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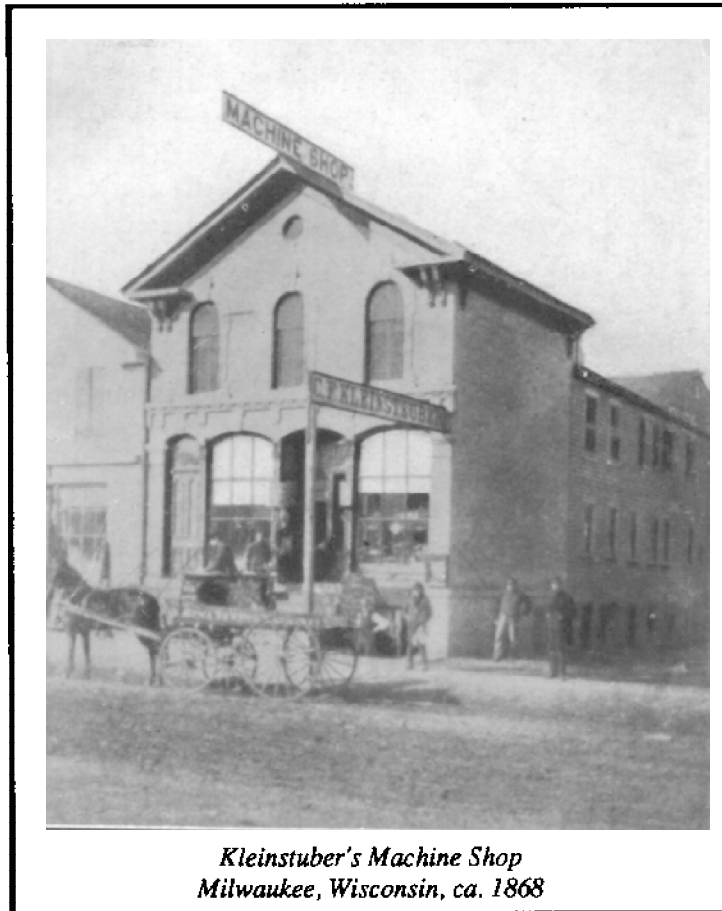


# ETCetera

Magazine of the Early  
Typewriter Collectors Association

Number 9 ---- Nov., 1989

## IT ALL STARTED HERE



*Kleinstuber's Machine Shop  
Milwaukee, Wisconsin, ca. 1868*

## The Early History of the Typewriter by Charles Weller

Begins in this issue - see p.4

# ETCetera

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Association

Nov., 1989  
No. 9

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Collectors Association

## EDITOR'S NOTES

Not enough space in the last issue to thank Bob Otnes for his piece on the Calcumeter. For those that don't know him, Bob is an expert on old adding machines and such things (slide rules, too). Bob says he has tons of stuff on file, enough to churn out calculator articles into the far distant future. Great! Everybody drop him a card, or call him up in the middle of the night to show how much we appreciate him.

†††

A little more office-machine history is making its way into the trade and popular press. *The Office* magazine published my article on the "first century" of desktop publishing (as mentioned in ETCetera #7) in its July issue, and a piece on the evolution of the keyboard is upcoming. An ongoing

historical series in *Business Electronics Dealer*, however came to an abrupt halt recently. It appears that *B.E.D.* is going under. My article geared to antique dealers appeared in June 14 issue of *The Antique Trader*. I sent it to them a year and a half ago, and they only just got around to printing it! I also noted Mike Brooks' article on collectible typewriters in September's *Collector's News* out of Grundy, Iowa. The *Milwaukee Journal* ran a very nice piece on Sholes and the typewriter in the beginning of August. Dave Lührssen, the writer, kept me on the phone for an hour as he researched it, and, I'm happy to say he scored above average in getting the facts right.

†††

Some recent finds along the flea market trail have included an odd adding machine called the Bassett. I've seen an ad for this cheapo calculator in the pages of an old Johnson-Smith catalog. It is a little tin can about the size and shape of an old Prince Albert tobacco tin. You use a pencil point to pull down little strips of metal in the slot for each column. The numerical results show up in little windows. But, unlike more substantial adders like the Golden Gem, the sums do not carry to the next column automatically! Adding 5, 2 and 4 works like this: First you pull down the strip for 5, and 5 appears in the window. Next, you pull down 2, and the window sum increases to 7. Now, when you pull down 4, the window sum changes to 1, and a little red tab appears at the bottom of the 10's row. This is your signal to pull down the 10 column one notch, which increases the window sum to 11, and makes the red tab disappear. Price of the Bassett was \$3.75 in the Johnson-Smith catalog of 1938. I had never seen one before.

On a different trip, I brought home an old Monroe calculator, which turned out to be one of the very oldest. The serial number of D909 reveals it to be Monroe's model D, which was the very first, made in 1915. Only 4000 of these were made, so my 909 ranks pretty early in the series. It looks much

like all old Monroe manual machines. The best thing about it was being able to observe the "Baldwin Principle" at work. Larry Wilhelm wrote of the Baldwin Principle in ETCetera No. 4, describing a series of pegs in circular wheels that drove the works. That's certainly what drives the Monroe, but you don't really understand it until you see it. If you get a chance, find a Monroe and see for yourself.

†††

A high-priced antique show in Pasadena, CA draws some pretty sophisticated dealers. One of them has taken a fancy to typewriters and had half a dozen for shoppers to choose from. Most of his stock were standard 4-bank Remington, Corona and Royal portables, all priced about \$90. The one solid collectible was an average Hammond Multiplex, but the price was out of reach at \$600. Hope he gets it. I wouldn't mind selling a few at that price myself.

A few weeks earlier there was a round-front Hammond 2 (one of the ones remodeled from a number 1) at a local flea market. About 3/3 condition if that much. A couple of keytops broken, but a good base and lid. Price was \$225, which was more realistic, but still high considering the condition.

†††

We've recently picked up a number of new members from the ranks of Apple Macintosh users. I had written a letter to the editor of *MacUser* regarding the origin of the QWERTY keyboard, and the letter was published along with a plug for ETC. It seems there are a lot of high-tech fiends with an eye for history, or, more likely, a love of old junk. Welcome to the club.

†††

Don't forget to renew your ETC membership for 1990. Price is still \$15 per year (\$20 outside North America). A renewal form is included with this issue.

## BACK TO BASICS

### for Beginning Collectors

#### GETTING IT RIGHT

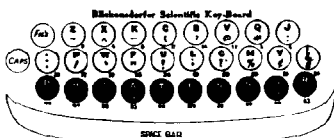
Okay, you've bought every book on typewriter history you can get your hands on. You've been to the library, looked up all the articles in the popular press, and you've just read and read until your eyes are bloodshot. Now, it's time to find out about some things that all (or most) of those books and articles got wrong. These are the myths, misunderstandings and mistakes of typewriter history. Here are just a few:

**The Sholes and Glidden came out of the Remington factory looking like a sewing machine, because the engineers who tooled up the plant came from the sewing machine division. They even gave the machine a foot-treadle carriage return.**

Oh yeah? Well, then how come the front-page drawing of Sholes' machine in the Aug. 10, 1872 issue of *Scientific American* shows a lady seated at a typewriter with a foot pedal? The text of the article reads, "By pressing down the treadle under the machine, the cylinder is drawn back to its starting point..." Sholes did not sell his idea to Remington until 1873, so that foot pedal was his idea, and not a gimmick from the sewing machine men. We can see why they liked it, though.

#### The Blickensderfer's "Ideal" keyboard...

Nope. Not right. Anyone who has seen a few Blickensderfers knows that most of them come with a different keyboard. The bottom row is "DHI-ATENSOR." Blickensderfer called



this the "Scientific" keyboard, because it was based on a scientific study of letter frequency. The 10 most-used letters are in the bottom row, closest to the user, an arrangement thought to be most efficient. The Universal or QWERTY keyboard was offered on the Blick only as an option. "Ideal" is the name for the *Hammond's* odd keyboard. It was semi-circular and had only two rows. For some reason, many writers over the years applied the term "Ideal" to any alternative keyboard, Blick included. Got it? The Ideal is Hammond, the Scientific is Blick.

#### The frame of the beautiful Rem-Sho typewriter was cast in solid bronze.

Bzzzz! Booby prize. It was covered in bronze, or maybe bronze colored paint, but the frame is good old fashioned iron. Take a magnet and prove it to yourself. The machine, by the way, also went by the name Fay-Sho. The names were short for Remington-Sholes and Fay-Sholes respectively. The company was started by the son of one of the original Remingtons, in partnership with Zalmon Sholes, son of C.L. Sholes. The Remington Typewriter Co. sued Rem-Sho over trade name infringement, and eventually lost. During the course of the lawsuit, the smaller company changed the name of its machine (using the name of its president, C.N. Fay) to play safe.

#### The Lambert is a wonderful index machine.

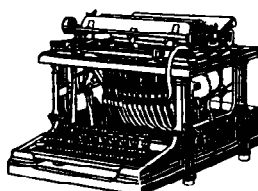
Tsk! Tsk! It may look like an index machine, and it's small like an index machine, but it just *isn't* an index machine! Shall we debate index machines? OK, lets. An index machine gets its name from the little chart with the letters on it, a chart which is called the "index." Actually, a more descriptive word for this class of typewriter is

the alternative term *indicator* machine. The indicator is something that first points to the chosen letter before something else is used to print it. There is always more than one motion involved in printing each letter. Move...select...print...move...select...print. That is the cycle involved in any index or indicator machine. Keyboard machines are more direct. You press your finger on the key, and that's what does the printing. And that's just what happens on the Lambert, despite the fact that the "keys" are all linked together on a common surface. When you press a key button on the Lambert, the print-head swivels into place and descends directly to the paper. Conceptually, this is no different from any more conventional keyboard machine. The Lambert is a wonderful *keyboard* machine, not an index.

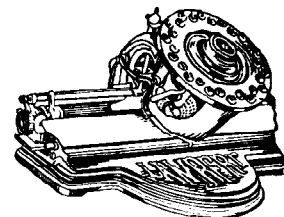
#### The Noiseless Portable of 1921 is a fine example of "thrust action."

Get outa here! The Noiseless Portable is a frontstroke. OK, maybe it's an oblique frontstroke, but it's still a frontstroke. So are all the Remington Noiseless Portables. Some typewriter history writers probably got so used to the fact that the large office-size Noiseless typewriters were thrust action machines, they just lumped the portables in with them as well. Doesn't make them any less interesting, but, let's get it right.

Thanks to lots of good research in recent years, we've also corrected other errors like claiming that the QWERTY keyboard was invented to slow down fast typists and naming the Brooks typewriter as a product of the Typewriter Trust. If you pay attention to *ETCetera* and other journals, you already know that. Now...who else has some history ripe for correction? The *ETCetera* mailbox awaits.



THE "NON-VISIBLE" REM-SHO TYPEWRITER



# The Early History of the Typewriter

by Chas. E. Weller  
Secretary National Shorthand Reporters' Association

## PREFACE

The history of invention is always an interesting subject, dealing as it does more directly with the philanthropic and humane phase of character. Millionaire merchants, manufacturers, and captains of industry who have sprung up during the past half century have accumulated their colossal wealth through their ability to make the best use of the material which nature has so lavishly bestowed; and yet how little could they have accomplished without the aid of the thousands of useful appliances from the least to the greatest which have entered all fields of industry in this wonderful age of invention.

It is to the patient toil of the inventor who in his laboratory or workshop has embodied the product of his brain in the perfection of a mechanism which has inured to the benefit and happiness of mankind that the world owes its greatest debt of gratitude and honor.

In following this simple narrative of the inception and development of the first practical typewriter the reader is asked to put aside all thoughts of the many excellent typewriting machines that flood the market today, each with its own claim of peculiar excellence over its competitor, while we revert back to a half century, when nothing existed to replace the painfully slow and tedious method of reducing thought to writing by means of pen and ink, and follow the details of the creation and development of a mechanism, crude and cumbrous in its first workings, but destined in time to create a revolution in the conduct of affairs in all parts of the civilized world.

The narrative grows out of the recollection of one who is the only person now living of those who composed the little group who watched the construction of the first typewriter from its first inception to its successful completion in the little machine shop in the city of Milwaukee during the late summer and fall of 1867.



## THE EARLY HISTORY OF THE TYPEWRITER

(From a paper read at the Tenth Annual Convention of the National Shorthand Reporters Association.)

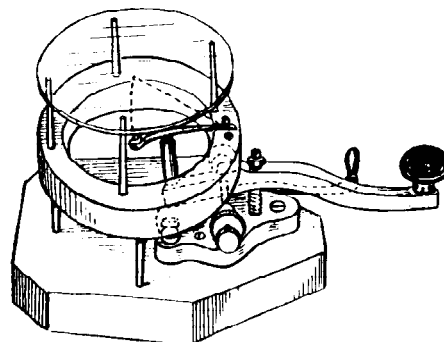
Sometime during the month of July, 1867, while employed as chief operator in the office of the Western Union Telegraph Company in the city of Milwaukee, Wis., Mr. C. Latham Sholes, whom I had known for some years, called at the office and asked for a sheet of carbon paper, something which was rarely used in those days, except in making duplicate copies of Associated Press reports received by telegraph for the daily press.

Upon complying with his request he casually remarked that if I would call at his office the next day at about noon he would show me something that he thought would be interesting. Knowing that Mr. Sholes possessed a remarkable inventive genius, having been the first to conceive of the method of addressing newspapers by printing the names of subscribers on the margin, and having later invented a machine for paging blank books and the consecutive numbering of bank notes, I was prepared for an exhibition of something novel in this instance. Upon calling at his office the next day in the Federal building where he then occupied the government position of Collector of the Port of Milwaukee, I found him in company with a gentleman explaining a little piece of mechanism on the table before them, the base of which consisted of a piece of pine board, above which, supported by wooden pegs was a ring rudely fashioned out of wood with a jack knife, on the edge of which was set four other pegs supporting a circular piece of glass; on the side of the ring was pivoted a small brass bar about two inches in length, on the upper end of which was cut the letter "w." Beneath this bar and on the wooden base was affixed an ordinary Morse telegraph "key" arranged in such manner that by striking the round button end of the key a smart tap with the finger the type bar was quickly thrown up against the circular piece of glass above, striking it exactly in the center. By holding a piece of carbon paper with a thin piece of white paper against the piece of glass and moving it slowly with one hand while the key was struck rapidly with the other hand, a regular and perfect line of w's was produced similar to this:

wwwwwwwwwwwwww

## The First Model

I have since prepared a model of this little device which is here shown, and is a reproduction as near as it could be made in the absence of the original.



If you will bear in mind that at that time we had never known of printing by any other method than the slow process of setting the types by means of a press, you may imagine our surprise at the facility with which this one letter of the alphabet could be printed by the manipulation of the key. But while the printing of one letter in this manner was very clearly demonstrated, it was not easy to understand how the principle could be extended to printing words arranged in regular lines, which Mr. Sholes stated could be done, and then proceeded to explain the method. He explained to us that a number of brass bars would be made similar to the one before us, each bar having a letter of the alphabet cut on the end at a slight angle, and striking upwards at a common center in such manner that one letter would follow the other as the keys were struck, in regular order and alignment. In order to accomplish this he proposed to construct a metal rim or disk with a circular aperture; around this metal rim would be cut a series of slots corresponding to the the number of characters to be used, into which would be pivoted the type bars in such manner that each type bar would move freely up and down in its particular slot. This metal rim with the type bars thus fastened in the slots was to be firmly fastened inside of a circular aperture to be cut in the center of a small table, the aperture to be slightly larger than the metal rim, to allow free play for the wires connecting with the keys, the typebars to be held in place by a large wire running around the inside of the rim, and the butt end of the type bars and back of the hole through which the wire ran attaching them to the slot would be drilled another hole connecting the type bar with the key. The front of the small table was to be cut out sufficiently to allow a little key-board to be placed, similar to the key-board of a small melodeon. The wire connected with the end of each key would run down to a small wooden trivet which worked on a rod, similar to the rod connected with the treadle of a sewing machine. On the opposite end of each trivet would be attached another wire reaching up to the end of the type bar, so that when a key was depressed the wire attached to it would raise one end of the trivet, and at the same time pull down the wire attached to the other end and connecting with the type bar above and throw it up against the paper, producing an impression of the letter by means of an inked ribbon passing above the paper.

In order to furnish a base or platen against which the letters would strike it was proposed to affix a metal arm firmly attached to the back of the table and curving over to the center of the aperture constituting the common center at which each letter would strike; the inked ribbon which passed between the paper and the platen would be wound and unwound upon spools at each end of the table, the spools being connected with the key movement in such manner that with each stroke of the key a fresh surface would be exposed for the printing of the next letter. The paper carriage was to be affixed to a ratchet, a steel bar at the back of the table in which teeth were cut at equal distances apart, in which played the little escapement dog connected with the keys by means of a universal bar, thus making the necessary space for each letter as it moved back and forth with each stroke of

the key, while a blank key served as a space key when struck between each word. The motive power controlling the movement of the paper frame and ribbon was an ordinary clock-work mechanism, a drum around which passed a cord to which was attached a leaden weight, to be wound up at intervals as it ran down. A little bell at the end of the ratchet would give the signal for changing the line, which was done by pressing the foot on a treadle at the right, connected by a cord with the paper frame, which movement would bring the frame back to the starting point and at the same time automatically changing the line.

I have endeavored in a crude way to describe the general operation of the machine as it was explained to us by the inventor at that time. With my extremely limited knowledge of mechanics and the technical terms used in connection with such matters I have not been able to make it as plain as I would like to do. In order to convey a better idea of the various parts entering into the first machine that was constructed I take the liberty of quoting from the patent some of the chief claims under which it was issued to Mr. Sholes and his associates.

The patent is dated July 14, 1868, and is granted to C. Latham Sholes, Carlos Glidden and Samuel W. Soule of Milwaukee, Wis. The device is described as "a new and useful improvement in typewriting machines." I quote from the application as follows:

"Our invention relates to that class of machines designed to write with types instead of a pen, and the nature and principal feature of our improvements consist of a circular annular disk, provided with slots and grooves to hold and guide the type bars, a concentric groove around the periphery of the disk, to hold, support and guide the pivots of the type bars, the combination of rods, levers and keys for working the type bars, a carriage combined and provided with a pivotal pawl, arm and pins, and attachments to move the paper vertically and laterally, and the combination of a rod and clamps, to hold the paper fast in the carriage."

Then follows a detailed description of the machine by reference to the drawings attached thereto. This brief description, however, is probably sufficient for our purpose at this time. It will be noticed that the device described contains the main principles which are seen in all type-bar machines of the present day.

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#### **TO BE CONTINUED...**

*Charles Weller's history of the typewriter was published in 1918, and is an important primary source for people who are interested in those early days. The original was printed in a little 3" x 5" booklet in what was probably a very limited edition. ETCetera will continue its serialization of Weller's story in issue #10.*



# AMERICA'S NEW OFFICE MUSEUM

## *The National Office Historical Museum Opens its Doors in Kansas City*

by Darryl Rehr

The National Office Machine Dealers Association, headquartered in Kansas City, MO, has taken on the job of setting up a new museum that should be of great interest to collectors of typewriters, calculators and all office equipment. It's called the National Office Equipment Historical Museum, and had its grand opening on October 19, 1989.

The opening ceremonies drew a crowd of about 300 people. Many were NOMDA members, who flew in from all over the country for the occasion. Others included local community members, who were justifiably proud to have this unique new institution located in their city.

Unlike other museums, NOEHM is devoted to the whole spectrum of office equipment, although its emphasis certainly remains on the typewriter. No other museum in America has been willing to concentrate and devote its resources to the history of these machines, so NOEHM is likely to develop into a real preservation center, where the artifacts and their history will not suffer from neglect.

The main exhibit is housed in a large hall, two stories high. The viewer is led through the space timeline-style. The first thing you see upon entering is a giant poster showing a quill pen. On the floor in front of it is an equally giant abacus...the quill and the abacus being the principal two pieces of office "equipment" prior to the machine age.

A short turn to the left, and you are drawn to an original

Sholes and Glidden Type-Writer, the starting point in office equipment history. Additional machines are displayed in the order they appeared in time: the Remington No. 2, Crandall, Hall, Caligraph, Hammond and so on. Along the way are the other machines that joined them in the office of the late 1800's: the Edison Mimeograph, calculators, time clocks, etc. In all, about 40 typewriters are displayed, as well as numerous other office machines.

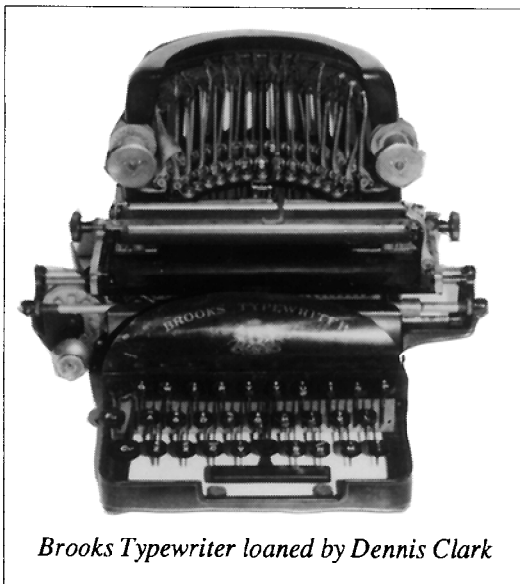
In addition to displays of individual machines are several "period" offices designed to show what the whole working environment was like. Included are offices of the 1890's, 1920's and 1950's. At present, these lack fine detail, but as time goes on, more artifacts will find their way to the museum to fill in the blanks.

The museum's second level is occupied by historical exhibits set up by NOEHM's corporate sponsors. Olympia, for example, displays a Mignon as the precursor to its state-of-the-art electronics. IBM, of course, proudly displays the Electromatic, and Sharp begins its history with a pocket-sized gizmo, the Eversharp pencil of 1918.

Perhaps the rarest typewriter on display at present is an example of the Brooks, loaned to the museum by Dennis Clark (who also provided the Crandall). In fact, many of the machines in the display are on loan from private collectors. A fine wooden-case Comptometer was loaned by Larry Wilhelm, a Yost No. 4 came from Richard Dickerson and the Sholes and Glidden is the one from my



*Machines are displayed with plenty of vertical space, allowing visitors to get up-close views of each one at all angles*



*Brooks Typewriter loaned by Dennis Clark*

collection. Another rarity of note is in the museum's permanent collection. It is a 1925 Remington Electric, donated to the museum by Gertrude Post, widow of collector Dan Post. The museum's total permanent collection is still small, and will need time for to grow.

Three of the men who served on the museum committee are ETC members. They are Jack Lacy of West Covina, CA; Tom Russo, Sr. of Wilmington, DE and William Mathews, Sr. of Memphis, TN. Each donated his time, skill, knowledge and (last but not least) many machines to help the museum take off.

Though NOEHM has some way to go before it can



*Seldom-seen Remington Electric of 1925 from the estate of Dan Post*

compete with the Smithsonian or Milwaukee Public Museum in its collection of rare typewriters, it has made an excellent start. Anyone who wishes to donate artifacts to the museum should contact the curator, Todd Holmes. The museum address is 12411 Wornall Rd., Kansas City, MO 64145. Phone number is 816-941-3100. At present, the museum is operating only during regular business hours, but it's hoped that will be expanded in the future.

# ADVENTURE IN HEKTOGRAPHY

by Darryl Rehr

**W**hat the heck's a hektograph?

It's a piece of old technology that should attract anyone with an interest in antiques of the workplace. It was used for office duplicating at a time when that job was far from easy.

Today, the Xerox machine has made the copying of correspondence a simple, everyday job. At one time, however, it was a dreaded, messy chore. But the mess and bother were worth it. The hektograph allowed a businessman to produce 50 to 100 copies of almost anything he liked. It was much faster and cheaper, after all, than having a clerk write out the same thing as many times.

## The Accident of 1856

The hektograph was introduced in the late part of the nineteenth century. It was an outgrowth of technology that can be traced precisely to the year 1856, when British chemist William Perkins accidentally discovered aniline dyes. These were synthetic colorings made by distilling coal tar, and they were more vivid than natural ones. They were also more durable, which is why they were so effective for use in commerce.

## Watt's Invention

Copying with the old inks was tried in earlier years, but it wasn't very effective. James Watt, inventor of the steam engine, came up with a primitive copy device in 1780. His idea was to press a moistened sheet of tissue paper against a freshly written document. Some of the ink from the original would be absorbed by the tissue, and a copy would be made. The drawback of the device was that the copy was made in reverse, and had to be held up to the light or to a mirror to be read.

## The Victorian Standard

Oddly enough, that problem didn't seem to bother anyone, because the same idea was reintroduced in the 1860's after aniline inks were made available. The new inks made the moistened-tissue technique truly practical for the first time. The sturdy, vivid colors, predominantly purple due to the chemistry of the inks, would give up a good copy without suffering significant loss of quality on the original.

The Victorian copy press became a fixture in every

office. It was used to apply the pressure needed for duplicating onto copy tissue. These heavy devices are often sold in antique stores today as "book presses." This however is a misnomer, as copying was their function. In their time, they were also called "letter presses." The letter press could not produce copies in quantity. That's where the hektograph came in.

## The Hektograph Appears

The hektograph made its first appearance in the 1870's. Its principle was similar to the copy press. An original was first made using a special aniline "hektographic" ink. Instead, however, of transferring the original directly to the copy, it was transferred to a tray filled with a layer of stiff

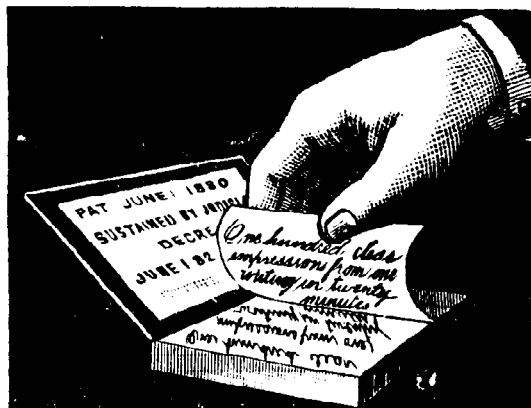
gelatin. The gelatin would absorb the ink from the original, which, after a few minutes, was removed. With the image in negative on the gelatin, positive copies were made by laying paper directly on its surface. The gelatin released part of its aniline ink to each sheet of copy paper. About fifty good copies could be taken. After that, the image began to fade.

These first hektographs had a bothersome problem. It took a good three to four minutes to wash down the surface of the gelatin pad before it could be readied for another copy. Even

in the 1870's, time was money, and those three or four minutes were costly ones.

## The Schapirograph

This problem was addressed in the Schapirograph, invented in Germany by Albert Schapiro in 1880. The Schapirograph provided gelatin in sheet form, rolled up on a spool. After copies were made, the used portion was simply rolled up on a take-up spool. Instead of washing off the gelatin, the roll was replaced when it was used up. An exact copy of this machine known as Daus' Tip-Top was heavily advertised for years in American magazines, and may have been licensed from the original inventor. Another version of the same idea was the Simplex duplicator, which provided several different sheets of gelatin that could be switched as different copies were called for. Though originally produced in quantity, these items are scarce today.



*Classic tray-type hektograph as advertised by Sears in 1902*

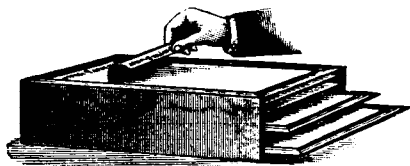


## Tray-Type Hektographs

Far more common are the tray-type hektographs, which are still available today from specialty stationery suppliers. It seems the problem of washing off the gelatin was never really solved at all. A hektograph from the 1950's displays on its cover (seen at right) detailed instructions on washing off the surface for re-use, and a book on duplicating from 1938 suggests an alternative for the lazy man. Instead of washing off the gelatin, says the writer, simply wait 6 or 8 hours. By that time, the ink will have migrated far enough

below the surface of the pad so that none of it will interfere with any new copies you'd like to make.

Tray-type hektographs are simply that, a shallow metal tray filled with what looks like Jell-o that's been left out all day to become rubbery. They, too are occasionally found along the flea market trail. I bought one recently for \$2.00.



## The Simplex Printer,

simple, cheap, effective—will make 100 copies from pen-written original, or 75 copies from typewriting. No washing required. Price, \$3 to \$10.

*Simplex Printer used separate gelatin sheets to eliminate need for washing between copies*

### What Is Daus' Tip-Top?



**TO PROVE** that Daus' "Tip-Top" is the best and simplest device for making 100 copies from pen-written and 50 copies from typewritten original, we will ship complete duplicator, cap size, without deposit, on ten (10) days' trial.

Price \$7.50 less trade discount of 33 1/3%, or **\$5 net**






**THE FELIX F. DAUS DUPLICATOR CO.**  
Daus Building, 111 John St., New York City.

*Daus' Tip-Top was widely marketed in America. It appears identical to the German Schapirograph, which supplied gelatin on rolls*

# HEKTOGRAPH

LETTER SIZE

## DIRECTIONS FOR USE

THE HETER CORPORATION  
CHICAGO U.S.A.

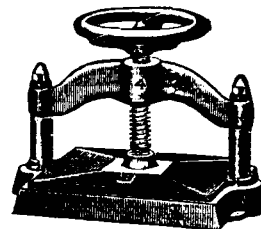
The gelatin in it was still moist and flexible, allowing me to make copies whenever I choose to put up with the mess.

### The Ditto Machine

The most common of all hektographic devices are popularly known as "Ditto" machines. Generically, they are called spirit duplicators. These relatively modern devices employ a different method for transferring hektographic ink to paper. The master sheet is typed against a piece of hektographic carbon paper. The thick ink sticks to the back of the master, which is placed around the drum of the crank or electrically-driven duplicator. For each copy, a little duplicating fluid brushes across the master, releasing enough ink for a good copy.

Spirit duplicators are commonly found at flea markets and junk fairs. They are, in fact, still available new for those who want them. They are the last vestiges of a century-old technology which will soon pass from the scene.

### Malleable Iron Letter Press.



**Malleable Iron Letter Press**, highly enameled in black. Warranted against imperfections in material and workmanship.

No. 97V5079 Size of follower, 10x12 1/2 inches.

Price.....\$3.75

Weight, packed for shipment, 67 pounds.

No. 97V5081 Size of follower, 10x15 inches.

Price.....\$4.50

Weight, packed for shipment, 78 pounds.

No. 97V5083 Size of follower, 11x16 inches. Price.....\$7.35

Weight, packed for shipment, 90 pounds.

*Letter press advertised in Sears Catalog of 1902. It produced only one copy per document.*

## ADVERTISEMENTS

**FOR SALE:** Folding Corona. B. BLONDELL MATSON, 17 E. Bob White Street, Apopka FL 32712

**FOR SALE:** Some non-rare but interesting items. Two Todd checkwriters, one a Model H and the other the long style, seem functional, \$10 for both; Blue Corona 4, fine and functional, with case, \$15; Remington Noiseless portable from the early 30's, excellent, case, \$20; Remington Model 5, early style, fine, case, \$15; Remington Rand Model 5 portable, gem, case, \$20; Remington flip-up portable, fine, two-tone green, case, \$25. Add postage. ED PETERS, 108 E. Conestoga St., New Holland PA 17557. Ph. (717)-354-7533

**FOR SALE:** Oliver #35 in original case. Beautiful! \$37.50. DICK ZIMMERMAN, 4762 E. 900 N., New Boston, IL 61272. Ph. (309)587-8575

**SALE/TRADE:** A variety of nifty machines including Franklin, Merritt, Williams, Odell 1 + 4. All sorts of rare stuff. European prices. Send for list. GERHARD LÖSCH, Bäckergasse 3, A-4861 Schörfing, AUSTRIA

**BOOKS :** Dan Post's publications are still available for those who want them. They are being sold by Dan's son, whose name is Dan Post (formerly "Jr."). The new address to write to is: The Post Group, P.O. Box 459, Los Gatos, California 95031-459. Titles available include: *The Collectors Guide to Antique Typewriters*, *History of the Typewriter* by G. C. Mares, *The Typewriter and the Men Who Made It* by Richard Current.

**FOR SALE:** Oliver #9 Printype. Mint Complete with instructions. \$50+ shipping. FLORENCE MENNINGER, 5639 Rt. 89, Romulus NY 14541

**TRADE:** World 2 (excellent), Blick Oriental (good). DARRYL REHR, 11433 Rochester Ave. #303, L.A., CA 90025. Ph.(213)477-5229.



## INTERNATIONAL NEWS



### HOLLAND

The Dutch are back on track with new issues of *kwbl/Dutch Q* this year. As of this writing three issues of that collectors journal have been received here (following a hiatus of about a year). The April/May issue was particularly interesting for its articles and photos of two rare index machines: the Hughes Typograph (an 1851 machine designed to help the blind), and a writing machine presumably built by Peter Hood in 1857 for a blind client. Both machines are British. A second Hood machine has been in London's Science Museum since 1899, but collectors have been unaware until now that the first resides in a Scottish Museum. Collector Fred Kemper made the discover, but forgot to mention the name of the museum in his *kwbl* article. We'll try to find out.

### ENGLAND

England's *Type-Writer Times* continues to treat us to splashes of color with its unique feature of a color photo pasted on the cover of each issue. Received this year: the Famos (summer, 1989)-an odd index machine that deliberately punctured the paper, the English Typewriter (spring 1989 issue)-a rare curved-keyboard downstroke, and the Gardner (Dec., 1988). The Gardner is a real wierdie. A type-sleeve machine, it's 15 keys are pressed in odd simultaneous combinations (up to three at a time) to type each letter and figure.

**WANTED:** Parts machine: Rem 2 or Manhattan. Need carriage frame and a few pieces mounted on it, particularly front wheel and feed rolls. I can use those individual parts even if whole frame is not available. Also need paper support plate. I would also like to get an early typewriter stand similar to those shown in Remington 2 and Williams instruction books. JAY RE-

### GERMANY

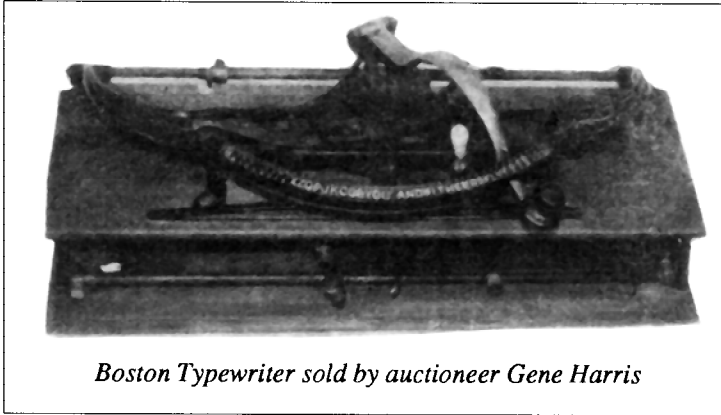
As for the Germans, *Leertaste* editor Fritz Niemann writes that he is discontinuing the English translation of his publication. *Leertaste* has been appearing as a 4-page insert to a major monthly German office trade magazine. Fritz says interest from English-speaking collectors was so slim, that the translation is no longer worth the time.

The July issue of Germany's other TW journal *Historische Bürowelt* has an especially interesting story about a Spanish index machine invented by a man named Matias Pastor. Erwin Kniesel found one in a Spanish antiques store, and managed to track down its inventor in the town of Calpe. The Pastor machine is a "linear" index machine very similar to the New American No. 5 of 1900. Matias Pastor, however, built his machine mostly of wood, and sold it by mail order between 1921-23. He says about 5,000 were made, although there are only three known survivors. The inventor, now 86, worked independently and did not derive his design from knowledge of any other index machines. Selling price at the time was about \$1.25! Excellent detective work from Herr Kniesel.

*If you're interested in reading the full articles on the above topics, Subscribe to the journals mentioned. Their addresses can be found in "International News" of ETCetera No. 6.*

SPLER, 230 Randolph Rd., Freehold NJ 07728. Ph.(201-431-1464.

**FOR SALE:** Electromatic. Working, but needs some attention. May be a pre-IBM model. KAY GLADSON, 819 East Harmony Lane, Fullerton, CA 92631



*Boston Typewriter sold by auctioneer Gene Harris*

## Boston Brings Big Bucks

A rare Boston Typewriter brought \$17,000 at auction on Oct. 29, 1989. It was sold by the Gene Harris Auction Center in Marshalltown, Iowa, two and a half weeks after being advertised by photo in the *Antique Trader*.

The Boston is a small index machine dated by the auctioneer at 1886, which, according to Adler, is the date of the machine's first patent. The Boston is very rare, with, perhaps, fewer than half a dozen known.

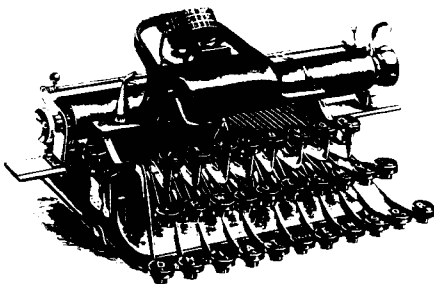
A Harris spokesman said only three bidders survived as the price grew into the five-figure range. One of these three dropped out at \$12,500, leaving the remaining two to slug it out to the end. The top bidder was collector Dennis Clark, of Norwich, Connecticut, who was present at the auction. He competed with the European dealer Peter Frei, who was on the phone from Switzerland.

The high-profile publicity generated by the auctioneer's advertising made this sale a genuine world-class event. Given the fact that the two losing five-figure bidders are known dealers, who must allow for their profit margins, one wonders how high the price might have gone had the same machine been offered at auction in any other country, where more collectors might have been directly involved.

## Blick Beginnings

Credit Jim Rauon, of San Jose, California with holding the world record for owning the earliest Blick-enderfer. He came up with a Blick 5, serial number 371 not too long ago. Lengthy reports of the discovery have already appeared in *Type-Writer Times* and *The Typewriter Exchange*, so we won't go into too much detail here.

Chief differences in Jim's early Blick 5 and more familiar models are a painted logo instead of a name plate, different positioning of the shift keys and very attractive keytops that are not round, but facteted with *sixteen* sides. Photos appear in the previously mentioned publications, and those interested in more details are referred to them.



## Restoration Tip

### Kero and Diesel Cleaner

Way back in the ealy 1930's, kerosine sold for about 5¢ per gallon and diesel for 2¢, and most farm tools were paintedc with a mixture of this to prevent rust or to remove the gook. In Guthrie, a large building burned out or was gutted and there were several typewriters that were not damaged by the heat but were completely soaked by water and the trash that fell on them was plenty. I purchased some of the timbers and saw the typewriters setting on the shelf, and the people told me to take them. I removed the rubber feet and the platen or any of the rollers under the platen if possible and soaked each in a tub of the Kero and diesel to attempt to loosen the frozen parts. Then, I used a water hose to wash out all of the trash and then, placed the typewriters back into the mixture to completely oil all parts and in time, the typewriters were working. Yes, all rubber or some plastic will be hit hard by the oil and this must be avoided when possible.

I have a special tub that will hold most of the average typewriters and by taking special attention to the keys and the rubber rollers, I find this to be much better than any other treatment that I have used. The diesel has some oil that will coat the steel and this will prevent the rust that will be created by storage where there is gas heat and the temperature will drop below the freezing. Most metal will sweat when the heat change is concerned, and then the rust will be soon to follow. The oil treatment has been good to me as the heat change is great in Oklahoma.

You should take into consideration, I have been a mechanic for heavy equipment and the mixture will be great for most any machinery and it was necessary for me to have a cheap cleaner and one that has been proven worthy. This was used on most of the typewriters while I was in the Navy. It worked than and why not for the person who has a need to store their typewriters or other machines?

—Gerald Johnson  
Coyle, OK

# LETTERS

Since I last wrote we went to Syracuse and had a marvelous afternoon at the Onondaga Historical Assoc. exhibit. It was an exciting display and I was so glad that we went when we did because the volunteer on duty said that they were planning to change the exhibit to something else in a matter of a few days. As fascinating as the whole thing was to me, it was just a tiny percent of the number of machines they have stored in that big old building.

Later when we went to Staunton, Va....we visited President Wilson's home and saw his beautiful old Hammond that he used to write all of his speeches. It was right out in the open on his typewriter desk which was designed to hold the machine, and was somewhat unusual for the day.

Also, I got a kick out of running across the following paragraph from Louis L'Amour's book *Bendigo Shafter*. He was establishing a time frame and wrote:

*Nebraska became a state. Jefferson Davis, who has been President of the Convederacy, had been released on bail put up by Horace Greely, Cornelius Vanderbilt and Gerrit Smith.*

*President Johnson had fired his Secretary of War, Stanton.*

*A man named Sholes had patented a typewriter and sold the rights to Eliphalet Remington.... whoever he was.*

Eileen Cain  
Lake Almanor Peninsula, CA

†††

I thought that I would write and tell you that I got the folding Corona from the last issue of ETCetera. I called about fifteen minutes after my issue got in. I put in a new ribbon but it still needs a little cleaning and adjustment... but I will no doubt enjoy learning to get it working well. I thought it

Mr. Paul Haiver, 5617 Bedy St., Chicago.

CHICAGO, ILL. Nov. 12, 1931.

OUR ORDER N<sup>o</sup> 14846

YOUR ORDER NO. SHIPPED VIA

In Account With

Minigraphs  
Heliographs  
Dupliators  
Multi-copy  
Letter Folders

190 N. La Salle St. (Main Office)  
117 N. Wacker Drive (Market St.)  
CHICAGO, ILL. U. S. A.

Phone Franklin 8234  
Phone Franklin 8236  
Phone Franklin 8236

TERMS C. O. D.

No claims allowed unless made within two days after receipt of goods.

1	Corona #5 Typewriter	20.00	
	Allowance for Remington to be picked up	2.00	
	Total		18.00
	Deposit paid		10.00
	TOTAL		8.00

Above Material Received..... 19..... and found satisfactory.

Signed..... Title.....

Charge Account..... Approved..... Approved.....

*PAID*

*PAID  
NOV 14  
1931  
FOR YEAR.*

was interesting that the original bill of sale was included. I paid exactly the same price for it that the original owner did. I just wish I could have gotten the used Remington that he traded in on on it for two dollars.

Chuck Watson  
Carthage, NC

†††

*Bill Deyer's father was an officer of Smith Premier in Syracuse around the turn of the century when it was affiliated with Remington in the Union Typewriter Company trust. He tells this story of a visit with Clarence Seamans, of Wyckoff, Seamans & Benedict, the firm that made a success of the Remington Typewriter.*

Remember especially one night the Seamans were at our house for dinner. Dad called me in before going to bed, asked me what the greatest typewriter in the world was. I rather resented being put on the spot, so replied "Remington!" From that point on, Clarence Seamans and I were good friends.

Bill Dyer  
Indianapolis, IN

It may not be a valuable typewriter, but this 1923 Underwood 14 is my main typewriter and probably always will be. I was over at the Los Angeles Times yesterday and was looking at some archival photos of the Times' city room from the '20's, and sure enough there on every reporter's desk was an old Underwood. They were good machines -- to be still eliciting raves 70 years later from a journalist...

--Scott Dugan  
Los Angeles, CA

*Scott Dugan, a new ETC member, is an editor at the Hollywood Reporter in Los Angeles.*

