboard to control a three-row type wheel. Note the wire hoops used to roll up the paper Hammond/Williams-style. Impression by a hammer striking from above. Bizarre indeed.

11) Peirce Accounting Machine - Another photo from the Milwaukee Public Museum session. The catalog of the Dietz collection tells us only that this machine was produced in 1912 by the Peirce Accounting Machine Company. This is the first color photo published of this device. An object for future research.

ET Cetera Color Gallery



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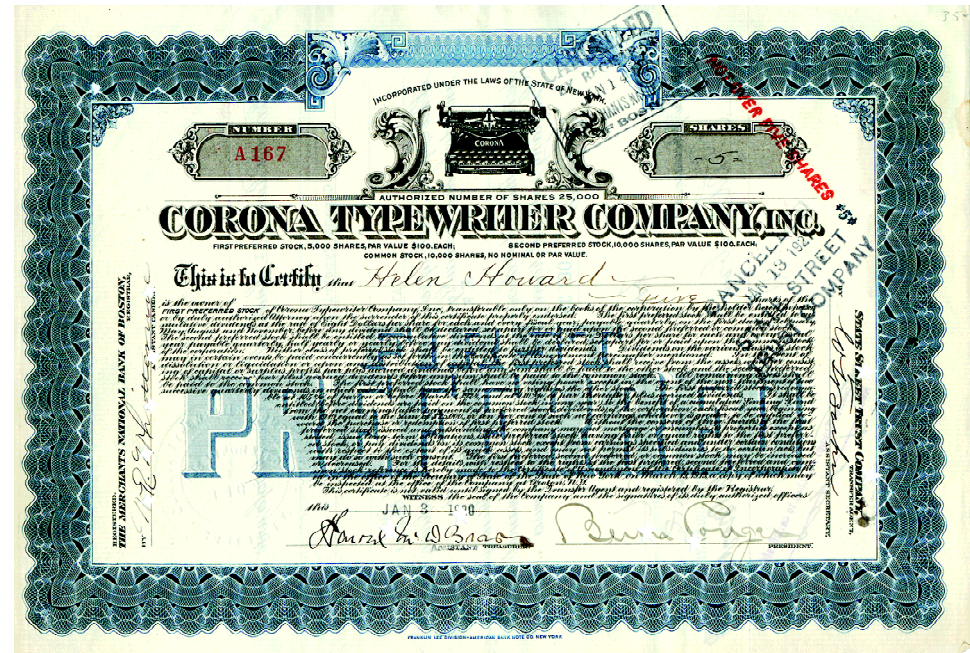
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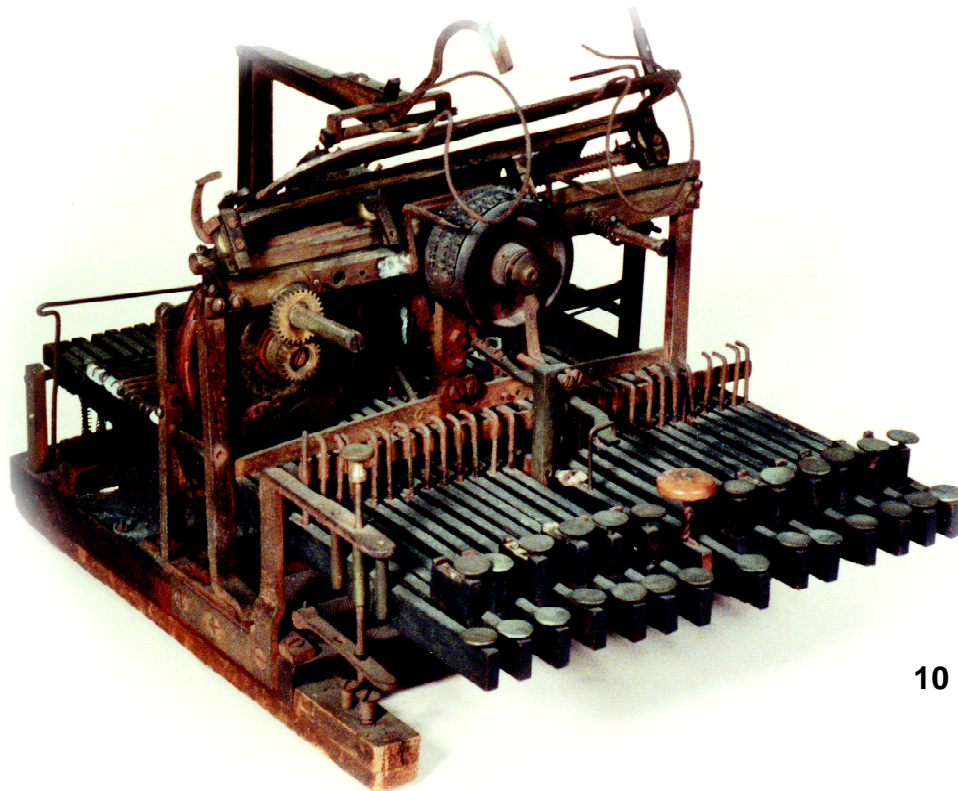
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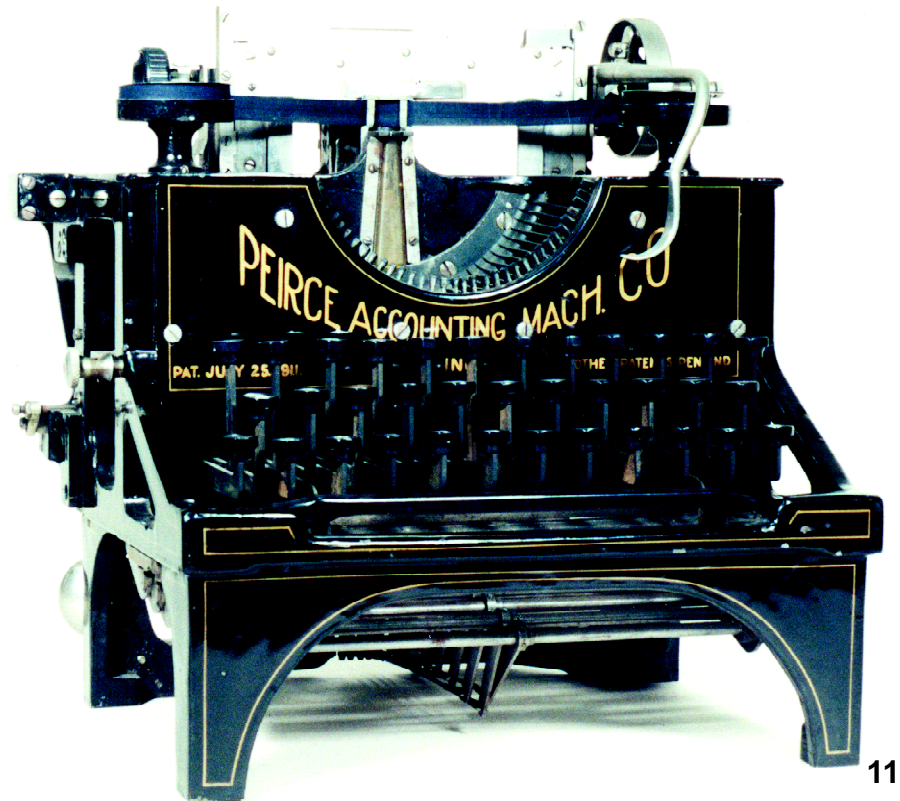
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THE ULTIMATE PAINT JOB

by Robert Nelson

[Having seen the restoration work done by Robert Nelson of Ontario, CA, I can say "He knows what he is doing!" If you'd like to sample his secrets, read on (there are no pictures). None of this is easy, but it CAN be done! – Ed.]

On the cast-iron parts of old typewriters, the paint is very thick and as a consequence the paint chips are very deep. To avoid a complete removal of this paint, and in the process (of course), losing your good original decals and other decoration ... this is what works for me.

1. Clean the piece, apply 2-3 coats of clear lacquer. Let dry.
2. Spray the part with Krylon semi-flat black (about one coat , I use Krylon). Don't get it too heavy over the decals, but if you do it doesn't matter much.
3. Now you can clearly see all chips and imperfections. Sand with 400 or 600 fine wet sandpaper or just go over the piece with a green 3M Scotchbrite pad. All you are doing at this point is roughing up the paint a little preparing for later steps. Go lightly on painted-over decal areas at this time.
4. Use green glazing body filler putty and spread it over the deep chips. Use a rubber applicator designed for this purpose (although I have used a matchbook cover).
5. When the putty is dry and cured (read the directions), start wet sanding chip by chip with fine 600 wet sandpaper. Do not sand them flush, but *almost* flush, to the point just before you're able to completely see the outline of the chip. This is called feathering. If you sand it flush, you will think it looks good until you put on your final coat of paint. Then you will be able to see a hairline around the chip—*not* good! Also at this time you can begin to sand over the decal areas you've covered with paint (remember you have *three* coats of lacquer protecting them). Sand until everything is revealed: crisp and sharp in all details).

There are specific reasons you are uncovering the decals at this time. You are going to put on more paint, and you don't want it too thick over the decal area, because getting back down to them will require too much sanding, and you may uncover your green putty again if you have any close by.
6. Respray the part with a couple of coats of semi-flat black. Let it dry well, and see how your repairs look. If you've feathered them properly and everything looks smooth, you are ready for the next step. If not, you'll need to spot putty where needed or sand more, etc.

7. Now with your 600 fine sandpaper used wet, start over your decal areas. Get all or most of the paint off of them and then sand the rest of the part by feathering out to the rest of paint. Don't be too aggressive, because you don't want to go through the paint and hit green putty again.

8. Assuming everything is OK, go over the decal area with 1000 wet sandpaper to uncover the rest of the decoration. If needed, feather out a little, clean the piece up and wipe it dry.

9. Apply 2-3 coats of clear lacquer and let dry a good 8-12 hours.

10. Wet sand with 600 grit sandpaper. Do the whole piece if needed. If not, just use 1000 or 1500 sandpaper until it's all nice and smooth.

11. Polish it out with Fine White Dupont Rubbing and Polishing compound. Follow the directions, use a damp rag or spit (no kidding—ever heard of a "spit" shine?) Smooth it all out, rub out any "orange peel."

12. Lightly polish with fine liquid polishing compound.

13. Wax and buff, using whatever product you happen to like (Turtle Wax, Mequires, paste wax, etc.) With all your rubbing and polishing, you now have an original-looking piece.

If your original decals are good but silvered or some of the gold has been worn or rubbed, precede step #1 by brushing on as many coats of amber shellac as it takes to get back the desired shade of gold you want. Then, sand it lightly enough to smooth out any brush marks.

This process also works with tin or aluminum covers such as those on the Sun or Hammond. You just don't have to use filler for the chips; you just sand and feather or sand all the paint off of them and feather around your lacquer-protected decals and other decoration.

Above all, *take your time*, and remember at any time during this process if you feel you've gotten down too close to the decoration and are worried about later steps, simply apply another coat of lacquer.

I have successfully done this procedure on several machines, and the results are remarkable. I've also learned a lot about the meaning of the word *WHOOPS* along the way. I hope I've already made the mistakes *for* you.

One other note is about platen clean up. There is a professional product for this, but I haven't used it. I have cleaned up dirty rust and ink stained platens with Goof Off as well as Simple Green, using medium to extra-fine steel wool. Sometimes this will make the platen too smooth and you run into difficulty feeding paper into the machine, but if you're not going to type on it everyday, don't worry about it. If it bothers you, sand the platen with 600 wet sand paper. If it still isn't rough enough for you, try 400 wet. Even an old cracked platen can be made to look acceptable.

"Remington Notes" Volume 2, No. 10 (undated unfortunately, but probably about 1913) provides this typewriter diversion. Remember, the feats described below were done by professionals—DON'T TRY THIS AT HOME!

Two Minds in One

By the Onlooker

Talk about your psychological marvels, I saw one a few weeks ago that was brand new to me.

I was invited by the principal of a well-known commercial school to see a young man from the Remington Typewriter office give a demonstration on the Visible Model 10 Remington.

"A demonstration on the typewriter? What is new in that?" I wondered, "I can see scores of such demonstrations every day in any business office."

Nevertheless, I had a feeling that it must be something out of the ordinary, so I went.

I watched the young man for some minutes copying from manuscript. Of course, he was a very fast operator and a very accurate operator, and all that. He fairly made his Remington hum. "But what of it?" I thought. "The woods are full of fast and accurate operators."

Presently the school principal took me up and introduced me to the young man. He acknowledged my salutation but continued his writing.

I asked him a few questions about himself and his work. He answered them, still writing.

Then it dawned upon me that here indeed was something out of the ordinary.

All the while that this young man was talking to me, he never ceased to copy from his manuscript. He was doing what psychologists have gravely told us is impossible. He was performing *two separate mental operations at one and the same time*.

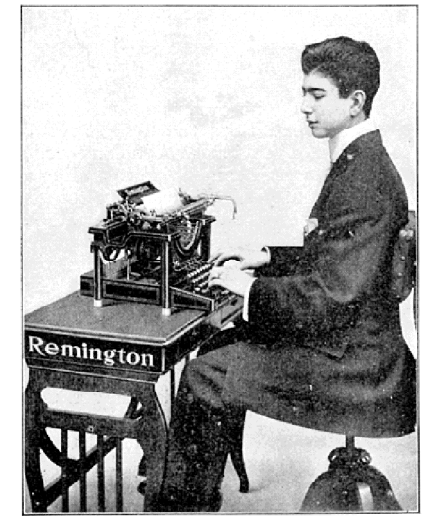
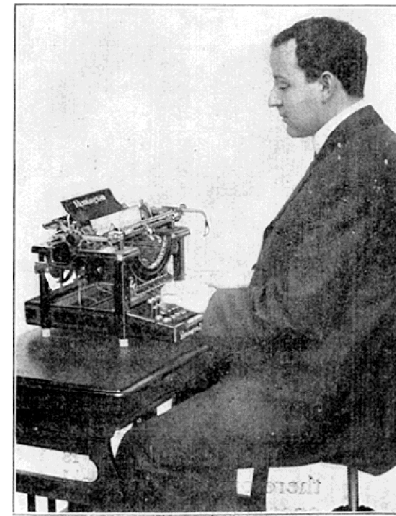
But this was not all. It was only the beginning.

"Do you speak German?" asked our host.

I confessed my ignorance of that language. But a German happened to be present, and he took up the conversation. The operator answered him—in German; while he still continued to write—in English.

Then a man was found in the audience who spoke French, and the same test was repeated in that language, for the operator was not only a proficient typist but also an accomplished linguist.

There was no stumping that operator in his remarkable feat of two simultaneous mental operations. He could converse fluently in French or German while at the same time copying from English manuscript, and he showed us later that he could just as easily reverse the process. It was all new to me and to everyone present—as new as it was extraordinary.



LEFT: Mr. Ernest G. Wiese, Remington typist, the first operator to copy from unfamiliar matter in one language while conversing in another. RIGHT: Master Parker C. Woodson, Remington typist, copies from unfamiliar matter at over 100 words per minute and at the same time adds mentally five columns of five figures each, without error either in copying or adding.

"But of what practical use it?" I thought on my way home.

Then my mind began to stray back over the earlier days of the writing machine. I remembered another marvel of 25 years ago, when Frank McGurrin, the pioneer "touch" operator, the first typist who ever operated a machine without looking at the keys, was giving his exhibitions on the Remington Typewriter in all the cities of North America.

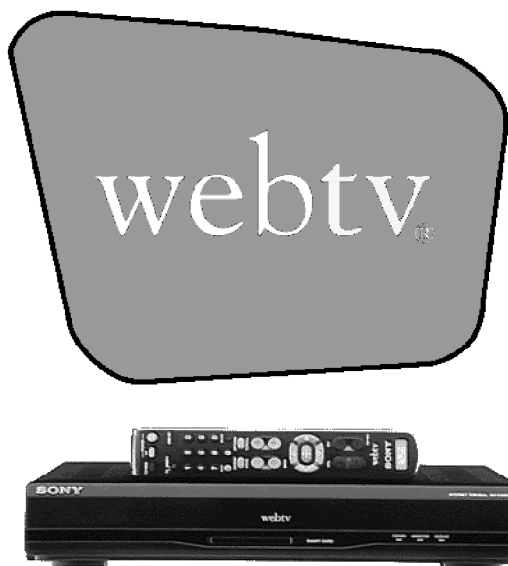
I remember how they called McGurrin a freak, a sort of magician, who did what no other operator could ever do. Today the whole business world knows that all the best operators are "touch" operators.

The wonder of yesterday is always the commonplace of to-day.

It is not the "two-in-one" stunts that matter in themselves. It is the fact that he is able to do them, for this fact proves what perfect mechanical proficiency an operator may attain with practice.

The lesson this latest marvel teaches is that the typist becomes proficient by becoming mechanical—a human automaton. And only when typing becomes as mechanical and unconscious as walking is the typist truly a master of his craft.

More than 25 years ago the Remington Typewriter Company brought out Frank McGurrin as an example to the operators of his day. Now they have brought out this new marvel as an example to the operators of the present. Thus the Remington Typewriter fulfills its role as the perpetual pioneer, not only in the development of the machine itself, but in every development of its skilled operation.



The Internet, which features e-mail, online auctions and a massive network of information, is becoming almost a necessity for collectors of typewriters and all things. However, the need for a computer setup, with its cost and complexity, has forced many collectors to avoid breaking into the "online" mode.

A commercial service called "Web TV" offers a simple, low-cost alternative. Anyone with a telephone and a television can plug into the Internet with this system of low-cost devices.

To put it simply, the Web TV device is a box with one cable that hooks to your TV set and another cable that hooks to your telephone line (and, of course, *another* cable to plug it in to the electric outlet!) With this device, a simple press on your remote control connects you with the Internet.

It sounds almost too easy, but all the comments I have received from users tell me it really *is* that simple.

Actually, Web TV consists of *two* components: the actual device and the monthly service. To get involved, first you must visit your local appliance retailer to purchase a Web TV "box." These are made by a number of different manufacturers, and their costs are similar: \$99 for the basic Web TV Classic no-frills unit and \$199 for Web TV Plus, with much better features (greater speed in navigating the Internet, ability to use a keyboard, and picture-in-picture, allowing you to connect to the Internet and watch TV at the same time). The \$199 unit is highly recommended and well worth the cost.

Once you have purchased your hardware, follow the instructions, and your box will dial an 800 number to set up your "account" for the monthly service. The charges are \$19.95 per month for Web TV Classic and \$24.95 for Web TV Plus.

*A set-top "box" (opposite page) and a TV set are all you need to connect to the Internet via your existing phone line for as little as \$99 plus \$19.95 a month. You'll be much happier, though with the deluxe service and a keyboard for another \$100 or so. Either way, you have **NOT** spent a small fortune for a computer!*



The Web TV service (your connection to the Internet) comes into your TV through your telephone line. When you hit the remote control to connect to the Internet, there is a little telephone dialer in the Web TV box that automatically dials up.

There is one "catch" in the whole business. You will have problems if you do not live in an area where there is a local telephone number for your connection to the Web TV service. In that case, you must connect through a local ISP (Internet Service Provider). This may affect you if you live in a rural area. The Web TV instructions will guide you through the procedure for connecting through an ISP, but it will make life just a bit more difficult. Here, you will have to pay a monthly fee to your ISP in addition to the Web TV fee. However, the Web TV service is \$10 cheaper per month for connections made through local ISPs. You'll find a local ISP through the dealer who sold you the Web TV unit.

ETCetera does not recommend the bare bones Web TV Classic service. With this, you will operate entirely from your remote control. This means that if you want to send someone an e-mail message, you have to peck it out, letter by letter, using a screen keyboard display, navigating from letter to letter using the "arrow" keys on the remote. Actually, this is something like an old index machine, so this may appeal to some collectors in a perverse way. With Web TV Plus, an extra \$100 or so buys you a wireless remote keyboard, so you can type messages like real human beings were meant to do. As your needs grow you can also add a printer to make hard copies of Web pages and e-mails.

The bottom line in all this is that for under \$300, you can set yourself up with a reasonably functional connection to the Internet. You don't have to buy a computer. You don't have to learn how to use complex software. And you can take advantage of the growing number of Internet resources targeted to the typewriter collector.

ETCetera will be leaving the realm of printed publications at the end of this calendar year. Anything more to be heard from it will be heard on the Internet. If you are not connected now, and if you're computer-phobic, this is the way to do it.



TYPEWRITERS & POSTCARDS

By Don Hoke, Ph. D.
First of Two Parts

Background

I first encountered typewriter postcards at an antique show in northern Illinois about 1978 or 1979. In December 1977, I had joined the staff of the Milwaukee Public Museum as its Curator of History, Americana. This included the world famous Carl P. Dietz Typewriter Collection.

I found the typewriter literature collection on the floor of a museum storage room in a brown paper shopping bag. It consisted of 70 or 80 odd trade catalogues. There were also about 500 various typewriter magazine advertisements, which had been carefully cut from their pages and mounted on heavy wooden and glass frames. These had hung in the typewriter exhibit in the old Museum/Library (Fig. 1) building before the new Museum was built in 1964.

In surveying the Dietz Collection, I decided that the collection needed relatively few early typewriters, but that it lacked any kind of reference materials. Thus, in putting together my collecting policy, I decided to focus on typewriter advertising, trade literature, and ephemera.

At the time, the Milwaukee Public Museum had a small theater, The Nickelodeon, located in the streets of Old Milwaukee. This theater generated a few thousand dollars each year, and these funds were available to expand the Americana collections. I used these funds to acquire typewriter (and watch & clock) advertising as well as the occasional typewriter (and watch).

While cruising through the antique shows, I came upon a postcard dealer who had a category entitled "TYPEWRITERS." There, I found for the first time, postcards with a typewriter subject. I bought all the dealer had and thus began my study of typewriter postcards.

A Bit of Postcard History

Postcards as we know them were introduced for sale at the Columbian Exposition in Chicago in 1893. Their illustrations were printed on government-

issue postal cards. On May 19, 1898, Congress allowed the commercial printing of cards with the legend "Private Mailing Card." No writing was allowed on the address side, so some cards had wide borders around their illustrations so a message could be included. One December 4, 1901, Congress changed the law allowing use of "Post Card" on commercial cards. At this time, citizens mounted their own photos on postcard backs to produce "real photo" cards. March 1, 1907, saw another Congressional change. At that time, postcards with divided backs were permitted, allowing address and message on the same side. The illustration could now be unencumbered on the other surface.

The years after the turn of the 19th century and up through the early 1920s featured what was called the "Postcard Craze." Everyone bought and sent "penny postcards" all over the world. PUCK magazine poked fun at the craze with a double page cartoon in one of its 1906 issues (see illustration top of page 21).

As the 20th century progressed, certain styles of cards emerged at different times. During the period 1915-30, cards with white borders were printed, mostly in America. From about 1930-44, cards with a linen finish were published using a new printing process, high rag-content paper and often bright, gaudy inks. In 1939, the first "photochrome" cards were issued, and these characterize most cards after WWII. These modern cards are printed using the four-color process and are still being published today. Of course many postcard styles overlap one another, so that some "real photo" cards will date much later than their early 20th century introduction, and linen cards will be found, published long after photochrome cards were dominant.

Typewriter Postcards

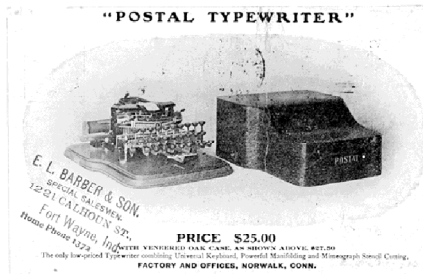
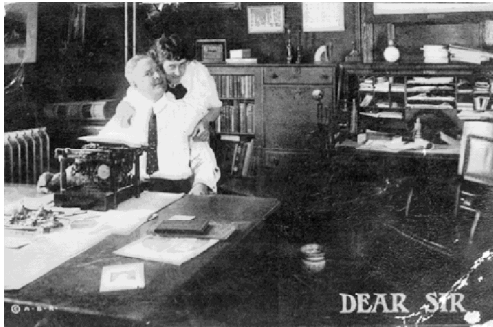
Typewriter Factories: Many typewriter factories are featured on postcards. The Remington Typewriter Factory in Ilion, New York, is popular as was the L.C. Smith & Bros. factory in Syracuse, New York. Surprisingly, the Underwood and Royal factories do not seem to have been popular postcard subjects. Illustrated in color Fig. 1 (see rear cover for color photos) is the Yost Factory, captioned as the "Union Typewriter Factory" in Bridgeport, CT.

Exaggerations: There is a category of postcards entitled "Exaggerations." These are usually humorous cards featuring cowboys riding giant jackrabbits or fishermen with humongous fish or boxcar-sized ears of corn. To my knowledge, there is only one exaggeration typewriter card. It features a giant Remington Typewriter being held up by the factory employees. (left). The same card was issued in a different version, *without* the big typewriter.



Art Cards: Well known and popular artists published and signed miniature artworks in postcard format. Other publishers printed cheaper cards that mimicked the more expensive art cards. (color figs. 2, 3)

Women Typist Stories: The general topic of female typists and male bosses very early became a part of typewriter history. Indeed, early proponents of women typists—often women themselves—promoted the idea that the office was a very good place for a young woman to find a husband. This topic became a very common theme in typewriter postcards. Several postcard companies printed a series of cards that told a story. Usually the story has the male boss hiring a young female typist, making advances toward the typist, and then being discovered by his wife (below). Other series feature a romance that seems more innocent, following the early idea of the typist finding a husband (color figs 4 & 5).



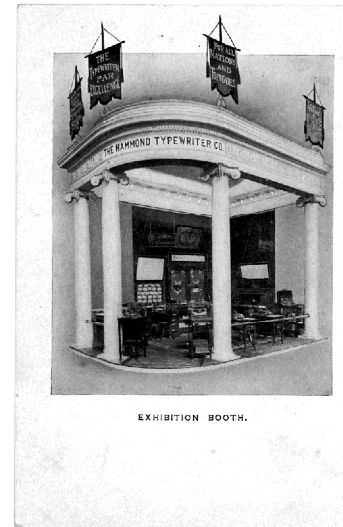
Company Advertising: Typewriter companies used postcards to advertise their products. Here are examples from the Fox Typewriter Company (below left) and Postal Typewriter Co. (below, right). In color we show a cheery Simplex Santa (color fig. 6), and a late Remington chrome (color fig. 7)

Real Photos: Because “real photo” cards were often produced in small numbers by private citizens, they are one of the more interesting areas of postcards to collect. Here are a few samples:



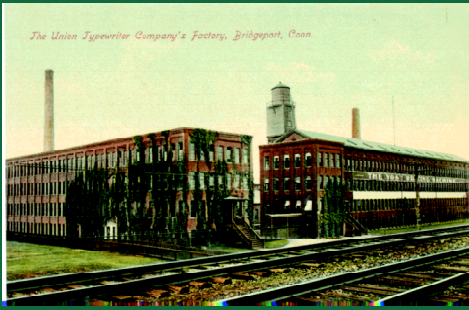
ABOVE: The handwritten caption reads “An up to date business course for convalescent patients. Base Hospital. Camp Pike, Ark.” The soldiers are probably WWI casualties. *RIGHT:* An independent “businesswoman” posing beside her Remington No. 6. Divided back suggests a date after 1907. This is perhaps my favorite postcard.

World's Fair Typewriters: Typewriter companies routinely exhibited at various world's fairs. They often advertised that their machines won prizes at these expositions.



LEFT: This Hammond Typewriter Company “Exhibition Booth” may have been for the 1915 Panama Pacific Exposition. *ABOVE:* The Giant Underwood at the 1939 World's Fair. I place Giant Underwoods in a category by themselves and will tell you more in the *NEXT* issue of *ETCetera*.

POST CARDS IN COLOR



1



2



3



4



5



6



The Remington Electric DeLuxe Typewriter

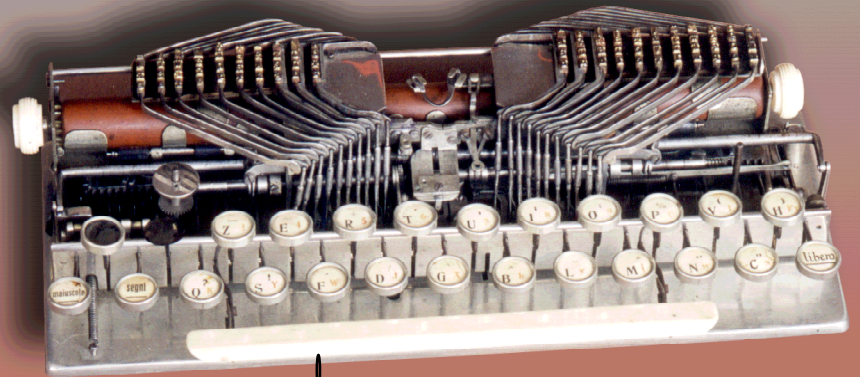
7



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OH, BABY!