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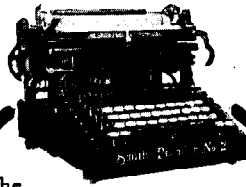


ETCetera

Magazine of the Early
Typewriter Collectors Association

Number 10 ---- March, 1990

Smith Premier and the Visible Writers



The
Smith Premier
TYPEWRITER

The one typewriter

which has a radical, vital difference
from others

The one typewriter

which has the straight-line complete
keyboard

The one typewriter

with a mechanical type-cleaning de-
vice—saving time and soiled hands
Endorsed by all who have really
studied typewriter construction

THE SMITH PREMIER TYPEWRITER CO.
SYRACUSE, N. Y.
Branch Stores Everywhere

FIRST IN WAR, FIRST IN PEACE
First in the office of the
Business man

**UNDERWOOD
TYPEWRITER**

holds the "Right
of line" at
Washington
because of

VISIBLE WRITING,
Perfect Construction and
doing the best and quick-
est work with least effort.

UNDERWOOD TYPEWRITER CO.
241 Broadway, New York.

Adapted for use with the
"Unit Book-keeping System."

*Smith Premier and Underwood go head-to-head in the
advertising section of Century Magazine,
September, 1905.*

ETCetera

Magazine of the Early
Typewriter Collectors
Association

March, 1990
No. 10

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Address Changes
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Collectors Association

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EDITOR'S NOTES

A seller who caught high-price fever advertised in the classifieds of the Los Angeles Times. He offered "Antique Typewriters. \$300-1200." A phone call revealed that the high end of his lot (about 12 machines) was a folding Hammond. The low end was a Royal portable. I tried to give him some facts, but he insisted these machines would bring these prices. A few weeks later, his ad was still appearing, with the price range dropped to \$300-900. Since then, it's dropped from sight. Think he found a sucker?

†††

A worldwide (gasp!) debate seems to be going on over the issue of mail auctions to sell old typewriters. The editors of *Type-Writer Times* and *The Typewriter Exchange* have traded opposing editorials on the subject. My own opinion is a mild "live-and-let-live" one. As I suggested a couple of

issues ago, common sense would dictate that anyone should be able to sell anything at any price as long as he doesn't lie, cheat or steal. Some people seem to be getting very very *upset* over all this. When you start getting upset over old typewriters, it may be time to step back, and take stock of the situation. As I often advise new collectors: they're *only* typewriters. Save your strong emotions for important things.

†††

The L.A. Times recently ran an article (reprinted from the Washington Post, I think) on the cutting edge of keyboard technology. Some clever engineers are coming up with keyboards that use a "revolutionary" chording concept, by which the total number of keys is reduced, and the user learns to press combinations of keys for each individual letter. The writer asserts that users quickly learn the correct combinations, and the system is inherently faster than the present QWERTY. I guess the clever engineers never heard of the Gardner, Dactygram or other offbeat machines that died quick deaths due to the failure of such systems. The more things get different, the more they stay the same.

†††

I came across a rare toy typewriter at a flea market last December. It is called a "Young American." It is very similar to the "American Visible," a little lightweight index machine made by the same folks who brought us the American index machine and the American upstrike keyboard machine. The American Visible uses a linear rubber type strip moved into place with an indicator positioned over an index laid out in the form of a standard QWERTY keyboard. When the indicator is over the correct letter, a press on the whole index plate does the printing. The Young American differs slightly in shape, but uses the same principle except for the fact that it has a separate key for printing. Just another one of those little obscurities that I didn't know about before. I figure a

few others didn't know about it, too, and I'd pass it along.

†††

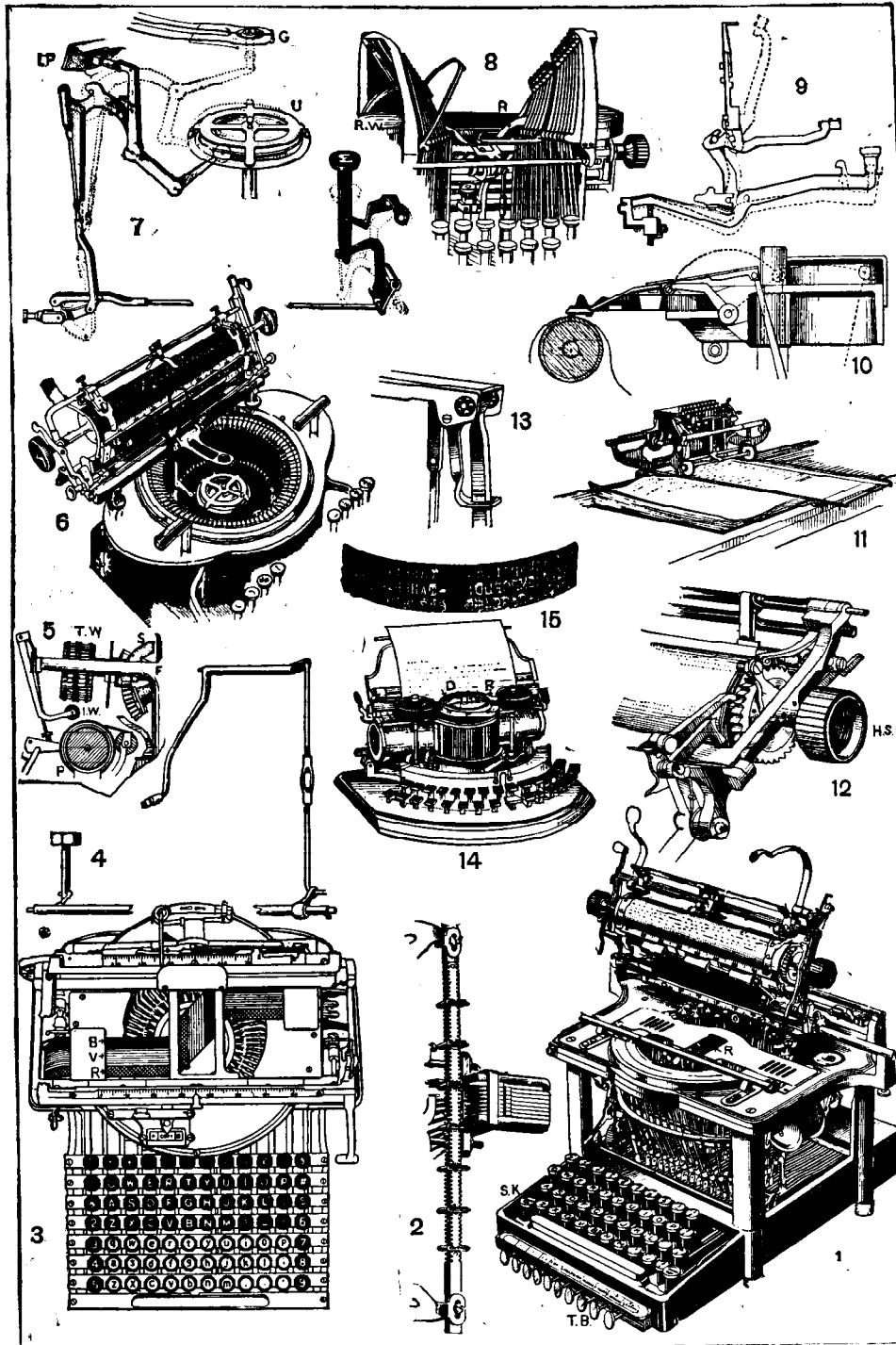
Darryl Kinnison, of Westwood, CA wrote and told me about an *all-brass* Comptometer he saw in an Atlanta antiques store. He didn't look at it too closely, and by the time we contacted the store it was gone, so we have no details to impart. However, the idea of an all-brass Comptometer is tantalizing. For those who don't know, the Comptometer is pretty much to adding machines what the Folding Corona is to typewriters. It is a machine first made in the 1880's by Felt & Tarrant of Chicago. The first models were encased in wood and are very desirable. Later models have metal enclosures and are a dime a dozen. The Comptometer is a machine with nine keys for each column of capacity. The number being entered registers immediately upon pressing a key, with no need to pull a handle or rotate a crank. If the Comptometer Darryl saw really was all-brass, it could have been made for use on a naval vessel. There are a few (a very few) all-brass Underwoods around, and I've heard they were made for that purpose as well.

†††

My sister-in-law's mother gave me a surprise in conversation over dinner during the holidays. She had seen the Lambert on my collection shelf and told me she fondly remembered playing with a Lambert in her parents' home as a child. This lady is in her late 50's, so her playtime with the Lambert would have been in the 1930's, when the machine was itself only about 30 to 40 years old. I suppose that compares to a youngster today playing with one of those round-cornered Smith-Corona portables of the 1950's, right? Anyway, it is the only personal memory I have ever heard anyone relate about the Lambert typewriter as something other than a collector's item. Back then, it was just a piece of junk.

AN ENCYCLOPEDIA VIEW

This page comes from an encyclopedia published about 1906. It is interesting to note the wide variety of machines at that date which were considered "standard" by encyclopedia editors. When this was published, Remington, Smith Premier and the other great blind-writer-makers were still two years away from going "visible."



TYPEWRITERS—MECHANISM OF SOME STANDARD MACHINES.

1. Remington, carriage raised : R, ribbon : T.B., tabulating buttons : S.K., shift-key (one on either side). 2. Tabulating rod, with movable spaces, operated by tabulating buttons. 3. Smith Premier, with double keyboard and three ribbons : B, black ; V, violet ; R, red. 4. Type lever of Smith Premier. 5. Blickensderfer : T.W., type wheel ; I.W., ink wheel ; S, sector giving downward movement to type wheel ; P, platen ; F, framework. 6. Yost, carriage raised. 7. Yost, type resting on pad : I.P., ink pad ; G, guide ; U, universal wheel. 8. Oliver : R, ribbon ; R.W., ribbon wheel. 9. Underwood, type-lever action. 10. Williams, type in printing position on platen. 11. Elliott Fisher, for writing in ledgers. 12. Remington automatic line-spacing mechanism : H.S., hand-spacing wheel. 13. Densmore, ball-bearing type-bar movement, with guide. 14. Hammond, printing by pressing paper against a disc with raised letters : R, ribbon. 15. Disc of Hammond machine.

Smith Premier and the Visible Writers

by William Dyer, Jr.
Indianapolis, IN

William Dyer, Jr.'s father was president of Smith Premier after the Smith Brothers left the firm to start their new company which produced the famous L.C. Smith & Bros. visible typewriter.

Enclosed is a document I found among my Dad's papers. It's apparently a letter or speech addressed to the Smith Premier sales force when they were competing with the #2 against the new Underwood and L.C. Smith visibles, especially the former. I've rather admired it as a courageous upbeat approach to a difficult competitive sales problem.

Although a blind-writer, the #2 was quite a machine. It was sturdy (Dad had one that went down with the Maine and survived), well-built and had a fast and light touch. It also had tricolor ribbons and the brush to clean the keys. Oddly, it lacked a backspace key and was, of course, an understroke machine. What Dad was doing was, of course, stalling for time until they could come up with a visible.

SMITH PREMIER ATTITUDE TOWARD VISIBLE WRITING

"We are fully aware that there is a large demand for visible writers, and that this demand appears to be growing. We are not asleep. It is our business to keep posted about the wants of the public, but it is also our business to safeguard Smith Premier reputation and to discriminate between passing fancies and things that have come to stay. The Smith Premier can take no liberties with its reputation. To put our name on any visible writer that has yet appeared would be taking such a liberty.

"We are and always have been experimenting along new lines. We have experimented with visible models for the past five years. We are seeking one worthy of the name 'Smith Premier,' but we are no nearer having it today than we were five years ago. We may be no nearer having it a year hence than we are today. We may *never* have it. *But if not, no one else shall.* If and when it does appear, it will be *ours*. We now have several models that would tickle the fancy of novices, but we have none and have seen none good enough to satisfy the vast army of experienced operators or to satisfy the man whose money pays for the machine, and it is by catering to these two that the name 'Smith Premier' has become great. *The machine that can successfully challenge Smith Premier supremacy has yet to be heard from.*

"A visible writer may be the machine of the future, but that fact has yet to be determined. When it has been determined, the best machine of that kind will bear the name "Smith Premier," *no matter what it costs.* Meantime, with a factory working night and day, and many thousands of machines behind orders, and a yearly increase which is greater than the *total* business of any visible writer, we view with comparative complacency the trade that such machines

are securing, because we do not consider it lost. Only a part of it ever was ours, and that has barely strayed away. We too, are getting much of the benefit of their work today.

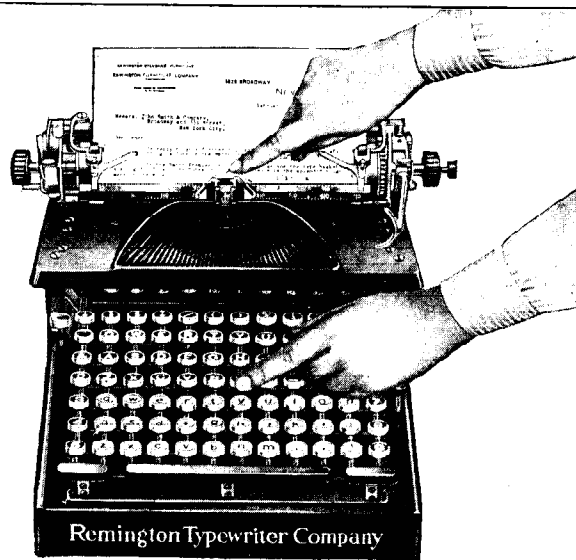
"We used to be 'bugaboos.' We have been through the 'shiftless machine scare,' and the 'wheel machine scare,' and the 'ribbonless machine scare,' and the 'electric machine scare.' All of these 'Smith Premier annihilators' in their time looked dangerous. Where are they today? Of course this one may be the exception. But it, too, may fall. If it does, we shall have avoided its error and enjoyed our success without interruption; but if, on the other hand, it ultimately succeeds, *we shall gobble up its success.* If time proves their doctrine to be right, we shall get the benefit of all their work, for *you* know, and *we* know, and *every one* knows, that if the Smith Premier ever does put out a visible writer, the virtue of its name, the reputation of its house, and the size and effectiveness of its organization will enable the Smith Premier army to take by storm every stronghold that these feeble fellows have set up. We can do these things because of our power; but our power is because of our reputation, and our reputation is because we are right, and it lasts because we don't trifle with it. The name "Smith Premier" on any of a dozen visible models of today would make an immediate success - a temporary success. But what then? We contemplate no such suicidal policy. It would be an abuse of the confidence of the public, which confidence is based on the fact that the Smith Premier name-plate has meant for fourteen years *the best there is.* The machine to which the name is attached has *always been the best,* it today *is the best,* and it *always will be the best,* whatsoever model that may be."

I also have his talk when the #10 was introduced. It had a great many demonstrable features - some of which no other machine then or even today had - everything operated from the keyboard, the removable platen with papers in it, the clean and open rule on the platen, so that papers could be torn off or ruled, no type bar guide so it was ultra-visible. BUT, alas, the light touch of the #2 was gone. This, and the fact that, by the time it was introduced, the shift key was an accepted and preferred fact of life, eventually did it in.

They did manage to lighten the #10's touch in its later years, but it was never an easy machine to operate.

Dad had a patent on the paper guides on the platen, which folded back so that there would be no obstruction. The first machines had simple paper fingers that hung down.

Also, the first machines had a different escapement, which involved a piece of steel that the type bars would



Typewriter Completeness
is summed up in the
Smith Premier

TO begin with, the Smith Premier is the only typewriter with a *complete keyboard*—the only typewriter on which each character has its own exclusive key. This completeness of the Smith Premier keyboard is typical of the entire machine. The keynote of the Smith Premier is completeness—in every feature and for every purpose.

Complete *visibility of every character*, before and after writing, complete *keyboard control*, complete *tabulating and column-selecting mechanism*, complete and instantaneous *interchangeability of carriages and platens*, and complete *facility in making corrections* are only a few of the exclusive Smith Premier features.

The sum of them all is *complete value for your money*. Write to us for our folder "When You Buy a Typewriter." It will give you some valuable points on the question of typewriter efficiency.

Smith Premier Department
Remington Typewriter Company
[Incorporated]
New York and Everywhere

Capitulation - Smith Premier produced the first of its visible machines in 1908. They were discontinued in 1917. (Ad from The Gregg Writer, June, 1914)

strike. It was very fast, but the steel inserts would break. For a while they supplied users with extra inserts, but this was no good. Dad went to Germany trying to find steel that would

hold up. Finally they abandoned the idea and went to the conventional escapement that you'll find on nearly all surviving #10's.

Dating the Caligraph

by Jos Legrand
Editor, Dutch Q
Tilburg, Netherlands

In *ETCetera* No. 7, Darryl Rehr wrote an interesting article on the Type-Writer/Caligraph competition. What attracted my attention, however, was the emphasis on the year the Caligraph was first marketed: 1880, because *all* the standard European typewriter literature dates the Caligraph in the same year: 1880!

Otto Burgahgen, *Die Schreibmaschine*, 1898, p. 69:

“the second practical machine was the Caligraph, which, just after the introduction of the Remington, was brought onto the market by its constructor G.W.N. Yost in the year 1880.”

Friedrich Müller, *Schreibmaschinen...*, 1900, p.12:

“Yost was hindered in the free formation of his ideas by the Remington patents, yet the company, which called itself American Writing Machine Co., brought the first model on the market in the year 1880.”

Emilion Budan, *Le macchine de Scrivere*, 1902, p.31:

“The second operational writing machine was the Caligraph, invented in 1800 by Yost...”

Also, the great Ernst Martin refers to 1880, even in his first edition of 1902 [*Martin is author of Die Schriebmaschinen, considered to be the most complete reference on typewriter history in any language-Ed.*]

I can understand the confusion concerning the date 1880, because some reliable present-day writers, such as Michael Adler, who is normally very well-informed, give 1881 as the date the Caligraph appeared on the market. Also Dick Dickerson, one of the outstanding typewriter historians of the day, arrives at mid-1881 in his article on the Caligraph appearing in *KWBL/Dutch Q* (the Dutch TW journal), Volume 5, issue 1. Bruce Bliven (*The Wonderful Writing Machine, 1954*) even mentions 1883, an error repeated by many writers, who probably used the 1923 historical issue of *Typewriter Topics* as their source. This is the same publication reprinted by Dan Post in 1981 as *The Collector's Guide to Antique Typewriters*. This source is the most likely instigator of the confusion over the Caligraph date in English language typewriter literature.

Darryl's article in *ETCetera* finally gives us the sources for the year 1880. Real evidence for that date is the page reproduced from *Browne's Phonographic Monthly*, Dec., 1880, with samples of Caligraph and Type-Writer work.

The letter written with a Caligraph refers to a Caligraph at least manufactured before the beginning of November 1880. The phonetic text of July, 1880, quoted in *ETCetera* doesn't prove the start of the Caligraph production, but, as Darryl correctly writes, proves the beginning of a competition in July, 1880: “we *shall* have one..., and, *if...* it proves to be..., we *will* state...”

Fortunately, we can reconstruct more evidence. One of the first other historical sources is the *Caligraph Quarterly* 1.1, Oct., 1882, p.3; “The No. 1 Caligraph, as first put on the market in 1880...” This *Quarterly*, even if prejudiced, has no reason to falsify the dates, especially not those in the numerous correspondence and testimonials. So let us listen to D.R. Locke, editor of the *Toledo Blade* (in mid-ocean, about 900 miles from Plymouth, England, July 21, 1882) who states in the same *Quarterly*:

“Seven years ago I discarded the pen entirely, and since have done all my work on writing machines. For the past *two years* I have used the Caligraph, the No. 1 machine....I have used the machine with which these lines are written over two years.”

Locke's remarks give us a date of mid-1880. Sylvester Baxter from Boston on Dec. 8, 1881 wrote:

“Dear Sir, I have now had the Caligraph in constant use for over a year, and regard it as indispensable.”

We find another “official” statement in the No.4 issue of the *Caligraph Quarterly* (Dec., 1883):

“Let the facts speak for themselves. It is conceded that Mr. Yost left with the Remington Type Writer the entire results of six years tireless energy in introducing that machine. It is also well known that the Caligraph has been in market but about *three years*.”

and elsewhere:

“It is an interesting incident for the third year of the Caligraph that the demand has exceeded our utmost ability to supply.”

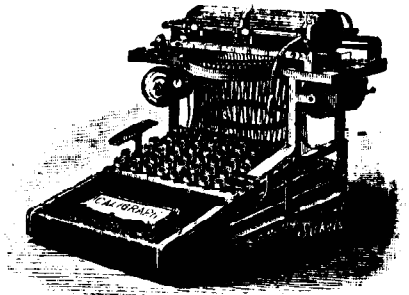
Concluding, we can say that the first Caligraphs appeared on the market at the latest in October, 1880, but more likely in *September, 1880*, or earlier. If we believe our mid-ocean editor, even July, 1880 could be possible.

OREM & CHASE, General Agents,
113 N Charles Street,



Telephone No. 46.

BALTIMORE, MD.

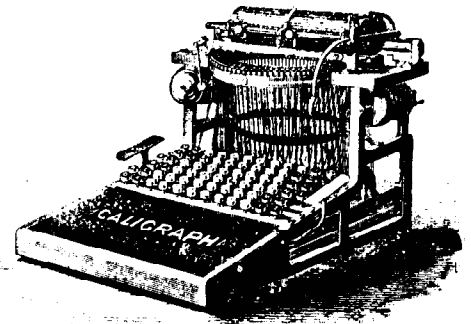


No. 1.

Price, with office case **\$70.00.**

TERMS CASH—NO DISCOUNT.

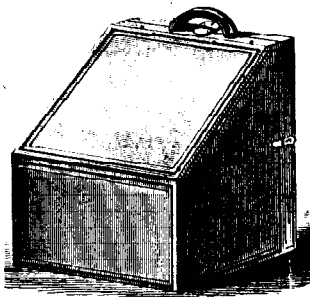
Price advanced if paid in installments.



No. 2.

Price, with office case, **\$85.00.**

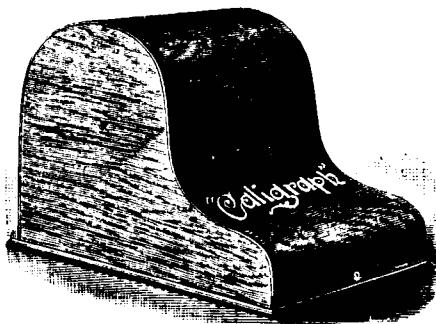
CABINETS IN WALNUT, CHERRY, OAK OR ASH.
No Discount.



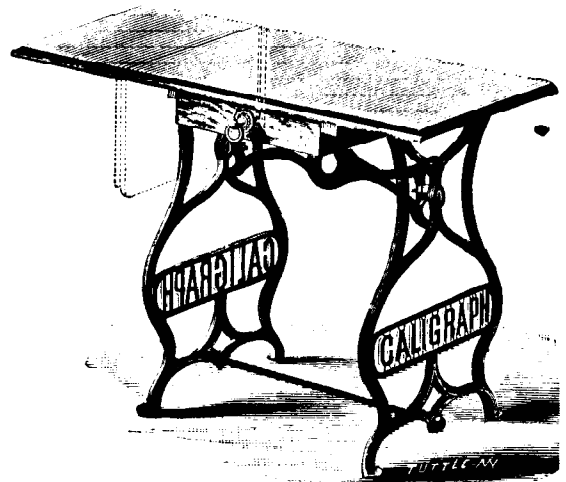
TRAVELING CASE.

Made of Brown Grain Leather
and Lined with Velvet.

Price, **\$15.00.**



Office case, **\$5.00.**



Caligraph Stand, **\$5.00.**
SIZE, 34x16 INCHES.

Illustrations from a Caligraph sales pamphlet dated 1888.

Imitating the Typewriter

An often-told story of early typewriter history centers on William Jenne, the man who tooled up the Remington factory to produce the Sholes & Glidden. Jenne, planning an out-of-town business trip, wrote ahead to his hotel for reservations. He, of course, did his writing on the new machine. When he arrived, however, there was no room waiting for him. After some frantic inquiries, a clerk turned up saying he had seen the letter, but had tossed it away, assuming it was just some printed junk mail.

The point was, "proper" written communication was done by hand. It would take a decade or two before typewritten copy was the standard, and the pen took second seat. At this point, people who sent out junk mail saw an opportunity to "fool" the recipient into thinking he was getting personal correspondence. A whole line of products was produced to imitate the typewriter.

The first of these, of course, would have been the existing hektographs and stencil duplicators. But even untrained eyes could see that the documents they produced were not individually typed. No, something more clever had to be invented, and by the turn of the century, the market was well-stocked with choices for the mass-mailer.

The most prominent of these was something called the Gam-meter Multigraph, produced by the American Multigraph Sales Company in Cleveland, Ohio. The Multigraph is something like the home printing press you might have had when you were a kid. It consisted of a metal drum covered with slots. Type, in a mono-space typewriter face, would be hand set in the grooves to make up the master for the printed page.

The Multigraph then allowed two options. The first printed by directly inking the type as on any printing press. The results were very good. The problem was, they were *too* good. Individually typed letters, no matter how skillfully and evenly done, have the telltale weave marks of the typewriter's ribbon, which is visible even to the untrained eye. Therefore, Multigraph provided a second printing option. This used a wide ribbon...wide enough to cover the entire drum. When the copies were run off, they were printed with

pressure through the ribbon just as the typewriter did. Multigraph's claim:

"Multigraph form letters, produced at the rate of 2,000 or more original copies per hour, are genuine ribbon-printed typewritten letters than cannot in any way be distinguished from the work of a regular high-grade typewriter."

The addresses of the mass-mailings, too, had to conform

to the typewriter "look" to prevent the quick-toss syndrome experienced by Bill Jenne those decades earlier. The familiar Addressograph solved the problem with its now-famous address plates. Its ads proudly stated, "Advertising to receive attention, must be addressed like business correspondence—typewritten. That's why 30,000 brightest and shrewdest advertisers use the Addressograph. Their advertising is sure to reach the 'right man,' be opened and read... The Addressograph prints 3,000 different addresses per hour in fac-simile of the best typewriting."

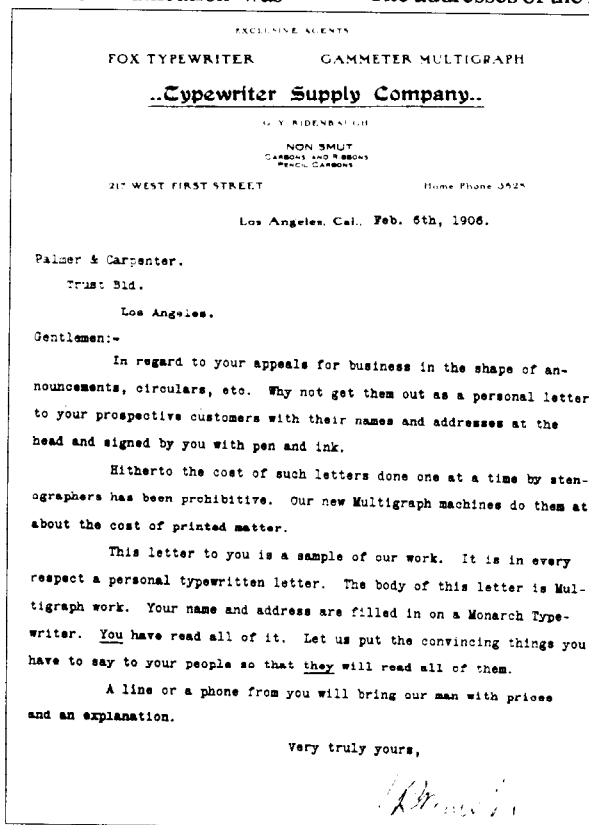
Addressograph and Multigraph, by the way, eventually joined forces. The company is still in business today.

Though the Multigraph appears to have been the leader

in the typewriter-imitation market, it did have its competi-

tion. One of the competing devices was the Writerpress, made by the Typewriter Printing Machine Co., in Buffalo, NY. The Writerpress claimed an advantage over the Multigraph in having a flat printing surface, as well as interchangeable type forms. Its advertisements show it set up with a printer's-style type case, which might have been intimidating to some users. The Multigraph's type was kept in a neat little rack, and arranged in alphabetical order. The Writerpress printed under pressure of a rubber roller, much the same way credit-card printers take impressions of our pocket plastics in 1990.

A far cheaper device called the Universal Polygraph also appears to have been a competitor in this part of the business. It was sold for an advertised price of \$50, which was claimed



All Printed on the Gammeter Multigraph

The Double-Duty Machine That is a Real Multiple Typewriter and also a Perfect Office Printer.

The Gammeter Multigraph does office work of two distinct sorts, and does both sorts well and with greater speed and economy than they can be done in any other way. Multigraph form letters, produced at the rate of 2,000 or more original copies per hour, are genuine ribbon-printed typewritten letters that cannot in any way be distinguished from the work of a regular high-grade typewriter.

Multigraph printing is good printing, and is done in your own office by office boys well and with greater speed and economy than they can be done in any other way. Multigraph form letters, produced at the rate of 2,000 or more original copies per hour, are genuine ribbon-printed typewritten letters that cannot in any way be distinguished from the work of a regular high-grade typewriter.

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Electrotype may be used on the Multigraph, and a direct making arrangement is supplied for work not requiring actual typewriting. The illustration of the Multigraph shows it ready for printing, with ribbon removed and direct linking roller in place.

LET US SEND YOU SAMPLES

of these printed on the Gammeter Multigraph, in various styles, and also of the original copy on which they were printed, and the cost of each copy. Write for them to the American Multigraph Sales Company, 40 Fulton Street, New York, N. Y.

The American Multigraph Sales Company
40 FULTON STREET, NEW YORK, N. Y.

THE SIMPLICITY
OF
The Writerpress
Commands It to Clear-Headed Business Men
Who Use Copies of
TYPEWRITTEN LETTERS

Printing Ribbon, Offset Copying Time of 1/20th of a Second.

Rubber Printing Rollers Underneath's Handle.

Paper Support.

SIMPLE CONSTRUCTION AND OPERATION.

Easy to Use.

The illustration shows the Writerpress with ribbon removed from face of type, but roller ready for operation. Paper ready to be drawn in upper left of set up. Printed sheet (automatically delivered) coming out of set above it. Roll of paper drawn from the machine proper.

The operation of The Writerpress explains, from their printing to the use of the common office apparatus. There are no live parts to the common Writerpress that is a very simple matter to learn to operate and produce perfect copies of TYPEWRITTEN LETTERS in any desired quantity and at a saving cost. There is no complicated delicate part. Every part and all the operations are so simple that any boy or girl can handle it in five minutes to set up or type and produce any required number of letters that are as perfect the first as the last. It is a responsibility to depart from this simple principle as a typewriter as an office machine. All kinds of letters can be made at a trifling cost. One page for the work of 100 machines can be made. Each copy comes of the Writerpress continuous type and operating without type, two chains and continuous. Every machine is shipped ready to operate.

The Typewriter Printing Machine Co.,
815 White Building, Boston Corporation, BUFFALO, N. Y., U. S. A.

Would you think of paying a five dollar a week for clerk ten or twelve dollars. No more should you think of paying \$250 for a duplicating machine that is its equal in every respect—quality and quantity of work, ease of operation and durability. The Polygraph is not as fancy or elaborate package, not as complicated as the \$250 or \$300 machine, but the value of a machine is not gauged by its number of parts or its built-up on fancy nickel trimmings but by what it will do.

The Universal Polygraph will do everything that the more expensive machines can do. But it doesn't stop there—it goes the expensive machine one better. It has many features and advantages that are exclusive to its own. These are strong statements but we can and will conclusively prove this to the satisfaction of any shrewd business man, no matter how skeptical he may be.

What the Universal Polygraph Will Do

It produces work at a cost of 10 cents per 1000 copies—each letter of which is actually rewritten. It can be operated more easily and requires less technical knowledge to secure perfect results. It saves from metal typewriter type—through a type-ribbon—and a feature of other machine packages—in prints with an impact that is exactly like the typewriter impact.

Another important point about the Universal Polygraph is the heavier letters and the punctuation marks show through the paper, just as they do in the original writer's letters. It will duplicate signs, cuts and illustrations except halftones. Where cuts are to be printed on other machines, they must be prepared by the type composer—a tedious, tedious and expensive task. On the Polygraph they are printed fast as they should be.

Send For Full Particulars

Preparing this material for the market. The machine is always ready to be used and it will give perfect results. It is not a fancy or elaborate package, not as complicated as the \$250 or \$300 machine, but the value of a machine is not gauged by its number of parts or its built-up on fancy nickel trimmings but by what it will do.

UNIVERSAL POLYGRAPH CO.
25 FULTON ST., SAN FRANCISCO, CALIF.

Printed in United States and All Foreign Countries.

The best form letter
that ever came into your office is the model you should follow in getting out your own fac-simile work.

If you want letters that are the fac-simile writing in every respect—and not merely two—you want the

Weber Brar
—if you wish. Liberal samples—request. Send for them today.

GEO. L. WEBER
40 Fulton Street

Imitation Typewritten Letters

I operate the largest plant in the world for the production of Circular Letters, and turn them out by the thousands or millions in any style of typewriter type, furnishing

Typewriter Ribbons Exactly Matching

Send for samples and prices. You will wonder how its possible for me to produce such perfect work at so low a price.

To those operating their own Multigraph departments I am prepared to furnish ribbons for the Multigraph in all colors, black, blue, purple, green and red. Also typewriter ribbons for all machines, exactly matching at prices fully one third less than you are now paying.

M. M. Rothschild Circular Letter Specialist
96 FIFTH AVE., CHICAGO, ILL.

Fac-Simile Typewritten Letters—

Produced by our **Excelo Process** can be perfectly matched for filling in addresses, etc. Particulars and prices request. If you use form letters should use **Excelo work.**

Mass.

to be \$200-250 less than the high-priced machines, presumably Multigraph and Writerpress. The Universal Polygraph was made by the company of the same name in San Francisco. As pictured in its ad, it appears to have printed by using a crank to squeeze the paper between the type and the ribbon. The ribbon seems to be mounted on rollers, and probably moved in concert with the paper as it made its way through the machine.

Interestingly, the Polygraph's ad brags about successfully reproducing the typewriter's work, defects and all:

“Another important point about the Universal Polygraph—all the heavier letters and the punctuation marks show through the paper just as they do in individually written person letters.”

With all this hardware on the market, there was an opportunity for a new kind of business: the form-letter duplicating service. Think of these places as early day “instant print” shops. Anybody with \$250-300 could buy himself a Multigraph, and start churning out form letters for anyone from the local lumber company, to the corner church. Small businesses that could not justify purchasing a typewriter printer would patronize the new services for their limited needs. The pages of business magazines display numerous advertisements showing that these businesses flourished in the early part of the century.

An example of the product is shown on p. 8. From the Typewriter Supply Company in Los Angeles, it is an excellent demonstration, since it is virtually impossible to tell that it was not written on a typewriter. As it states, “You have read all of it. Let us put the convincing things you have to say to your people so that they will read all of them.”

The Early History of the Typewriter

Part Two

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

This first-hand account of the invention of the typewriter was written by Charles Weller, a personal friend of the inventor, Christopher Latham Sholes. Weller's story is considered an important primary source in the history of the writing machine. Part One (ETCetera #9) detailed events of the day Sholes first demonstrated his mechanical concepts, and outlined plans for the first working model. Serialization of Weller's story will continue in successive issues of ETCetera.

The gentleman who was present with Mr. Sholes in his office on this occasion was Mr. Carlos S. Glidden, who afterwards became interested with Mr. Sholes in the manufacture of the machine. I afterwards met Mr. S.W. Soule, a practical machinist of Milwaukee who was to have the immediate oversight of its construction, and to whom, as well as Mr. Glidden, Mr. Sholes at a later date freely acknowledged his indebtedness for many valuable suggestions in connection with the mechanical features of the machine.

Home of First Typewriter

A few days after this occasion the actual construction of the machine was begun, in a little shop in the northern part of the city which was known as Kleinstaub's machine shop.

I had become greatly interested in the invention from the first, realizing in a dim way the important part that it was to perform in superseding the pen in all branches of business, and especially in the line of work for which I was preparing, as a shorthand court reporter; and in order to demonstrate its practical work Mr. Sholes promised me the first machine that would leave the shop.

The construction of the first machine was naturally a slow process, nearly all of its parts being entirely new to the workmen, and as each piece required to be made by hand, it necessitated the most careful supervision, especially the casting of the type bars and the cutting of the letters on them, the slotting of the disk, and arrangement of the basket in which the type bars would rest, and the adjustment of the various devices, most important of which was the making and adjustment of the little steel "dog" with its escapement which controlled the action of the paper carriage.

Each of these processes was watched with almost breathless interest by the two or three interested spectators who made their daily pilgrimage of a mile or more to the dingy little machine shop in which the work was being carried on. I have been using the word "machine" in this connection, because it was the only name by which it was designated at that time. The adoption of a suitable name, however, was being discussed at this time by Mr. Sholes and his associates. "Printing machine" was first suggested, but the name did not

meet with favor as describing the work it was to accomplish. "Writing machine" was also suggested, but as the work would be in printed letters, the word "writing" seemed inapplicable. At length Mr. Sholes suggested the name "typewriter." This was subject to the same objection, and there was some discussion as to whether the name "printing machine" was not a better name after all, but "typewriter" was an unusual name and had a unique sound, and so it was finally adopted, and then for the first time was heard a name, sounding oddly enough at that time, but which has now become so common throughout the civilized world that we wonder that any other name was thought of.

Our interest in the work became more absorbing as it progressed, and the various parts completed and assembled. The keys were of black walnut, about three inches long and a quarter of an inch wide, with the letter of the alphabet to which it was attached painted in white on each key while between each key was a space sufficient to insert shorter keys similar to the black keys of the piano, which were used for the figures and punctuation marks. The figures ran from 2 to 9, the letter "I" being used for the first figure and "O" was used for the cypher. Added to these were the semi-colon, the dollar mark, the hyphen, the period, the comma and interrogation point, and a diagonal stroke which was used for the parenthesis. The keys being attached to the type bars and working in unison with the carriage movement enabled me for the first time to test the work of printing words and sentences. We were then in the midst of an exciting political campaign, and it was then for the first time that the well known sentence was inaugurated,— "Now is the time for all good men to come to the aid of the party;" also the opening sentence of the Declaration of Independence, "When in the course of human events," etc., which sentences were repeated many times in order to test the speed of the machine.

At about the time of the completion of the first machine, in the late fall of 1867, I removed from Milwaukee to St. Louis, at which place Mr. Sholes in accordance with his promise shipped to me the first machine that went out of the shop. It arrived in St. Louis about the middle of January, 1868. In the meantime I had become connected with the shorthand firm of Walbridge & Allen who were the only verbatim reporters in the city at that time.

Note: Since the writing of this paper I have received the following clipping from the St. Louis Star, dated January 15, 1918, which corroborates the above statement as to the date of the shipment of the first machine to St. Louis. This item appears under the head of

“FIFTY YEARS AGO TODAY,”

and reads as follows: “At this time the first practical typewriter made its appearance in St. Louis. The small item reads: ‘A Printing Machine—We saw today in the office of Messrs. Walbridge, Allen & Weller, phonographic reporters, a machine for printing, which they use in transcribing their notes. It is the invention of Hon. C.L. Sholes of Milwaukee, practical printer and prominent citizen. It is capable of printing fifty words a minute, the impressions being all in capital letters. Its principal advantage is in producing legible copy, and will be a joy to printers who now labor with the bad penmanship of writers.’”

This item is dated January 15, 1868, which was more than five years before the manufacture was turned over to the Remington Arms Co., Iliion, N.Y.

In the meantime Mr. Sholes with the little means that he could obtain had manufactured several machines in the Kleinsteuber machine shop, each embodying some new feature as the work progressed, which will be shown in Mr. Sholes’ letters which fortunately have been preserved, and which will appear later.

During the winter of 1868 shorthand reporting was in its infancy in St. Louis, especially as to its use in the court in reporting testimony. The lawyers looked with suspicion on shorthand, which they considered very unreliable, probably by reason of the crude work of novices with no skill or experience in the work of court reporting, and our efforts during that season were principally confined to attempts to persuade lawyers to abandon their old method of taking scraps of testimony in longhand, and afterwards disputing with each other as to just what the witness had stated, until with the aid of the rough notes that the judge had taken together with his recollection of what was testified they were finally able to patch up a bill of exceptions.

During the entire court season of that year by much persuasion we succeeded in securing the reporting of two and a half cases in court. The “half case” which involved some two hundred thousand dollars had been running several days before they would consent to have the balance of it reported, and we probably wouldn’t have secured that case, were it not for the fact that Mr. Allen, has studied and graduated as an attorney at law in a Massachusetts court before coming to St. Louis, and had a somewhat intimate acquaintance with the members of the St. Louis bar which was considerable assistance to us in securing work.

A funny little incident comes to my mind right here, which illustrates another objection which we had to encounter in those early days of shorthand, in connection with the commercial end of it, and the horror with which our rather

modest charge was regarded by the unfortunate clients who were required to pay our bills. In this half of a case our transcript was naturally quite voluminous, involving as it did about three days solid note-taking, and when Mr. Allen presented our bill, duly certified by the attorney, to the dignified president of the corporation, a gentlemen of the old school, he studied it carefully from beginning to end, including the instructions to pay it, signed by his chosen attorney whose word was law to him, then called his bookkeeper and directed him to make out a check for the amount, which was about \$150, and after signing the check and receiving the receipted bill he said to Mr. Allen with the utmost gravity, “I would like to ask you one question. Does anybody ever employ you gentlemen more than once?”

In this condition of affairs we certainly fared very poorly so far as the legal work was concerned, but we were much more fortunate with our newspaper work, which was an important feature in those days, when the winter course of lyceum lectures and all meetings, whether political, professional or religious, were reported in full for the Missouri Democrat, an evident misnomer for a Republican paper, which was the leading morning daily in St. Louis,—now the St. Louis Globe-Democrat. Added to this newspaper work, however, was a long impeachment trial of a circuit court judge out in the state, which Mr. Walbridge had reported during the previous year, and had been holding his notes until the meeting of the legislature, when the transcript was ordered by the state, and with that work we put in the most of our time during the winter.

Practical Work of First Machine

It was on that case that we had the opportunity of testing the practical working of the first typewriter, and I am happy to say that in spite of crude workmanship in some of its parts we were able to do considerable work with it. As the transcript was prepared for the printer it did not require the neat work that would have been demanded in depositions and transcripts of testimony and court proceedings.

One of the principal objections to the use of the machine for depositions and transcripts of court testimony was the fact that in the construction of the first machine it was thought necessary to use very thin paper, and in order to get a satisfactory impression that the type should first strike the paper and get its impression through the paper from the ink ribbon passing over it, so that although the first typewriter was a visible machine, it was made so from the fact that it was thought that only in this way could the work be done. Sometime afterwards, however, when the roller took the place of the flat paper frame it was found that by putting the ink ribbon next to the type instead of between the paper and the platen a good impression could be obtained on paper of any thickness, but in doing so the visible feature had to be abandoned. When this was discovered Mr. Sholes laughed over his own obtuseness and that of his associates, that they should have been so long in discovering this simple little change which made so much difference in the character of the work.

To those familiar with the modern typewriter with all its latest improvements it is indeed a wonder that a machine of the crude construction that I have attempted to describe would do any kind of practical work. It had no bearings of finely polished steel in which each type bar could rest and do its work properly. The type bars were simply pieces of straight brass, with the letters cut in the end, the type bar being fastened in the slot by a large brass wire set in a groove inside the circle of the disk, and as may well be imagined there was more or less sticking of the type bar in the slot, instead of quickly returning to its place after being struck, and it was not an uncommon thing to find a few type bars bunched up in the center, which of course stopped all operations until they could be pried apart and gotten back into their places preparatory to a fresh start.

Then, too, the clock work motor was not always equal to the occasion, and we would have to increase its power by adding to the leaden weight a jack knife or a paper weight or a pair of shears or whatever might be at hand for the purpose; this added weight was sometimes too great for the cord, which would occasionally break, letting the weight down with a crash, and in such cases it was very necessary to keep one's toes out of the way or suffer some rather serious consequences.

The machine also had a habit of stuttering, so to speak, occasioned by the sticking of the type bar in the slot which I have described, which was extremely annoying when one was in a hurry. For instance, when one started out on a sentence commencing with the letter "T" in place of the sentence we would have a long row of T's, indicating that the T had stuck in the slot, and the other letters were hammering up against it in a vain attempt to do their duty. Then again, at times the little steel "dog" with its escapement working back and forth in the ratchet which controlled the movement of the paper frame would fail to do its work properly, and the carriage would jump an inch or two, or perhaps half a line, stopping with a sudden jerk, which was calculated to make one nervous, to say the least.

I have been describing the actions of the machine in some of its worst moods. But don't imagine for a moment that this was a continuous affair. There were times when everything worked beautifully, and the speed that could be gotten out of it at such times was something marvelous, especially when we got onto that familiar sentence, "Now is the time for all good men to come to the aid of the Party." When we talk about "greased lightning," why, it wasn't in it at all. I won't say but that our expert typist, Mr. McGurrin here, if he had been there with his little speed-dog and his hair trigger adjustment and was in a mood for doing some of his stunts, might possibly have beaten us just a trifle, but he would have had to hump himself to do it.

Primitive Typewriter Ribbon

It may be interesting at this remote period to note the manner in which we procured and prepared our ink ribbons in those primitive typewriter days, when one became worn out and useless. In those days we couldn't telephone for a

black, blue, or purple record or copying ribbon and a few minutes later behold a messenger at the door with a little tin box containing the best up-to-date article wrapped in oiled paper with an envelope of tin foil, and a reel with which to attach it to the ribbon device. No, indeed. On such occasions it became necessary to visit the nearest dry goods establishment and select a bolt of silk or satin ribbon which was the only material that we could find to answer the purpose, and having purchased it we would buy a pint bottle of black ink and pour it into a wash bowl, and after unrolling the bolt of ribbon we would immerse it in the ink and allow it to remain until it was thoroughly saturated, and then towards evening before going home we would take it out of the ink and string it back and forth over the chairs and other furniture, and leave it to dry over night. It was anything but a pleasant job, and would hardly have been allowed in our modern offices with their fine outfit of mahogany furniture and Brussels rugs, but in those days of rough, bare floors, box wood stoves, sawdust cuspidors and Windsor chairs and smoke-blackened walls such operations could be carried on, as Mrs. Patington would say, "with perfect inpurity."

In the meantime Mr. Sholes and his associates were doing everything within their power to further improve and perfect the machine, and some time later I received a letter from Mr. Sholes suggesting that I send my machine back, to be replaced by another containing the latest improvements. This was done, and sometime afterwards the perfected machine was received, embodying a number of changes, in the fall of 1870. This machine was a great contrast, compared with the former one, and so far different in its outside appearance as to be hardly recognizable. The machine varied but an inch or two in size from the present typewriter, but the iron frame instead of being open at the sides was enclosed with thin wooden boards handsomely polished, painted and varnished, which gave it a very neat attractive appearance.

I have many times wished, however, that the first machine which was manufactured under the patent of 1868 had been preserved intact. It would have been a most interesting and valuable relic as an exhibit in this day, when typewriters are flooding all parts of the civilized world; but the original machine together with several others which were made during the experimental stage of the work was undoubtedly broken up and relegated to the scrap pile, except those parts that could be worked into other machines.

It is somewhat amusing, however, in passing one of our elegantly appointed typewriter salesrooms to find among the latest up to date machines exhibited in the plate glass show window a sorry looking old specimen that would appear to have passed through fire and water, bearing in prominent letters the legend "The First Typewriter," knowing it to be a type of machine that was manufactured fully ten years later than the one I have attempted to describe.

We also find here and there a person referred to in the daily press as being the one who operated the first typewriter.

A few years ago an article appeared in the Sunday edition of the Chicago Tribune giving the name and residence of a gentleman in the east who was credited with the distinction

of having possessed and operated the first typewriter that what manufactured sometime about the year 1878. A statement was sent to the Tribune at the time giving the facts briefly as to the date on which the first typewriter was constructed and the name of its inventor, which was omitted from the statement, which the writer probably thought wasn't worth mentioning. This correction was returned to the writer with a polite note from that reliable journal to the effect that a rule of the office prohibited the publication of corrections of that character, which of course settled the business, so far as that journal was concerned, and in all probability the gentleman, who happened to be a man of some note, is still modestly wearing his honors and enjoying the fame which some enterprising writer had thrust upon him.

Occasionally too, there are some of our lady typewriter operators who are wont to claim that distinction. Very lately a young lady who had recently come to St. Louis from Chicago claimed to have brought the first machine from that city to St. Louis, but insasmuch as the young lady couldn't have been older than 20, and the first typewriter was built fully twenty years before she was born, the validity of her claim is somewhat doubtful. Probably, if the truth were known there is a lady in this audience today who may rightly claim to have operated the first typewriter that was manufactured, during the winter of 1868.

Improved Machine of 1870

The second machine which was sent to me in the fall of 1870 was, as I have stated, so decidedly different from the first construction that it will bear a description as to some of its parts. In the first place, the rude wooden keys contained in the first machine were replaced by metal rods with a thin brass button on which the letter or figure was cut and painted black. The connecting wires instead of running down to trivets near the floor ran directly from the end of the key to the type bar above, and instead of the plain slot in the brass disk, which had given us so much trouble in the first machine the type bars were set in steel bearings, very much the same as we see in the latest modern construction. The carriage movement and paper holding device was so widely divergent from the first construction that it will require some explanation. Instead of the flat paper frame there was a rubber roller, which varied from the roller now in use, being twice as large in circumference, and instead of moving laterally from left to right in printing the lines the roller moved forward with each stroke of the key, in the same way that it now moves in changing the lines, while the line was changed by the roller moving down the space of a line on the rod after it had completed a revolution. In other words, the movement of the roller in printing and changing the line was exactly the reverse of the present construction. The paper was the same length as the roller, and was curved around it lapping over sufficiently to allow a margin, and secured at the ends by steel clamps very much like the ankle guards that a bicycle rider uses today. Notwithstanding this peculiar

arrangement of the paper on the roller the work accomplished was very satisfactory and far superior to the flat paper frame. Bear in mind that this was away back in 1870, and during the three years following while the construction was being carried on under Mr. Sholes' direction other important changes were made, resulting in the paper passing under an ordinary sized roller the same as is done today.

These various changes are mentioned in the letters from Mr. Sholes which were received by me between 1870 and 1873 which fortunately have been preserved while the earlier ones that were written between 1868 and 1870 were lost or destroyed, not realizing at the time their value in after years in exhibiting the work of the first machine. These letters were written in Mr. Sholes' free and easy style, as an older man would naturally write to a young friend.

Under date of April 21, 1870, he writes as follows:

"**Nil Desperandum**"—which, being liberally interpreted, means 'don't despair.' Notwithstanding I had the machine done some time ago, I still continue to make valuable improvements * * * * I have now but one spacing wheel, instead of two, as on your machine. The weight is connected directly with the printing shaft, without the intervention of any pulley and belt. This machine runs thirty lines without winding. It is so fixed also that I can make paragraphs by merely touching a key, as in spacing the letters. This is a very great improvement as you will readily understand. You had better have an entirely new machine, as it is scarcely worth while to work that over with so few characters in it. I am in a hurry and must stop.

SHOLES."

MILWAUKEE, WISCONSIN, APRIL 21, 1870.

CHARLIE----

NIL DESPERANDUM.--WHICH BEING LIBERALLY INTERPRETED, MEANS DONT DESPAIR. NOTWITHSTANDING I HAD THE MACHINE DONE SOME TIME AGO, I STILL CONTINUE TO MAKE VALUABLE IMPROVEMENTS. THIS MACHINE IS CLEPHAMES; WHICH I HAVE MADE OVER TO THE NEW STYLE. I HAVE NOW BUT ONE SPACING WHEEL, INSTEAD OF TWO, AS ON YOUR MACHINE. THE WEIGHT IS CONNECTED DIRECTLY WITH THE PRINTING SHAFT, WITHOUT THE INTERVENTION OF ANY PULLEY AND BELT. THIS MACHINE RUNS THIRTY LINES WITHOUT WINDING. IT IS SO FIXED, ALSO THAT I CAN MAKE PARAGRAPHS BY MERELY TOUCHING A KEY, AS IN SPACING THE LETTERS. THIS IS A VERY GREAT IMPROVEMENT, AS YOU WILL READILY UNDERSTAND. YOU HAD BETTER HAVE AN ENTIRELY NEW MACHINE, AS IT IS SCARCELY WORTH WHILE TO WORK THAT OVER WITH SO FEW CHARACTERS IN IT. I AM IN A HURRY AND MUST STOP.

YOURS, ETC. SHOLES.

MORE TO COME: Weller's typewriter tale continues in ETCetera #11 with more of Sholes' correspondence, including news of the historical agreement with Remington to put his machine into production.

A New Sholes and Glidden II-A



ET Cetera Nos. 1 & 8 reported on Sholes & Glidden typewriters that were entirely new to the collectors network. My machine came to me from another collector, and can't quite qualify as "A New Sholes & Glidden III" so, let's call it "II-A," and I'll tell you all about it.

This S&G was originally discovered about three years ago rotting away in a shed in the backwoods of Pennsylvania. When found, it even had a bee's nest in it! The serial number of A3333 places its date of manufacture at about December, 1875. The "A" in the serial number indicates it had been returned to the factory for re-

modeling. The handle and wheel have been removed, leaving holes in the right side, and replaced with a return lever mounted on the right side of the carriage. There are no decorations, the whole machine being painted black with pinstripes. Unfortunately, the typewriter is in terrible condition. Aside from being filthy, most of the paint on the front and back has been replaced by rust. There is no top cover, paper table or feed pressure roller. There are probably other carriage parts missing.

The carriage frame is broken and twisted out of shape. Maybe that is why it was stored in the shed, or possibly the carriage broke because of improper storage and then just left where it was. The front wheel that the carriage rolls on is broken in half. I would appreciate getting replacement parts from anyone who has a junker parts machine such as a Remington 2, 4 or Manhattan. There is a lot of work that needs to be done to make the typewriter presentable, but I intend to do whatever I can to restore as much of it as possible.

I just bought and renovated a building to house my business of sales and service of office equipment. A section

of the new showroom will be dedicated to a museum displaying my early typewriter collection with the S&G as one of the highlights. I can't see having a collection hidden away in a basement or other inaccessible place. I feel it is much better to have all machines out and visible for as many people as possible to see and enjoy them. Many of those passing through my shop have said they appreciate the time I take to explain the history and workings of the typewriters on display. Most early typewriters (other than index machines) are recognized as such. The Sholes, though, is off by itself, and with the keyboard cover closed, raises the question "what is it?" Answers have included, "It looks like an anvil...or a butter churn, etc." It's fun to see the expression when the cover is lifted, revealing the machine to be a typewriter. Now I don't know if it's more intriguing to have the Sholes keyboard cover open with a sign describing it as one of the first typewriters, or closed, requesting guesses as to what it is. With the Sholes, I probably have the only place in the world with both the oldest and newest typewriters on display side by side!

--Jay Respler
Freehold, NJ

A MINIATURE TYPEWRITER

The following item appeared in "The Gregg Writer" of June, 1914. It was quoted from another publication called "Young People's Weekly." The machine described sounds like the Taurus, an Italian machine dated by Adler at 1908. Could this be the same, but re-introduced in America 7 years later?

An Inventor has succeeded in perfecting a miniature typewriter that can be carried in the coat pocket. In shape it resembles a watch. The type makes an imprint on gummed paper, which issues from the little machine in a strip. The mechanism occupies one part of the case and the paper forms a roll at the bottom. The machine is operated by pressing a button, which occupies the position of the winding stem of a watch. The invention is more remarkable for its ingenuity than for its practical use, and it is too expensive to answer as a toy.

BACK ISSUES

Back issues of ET Cetera are available at the rate of \$3.00 each, postpaid (\$4.50 for overseas members).

We'll send out a complete list of articles appearing in each issue later this year, but for those who can't wait, send a SASE to the editor, and you'll get an advance copy of the list.

Highly recommended for those new to us are issues #3, which includes a great piece on restoring a Hammond #1 (applicable to other Hammonds as well), and issue #4, which includes a detailed look at the Corona #3, plus a column on what books beginners should read to really get informed.

RATING TYPEWRITER CONDITION IV

Okay, sports fans...are we ready for another go-round in the ratings game? For those of you who are just tuning in, our three previous discussions have centered on the six-point ratings system adopted and in use by German collectors. As their system seems to work well, we have been trying to see how we over here in the New World can learn to use it efficiently.

To recap, the German system is a six-point one, with 1 representing top condition, and 6, the pits. Condition of any given machine is expressed in two numbers, one for appearance, the other for function. A 1/1 machine is tops, 1/4 looks great but operates only so-so...and so-so on.

Our difficulty to this point has been at arriving at just the right words to adequately describe the numbers. So far, we've come up with the following:

- 1 - Excellent
- 2 - Very Good
- 3 - Good
- 4 - ?????
- 5 - Fair
- 6 - Poor

As we've said in the past the word for condition 4 is a toughie. Some suggestions have included "about good, adequate, passing" and others. Taking a cue from the second paragraph of this article, how would "so-so" fit? Any opinions?

In any case, the numerical rating system (as well as its language equivalent) is only useful for quick approximations, such as abbreviated listings in sale/trade ads (although judging from the lack of such ads in this issue, we may not need such a tool at all!). If you really want to know about a machine's condition, there is no substitute for a detailed description accompanied by a photo.

In "Rating Typewriter Condition IV" (ETCetera #6), we promised to provide a look at what camera collectors do in their highly refined and competitive field. James McKeown,

author of *Price Guide to Antique and Classic Cameras*, has created a 10-point system, expressing appearance condition as a number, and function condition as a letter. Here's the run-down:

COSMETIC CONDITION

- 0 - New merchandise, never sold. In original box, with warranties.
- 1 - As new. Never used. Same as new, but not warranted. With box or original packaging.
- 2 - No signs of wear. If it had a box, you wouldn't be able to tell it from new.
- 3 - Very minimal signs of wear.
- 4 - Signs of light use, but not misuse. No other cosmetic damage.
- 5 - Complete, but showing signs of normal use or age.
- 6 - Complete, but showing signs of heavy use. Well used.
- 7 - Restorable. Some refinishing necessary. Minor parts may be broken or missing.
- 8 - Restorable. Refinishing required. May be missing some parts.
- 9 - For parts only, or major restoration if a rare camera.

FUNCTIONAL CONDITION

- A - As new. Everything in perfect working order, with factory warranty.
- B - As new. Everything in perfect working order, but not warranted by factory. Seller fully guarantees functioning.
- C - Everything working. Recently professionally cleaned, lubed, overhauled and fully guaranteed.
- D - Everything working. Recently professionally cleaned, or overhauled, but no longer under warranty.
- E - Everything working. Major functions have recently been professionally tested.

F - Not recently cleaned, lubed or overhauled. Fully functioning, but accuracy of shutter or meter not guaranteed.

G - Fully functioning. Shutter speeds and/or meter probably not accurate. Needs adjusting or cleaning only.

H - Usable but not fully. Shutter may stick on slow speeds. Meter may not work.

J - Not usable without repair or cleaning. Shutter, meter, film advance may be stuck, jammed or broken.

K - Probably not repairable.

An average camera is assessed at 5F.

The camera collectors' system provides material for some interesting observations. At "5F," the average camera is just a shade below halfway down on the 10-point scale. This does not correspond to our ingrained gut feeling that a "C" or average grade (like we got in school) was equivalent to a "70" on the weekly history test. It probably does correspond to the fact that we call our grade 3 "good"...which indicates nothing to be ashamed about, but not something to show everybody who passes by.

It seems as though we might gain a little insight into considering the condition factors of typewriters by looking at the equivalents in cameras. We obviously won't spend much time worrying about whether an old machine is guaranteed by the last serviceman who overhauled it, but we may well consider the alignment of type or consistency of spacing as factors comparable to the accuracy of shutter speed in cameras.

Before going into any heavy analysis on the camera collectors' system, let's let you readers consider it. We'll welcome any comments for future publication in the next thrashing out of this subject.

LETTERS

Gotchy's Folly:

I will vouch for OLIVER Standard Visible Writers. I own several OLIVERS, and these well-used mechanical patriarchs are all that could be desired in a dependable writing machine. my OLIVERS are examplars of beauty and utility, and are an imperishable monument to bygone days. I respect my OLIVERS, for they are my elders. They are venerable mechanisms which I have pampered and groomed for several decades, and now these sterling machines perform and glisten with a splendor exceeding that of their natal day.

My noble OLIVERS, are not in retirement. In spite of their antiquity and rare beauty, my iron-clad OLIVERS do not lie idle in some murky and desolate museum. On the contrary, I use my OLIVERS quite extensively, and they serve me well. They are my only writing machines, as I would harbor no others (unless they were older models).

My stately OLIVERS, though old and dignified, display a flash of dashing youthfulness, with their excruciating divinations of heavy-faced type, so bold in font, so aristocratic in enduring grace, that linotype companies *yearned* for the day when the Printype patent would expire!

Some people laugh, some ridicule, and other gaze in speechless amazement when they behold my well-used mechanical patriarchs, but my sturdy OLIVERS, during their lifely tenure, have served me valiantly, and I shall never deviate from them—in purest and unremitting loyalty. All must concede these ten-dollar speculations have proven to be a bonanza!

L.T. Gotchy
Mt. Lowe, CA

†††

You continue to do a masterful job of editing the ETC newsletter and you fill it with intriguing articles that make a yardbird like me happy to be in type-

writer collecting. Thank you for making it so interesting!!!

Marco Thorne
San Diego, CA

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You couldn't imagine how the people at the local typewriter shop reacted when I asked them if they carried ribbons that were one and a half inches wide. The whole shop came to a stop when I carried in a folding Corona to get a ribbon for that.... Shortly I will be headed up to Philadelphia to check on some machines and will hopefully be able to report more acquisitions as soon as I return. Also, while I am there, Mike Brown is going to give me a manual on typewriter repair, help me fix a few of those that I already have, and show me a number of repair techniques in person, so I will probably be better able to restore my own when I return.....

Chuck Watson
Carthage, NC

†††

My thirteen-year search has finally ended! I now own a CRANDALL!! PRAISE THE LORD!! I am the proud owner of Crandall #5769. And it's a real beauty, it almost looks new. I bought it from a man named Rick *Crandall* who lives in Ann Arbor, Mich. I asked him if he was any relation to Lucien Crandall the inventor. He said he didn't think so. The machine is different than any I've ever seen in that it has an extended carriage. The platen is 14⁵/₈ inches long. I though you might be interested in my latest addition.

Steve Hosier
Lancaster, CA

†††

The November ETCetera [had] a rather nice "spread" for the museum; I wonder what sort of reaction it will receive...

Also, I would be neglectful of my duties if I did not point out a couple of small errors that appeared in the article. I can understand how they got there, again an unfortunate result of my inability to meet with you on-site.

The first was the dating on the Eversharp pencil, which was first developed in 1912 by Tokuji Hayakawa. The Wahl Adding Machine Co. bought the Ever-Sharp Pencil Co. in 1914, hence the name that appears on these types of mechanical pencils, Wahl-Eversharp.

Secondly, the wooden-cased Comptometer was a donation from Kenneth E. Shrier from Midland, MI. Larry Wilhelm has donated quite a number of machines; at present he has not loaned any material.

Minor points to be made, but as you pointed out in another article of the same issue, ("Getting it Right"), it is the details that count.

Todd Holmes, Curator
National Office Equipment
Historical Museum
Kansas City, MO

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I so enjoy ETCetera. Keep up the great work. It is very much appreciated.

Cheryl Didrickson
Renton, WA

ADVERTISEMENTS

FOR SALE: Very fine Oliver 7, functional, no case. \$40+ shipping. EDPE-TERS 108 E. Conestoga St., PA 17557

FOR SALE: Rem 6, Wellington 2, Smith Premier 2, Hammond Multiplex, Hammond Folding, Hammond w/wooden case (model unknown), others. WAYNE WIGHT, Rt. #1, Box 82K, Queen Anne, MD 21657

FOR SALE: Sholes & Glidden (ser.# 3596)-decorated, perfected hardware, but retains wheel. DARRYL REHR, 11433 Rochester Ave. #303, L.A., CA