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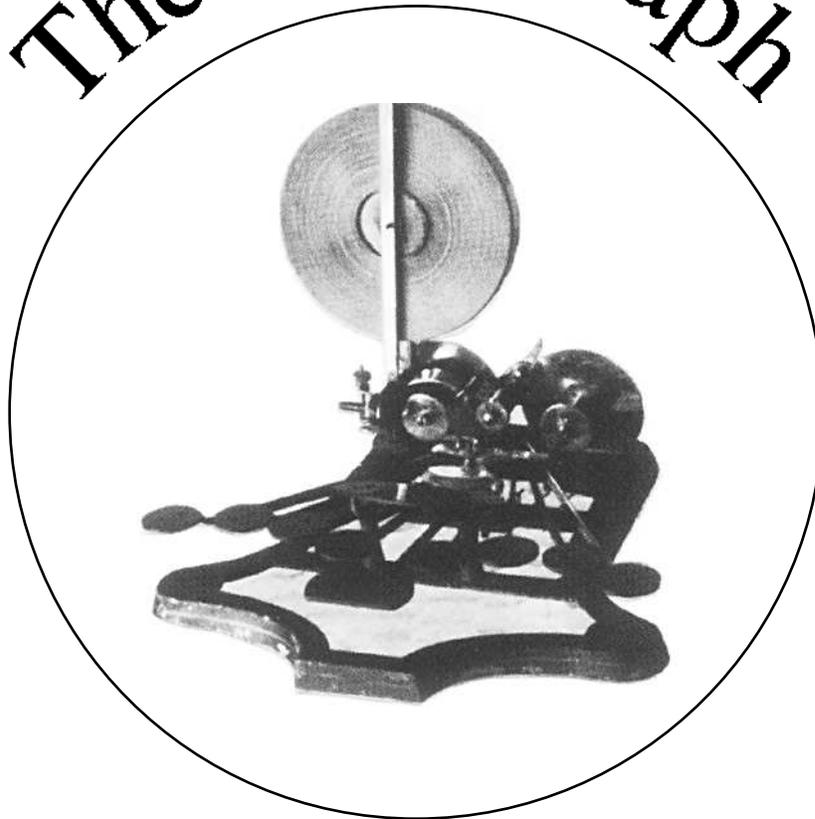


ETCetera

Magazine of the Early
Typewriter Collectors Association

Number 16 ---- Sept., 1991

The Stenograph



The First Shorthand Machine

ETCetera

Magazine of the Early
Typewriter Collectors
Association

Sept., 1991
No. 16

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Collectors Association

OPPORTUNITY...

Are you hungering for more information about antique typewriters and their history? If so, don't miss the *opportunity* being handed to you by Dan Post of The Post Group in Los Gatos, CA.

Dan is the son of the late Dan. R. Post, the wonderful gent most of us consider most responsible for bringing collectors together into a network. In the 1980's, Dan R. published three terrific books for typewriter collectors. They are: *The Collector's Guide to Antique Typewriters*, *History of the Typewriter* by G. C. Mares and *The Typewriter and the Men Who Made It*, by Dr. Richard Current.

The Post Group now offers all three for \$42.90 (\$13 less than if bought separately). It's an amazing opportunity, and no one should pass it up.

Write to The Post Group, Box 459, Los Gatos, CA 95031-0459.

MEMBERS DECIDE...

Led by charter member (and first-and-only President) Jack Lacy, California ETC members gathered for a meeting on July 15 in City of Industry, CA.

Many of those attending were involved in creating ETC, and began a discussion of the group's present status and its future. No one suggested that ETC be disbanded, but all agreed the issue of the treasury should be decided.

Although the Early Typewriter Collectors Association was originally envisioned as a formal organization, with officers, rules, elections, etc., time has proven that no one really wants to be that "organized." After the appearance of ETCetera, it became apparent that the publication was the glue that held the group together. In December of 1989, the members of ETC's informal "board of directors" decided on a new funding scheme. For each member, \$3.00 would go into the ETC treasury, while the rest would go to fund ETCetera.

Through previous fund-raising activities of the Southern California members, the ETC treasury finds itself with about \$1400 in the bank. In addition, about \$450 per year is added from membership dues. Now, we are asking for suggestions on using the treasury's funds.

Here are some of the ideas presented at the July meeting:

Donate \$1000 to the National Office Equipment Historical Museum in Kansas City for acquiring machines for the permanent collection.

Use the funds to subsidize membership meetings around the country. Given the long-term income of about \$450 per year, this could allow, perhaps, \$150 each for three meetings. The money would be used for mailing expenses, refreshments, etc. Members interested in organizing regional meetings would apply to the treasurer. A few rules for using this money would have to be worked out, and we welcome suggestions on developing a procedure

Suspend the payment of \$3.00 per member to the treasury, and offer ETCetera at \$12.00 per year to members who renew promptly (by Feb. 1) each year. This year 60% of 1990's members renewed by Feb. 1. The price incentive might improve on this figure.

Though there are many ideas for using funds in the ETC treasury, we must note that if we want to *do* something with the money, someone must volunteer the labor to *do the doing*. At this point, few have stepped forward to work for the group. If ETC is to do more than publish a newsletter four times a year, people will have to step up the line and participate.

If you oppose or support any of the above suggestions, or have your own ideas, please inform the editor. The So. California members who founded ETC would like to make it truly national in scope. We will be meeting again in the coming months to consider any opinions you might have, and map out a plan for the future.

Bartholomew and the Stenograph

by Darryl Rehr

Some time ago, a strange gadget caught my eye in a glass-front showcase at a local antique mall. The ticket attached read, "19th century railroad telegraph." The dealer had made a typically crude guess based on no knowledge at all, possibly hoping to appeal to railroad or telegraph collectors. The price was not cheap, but was far less than might have been asked, since the device was in reality a Stenograph, the rare machine which appears to have been the world's first shorthand typewriter to go into commercial production.

First patented in 1879, manufacture of the Stenograph probably began three years later, about the time Bartholomew's second patent was granted. The machine was manufactured by the United States Stenograph Co. of St. Louis, Mo. The company must have been a subsidiary of Parker-Ritter-Nichols Stationery Co., which was located at 420 N. Third St., the same address given by the United States Stenograph Co. In a Stenograph instruction manual owned by Mike Brooks of Oakland, CA, J.A. Parker is listed as Vice-President of the company, and E.P.V. Ritter is listed as Sec'y./Treasurer. The manual was printed by "Parker, Ritter & Co., Printers and Lithographers" at that same Third St. address. An undated trade card in my own collection lists Parker-Ritter-Nicholls as "Stationers and Office Outfitters, Printers and Binders." Besides the Stenograph, they sold Caligraph typewriters, Faber's pencils and the Cyclostyle duplicator.

Due to the blurb in Ernst Martin's influential book *Die Schriebschmaschine*, the Stenograph has often been erroneously dated at 1889. However, the Stenograph instruction manual is dated at 1884, and the machine can be dated back to 1882 based on this July, 1892 mention in *The Phonographic World*,

"It is a significant fact that after *ten years* of hard pushing and the expenditure of large sums of money by wealthy corporations, the shorthand writing machine has made no appreciable progress as opposed to the pen and pencil in the hands of stenographers."

The following month, this dim editorial view was an-

swered in a letter to the *World* by G.K. Anderson, inventor of a later shorthand machine,

"...The 'Stenograph' is the only shorthand machine which has been before the public for ten years and the claim that it has been pushed and advertised as above stated, is known to be ridiculously untrue by every reader of magazines and newspapers."

Anderson's machine was a great improvement over the Stenograph, but that is subject for another story. Suffice it to

say that Bartholomew and his machine broke the ground upon which Anderson and later inventors successfully built, and by 1892 the Stenograph was acknowledged to be 10 years old.

The Stenograph looks like a ten-key machine, but in his operating manual, the inventor tells us there are really only five keys. Figure 1 is taken from the manual, and shows the thumb-operated key as a straight lever. The other keys are V-shaped, each controlled by two key buttons on either side of the machine. These keys produce dashes on a paper

tape in a code representing letters of the alphabet. One to five dashes in any combination could be produced using the chord method. Figure 2 shows Bartholomew's code.

In practice, the user is intended to form one letter at a time, pressing as many keys as necessary, *but always using alternate hands*. This skill is key to whatever speed might have been achieved with the machine. As one hand finishes one letter, the next hand pounces on the keys to print the next letter. The user would be expected to reduce each word to its phonetic minimum and eliminate most vowels. This would reduce the number of strokes needed to an average of two to three for each word.

Later machines, Anderson's included, achieved better efficiency by having the keys print actual letters, and the chord principle was used to print a whole word (or at least a whole syllable) with a single stroke. The Stenograph, however, was limited to a single letter per stroke.

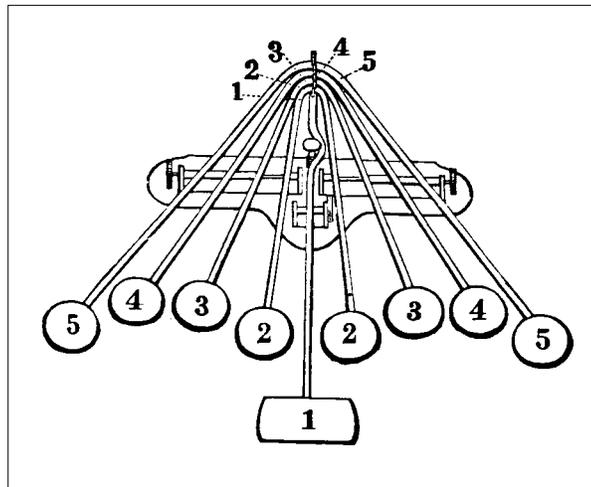


Figure 1: Diagram from Stenograph instruction manual showing machine's 5 (not 10) keys

THE ALPHABET.

D	-	1.	A	---
N	-	2.	B	---
R	-	3.	C	---
T	-	4.	D	---
S	-	5.	E	---
L	---	1, 2.	F	---
M	---	2, 3.	G	---
K	---	3, 4.	H	---
Z	---	4, 5.	I	---
th	---	1, 3.	J	---
P	---	2, 4.	K	---
H	---	1, 4.	L	---
W	---	2, 5.	M	---
B	---	1, 5.	N	---
Y	---	1, 2, 3.	O	---
I	---	2, 3, 4.	P	---
V	---	3, 4, 5.	Q	---
E	---	1, 2, 4.	R	---
O	---	1, 4, 5.	S	---
G	---	1, 3, 4.	T	---
F	---	2, 4, 5.	U	---
sh	---	1, 3, 5.	V	---
A	---	1, 3, 4, 5.	W	---
U	---	1, 2, 3, 4.	x	---
ch	---	2, 3, 4, 5.	Y	---
J	---	1, 2, 4, 5.	Z	---
x	---	1, 2, 5.	th	---
Q	---	1, 2, 3, 5.	sh	---
C	---	3, 5.	ch	---

NOTE.—The figures placed opposite each letter indicate the keys which are used in producing it. Thus: the figures 1, 2, 3, opposite Y, indicate that that letter is made by striking keys Nos. 1, 2 and 3 at one time.

Figure 2: Bartholomew's code of dashes to represent the alphabet

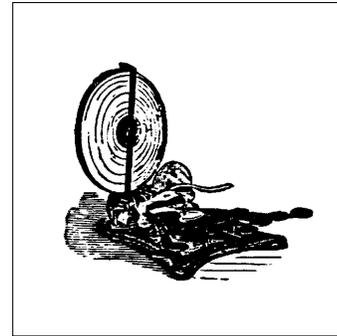


Figure 3: Illustration from the Stenograph manual shows the machine as it first appeared on the market. Note the different base as compared to the machine on our cover.

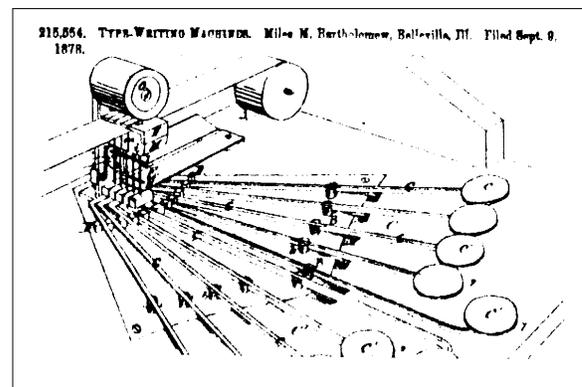


Figure 3: Drawing from Bartholomew's original 1879 patent.. His prototype used needles to puncture a tape. The system of dashes printed through a ribbon appeared with the second patent in 1882.

Journalists in the stenographers' trade press did not like the Stenograph much. An editorial in *Browne's Phonographic Quarterly* of Dec., 1883 derides Bartholomew's efforts, hitting upon the critical fault:

"Here, only a single letter is represented at a time, while the stenographer represents from one letter up to seven with one stroke of the pen, made in the time occupied in making a single dash or letter on the Stenograph. With the efficient stenographer the superior method of writing is quickly understood."

Despite its limitations, the Stenograph appears to have had a quiet success. It was never promoted with massive advertising, but as we have seen, it was on the market for *at least* ten years. Several models were produced during that time, varying in the shape of their bases and various other details. A fan of the machine wrote to *Phonographic World* in February, 1893 saying,

"Is the Stenograph a failure? Most emphatically *no*...It constantly meets the requirements of office, court, and platform, and is used more in this section than any other system...It is much less fatiguing than the constant use of the pencil, and makes it possible for the reporter to watch the speaker, which I think no court stenographer will deny is an advantage."

(MISS) E.A. ZUFELT
SHEBOYGAN, WIS.

One stenography journal seems to have bucked the tide of anti-Stenograph sentiment. *The Reporter* was a short-lived magazine published in Syracuse, NY in 1885. Each issue included a full-page of Stengraph code, and the editorial material strongly advocated the machine's use. The publication went under after three or four issues when editor Ray R. Hills died.

The Reporter was succeeded in 1886 by *Journal of the Stenograph*, a house publication of the United States

Stenograph Co. The *Journal* remained in print until 1891. The reason for its demise is not documented. Declining sales of the Stenograph itself is probable.

The Stenograph sold for \$40 in 1884, as listed in the instruction manual. Uwe Breker, of Cologne, Germany has an advertising folder which says "This Stenograph - for the Blind - a Wonderful Machine - Price only \$25." Unfortunately, this item is undated. I have seen no other references to the Stenograph as a machine for the blind, but Uwe tells me that Societies for the Blind in both Boston and New York have Stenographs on display. I'd guess the blind connection might have been a last-gasp marketing gimmick at a time when sales were dying off. This would explain the reduced price.

Serial numbers for Stenographs run into the 4000's, indicating a moderate popularity for the machine. It would seem that Bartholomew's invention enjoyed the success it had because it was first to the market. As improved machines appeared, its inadequacies led to its eventual failure.

Today "Stenograph" as a brand name lives on in the products of a firm called Stenographic Machines of Skokie, IL. This company, however, decided on its trademark for practical rather than historical reasons. It has no relationship to the original United States Stenograph Co, but is rather the

successor to the Stenotype Co, originally of Indianapolis, IN. The "Stenotype," the archetype of the modern steno machine (at least on this side of the Atlantic), was patented in 1911 by Ward S. Ireland. Unfortunately for the Stenotype Co., "Stenotype" apparently became a generic term before the firm considered getting trademark protection, so eventually the names of the machine and the company were changed.

Original Stenographs are a scarce commodity in the 1990's (Uwe says he knows of about 10-15 worldwide), but enough survive for us to observe their variations. The Dutch collectors magazine *kwbl* has reported extensively on the differences among known surviving examples. These variations include differences in shape of the base, paper and ribbon mechanisms and key lever bearings.

For the collector lucky enough to own a Stenograph, the machine's diminutive charm is obvious. Its historical importance makes it all the more desirable. Like the original Sholes and Glidden Type Writer, the Stenograph was the *first* of its kind.



MILES M. BARTHOLOMEW



In August, 1885, *Packard's Shorthand Reporter* published a brief biography of Miles M. Bartholomew, inventor of the Stenograph. According to *Packard's* Bartholomew was born Feb. 3, 1844 in Trumbull County, Ohio. His father was in the lumber business, and young Miles grew up around all sorts of mills with their attendant machinery. He developed a fascination with machinery, but was unable to realize a boyhood goal of becoming a machinist.

Another fascination for young Bartholomew was the art of Stenography. He became aware of it at age fifteen and decided to learn how to do it. Unfortunately, he didn't appreciate the difficulties involved, and it was eleven years before he could start reporting professionally.

His mechanical aptitude led him to contemplate a machine for shorthand after he saw the first Type Writer in 1874. He spent several years in deliberate experiments, and *Packard's* says he produced his first machine in 1879 or 1880. This may be wrong, since he applied for his first patent in 1878.

Packard's predicted a bright future for the Stenograph, and a "crown of glory" for its inventor. The prediction was overly optimistic. Bartholomew's invention was a nice try, but became an evolutionary dead end in the development of stenotype machines.

RIBBON TIN ROUNDUP

If you're beginning to think your brain is being fried from the constant strain of frustration you feel when you fail to find old typewriters at every flea market, here's a solution. Typewriter ribbon tins are perfect adjuncts to a typewriter collection, you will find them during virtually every weekend antiquing trip, and no matter how much some dealers try to charge for the little buggers, you can always find plenty for an average price of 3 bucks apiece.

What can you possibly get by shopping in this bargain basement? Well, you can get a dandy collection in almost no time at all, because the variety in typewriter ribbon tins is staggering.

When typewriters were first made in 1874, the manufacturers told users to return the ribbons to the factory for re-inking. You can guess how long that lasted. When ribbons were sold over the counter, tins were the natural containers.

The earliest ribbon tins were made to hold the wide ribbons used by most of the first machines. Typically these ribbons were 1" to 1.5" in width. Most of the tins were boxy things, but a rare few are flat and thin. These were used to package ribbons without spools for the early machines that did not have removable spools. Among the flat, no-spool tins you may find are Remington "Paragon" tins, but there are other brands. Paul Lippman recently wrote of one in his collection, a "T.S.T.F" (for The Standard Typewriter Exchange). If any class of ribbon tins can bring more than the standard \$3 each, the wide tins qualify.

Almost all other typewriter tins are either square or round, and are made to hold a wide range of 1/2-inch ribbons which has been the standard ribbon width since about 1900.

The major national ribbon makers were Kee-Lox (Rochester, NY); Carter's (Boston); Mittag & Volger (Park Ridge, NJ); Miller-Bryant-Pierce (Aurora, IL); Webster (Boston) and Underwood (various locations). Underwood, if you don't already know, made ribbons before they made typewriters. When the Remington Typewriter Co. decided to make its own ribbons, John T. Underwood was royally peeved, and bought rights to a new style typewriter. He slapped his name on it, promoted the hell out of it, and dominated the industry for the first quarter of this century.

There are a number of other national brands frequently seen and known for their distinctive tins. A.P. Little of Rochester, NY is known for its "Satin Finish" brand, featuring the picture of a little black boy, giving these tins a



Flat, thin Paragon ribbon tin from Remington used before ribbons were supplied on spools.

Size: 3 1/2" x 1 1/2" x 1/2"

premium price for their value to "blackobilia" collectors. Columbia Carbon of Dayton, Ohio produced charming tins featuring a pair of twin ladies named "Clean" and "Good." Columbia Ribbon & Carbon of Glen Cove, NY (association to the Dayton firm unknown) made a line featuring its fancy logo as well as other very colorful tins.

Manifold Supplies, of Brooklyn, NY Made the famous "Panama" ribbons, packaged in a wide variety of attractive tins. Panama tins are special as collectors get a kick out of seeing how many different Panamas they can accumulate. Hoby Van Deusen, of Watertown, CT has eleven. Does anybody else have more?

Aside from the national brands, there were also house brands of typewriter makers themselves. Remington sold "Paragon" ribbons; the American Writing Machine Co. sold "Invincible" ribbons; Corona sold "Pigeon" ribbons; L.C. Smith sold "Type-Bar" ribbons and Oliver sold "Revilo" ribbons (Revilo is Oliver spelled backwards). There were also dozens, if not hundreds, of regional brands and custom labels for individual retailers. "Herald Square" was sold by Woolworth, "Kreko" by Kresge, and the list goes on.

The best of the typewriter ribbon tins were manufactured by a firm called "Decorated Metal" in Brooklyn, NY. There is very little information available on this company. We do know that it was intimately associated with the typewriter industry. Decorated Metal placed an ad in the 1923 commemorative issue of Typewriter Topics calling for typewriter makers to standardize their ribbon spools so Decorated Metal would not have such a hard time keeping up with all the different styles. DM obviously made spools as well as tins. About half of all tins you'll find are made by DM. Look for their legend on the lip of the tin base.

Number two in the tin field was J.L. Clark, of Rockford, IL. This firm is still in business, and though it confirms its foray into the typewriter tin industry, it is able to provide only scant details. Clark started out in 1904 making flue covers. Tins were stamped out of the left over metal, and were first made to hold medical ointments. Later, the company made them for ribbon manufacturers.

Clark tins are identified by the company's logo: a capital C superimposed over an inverted T. The logo is usually very tiny, and is found on the lip of the base, or at the extreme edge of the base bottom surface.



A sampler of ribbon tins, listed by **Brand-** colors; description (Ribbon company / Tin manufacturer, if known)

ROW 1: Battleship-black, white, blue (Webster/Decorated Metal), **Star Brand-** brown, orange, black, white(Webster/Decorated Metal), **Carnation-** white, black, red, green (Miller-Bryant-Pierce), **Elk-** blue, yellow, gold, white (Miller-Bryant-Pierce), **Columbia-** orange, black, white; twins labeled Clean & Good (Columbia Carbon Co.)

ROW 2: Thorobred- red, silver, white, black (Underwood), **Underwood-Sundstrand-** yellow, blue, white, black (Underwood), **Pigeon Brand-** red, white, black (Corona/Decorated Metal), **Pigeon Brand-** red, white, black; note: red photographs black in b&w (L.C. Smith & Corona), **Satin Finish-** gray, black, white, red (A. P. Little/Decorated Metal)

ROW 3: Panama- navy, gold, red, white, lt. blue, black (Manifold Supplies / Decorated Metal), **Panama Standard-** salmon, blue, yellow, red (Manifold Supplies/Decorated Metal), **Kreko-** red, yellow (Kresge), **Herald Square-** red, white, black (Woolworth / Decorated Metal), **Old Town Hermetic-** navy, yellow, red; sealed can with key-open strip (Old Town Ribbon & Carbon / American Can Co. 1-A)

ROW 4: Silk Spun-silver, pink, black, white (Mittag & Volger / J.L. Clark), **Tagger-** purple, ivory (Mittag & Volger), **Kee Lox-** red, black, white; note: red photographs black in b&w (Kee Lox Mfg. Co. / Decorate Metal), **Wonder Brand-** gold, black, orange; identified on reverse (Kee Lox Mfg. Co. / Decorated Metal), **Revilo-** green, black, silver (Oliver)

ROW 5: Carter Midnight- navy, silver (Carter Ink Co. / Anchor Hocking), **Carter Ideal-** 4-color litho; lotus & dragonfly picture, identified on reverse (Carter Ink Co.), **Silk Gauze-** yellow, silver, black, green, red; curled up dragon picture (Columbia Ribbon & Carbon), **Pinnacle-** green, ivory, black (Columbia Ribbon & Carbon / Decorated Metal), **Stenno Jet-** black, white (Stenno Ribbon & Carbon / Decorated Metal)



TOP ROW: *Smith Premier*-yellow, black; mfd. for Leo E. Alexander & Bro., early tin with "Round Box" trademark (Mittag & Volger/Mersereau), *Lion Brand*- navy, white, silver (Elliott-Fisher Co.), *American Brand*- red, white, navy; pictures of Indians (Consolidated Ribbon & Carbon / Decorated Metal). **BOTTOM ROW:** *Paragon*- ivory, black, red (Remington Typewriter Co./ H.L. Hudson), *Premier Brand*- ivory, blue, red (Smith Premier Typewriter Co., / H.L. Hudson), *Addressograph*- orange, black, silver, white (Addressograph Co.), *Carter's Ideal*- navy, lt. blue, red, gold (Carter Ink / Colonial Can)

It's interesting to find the names of the very early tin makers on wide ribbon tins. Some of these to look for are Mersereau (Brooklyn, NY), Hudson (Brooklyn, NY), Colonial Can Co. (Boston) and the various numbered factories of the American Can Co. A few modern tins carry the logo of Anchor Hocking, the famous glass company. They were made by the firm's metal closure division between the 1940's and 60's.

Retail pricing tins is strictly arbitrary at this point, with no wide "market" to establish rarity and demand. Many dealers will charge high prices for tins with nifty pictures on them. Thus, common tins such as Webster's "Battleship" and Manifold Supplies' "Panama" are sometimes priced at \$15 or more. In addition an upcoming book on ribbon tins may list them at high prices, causing more dealers to mark them up.

At auction in Germany, some tins went for high prices when offerings began a few years ago. However, the demand was satisfied quickly, and prices soon settled to an average of about \$3 per tin, and tin sales at auction have since dwindled to insignificance.

It's hard to say just how many tin collectors there are. Collecting ribbon tins seems to be a somewhat common "go-with" among typewriter collectors, and there are also a few typewriter ribbon tin specialists among Tin Collectors (the folks who go crazy over tobacco and other advertising tins).

When collectors compare lists, an interesting pattern usually emerges. Given two collections of equal size, there is only about fifty percent duplication. That should tell you something about the incredible variety out there.

If you're interested in collecting ribbon tins, you should also get together with the European collectors. They have access to the wide variety of foreign tins that you hardly ever see over here. Most will trade you one-for-one, and it's worth the effort. European tins have a whole different "look" and make for great variety in your collection.

Collecting typewriter tins is lots of fun, but remember, these things have impact as much in quantity as quality. It's no big deal to have just a few tins, no matter how neat they are, but when you have a hundred of them displayed on a wall, it's a real grabber.

DO YOU HAVE TINS?

Ribbon Tin Roundup will now be a regular feature of *ETCetera*. If you have interesting tins, send a photo so you can share them with others. Please send good, sharp prints (preferably from 35mm film, color is OK). Tins are best shot against a very plain background. Don't crowd more than six tins into a single shot, or we lose detail in reproduction. Also, avoid black-on-red tins, as both colors look black in black & white (as we learned from p.7 photo).

MINING McLOUGHLINS

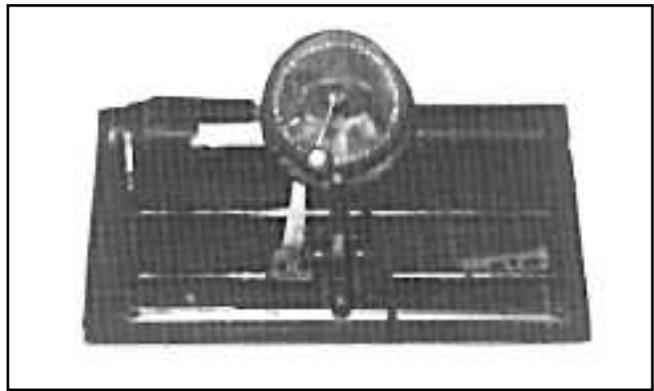
by Mike Brooks
Oakland, CA

A McLoughlin Typewriter I acquired in March has a particularly interesting story behind it that deserves telling.

Deborah Jones was a prospector in the early 1960's. She was out looking for gold in 1962 when she came across an abandoned cabin outside Bodie, CA. There was some furniture — chairs, table, plates, utensils and she could tell from the condition that it had been abandoned for decades. On the table was the McLoughlin. It was the only thing she found worth taking on that trip.

Back home in Newport Beach, CA, she contacted the local NOMDA (National Office Machine Dealers Association) headquarters. Harold Mann at NOMDA could find nothing about this machine in his references and suggested she write to William Simkins at the Tiffany Stand Co. He wrote back to her on Oct. 31, 1962 saying he had searched all records of "antique or obsolete machines (goes back some hundred years and more) and find no record of a machine made and marketed by McLoughlin Bros."

In October of following year, Jones wrote to the San Francisco office of Ames Supply Co. (distributors of typewriter repair and maintenance supplies). Ames, for many years, published a newsletter called "Your Man Friday." Responding to Jones' letter, the editor of the newsletter published an article and picture hoping some subscriber could properly identify and document the machine. In Jan., 1964, Editor Edna Snyder wrote to Jones, saying, "We sincerely hope that someone will come up with some information about this machine and write to you."



1884 McLoughlin recently acquired by Mike Brooks.

When I spoke with Mrs. Jones in March, 1991, she had long settled into a new home in Juneau, Alaska, no longer prospected, and had never received any information about her McLoughlin.

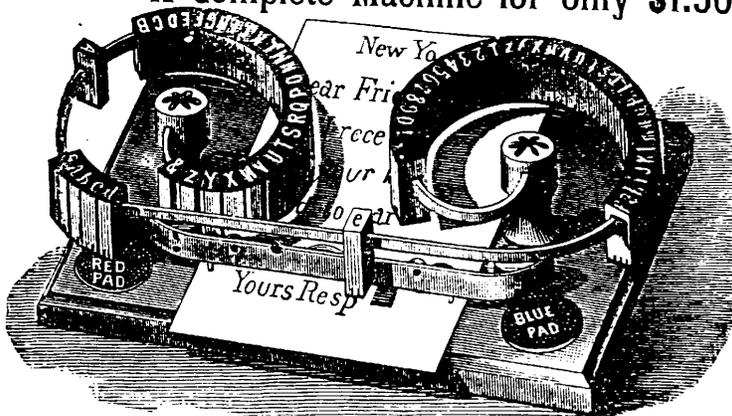
Her timing was off by about one decade! Beginning in the 1970's, a number of collectors read "Your Man Friday," and used this publication to add to their collections. Pre-1970, I believe that almost all collecting was done close to home.

While quite a few office machine dealers displayed collections in their windows, no one showed an interest in acquiring this machine.

While the machine was thoroughly described and its history given in the G.C. Mares 1909 volume, "History of the Typewriter," apparently none of the American authorities had access to this book. Ames Supply referred Mrs. Jones to the Milwaukee Public Museum in October of 1963, but apparently she did not pursue this source.

Obviously I was the benefactor of Mrs. Jones' Dark Ages experience.

THE DOMESTIC TYPE-WRITER, A Complete Machine for only \$1.50!



When you have become accustomed to its use, you will learn to operate it very rapidly. It will do more and better work than a cheap printing press, and is worth all the hand stamps that ever were made. In fact, it is a first-class printing and writing machine. It is supplied with ink of two different colors, red and blue, whereby many harmonious and attractive effects may be produced. Everybody will find it useful, and boys especially will derive much innocent amusement from its possession, besides making it profitable by doing work for friends and neighbors. Get one of these new machines for your receipt of only \$1.50. Every essential for printing is supplied with the machine. Satisfaction guaranteed or money returned.

The DOMESTIC TYPE-WRITER is an entirely new invention, just patented, and the best device for amateur printing ever offered for sale at a low price. It is a very simple, convenient, durable and ingenious device for printing cards, envelopes and all manner of small work, for marking lines, writing letters and directing envelopes, and a hundred other purposes which its possession will suggest. There is almost no limit to the amount of work that can be done with this machine, and, as you become accus-

Ingersoll Update

Our thanks to Judd Caplovich of Vernon, CT for providing this copy of an ad for the "Ingersoll" typewriter.

In this ad, the machine is sold as the "Domestic" typewriter. The ad appears in "S.H. Moore's Catalogue of Bargains," a catalogue of toys and gadgets probably dating from around 1890.

The cut in the ad is the same as the one which originally appeared in Mares (from which Adler obtained his illustration).

BACK TO BASICS for beginning collectors

The Beginner's Collection

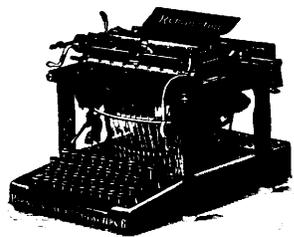
Finding rare old typewriters is more than difficult. For beginners, the prospect seems nearly impossible. However, a collector who is just starting out only needs to broaden his sight a bit to see that typewriters are among the most accessible collectibles out there. That's because there are so many *fascinating* machines that are very common, and therefore very inexpensive.

It takes about two or three years of reading, talking to people, shopping flea markets and such to really start to know what you're doing in typewriter collecting. With that in mind, when starting out, it's a good idea to avoid spending more than \$100 on any machine. That way, even if a dealer overcharges tremendously for a machine, you can't lose more than \$100. This limit, by the way, is flexible depending on your own pocketbook.

For under \$100 (often *well* under \$100) you can certainly buy what are considered the two *basic* beginner's machines: the folding Corona and the Oliver. The folding Corona is also known as the Corona 3. That's because it was the third model in its line—the first two models were aluminum-framed machines known as the *Standard Folding* typewriter. If you are patient, you should be able to buy a folding Corona in near-mint condition, often with original instructions included.

Over a million Olivers were produced in all, and the Oliver was built like a tank, so thousands still survive. Most common are the No. 9 and No. 5. It's not as easy to find an Oliver in near-mint condition, because few of them were stored in cases (as was done with most Coronas), but an Oliver is a good cheap machine upon which to learn the ropes of cleaning and restoring.

Other inexpensive typewriters include the vast number of 4-row conven-



TOP TO BOTTOM: folding Corona, Oliver No. 9, Remington No. 6, Smith Premier No. 2, Hammond Multiplex

tional portables produced from the 1920's through the present day. Many come in spectacular colors. If taste dictates and space permits, you could accumulate tons of these for very little money. However, many collectors look down on these machines, since they were not innovative mechanically and have no real historical value. You may choose to pick up an Underwood No. 5, which is the most-common early 4-row frontstrike. Value of this machine is negligible, but since it dominated the market for so long, its historical worth is considerable.

After your first Corona, Oliver and a few more modern portables, it's time to start going after machines that exhibit the different basic mechanisms of typewritery. Inexpensive four-row understrike machines would include the Remington 6 or 7 or a blind-writing Fox. Common double-keyboard understrikes are the Smith Premier 2 or 4. For typewheel machines, you can't go wrong with a Blickensderfer 5 or 7, and the type *shuttle* machine that should come cheap is the Hammond Multiplex. The Wellington is the most-common example of early thrust action machines—in England the same model was sold as Empire, and the Germans made it under license with the name Adler. As for index machines, you may need to settle for a Simplex to stay under \$100. Most Simplexes are toys, but they are not much different in construction from the 1890's models, which were sold to adults as real typewriters.

Keep in mind that once you are past the Coronas and Olivers, you will probably have to be forgiving on a machine's condition to get it cheap. Few dealers will sell you a mint Blick or Hammond for only \$100 (you will have to go over \$200 for the cherries), but some will sell you a cruddy one for less. By putting a little "sweat equity" into it, you can develop a real little prize, and by being careful with your pennies as you're starting out, you can put together a solid display of typewriter technology while you're learning how to smoke out rarities that will make the rest of us envious.



INTERNATIONAL NEWS



Germany

Historische Bürowelt is lowering its expectations a bit. No. 30, issued in May listed the magazine's frequency at "possibly" 4-5 times per year. The problem is the personal and professional demands on the schedules of HB's men-in-charge, Uwe Breker and Gerd Krumeich. Uwe, who attended the May collector's meeting in Kansas City, said his public relations business has him running 80 hours a week. That doesn't leave much time for publishing a typewriter magazine.

Of chief interest in the current HB is an article (in English) written by Christian Barnholdt of Copenhagen about Malling Hansen, inventor of the fabled "Writing Ball." The Writing Ball went into production in the late 1860's, preceding Remington's introduction of the Sholes & Glidden.

Among the interesting nuggets of information Barnholdt presents is Hansen's inspiration for inventing the machine. Apparently it stemmed from his mastery of deaf sign language. Seeing that the deaf could "speak" with the fingers three times faster than writing, he designed his machine so that the most common words could be written with the easiest finger movements.

Barnholdt tells us that Hansen tested his machine against Remington's for speed. The Writing Ball won easily, with a top speed of 800 strokes per minute, versus the Remington's 300.

England

The Anglo-American Typewriter Collectors Society has now officially been dissolved. A couple of years back the all-British group handed over editorial duties for its magazine *Type-Writer Times* to Paul Lippman of Hoboken, New Jersey, adding "Anglo" to the Society's name at the same time.

Current *TWT* subscribers in Europe will receive refunds for issues not received. Here in the U.S., Paul will con-

tinue publishing *TWT* under a new name *The Type Writer*, and will honor all American subscriptions. European subscribers will be offered the opportunity to re-subscribe to the successor publication. Paul says the next issue will feature a color photo of a rare typewriter prototype: an *electric* Densmore!

Netherlands

The Dutch collectors group "kwbl" sent out its latest issue of *Dutch Q* in July of this year. Included is coverage of the collectors meeting in Delft, attended by 80 people (compare that to a mere two dozen at Kansas City last May!).

Editor Jos Legrand writes on the indifference many collectors feel toward "standard" typewriters, despite their being technologically superior, and mechanically fascinating.

Jos also gives us a detailed article on the differences among early Odells, including lots of photos showing the recently-discovered long-base model made prior to the familiar round-base machine.

This issue also includes a detailed history of the German *Helios*, that intriguing little typewheel machine with two rows of keys and *three* shifts.

Philadelphia

In Vol.8, No.1 of the *Typewriter Exchange*, editor Tom Fitzgerald shares his view of the fun we all had at May's collectors meeting in Kansas City.

The same issue offers views of two strange machines few of us have ever seen. One is the Peoples Typewriter invented by Enoch Prouty, a linear index machine similar to the Odell. The example pictured in *TypEx* is from the Uwe Breker collection in Cologne, Germany. The other oddity is the Smith Premier 60, owned by John Lewis of Albuquerque, NM. The SP 60 is a 4-bank visible machine with a 55-inch carriage!

LETTERS

I was glad you did the explanation of the sales in Germany and the mark going down. How do you get the seller's net to be 29% below the reported price? Shouldn't it be 17.1% + 17.1% or 34.2%???

Larry Wilhelm
Wichita Falls, TX

Larry refers to Auktion Team Köln's rates of 17.1% tax and commission charged to both the buyer and seller. As mentioned last issue, prices of typewriters are often reported as the price paid by the buyer. Here's how the math works: If a typewriter achieves a hammer price of 1000 DM, the buyer actually pays 1171 DM, which is the hammer price plus 17.1%. The seller also pays 17.1%, so he gets 829 DM (1000 DM minus 17.1%). But since the reported price is 1171, you must figure the seller's net based on that. 829 works out to 71% of 1171, or 29% below 1171 (829 ÷ 1171 = .7049...rounded off to .71 x 100 = 71%).

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Many thanks to your magazine *ET-Cetera* from Feb. 1991 No. 14. It is very interesting. You have made a big work (paper)... and I have a big pleasure!

Best wishes.

Heinz Diebach
Hamburg, Germany

REAR COVER

Larry Wilhelm, of Wichita Falls, TX, sent us this beautiful 1907 photo of "Two Beauties." The original is a poster originally published by the Chicago Tribune. We don't know why the Trib chose this particular prop for its beauty shot, but the Oliver Co. knew a good thing when it came along, and distributed the poster as an advertising gimmick.



THE TWO BEAUTIES

Posed by Miss Della Carson, the most beautiful woman in Chicago. Winner of the \$25,000 beauty contest

COMPLIMENTS THE OLIVER TYPEWRITER CO.

This back issue of

ETCetera

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The mission of the Early Typewriter Collectors' Association is to support communication and interaction within the community of typewriter lovers and collectors, and to encourage its growth. Our magazine, *ETCetera*, serves that mission by gathering and sharing knowledge about typewriter history with the community and beyond.

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