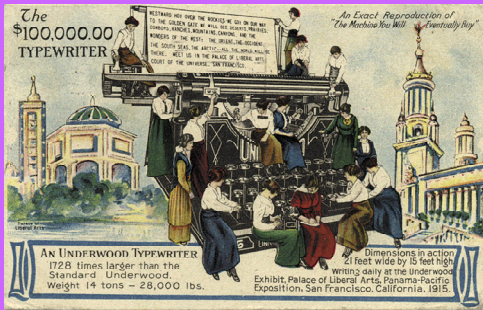


POST CARDS IN COLOR



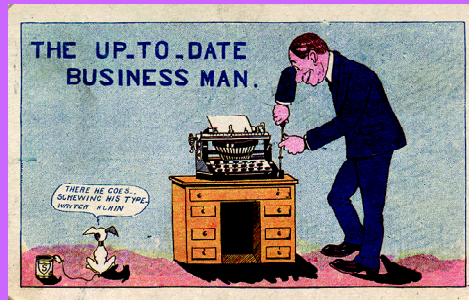
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ETCetera

Magazine of the Early Typewriter Collectors Association

No. 48 ----- Sept. 1999

UHLIG'S LAST HOPE



The Allen Typewriter
c. 1920

ETCetera

Journal of the Early Typewriter
Collectors Association

Sept. 1999 - No. 48

Editor, Darryl Rehr

2591 Military Ave., L.A., CA 90064
(310)477-5229, (310)268-8420 fax
E-mail dcrehr@earthlink.net

Copy Editor

Paul Block, 9 Heather Ln.,
Delmar, NY 12054

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EDITOR'S NOTES

My house on Military Ave. in Los Angeles continues to be a frequent stop for world travelers seeking typewriter contacts. In May, I received a visit from Artorn Chandavimol, a typewriter collector from Thailand. Artorn told me that the Thai language lends itself very well to double-keyboard machines, since the Thai alphabet has 44 letters!

In early July, Francois and Simonne Babilot of France came by, with a friend

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in tow. These are lovely people who hail from the city of Tours. It is our second visit together (the Babillots are members of the Lions Club and frequently attend conventions worldwide), and we hope there will be many more.

†††

Tony Hyman, author of the book *Trash or Treasure*, now has a regular spot on CBS's *Saturday Morning News*. Hyman offers quickie reports on collectibles, and the producers sometimes manage to bring in guests who have items valued at big bucks by listees in his book. Hyman recently prevailed upon me to lend a goodly number of typewriter ribbon tins for a report on that subject. So now, even *more* of the world knows about this fast-growing part of our field. Oh yes, I got a plug on their web page or something.

†††

As one discover's when writing a book that includes a "price guide," you will always tick some people off no matter what you say. Therefore, I've avoided price parlance in

ETCetera. However, this is too good to pass up. Simon E. Hassid, of Greece, recently contacted me regarding a machine he saw for sale. It was a 1923 Hammond in good condition, with lots of extras, including the original receipt (from the London office), original instructions, service manual, ribbon tins, etc. A nice machine, to be sure, but not of mortgage-paying potential.

Mr. Hassid's reply was as follows:

"Can you imagine this machine is being sold in Athens/Greece for \$15,873.00?!!! (That's right : the guy is asking Fifteen Thousand US Dollars for it!!!)"

I guess I can believe just about *anything* in the rock-'em-sock-'em world of old typewriters.

†††

We may not be in imminent danger of seeing many fake repro typewriters coming onto the market (although I have heard talk of alleged copies of the Malling Hansen), but for those of you interested in other collectibles, be aware of the products distributed by Castle Antiques and Reproductions of Hawley, PA. I recently came across an interesting article on this firm, published by Coxsackie Antique Center on the Web. Here's the address if you're curious: <http://www.coxsackie.com/king.htm>

†††

Michael A. Brown of Philadelphia PA, has issued a book entitled *Antique Checkwriters: A Collector's Guide from A to Z*. Price is \$20 from the author at: 9131 Bustleton Ave., Philadelphia, PA

19115. Style and look are similar to *Typex*, also published by the author.

†††

Still no takers for assuming editorial duties of ETCetera in print after the end of this year. Thanks to all who have expressed appreciation for the last 12+ years of work. As for those who thought whining and application of guilt rays would change my mind—uh, uh. Sorry folks, but it's just too tough for me to get this thing out anymore. It is nice to be working at a *real* job, though.

ADVERTISEMENTS

FOR SALE: Underwood Port. green & green wood-grain panels. Paul Suchonic, 137 E. Leasure Ave., New Castle, PA 16101-2371. Tel. 724-652-3357

FOR SALE: 2 Corona foldings good; Rem 2 poor, 6 fair; Oliver 5 good, 9 fair; Rem-Blick good; Blick 5 ; Hammond Multiplex very good; 2 old typewriter stands. Sold as one lot only. Carl Grant, 21943 Sagebrush Trl., Redding, CA 96003-7033

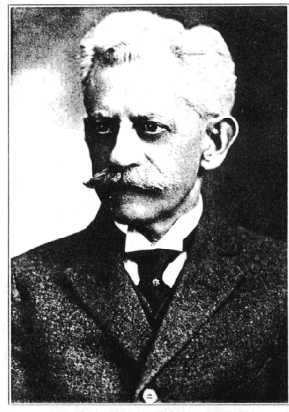
WANTED: Smith Premier #1 (especially one typing in the Thai language); Atorn Chandavimol, 165 Sukumvit 4, NANA TAI, Bangkok 10110, THAILAND

TIPS:

OLIVER 3 - Chuck Bollong, 5918 E. Paseo, Cimarron, Tucson, AZ 85750, tel. 520-299-5207. E-mail at: vitobol@goodnet.com

Richard Uhlig's LAST GREAT HOPE

by P. Robert Aubert



Richard who? I never heard of him! That's the usual reaction I get from other collectors when mentioning the name. Most of us have heard about John Underwood, James Hammond, George Blickensderfer, and Latham Sholes. After all, it's human nature to remember winners, the success stories, and people who shaped an industry. Richard Uhlig could have been one of those guys had things been a little different for him. It certainly wasn't for lack of effort! The man was a prolific inventor - the holder of more than 500 patents - mostly related to typewriter technology! Unfortunately, none of them made him rich or famous.

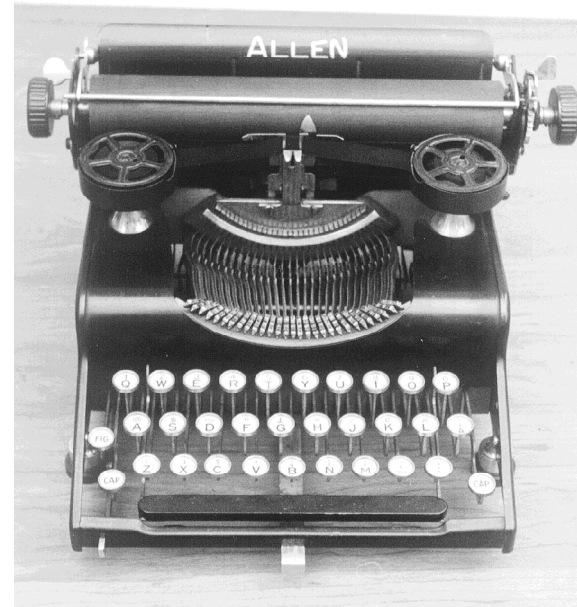
The three best-known machines designed by Uhlig are the Commercial Visible, Emerson and Allen. There were others that reached the market but are quite rare. The Arlington, Atlas, Delta, Perfection and Index Visible are just a few of them. Unfortunately for Richard, his typewriters are probably more in demand today than they were when manufactured!

This is the story of Richard Uhlig's last great hope - The Allen typewriter. Since my family live in the Allentown area, I have done some research during my many visits there over the past couple of years. It seems Uhlig's approach to promoting an invention was to get somebody else to finance, manufacture and sell a product. While this may look like a good way to go, it worked against him quite often. That's because most investors expect a quick return on their money. When that doesn't happen, *they* are more likely to give up than the man who's reputation is at stake.

The Allen was going to be different. Somehow James Bowen of Allentown and Richard Uhlig met and formed a company to manufacture and sell the new typewriter. This time Uhlig was going to be directly involved as Vice President and Plant Superintendent. Bowen owned a successful center-city grocery store and was also an attorney who had an interest in several other businesses in the area. According to the *Allentown Register*, 1916 Edition, the firm set up shop at 230-234 South 5th Street, which is now in a redeveloped area. Uhlig was "rooming at 141 South 8th Street." He actually was a resident of Newark, New Jersey, and probably returned home some weekends by train. At this point in time, I believe



TOP: Allen 3-bank's first edition. Notice the name on the front, no type-basket cutout, small ribbon spools.



BOTTOM: Allen 3-bank: The Sequel. Now, there's a type-basket cutout, which means the name had to be displayed on the paper table. Larger ribbon spools, too.

the Allen was in the product development stage and not actually being manufactured.

The 1917 Edition of the *Register* doesn't list the company or Uhlig, but he is again rooming at the 8th Street address the following year. Possibly the plan to

introduce the Allen was put on hold because of the war and the difficulty of getting a permit to manufacture a new nonessential product. However, by 1920 it appears production of the Allen was under way at a new factory located on the corner of 10th and Turner streets. Uhlig was listed as living at 139 North 10th, which is a row house a half block away.

Incidentally, the Allen Typewriter building is still there as well. It's small by today's standards - only about 50 X 100 ft. and four stories high. The present owner operates his upholstery shop on the ground floor and leases space to others upstairs. He was unaware the building was originally a typewriter factory. For many years the building was used to manufacture clothing and later for appliance repair.

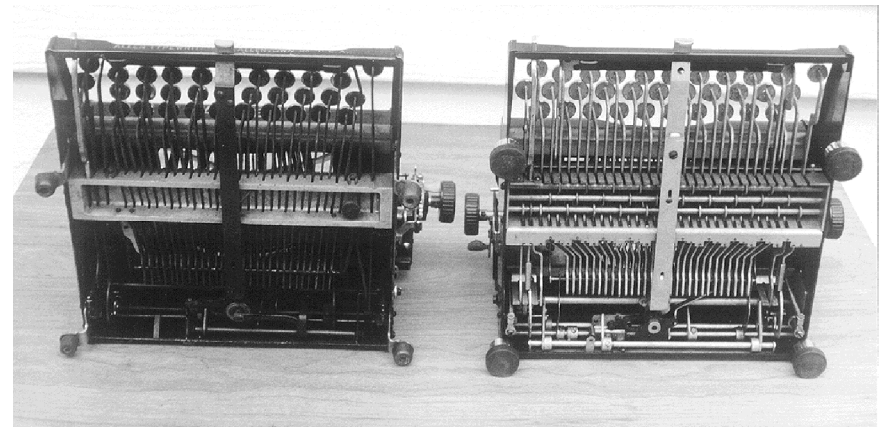
The Allen Typewriter is a three-bank, double-shift machine. There was some good reasoning behind the design. For Uhlig, an engineer, it all made perfect sense. Since fewer parts were needed to make a functional typewriter, there were less things to break! The typewriter could be made smaller and lighter than a four-bank portable. The type bars could be made of heavier steel that would hold an alignment better. The three bank design resulted in substantial savings in labor and materials. And if this were passed along, the typewriter could be sold at a very attractive price. Unfortunately, all this "rational thinking" was worthless since most people really preferred a four-bank typewriter!

There are two Allen models that were made in quantity. Even though they look almost the same externally, the mechanisms are substantially different. The first model can be recognized by the high paper rest and small ribbon spools similar to those found on the folding Corona. Also, the spools bob up and down as the carriage shifts. When looking at the underside, there is an aluminum casting holding the key lever pivot pins. This model also used finger springs to return each of them. In general, the No. 1 is crudely made - parts are soft-soldered together. There is no doubt in my mind this generated many unhappy customers and eventually resulted in a complete redesign of the typewriter.

It's not known when the second model appeared. It is so different from the No. 1, it's entirely possible Uhlig had nothing to do with it! By 1924 he was "retired." This Allen was significantly better than its predecessor. Parts were swaged or riveted together and not likely to come apart from continual use. Each key lever had its own coil spring, which could be adjusted. The small bobbing ribbon spools were dropped in favor of the two-inch conventional ones used on competitive portables. The paper table is lower than the previous model and simply has ALLEN stenciled on it. The panel in front of the type basket is contoured to provide easier access to clean the type.

Both Allens were available with a spring-loaded tabulator key. In other words, pressing it would allow the carriage to quickly move to the next stop automatically. This was an unusual feature to be found on a portable from that era. It's interesting to note that two different styles of type bars and segments were used during the production run of the Allens. That, I have trouble understanding!

The No. 1 Allen was sold with an optional all-metal carrying case. The No.



ABOVE: bottom views of Allen 3-banks, showing construction details. RIGHT: 4-bank Allen in Milwaukee Public Museum



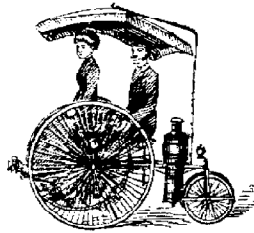
2 probably came with one. However, it was a leatherette covered wood case that was common at the time.

The Allen was not a very successful typewriter, which must have been a huge disappointment for Uhlig. Serial numbers don't seem to go much higher than 4000. A contemporary source indicates "a substantial number were exported to Russia." This may account for the reason why the machine is so scarce here. A survey done a couple of years ago indicates there are only about a dozen known to exist - about six of each three-bank model. There is one four-bank Allen in the Dietz collection at the Milwaukee Public Museum, but it's doubtful it ever went into production.

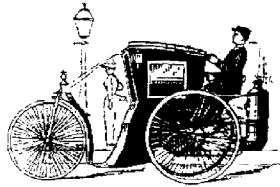
I carefully checked the microfilms covering the last two months each year from 1919 to 1924 of the Allentown Morning Call Newspaper and did not find one Allen advertisement! There were other typewriter ads, but all were for "name brand" machines, including portables. Now one would logically think Allen could have moved a few machines locally during the Christmas season! They either didn't believe in advertising or couldn't afford to spend the money.

The company continued in business until 1933. As time moved on and typewriter demand waned, the firm took in other work including "electro-plating services." During the Great Depression, James Bowen was forced into bankruptcy. Considering all of his business interests and that his net worth in 1929 was "over a million dollars," I was surprised to learn he lived in a modest half-double house, which still stands today. Bowen died in 1943 at age 72.

Richard Uhlig left Allentown in 1924. He lived in Newark, New Jersey, until his death in 1937 at age 77.



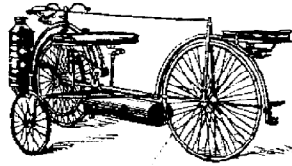
No. 1
The first practical
STEAM CYCLE
ever constructed.



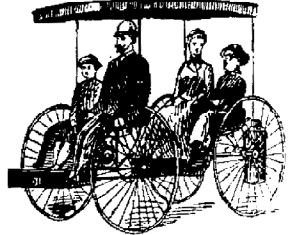
Proposed
STEAM HANSON

Moto
Cycle
MFG. Co.

Philadelphia
Steam Cycles,
Steam Carriages,
Type Writers.



STEAM
"EXPERT" MOTO CYCLE
speed ten miles per hour
with four persons



Proposed
STEAM SURREY

THE BEST LAID PLANS...

Some time ago, Dave Kimball of Lewiston, New York, provided an intriguing stack of material to ETCetera regarding what is apparently America's first automotive catalog. It is a brochure issued by an outfit called the Moto-Cycle Manufacturing Company of Philadelphia, PA. Why should such an item be of particular interest to typewriter collectors? Take a look at the brochure's cover, illustrated above. Notice the products this company was to have produced: "Steam Cycles, Steam Carriages and *Type Writers*."

The Moto-Cycle Manufacturing Company brochure appears to date from 1888-9, and the focus of its presentation is the invention of one Lucius D. Copeland of Wisconsin, who is said to have started monkeying around with steam engines while still on the farm, building his first to run threshing machines and other farm implements. Copeland later stuck a steam engine on a Star high-wheeler bicycle, which led to the idea of a steam trike, which led him to a Philadelphia promoter named Sandford Northrup, who put out the brochure, which was to have attracted investors... and so on.

There was a rub in Northrup's plans, however. The steam tricycle, while perfected, wasn't quite ready to produce. So, with all this eager capital supposedly pouring into the company, another product would fill the void, and that would be the "Champion" Typewriter, invented by one Byron Brooks. Investors of the



Lucius Copeland with his steam-powered Star Bicycle.

time probably would not have instantly associated that name with the invention of the shift key on the typewriter (as we *all* do, right?) Some explanation was in order. According to the brochure:

...the 'Champion' Type-Writer, than which, there is none better in the market and is the result of years of labor by one of the most prolific inventors of type-writer appliances in the world—can be sold for \$50 at a good profit.

The machine is a full-fledged, first-class typewriter, has one-hundred and eight characters, changeable type-wheels; is small, compact, simple and durable, and can be built for about half the money of any first-class typewriter now on the market. It has but half the parts of the Remington, two-thirds as many as the Hammond, takes up less space and will do more accurate work than either. It is now ready to place in a factory to be made for the market, and, if sold at a price giving same per cent of profit as the other machines, will have an enormous sale.



LEFT: Travis typewriter from the Milwaukee Public Museum. BELOW: Copeland's steam engine on display at the Phoenix Historical Society

The plan was to contract manufacture of the Champion Type-Writer to an existing firm while the Moto-Cycle Co. tooled up to produce the steam vehicles. Thus, one supposes, the traditional “cash flow” problems of many startup firms would have been avoided.

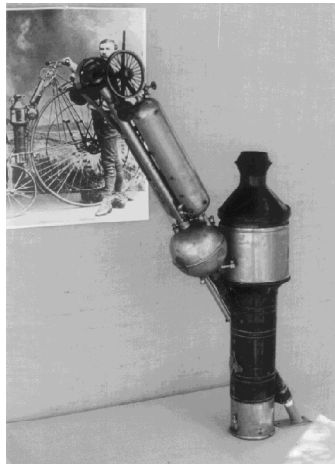
When Dave Kimball first presented this material to ETCetera, he was decidedly puzzled over the Champion Type-Writer. What was it? No doubt, he missed the brief mention of the steam trike in *The Typewriter Exchange* (Vol. 8, No. 4, Sept. 1992). The Champion of the Moto-Cycle Co. is the machine that is known to us today as the Travis Typewriter.

According to a letter dated May 15, 1889, Northrop was selling out his rights to both the steam cycle and the typewriter. Buyers were a group forming what became the Philadelphia Typewriter Co. Their original plans were to produce both the vehicle and the typewriter, but as history shows, only the smaller machine reached the market... and *neither* was successful.

As an interesting aside, when Byron Brooks was called upon to make some improvements to the typewriter, he became embroiled in a bitter personality conflict with W.H. Travis, Secretary of the firm and the man who later became its president. Considering the fact that the typewriter was later *named* for Travis, we can assume who the winner was.

Kimball added an additional bonus to the Copeland story for us. A habitual traveler, and a bachelor, he criss-crosses the country in an RV together with his two cats. He wrote, “Twenty years ago I found the original Copeland boiler and engine in a funky Phoenix museum [*not so funky now, it's the Phoenix Historical Museum—Ed*]. They kindly let me spend three days disassembling and measuring and drawing the innards for a possible replica someday.”

Ah yes. There is always “someday.”



Gallery Notes

1 & 2) Remington Rhymes booklet - This wonderful piece of ephemera was issued in 1929 to promote the “new” Remington portable. The book is by children’s author John Martin. Very colorful, it is a great propaganda effort, designed to get parents to buy home typewriters so their children would become bigger-brained. The portable would be the model we now call the number 3.

3) Chartres Peak ribbon tin - From Australia, a striking mountain scene on a ribbon tin. A “known” Australian ribbon brand, Chartres was eventually purchased by the local Remington distributor, but this tin apparently predates that event. As nice as this mountain is, no such place seems to exist in Australia.

4) Falkenband ribbon tin - This tin from Germany has a falcon on the lid (to remind us of onetime ETC member Bob Falkenstein). The diamond shape is interesting, as are the printed-on cross-tied strings. Some tins (i.e., *Kores*) used *real* strings to seal their tins. Perhaps this one had strings on it originally as well.

5) Khaki ribbon tin - This is certainly one of the more unusual ribbon *names* to be found. It is from Canada and features a ring of maple leaves. The maple leaves make lots of sense, but “Khaki?” From D.A. Balfour Co. in Toronto and made by Decorated Metal.

6) Daisy Brand ribbon tin - Here’s a tall tin you have to love. It was issued by Neely and Peacock of Chicago (who also had the distinctive “Buck-Skin” brand). Tin maker’s name is obscured, but it was one of the Brooklyn companies.

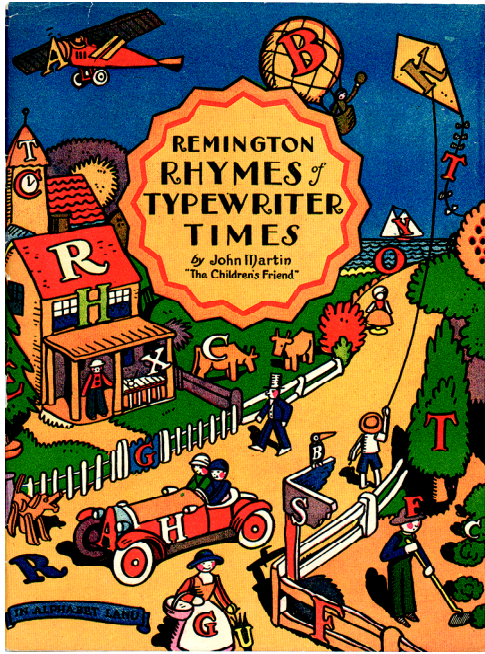
7) Marca Vela ribbon box - This cardboard ribbon box is from Italy. It has one of the prettiest pictures you’ll ever see on a ribbon container. “Marca Vela” pretty much means “Sail Brand.” On the back, written in pencil, is a price of *8000 Lire*.

8) Mercury ribbon tin - This beauty is a 50s or 60s design and possibly a generic. The pink and black color scheme is just spectacular. Under the lip, the maker’s name is shown as “Decorated Metal” with no location.

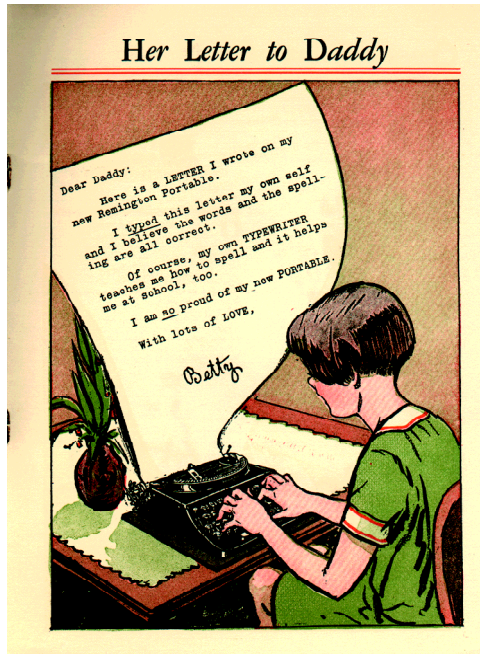
9) National ribbon tin - In this case, the nation to which “National” refers is Switzerland. However, since it is labeled in both English and French, it is obvious it was marketed across national borders. The rays of light radiating from the Swiss cross are sensational.

10) Underwood ribbon box - We can’t say this impresses the eye with elegance of design, but the busy late-Victorian typography was typical of early Underwood products. Since the ribbon is for an Underwood *typewriter*, the box must date from after 1895.

11) Underwood magazine ad - By the 1920s, Underwood practically *owned* the typewriter industry, as this ad demonstrates. Far from being an exercise in *chutzpah*, Underwood apparently had reason to brag. It is said that it had 50% of the market in this time period, while all of the other companies had to divide up the remaining half. This ad was clipped from its magazine when purchased, so the source is not known.



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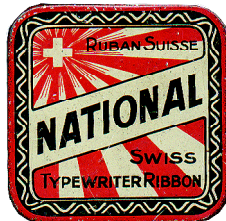
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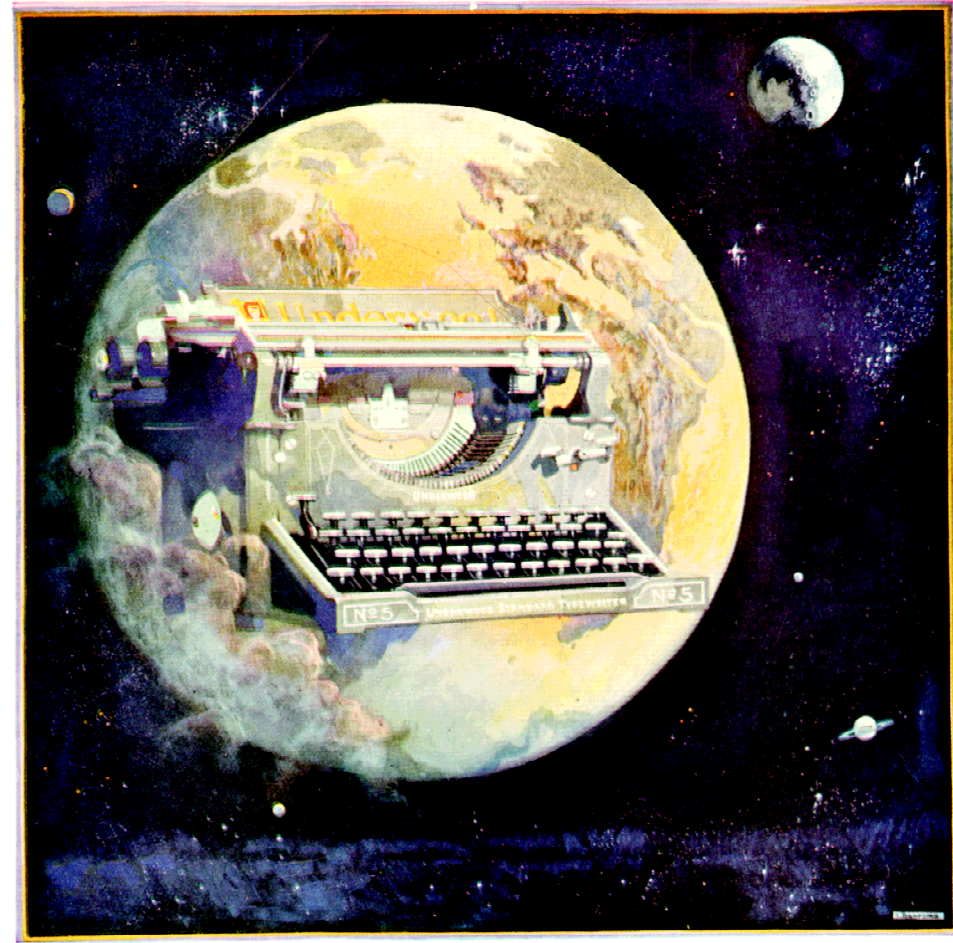
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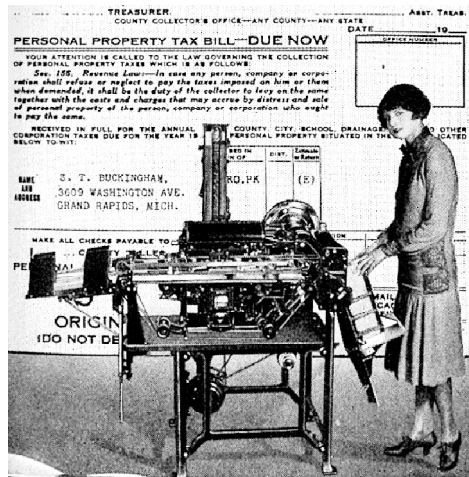


~ It Speeds the World's Business ~
Wherever words are typed ~ there the
UNDERWOOD
is the Standard Typewriter

UNDERWOOD TYPEWRITER CO. INC., UNDERWOOD B'LD'G. N.Y. Branches in all Principal Cities



The lowest priced hand model.



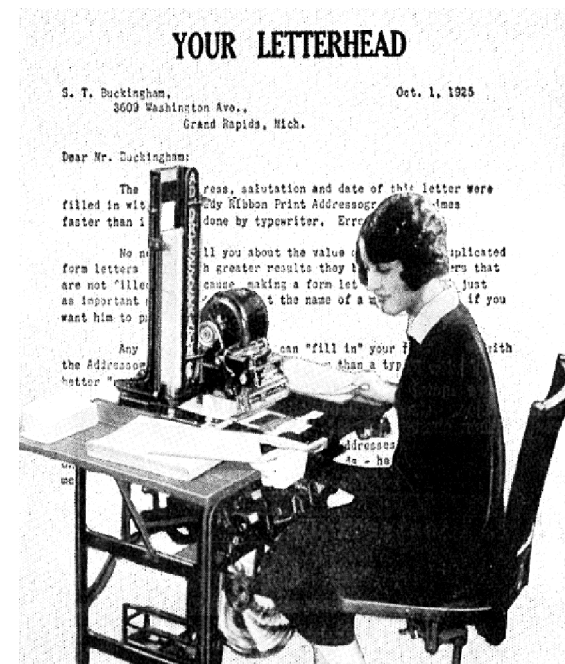
Automatic-feed electric: \$1350 and up.

Addressograph

In the late 1920s, as we find today, American businesses were highly concerned with productivity. This particular buzz word may not have been in the vernacular, but the concern was there all the same: how to do more with less. An employee making \$1200 per year, it was written, cost his employer the interest on \$20,000 (that's 6%, if you don't feel like doing the math). Thus, a machine which saved that \$1200 salary would be cost-effective even if its price tag was, say, \$10,000. It was said that a decade earlier, American businesses typically operated at a 20-50% profit margin. By the late twenties, that figure had dwindled to 4-15%.

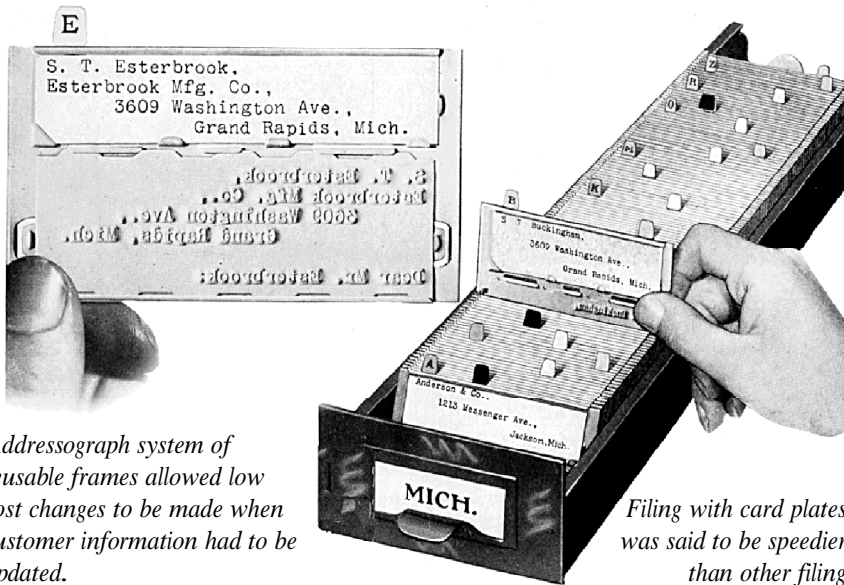
It was in this atmosphere that the Addressograph Company of Chicago found itself with a thriving business. Addressograph had a line of products that did nothing but save people money. The tedious process of addressing correspondence to growing lists of consumer and business names was nothing if not labor-intensive. Imagine a company with 1,000 monthly accounts for which bills had to be issued. Addressing each individually might have taken an employee days, while the use of an Addressograph machine would reduce that time to, perhaps, an hour.

Addressograph was founded in 1896, with products based on the inventions of founder Joseph S. Duncan. He is said to have invented a machine in 1892, which printed a small number of different addresses sequentially from rubber type mounted in hexagonal blocks of wood. The product matured to its eventual form: addresses embossed in metal plates that could be inked directly, or through a ribbon to simulate the look of an individually operated typewriter. Plates were embossed on a device called the Graphotype.



The Addressograph Company loved showing off its machine with office babes at work on them. Above is the Model F-2, priced from \$345. Below is a keyboard-operated Graphotype, priced at \$850 and up.





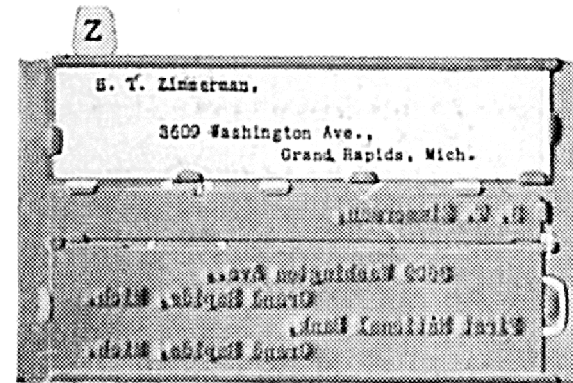
Addressograph system of reusable frames allowed low cost changes to be made when customer information had to be updated.

Filing with card plates was said to be speedier than other filing methods

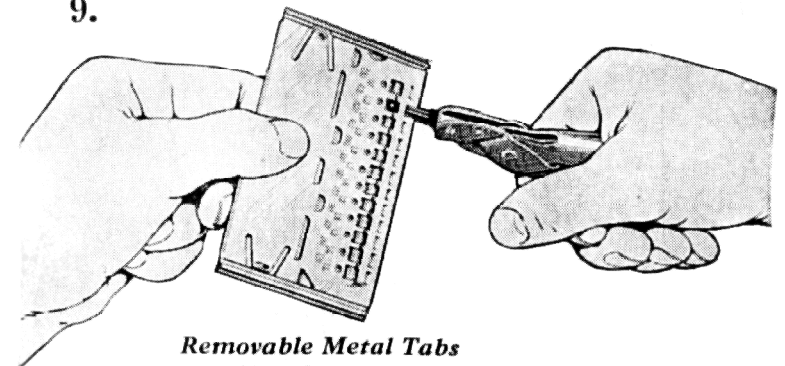
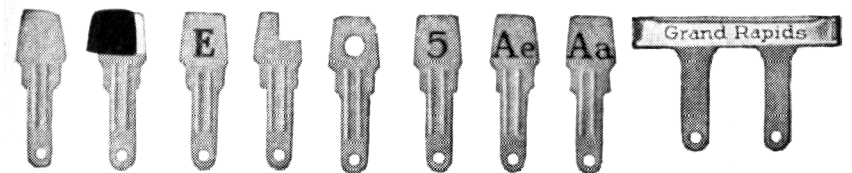
A broad spectrum of products was offered by Addressograph. At the low end of the line was model H-5, a hand-operated machine selling for as little as \$18.00 in 1927. It held a single address plate at a time and weighed only eight pounds. Typically, an item such as this would have been most efficient for stamping return addresses on envelopes. A speed of 500 items per hour was claimed. Higher-end hand-operated models held up to 30 address plates at a time, with varying methods for feeding them in and out. Speeds up to 1800 addresses per hour were claimed.

For businesses requiring the massive volume demanded by mailing lists hundreds and thousands of names long, higher-capacity Addressographs were offered, some foot-powered and others driven by electric motors. Typical units featured towerlike magazines for address plates, designed to hold a "full-drawer" of them at a time. Addressograph plates were designed to be held in specially made drawers, loaded into the machine, and then replaced in their original drawers after being fed through the machines. Speeds up to 7,500 addresses per hour were claimed. Prices ranged from \$150 to \$1500.

Addressograph systems enabled the business to combine hardware and software by designing address plates that included file cards so that both could be kept in one drawer. Larger plates were designed with frames that held removable panels of embossed plate, allowing certain sections to be removed and replaced when corrections were needed. So, for instance, a customer's name would be placed on one panel and the address on another. If the address changed, its panel would be replaced, while the name panel remained. In addition, a wide variety of removable metal tabs were offered which, when coupled with the Automatic Selector Attachment, allowed a machine to selectively print or not print any plate

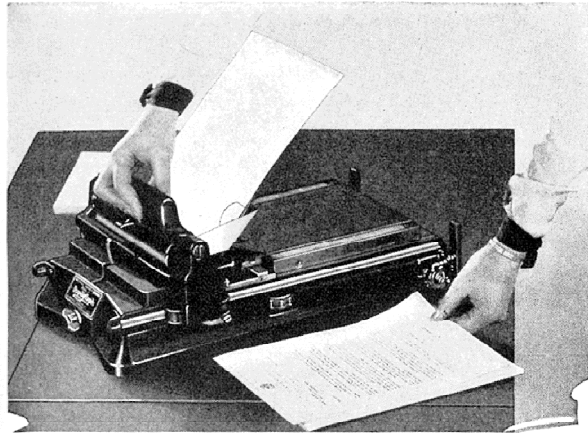


Components of the Addressograph "system." Above is a frame holding removable sections, analogous to fields in today's computerized databases. Below, a further computer analogy: numerous metal tabs designed for sorting. Some models of Addressograph machines did the sorting automatically. A whole drawer of cards could be installed in the machine's hopper, and only the intended addresses would be printed.



Removable Metal Tabs

Classify lists—save filing time. Cost very little—many kinds.



Competing with Multigraph for the “make it look like a typewritten letter” market, Addressograph offered the Dupligraph. Above is the manual model, but expensive automatic electrics were offered as well. Addressograph and Multigraph later merged.

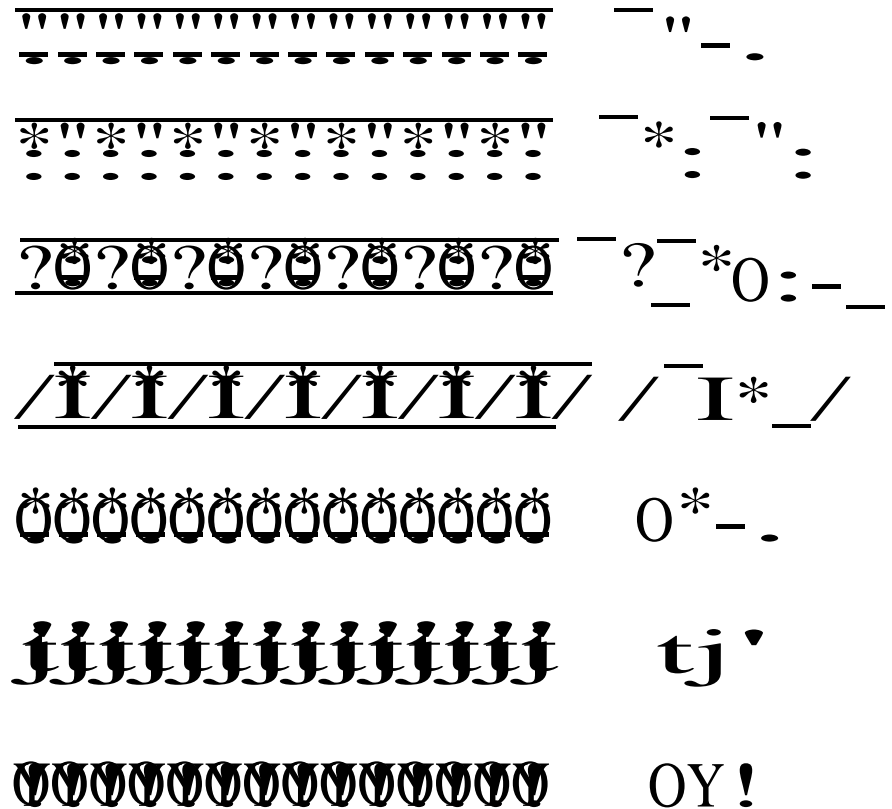
in a drawer, based on where the tab was located. This is a simple form of sorting machine and was a function well-suited to these office monsters.

The Graphotype machines used to emboss Addressograph plates were not for every office. Addressograph Service Stations were available to supply embossed plates to businesses, which needed only to provide their mailing list (as well as the fee.) For companies with enough volume, an in-house Graphotype made sense. At the low end (\$118 and up), they operated like index typewriters, powered either by muscle power or with electrical assist. At the high end were the electric keyboard models at \$850.

The logical extension of an imprinting addressing machine, of course, is a device that prints full documents, and the Addressograph Co. did not disappoint its customers. The *Dupligraph* line of machines were made in various configurations to print postcards or letters, either by hand or under power. The copy for the documents was created on the Graphotype on plates with a capacity up to eight typewritten lines. Thus, larger documents had to be pieced together from these eight-line components. The documents were then printed through a ribbon using pressure rollers, just as credit card printers work today (in fact, Addressograph credit card imprinters are still on the market in 1999!) At the high end of this line, the machine was combined with an addresser function so that form letters, each with a different address, could be cranked out at thousands per hour.

Addressograph eventually merged with its competitor Multigraph, which produced form-letter printing machines. The current incarnation of the company is known as AM International in Mt. Prospect, IL, and it continues to provide business printing and duplication equipment.

Ornamental Typewriting



The ornamental borders shown above are from a 1938 book entitled *A Treatise on Ornamental Typewriting*, written by George A. Flanagan. His purpose, “to aid in the preparation of Typewritten matter in a Way to Catch the eye Most Effectively and to satisfy the esthetic taste.” Mr. Flanagan describes his pursuit as “this interesting hobby.” Indeed, the author must certainly have been the archtypical “man with too much time on his hands.” He was, in fact, a retired dentist. The book, contains nearly 400 typewritten borders, along with the formulae for creating each. A sampling is shown above. Obviously, Flanagan used a typewriter which set its asterisk as a superscript. How these ditties come out depends highly on the particular machine. (Confession: the last border above is the editor’s own.)

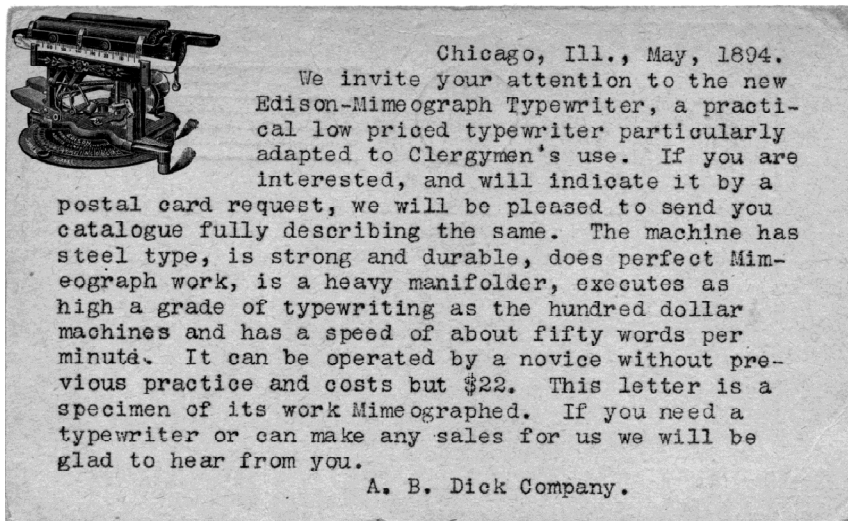
TYPEWRITER POSTCARDS

by Donald R. Hoke, Ph. D

In ETCetera No. 47, I introduced a listing of broad categories in typewriter postcards. Such categories, however, are so numerous, I've had to continue them here.

The Giant Underwood Typewriters: At the Panama Pacific Exhibition in 1915, Underwood exhibited its "\$100,000 Typewriter" and advertised it with a postcard showing sixteen female typists sitting upon it. Later during the Exposition, Underwood published a second postcard proclaiming its being awarded the "Highest Honor." (Color Fig. 1, rear cover). This giant typewriter apparently made its way to the Atlantic City Boardwalk, where it became one of the "Wonders of Atlantic City" (Color Fig. 2). Years later, it was overhauled, given a streamlined metal covering and taken to the New York World's Fair for the 1939 opening (Color Fig. 3).

Direct Mail: Typewriter companies used direct mail postcards to boost their sales. These cards differ from their advertising counterparts in that they are designed to generate a sale rather than create a good feeling about the product.

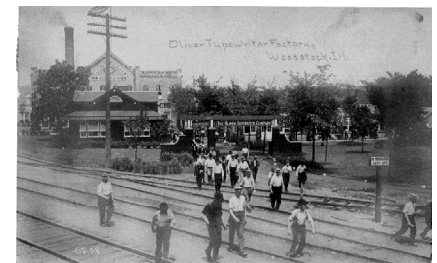


This A.B. Dick Company direct-mail card promotes the Edison-Mimeograph Typewriter. The card itself is mimeographed, to illustrate the quality of the process. The card is printed on a standard U.S. Government Postal Card. It is postmarked May 31, 1894, which is very early.

Typewriter Companies: Apart from the "beauty" shots of the factories mentioned last time, the typewriter firms also included their employees in some shots, as well as other subject matters that put their concerns in a good light.



Paul J. Risedorf's 220-yard run through the Remington Typewriter Factory is commemorated with this 1908 postcard illustrating not only Mr. Risedorf but also the Remington Factory.

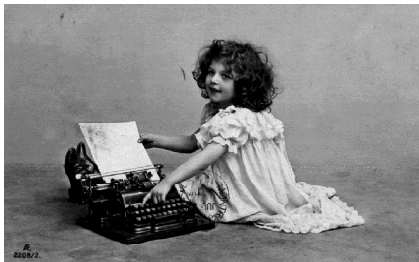


LEFT: The Remington Factory with its employees. Sometimes seen in color, this time the image is printed in black and white and carries a French description of the factory. It's the same image used as background for Remington's "exaggeration" card. This postcard was cancelled in 1911. RIGHT: This "real photo" view of the Oliver Typewriter Factory shows workers leaving through what appears to be the front gate. It features a "divided back" and was cancelled in Woodstock on March 31, 1911. On its back is an advertisement for its publisher: "THIS IS A REAL PHOTOGRAPH FROM THE STUDIO OF CHARLES R. CHILDS, 153 LA SALLE ST., CHICAGO, ILLINOIS"

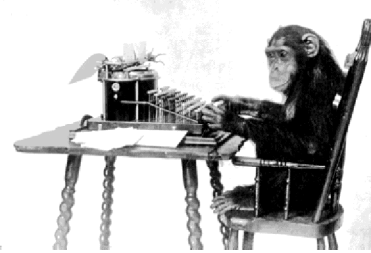


These two cards above illustrate Oliver's fascination with children. The card on the left showing the Oliver No. 3 was typed on January 23, 1908, by T.M. Bunn, who informed Miss Effie Patton (of Fulton, KY) that his Oliver was a No. 5. T.M. apparently used his Oliver No. 5 to type his message. The postcard photo is the same as used on a souvenir mirror issued by Oliver. The card on the right is obviously a later issue, illustrating a No. 5 machine.

Children & Animals: Apart from the appearance of children used by companies to sell typewriters, the young ones were also frequently posed with writing machines by many postcard publishers. Animals posed, too.



LEFT: A charming card featuring a child typing on a Chicago Typewriter. There are several variations of this card, which appears to be French. It is not clear if this was intended to be an advertising card for the Chicago or simply an appealing subject. This card is extant in both color as well as black-and-white versions. RIGHT: This image of two children with a Yost Typewriter is found in several variations. This image, entitled "His Private Secretary," is a photograph. The reverse lists the company's English offices in London & Birmingham. Enlarged versions, 14" x 21", were available for 9d. A similar image was offered in a lithographed version.



This card was an "Official Souvenir" card of the New York Zoological Park. It features a chimpanzee at a double-keyboard Yost in 1907.

Early Cartoons: The subject of women typists and their relationships with male bosses was a common theme in comic postcards. Here is a selection of such cards. They generally date from before 1920 and can often be accurately dated not only from their cancellation dates but also from the fashions featured. (Color Figs. 4 & 5, rear cover)

Later Cartoons: In the late 1920s and 1930s, a somewhat different style of cartoon typewriter cards appeared. These featured children typing cute messages and are devoid of any romantic implications. (Color Fig. 6)

Floral Typewriter Cards: These cards are sometimes embossed. The more common cards feature the blue background with the floral typewriter to the left and the typing cherub on the right. Some have various messages. (Color Fig. 7)

Typing Schools: Schools that taught typewriting used postcards to advertise their businesses. The Heald-Dixon College in Oakland, California, claimed that its typing department was "the largest and best equipped" in America. Judging from the rows of blind Remingtons, one might suspect these machines were soon to be upgraded to visible writing machines, because the card was mailed in 1909. (Color Fig. 8)

The study of postcards is called deltiology, and one who studies postcards and postcard variations is a deltiologist. (I've been called worse!) Cards may be found with stamps and postmarks (valuable for dating) or in unused condition. I collect them for enjoyment and for the direct tie to my first full-time museum job at the Milwaukee Public Museum.

Typewriter postcards are not an investment, and I never expect to make money with this hobby. Should anyone ask my advice, I'll suggest that you collect what you like and what you enjoy and what gives you pleasure. I enjoy postcards, and meeting fellow collectors and getting to know dealers gives me pleasure.

Donald Hoke lives in Dallas, TX, with his daughter, CJ, and his very understanding wife, Carolyn. Unless otherwise noted, all the postcards featured in this article are from the Donald R. & Carolyn N. Hoke Collection. © 1999 Donald R. Hoke, Ph.D.

POST CARDS IN COLOR



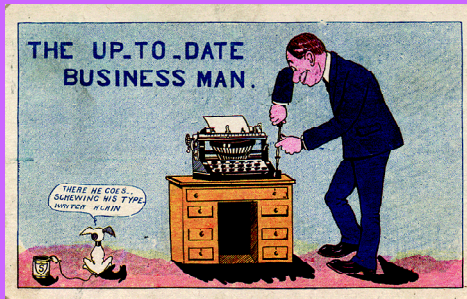
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8



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UHLIG'S LAST HOPE



The Allen Typewriter
c. 1920