

CONTENTS

| | |
|--------------------------|----|
| Editor's Notes | 2 |
| What in the World? | 3 |
| Ingersoll | 4 |
| Weller V | 6 |
| Burroughs | 8 |
| More on Restoration | 9 |
| Book Review | 10 |
| Int'l. News | 11 |
| Letters | 11 |
| Ads | 12 |



ETCetera

Magazine of the Early
Typewriter Collectors Association

Number #13 ---- Dec., 1990

ONE OF A KIND!



The only known example of the Ingersoll Typewriter, discovered recently in New Orleans, Louisiana. Paper label reading "Primitive American Typewriter" was applied by the person who originally collected it. Full story on p. 4.

ETCetera

Magazine of the Early
Typewriter Collectors
Association

Dec., 1990
No. 13

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Collectors Association

EDITOR'S NOTES

During a trip north to the San Francisco Bay area last summer, I had the opportunity to visit collectors Jim Rauhen, Bob Otnes and Mike Brooks. Jim, still hustling to repair his rental properties from earthquake damage, is awash in a sea of machines, but without the time he needs to tend to them. Jim, as you may know is a Sholes & Glidden *specialist*. He has ___ of 'em, including a super rare table/treadle model. Bob, on the other hand, is a *calculator* specialist, and a tour of his collection was a real treat. His number one machine is a Grant calculator of the 1870's, possibly the only example known. And Mike, who remains a top typewriter collector, is now getting excited over his new collection of Statue of Liberty stuff (not to mention his recent acquisition of "Adam," who

was born only late last year). To typewriter collectors, Mike's most-impressive item is the Pearl Typewriter. Present literature tells us the Pearl is just a Peoples with another name on it. But present literature is *wrong*. This is *another* Pearl, which is very different, and is rare, rare, rare. We understand a few collectors were given the opportunity to acquire it, but pooh-pooed it because they thought it was just a re-named Peoples. Boy, did *they* miss the boat!

†††

Parke Meek, owner of *Jadis* Antiques in Santa Monica, CA, is an example of an *accelerated* typewriter nut. I met Parke at a local Southern California flea market last December as he was kneeling over an old Oliver. I asked him if he was interested in old typewriters, and he said he was, though he didn't have any yet. So, I signed him up for ETC. A few months later, I bumped into him again, and he told me he had *75 machines!* Now, *that's* collecting! The downside for me came another few months later, at the same flea market. I passed a dealer and heard him say, "I just threw that typewriter in the truck for the hell of it and..." I grabbed him by the shirt and said "*What* typewriter?" He said it was a Chicago, and he had just sold it minutes before for 90 bucks. Wouldn't you know it? I happened to be in Santa Monica later that day, and popped in at Parke's shop. The Chicago was prominently displayed. Parke's not selling his stuff, by the way. He says he wants to put together a little museum.

†††

Early this year, a Southern California collector bragged to me about his ribbon tin find: an ornate cardboard box filled with 12 unused wide Remington tins. Really super. I coughed, gagged, drooled and did what I could to get them away from him. I even offered him a restorable Hammond #1 in trade. But he wasn't

interested, so I figured if that didn't do it, nothing would and didn't pursue the matter further. During the summer, however, the episode had a sequel. My wife and I took a vacation and went up to Portland for an antique show there. A dealer had the Remington box, but there were no tins in it. I bought the thing for \$15, and asked him if he had, by any chance, sold one with tins to a guy from California. Yes, he did, but there was more. He once had a whole *case* of them! (I coughed, gagged and drooled again.) He sold 'em for \$40 per set. (Convulsions began to set in) The box I bought was the *only* one that was empty. (My wife called the paramedics).

Later, a lady at the show stopped me and asked me about the box I was carrying. We talked, and she turned out to be the wife of a collector with whom I've corresponded often but never met. He came padding along himself a few moments later and told me he had been buying up those Remington boxes with tins in 'em every chance he got. He had *four* of them. I asked if I could buy one, but he only wants to trade. So I coughed and gagged (by this time, I was out of drool), and made him that same Hammond #1 offer I made to the other guy. After coughing and gagging himself, the collector said, "I'll make that trade..." Of *course* he would.

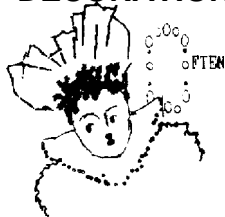
But I had a thousand miles to drive to get home. That's time for a lot of thinking. By the time I got home, I figured I was *crazy* to have made the offer, and, in a letter, politely apologized for my haste, offering another generous trade instead. Generous, not insane.

The moral? Don't be afraid to think twice about a trade. Yes, you should try to do what you say you're going to do, but what seems good on Tuesday may seem rotten on Wednesday. The person with whom you're dealing might be disappointed, but as long as you're not nasty about it, there should be no hard feelings in backing off.

WHAT IN THE WORLD?

The Phonographic World and its successors, *The Illustrated Phonographic World* and *The Typewriter and Phonographic World* were prominent trade magazines for stenographers and typists in the late 19th and early 20th centuries. They are a treasure trove of advertisements, articles and minutiae relating to old typewriters and their use. Here is a number of miscellaneous items taken from their pages, with more to come in future issues.

DECORATIONS ON THE "HAMMOND"



braces, borders, etc., can be produced on the Hammond that can be produced on no other machine. All ordinary designs may be produced on the Hammond.

A row of 3's written with the type right side up, and again over the same line with the type reversed in the machine, make a neat border. All the other characters may be treated the same way.

Four brackets may be used to make right or left braces, and the plus and multiplication signs make a good asterisk when there is none on the shuttle.

By turning the rolls slightly up or down the impression of larger and heavier faced type will be given.

With the aid of the mimeograph or hektograph, tickets may be produced for entertainments, etc. If it is desired to reproduce these in more than one color a light ribbon should be used in connection with the per cent sign (%) to produce a background.

F.H. MACMILLAN

Jersey City, N.J., October 2, 1898

[*Illustrated Phonographic World*, November, 1898]

A CIRCULAR LETTER

(Kindness of F.F. McKernan, Hoffman House, New York)

Miss Keyboard, stenographer for P.S. Ton & Co., gas engine manufacturers, had after many weary days, finished the task of writing to the trade circular letters. The unfamiliar terms and monotonous work has slightly muddled her, for the last of the letters read:

"We take pleasure in informing you that on this day we have moved, and henceforth will occupy our newly quartered up fitting at the above address, to the inspection and use which you invite us.

"Among the many advantages we possess in our new home may be cited the following:

"A machine shop equipped with practical salesmen always in operation.

"An oil room of leather belting for our customers, upon whom we guarantee the horsepower.

"A stock room in which is carried tools made especially for the running of elevators, light machinery and other oils.

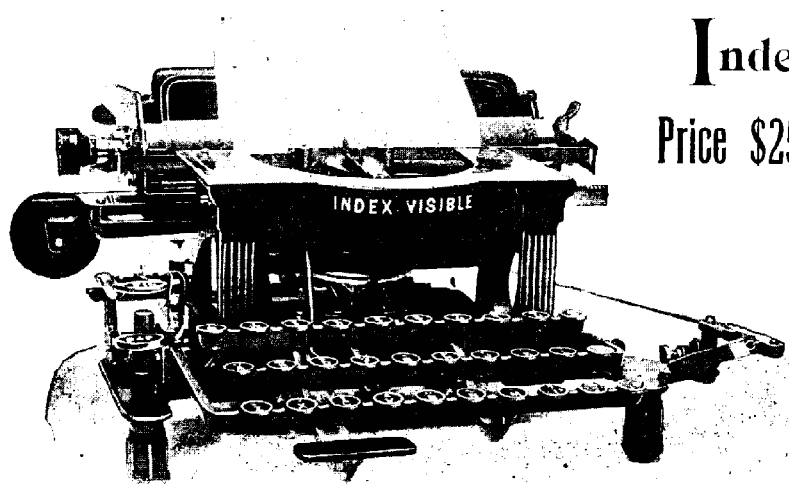
"Our show room contains a full line of duplicate parts of all sizes of our mechanics.

"Our skilled workmen are from our Baltimore shop, and by their lasting power and peculiar shape are especially adapted to this line of business. We guarantee them not to consume over 17 cubic feet of gas to the actual brake horsepower per hour.

"All of the above are at your command, and when next you are out of order we trust you will give us a trial.

Yours truly."

[*Illustrated Phonographic World*, September, 1898]



Index Visible Typewriter

Price \$25

Universal Keyboard
Ninety Characters
Visible Writing
Self-Inking Ribbon
Automatic Reversing Ribbon
Alignment
Durability
Portability (ten pounds)
Marginal Release
Ruling and Color Work
Line Lock and Release
Wonderful Manifold
All Languages

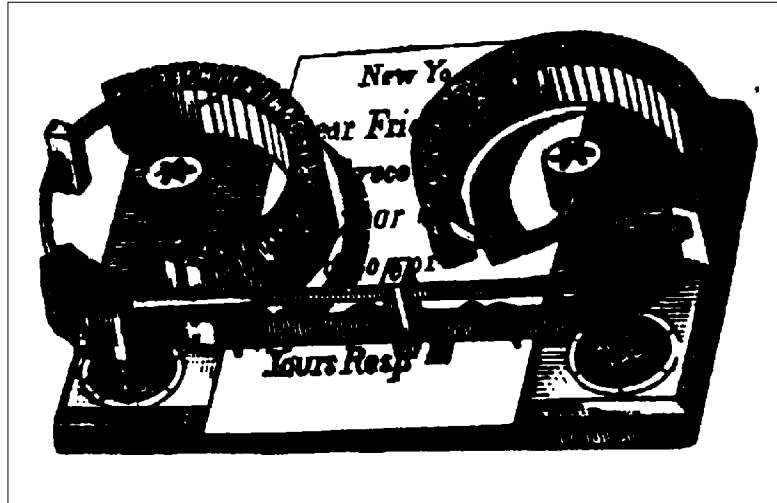
CATALOGUE FREE

AGENTS WANTED

Address **Rooms 259-274**

300 Broadway, New York

Advertisement from The Typewriter and Phonographic World, March 1900. The picture in the ad appears to be a photograph, but it is difficult to be certain. Does anyone know of any surviving examples of this machine?



Ingersoll Typewriter as pictured in G.C.Mares' "History of the Typewriter" in 1909.

The Ingersoll Typewriter

Strangest of Them All?

by Darryl Rehr

The Ingersoll Typewriter is one of those strange machines—many of us have read about, but *none* of us have ever seen. The engraving shown above is the only image of this rare machine that has been available to typewriter collectors until now. It appeared in G.C.Mares' 1909 book *The History of the Typewriter*, and was reprinted in Michael Adler's modern-day work *The Writing Machine*. The photograph on our cover, however, is the first-ever to be published anywhere. It shows what is believed to be the only known surviving example of this unique, primitive machine.

Adler and Mares are the only authors in mainstream typewriter literature to have mentioned the Ingersoll. It does not appear in the landmark German book *Die Schreibmaschine* by Ernst Martin—a curious fact, since Mares' history is listed in Martin's bibliography, and another Ingersoll product, the Dollar Typewriter, is shown in Martin.

The information from Adler and Mares tells us little more about the Ingersoll Typewriter than what we can deduct simply by looking at the engraving. It consists of a series of wooden blocks on a curly rail mounted on a base. The operator selects a letter by moving the *other letters* out of the way. The letter is inked using one of two ink pads, and pressed to the printing point on the paper. Neither author mentions any alignment device, although the engraving does show a rail that appears to be an aid for keeping the letters

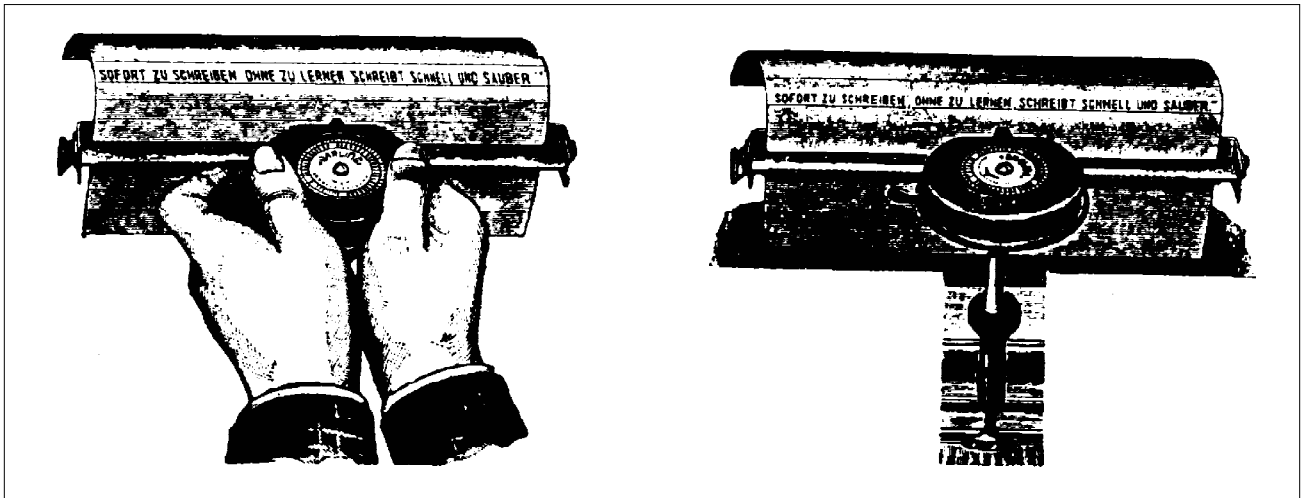
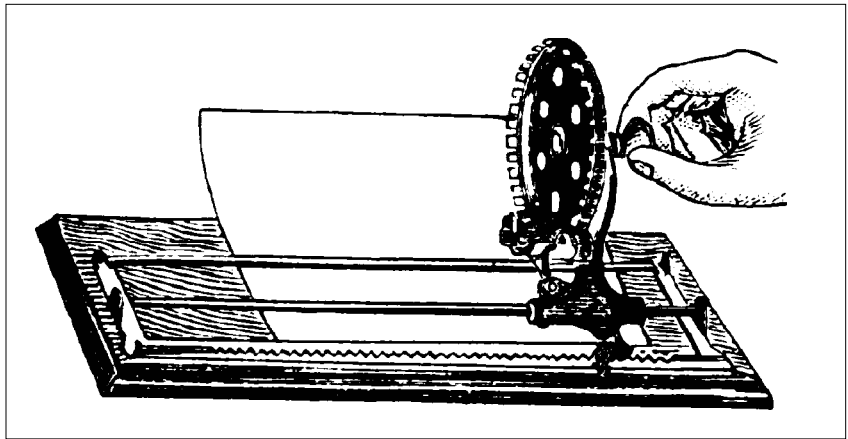
straight along the baseline. Spacing *between* the letters, however, seems to be up to the user's eye. The engraving also shows that the machine's ink pads are for two colors: red and black. Adler tells us that the machine was made by Robert Ingersoll and Bros., and was also marketed as the *Nason*.

By looking through the "catalog" section of Adler's book we glean some additional background facts. Robert Ingersoll is said to have received a patent in 1890 for the *Dollar* typewriter, a primitive typewheel machine with the wheel mounted perpendicular to the platen. The *Dollar* is identical to an 1884 machine called the *Herrington*, manufactured in Chicago. Herringtons and Dollars apparently were widely sold. The same design was sold in England as the *Simplex*.

In his listing for the Dollar Typewriter, Adler tells us that when Ingersoll manufactured the machine, his company had already made a name for itself with its Dollar watches. Watch collectors tell me that Ingersoll is best known today for having made the first of the Walt Disney "character" watches: Mickey Mouse, Donald Duck, etc. I have been told that Ingersoll got into the watch business in the early 1890's, starting out doing contract work for other companies. I have also been told that the company branched out and otherwise became well known as a manufacturer of "cheap things."

Another cheap thing made by Ingersoll was the *Darling*

Other Ingersoll Bros. products.
 Right: Dollar Typewriter
 Below: Darling Typewriter
 Both pictures from Martin's
 "Die Schreibmaschine"



typewriter, which, according to Adler, was introduced in 1910. Several models were made, and the machine was marketed in Europe as the *Trebla*.

Since we have no direct information to date the *Ingersoll* typewriter, we can only guess. Judging from its extremely simple and primitive design, one would think it dates from the beginning of Ingersoll's involvement with typewriters, that is, about 1890. The surviving example of the machine has only recently surfaced, and this article was rushed into print to make this edition, so there has been no time to scour the patent files for better details.

The machine as found differs in some respects with the one pictured in the Mares engraving. First, it is mounted on a thin, stamped metal base instead of wood. Second, it appears to be designed to be placed on *top* of the paper, and printing is done through a large rectangular hole in the base. In the engraving, the paper is seen to be fed atop the base, but under the aligning bar. There is no indication of the machine's size in the engraving or any of the earlier references to it. The survivor measures 9" x 5" on the base, total width across the curly rail is 9-3/4".

The discovery of the Ingersoll typewriter follows the

"blind luck" scenario typical of these things. I had heard of this machine from one collector, who told me he was trying to buy it. He said, however, that I and other collectors might also be contacted, since the seller apparently knew of the collectors' "network." I received no such contact for about three months, but then a letter reached me from the machine's owner in New Orleans. I later learned that the other collector had been offered the machine from an Illinois antique dealer who was acting as middleman for the owner. Since I was fortunate enough to have a direct line to the seller, I was able to make the purchase. I don't know why the Illinois dealer did not act on the other collector's offer, nor do I know how many other collectors received the offering. I was told by the seller that the machine came from a collection she inherited from someone in Illinois (thus the connection to an antique dealer there).

The Ingersoll typewriter is truly "one of a kind." Adler calls it, "one of the most primitive of all." It is not only primitive, but a mechanical maverick. Nowhere in typewriter design is there another machine that employs the curly rail configuration. But then, it is easy to see why. To quote Mr. Adler again, "Such a device would make a typist grateful indeed for a *Simplex!*"

The Early History of the Typewriter

by Charles E. Weller
Secretary, National Shorthand Reporters Association

Part Five

I have noted with some annoyance statements which have been made lately in articles written in connection with the invention of the typewriter to the effect that "C.L. Sholes who assisted in perfecting the typewriter was a mechanic by trade." A short time ago a friend sent me a clipping from a southern paper in which an old gentleman in his 94th year was claiming the distinction of being the original inventor of the typewriter, having given his design to "a mechanic named Shoals who developed the first Remington machine." Another mention has been made still more recently which spoke of "a crude model of a machine invented by Sholes and Glidden, two mechanics of Milwaukee," a term which cannot be strictly applied to either of those gentlemen, and while undoubtedly Mr. Sholes with his democratic ideas would have felt honored in being placed in that category if such was the fact. I take the liberty of copying the following brief sketch which appears in "The National Cyclopaedia of American Biography" published some 10 or 12 years ago:

"Christopher Latham Sholes, inventor, was born in Columbia county, Penn., February 14, 1819. His ancestors were New Englanders and served with distinction in the Revolutionary army. His grandfather on the maternal side was a lineal descendant of John Alden.

"At the age of fourteen young Sholes was apprenticed to the editor of the *Intelligencer*, Danville, Pa., to learn the printing trade, but at the age of 18 determined to join his brother, then living in Green Bay, Wis. A year later, when but 19 years of age he took charge of the House Journal of the Territorial Legislature and carried it to Philadelphia, a long journey at that time, to be printed. At the age of 20 he went to Madison, and took charge of the *Wisconsin Inquirer*, owned by his brother Charles, and in 1840 at the age of 21, edited the *Southport*, afterwards *Kenosha Telegraph*, and four years later became the postmaster, receiving his appointment from President Polk. Later, during his residence in Milwaukee he was postmaster of that city, and still later was appointed to the position of Commissioner of Public Works, and Collector of customs. He was for a long time editor of the *Milwaukee Daily Sentinel* and the *News*.

"It was while he was Collector of Customs in 1866 that he became interested with an old friend named Soule in the making of a machine for consecutive numbering, especially on bank notes and pages of blank books, and which time his attention was directed to an article published in an English

journal regarding writing by a mechanical device, by John Pratt.

"With a quick intuition he saw the possibilities of a revolution of the handling of the pen. From that moment he devoted his whole time and thought to the idea which has given to the world the typewriter.

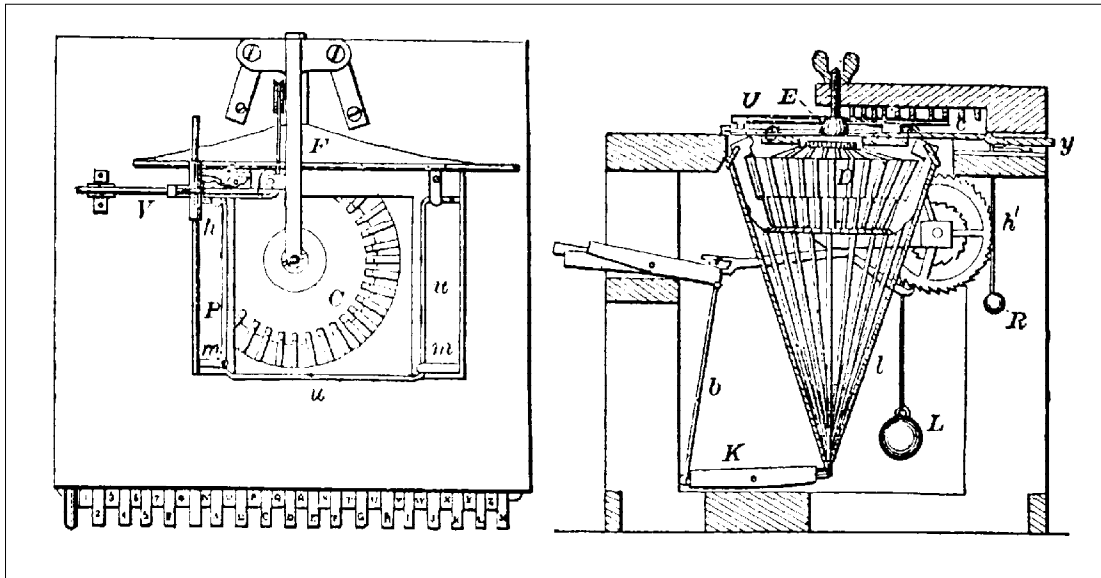
"This wonderful creation is the result of his inventive genius. In 1867 the first crude instrument was made, and in 1873 the invention was so far perfected as to warrant the production of machines on a large scale. The world has felt the benefit. For a long time the financial returns were small and Mr. Sholes who was to receive a royalty on each machine, disposed of his right for a comparatively small sum. Later he invented several improvements, which, with an excess of conscience characteristic of the man, he gave to the persons in control of the manufacture.

"In addition to his inventive powers, Mr. Sholes did much as an editor and politician. He witnessed the evolution of the state of Wisconsin from its wild beginnings, and contributed no small share in shaping the laws that were necessary to set the new state government in successful motion. He served in the state Senate in 1848-9 from Racine County, and in 1852-3 represented Kenosha County, in the legislature. In 1856-7 he was state senator, being president pro tem for more than a year.

"He was a man of such generous sympathies that he naturally took to the side of the minority. His innate abhorrence of wrong and cruelty made him an abolitionist, and he was one of the most active founders of the Republican party in the State. He disliked the details of business, and the painstaking necessary to make money was his particular aversion. He was a man of excessive tenderness of conscience, viewed from the usual business point of view. It was because of this that he did not reap the pecuniary reward of his invention of the first typewriting machine. He lived to see the work of his genius accepted throughout the world, and hear the pleasing compliment rendered him, that he was "the father of the typewriter."

An Incorruptible Legislator

There is one notable circumstance connected with Mr. Sholes' public life which is not referred to in this brief biography, but which deserves mention in this connection, as illustrating his sterling honesty and integrity, and his high ideal of the duty of a representative towards his constituents



Patent drawing of Sholes' original machine, dated July 14, 1868.

while acting in that capacity. I refer to it with some hesitancy, for the reason that it seriously involves the character and reputation of certain men who had hitherto stood very high in the State of Wisconsin, and while my memory may be at fault as to the minor details of the transaction, the main facts are matters of history, which cannot be successfully controverted.

Away back in the early 50's, when the railroads were pushing their way into the new State, a scheme was concocted in connection with the building of a railroad from Milwaukee to La Crosse, which was to give the promoters certain valuable lands along the right of way through the State of Wisconsin. In order to carry out this scheme it was necessary to obtain authority from the State Legislature, and a bill was framed embodying the necessary legislation, which was introduced during the session, and was afterwards known as the LaCrosse Land Grant. The measure was what is commonly termed a "steal," and the promoters well knew that it could not be carried through in the ordinary way. In order to facilitate its passage a series of bonds were issued secured by this land, which was exceedingly valuable. The bonds were in denominations of five thousand dollars each, and were intended for distribution among the members of the legislature with the purpose of influencing their votes in favor of the bill. These bonds were quietly passed around among the members by an agent of the syndicate, and accepted, with the usual result, and the bill was passed and signed by the governor, and thus became a law. It was one of the worst cases of wholesale bribery ever known in the history of legislation, involving, as it did, not only the members of the Legislature, but the governor himself, who received a large share of the bonds.

The facts in connection with this disgraceful proceeding came to light some two or three years afterwards in a

legislature investigation, and revealed the fact that but one man in the entire assembly refused the bribe, and his name stands out in the history of the State of Wisconsin as a bright particular star, where all else is dark.

The name of that man is C. Latham Sholes. He indignantly spurned the bribe, while others accepted it, and with it in some cases laid the foundation of what in those days would be termed a fortune.

Mr. Sholes returned to his constituents as poor in purse as when he left them, but he preserved his purity and integrity, and sacredly kept inviolate the oath which he had taken when he entered the halls of legislation as a servant of the public.

Throughout his pure, blameless life he cared nothing for money, except as a means of providing for the simple wants of his family and himself. He once remarked to a friend in his facetious way that he had been trying all his life to escape from being a millionaire, and thought he had succeeded admirably in that regard.

The life of Christopher Latham Sholes, regarded from the coarse and sordid standpoint of the business world would not be pronounced a success, but viewed from the higher and nobler standard by which all human lives are measured in the eternal years of god, his life was a grand and glorious success, far exceeding all the material wealth which has been produced in this age of multimillionaires, in that he devoted his God-given genius, not for selfish gain, not for his own enrichment at the expense of others, but for the benefit of mankind, and for the welfare and happiness of future generations.

TO BE CONTINUED: In ETCetera #14, the story of Sholes' original patent model, and how it was saved for posterity.

Burroughs and the Adding Machine



An obsessive William Seward Burroughs tosses his first fifty adding machines into the street. They contained a fatal flaw.

The following was provided to ETCetera by Larry Wilhelm of Wichita Falls, Texas. It is an excerpt from "The Story of the Calculating Machine," an article from an unidentified source. It appears to have come from some sort of question-and-answer book on general knowledge, and appears to date from the 1920's. It also appears as if the writer depended heavily on source material directly from the Burroughs Adding Machine, Co.

In 1883, a young man who started to work in a bank in Auburn, NY discovered that nine-tenths of his work was mechanical addition. He also found that the human brain is but an imperfect tool, incapable of sustained effort without accident. His health gave way under the strain, and he quit the bank to begin work in a machine shop in St. Louis.

This was William S. Burroughs. He was of mechanical turn of mind, with an intense hobby for painful accuracy. By lamplight at home he worked out pencil outlines of a machine which would write figures and at the same time add them. It required the most painstaking work for him to make a machine to do what he had in mind. His early associates say of Burroughs that no ordinary materials were good enough for his creation. His drawings were on metal plates that would not stretch nor shrink by the fraction of a hair. He worked with hardened tools ground to a point, and when he

struck a center or drew a line, he did it under a microscope.

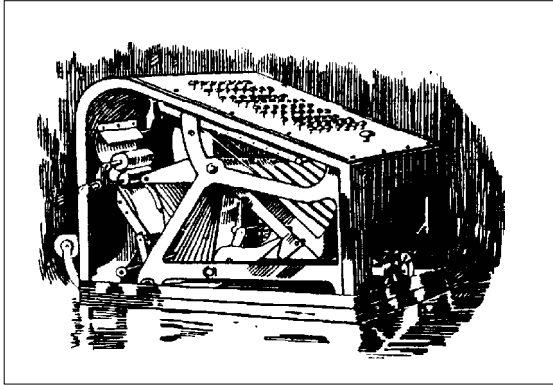
In 1884 Burroughs took his plans to a St. Louis dry goods merchant, who thought so well of the idea that he raised \$700 toward forming a company. The young man took up his work in the machine shop conducted by Joseph Boyer.

It was in January, 1885, that he applied for his patent, which was not issued until 1887.

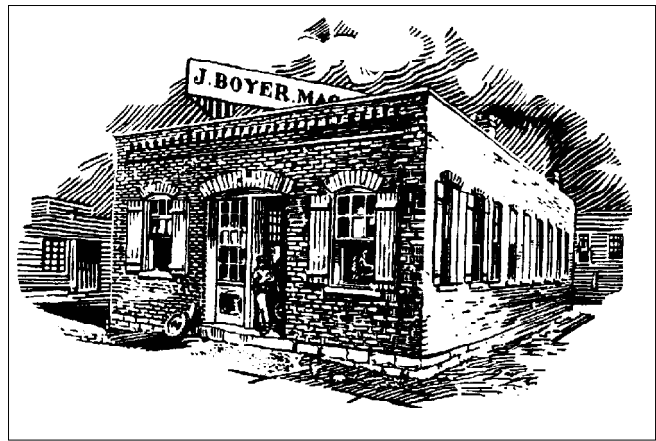
His mechanism throughout operated on the pivotal principle. This means a minimum of friction, therefore the least wear on the machine and the least exertion on the part of the operator. The principle elements in the machine remain practically unchanged today, a fact which testifies to the excellence of the inventor's work.

Experimenting on the machine swallowed a great deal of capital, and the stockholders of the company he had formed became impatient. Burroughs objected strenuously, for he did not wish to market the machine until he was convinced that it was perfect, but he finally agreed to manufacture fifty machines.

In his public demonstrations, he could do wonders with the machine. The public was skeptical, however, and some averred that he was a "lightning calculator" who did sums in his head and printed them on the machine. The first machines worked all right for the inventor, but inexperienced operators obtained surprising results through punching the keys and jerking the crank.



Early Burroughs Adding and Listing Machine



Boyer Machine Shop, St. Louis, where the Burroughs Adding machine was born.

To meet this trouble and make the machines “fool proof,” he invented the “automatic control” in 1890. This was a governor called the “dash pot”—a small cylinder partially filled with oil, and in which was a plunger. This, in connection with an ingenious management of springs, absorbed the shocks and governed the machine so that no matter what was done to it, it would operator only at a certain speed. It is this same shock-absorbing device which is used to catch the recoil on the immense siege guns used in modern warfare.

Other improvements were made, and in 1891, the first hundred machines that were really marketable were manufactured. While still flushed with his success, Burroughs thought of the first fifty machines which had proved such a disappointment. These machines still remained in a dusty storeroom to mock him. Determined to get them out of his

sight and memory, he seized them and threw them one by one from a window to the pavement below.

When he had disposed of the last one, he called Mr. Boyer to see the ruin. “There,” he exclaimed, “I have ended the last of my trouble.”

The first machines were called “Registering Accountants,” and “Arithmometers.” Burroughs lived to see the fulfillment of his dreams and the machine a commercial success. He died September 14, 1898, at his country home in Citronelle, Alabama, a victim of tuberculosis.

There were at that time 8,000 banks in the country, and it was Burroughs idea that as soon as these were supplied the market for adding machines would be exhausted. Today, there are more than 200,000 adding machines of that one make in use.

More on Restoration...

Additional thoughts as a follow up to last issue's "Back to Basics"

1. For cleaning copper, brass, bronze I use a product called Zud Cleanser. Get it at the grocery store.

2. For restoring wood bases and cases instead of stripping and starting over I use a product called Howard Restor-A-Finish. It is much easier and the end result is that it is more original. Use their bees was after that. Ghet this at some antique stores or write: Howard Products, Inc., 411 W. Maple Ave., Monrovia, CA 91016.

3. For rubber feet for Hammonds that go between the machine and the case you can get 1/2-inch ruber hose at auto parts stores and cut to length.

4. For wood cases that have vener cases that need to be repaired you can get thin, 1/32" x 3" x 24" different kinds of wood at many hobby stores.

5. For extremely dirty machines take the paper table off and any parts that have decals and take the machine to a self-service car wash. The high pressure water cleans them up pretty good. Then be sure to blow off with a com-

pressor and air hose and oil machine parts to keep from rusting. If you think this is a weird idea, maybe so, but this is just what we did on calulators after chemical cleaning them when I was working for Monroe.

6. Ribbons: if you need something like 1/2", go to and *old* office machine store in your area and they should be able to look up something that works. Otherwise, you can always hand-wind any 1/2" ribbon stock onto existing spools on your old machine.

—Larry Wilhelm
Wichita Falls, TX

Book Review

INGENIOUS YANKEES:

The Rise of the American System of Manufactures in the Private Sector
by Donald R. Hoke
Columbia University Press
345 pp., hardbound

At one time or other you may have heard about the development of interchangeable parts first showing up in the manufacture of guns. This actually happened in the Federal Armories of the United States during the first part of the 19th century, and historians later pointed to it as the beginning of the American manufacturing system of assembling goods in factories from interchangeable parts. In *INGENIOUS YANKEES*, however, Don Hoke contends that clever Americans didn't really need the Federal Armories to develop this revolutionary system. In fact, they did quite well on their own.

Of most interest to typewriter collectors is Hoke's chapter on typewriter manufacture, which he carries all the way from the Jones Typographer of 1852 to the climax of the Manual Age in the 1950's. Hoke says the typewriter was the most complex mechanism produced in American industry during the nineteenth century, and it was only possible through a system that produced accurate interchangeable parts—but only accurate to a *point*.

In the Federal Armories, where price was not so much a factor, parts were produced to very fine tolerances at great expense. In private industry, however, such accuracy and expense would have made the products prohibitively expensive. The solution was to produce machines which could be assembled, and then adjusted to final accuracy after the fact. In the typewriter's case, *dozens* of adjustments had to be made.

Hoke's typewriter chapter includes some very seldom-seen photos and illustrations which any serious collector should have. Among them is a photo of the John Cooper hand printing machine of 1856. Many of us have seen

line cuts of this device, but a photo of the only existing example is in *INGENIOUS YANKEES*.

Hoke also takes us through the fascinating world of other early American industries: wooden clock manufacturing, the mechanized production of axes in New England, and the precision world of pocket watch manufacture. Each is interesting in its own right.

One fact in the chapter on axes hit me as particularly fascinating, as it gives us a striking insight into the attitudes of another age. It seems that Elisha Root, the genius behind the machine tools for mass-manufacture of axes, came up with a great idea for a "shaving machine" to automatically whittle down the sides of unfinished metal axe blanks. In doing so, he saved many lives, since the earlier process involved hand-grinding on rotating wheels by workmen who died in great numbers from breathing in all the airborne particles. Root's motivation, however, was not altruistic. As Hoke tells us, he was simply solving a production problem. Because the workers kept dying off, there was a labor shortage, and the factory was able to produce only 673 axes a day, where its machines could have given it a capacity of 1000. Think of how OSHA would have treated *those* guys!

Don Hoke wrote *INGENIOUS YANKEES* as the dissertation for his Ph.D. from the University of Wisconsin. Hoke is a former curator of the Milwaukee Public Museum, where he had responsibility for the famous Carl P. Dietz Typewriter Collection. Don tells us that budget cutbacks at MPM have left the collection largely neglected. As a result of those cutbacks, Hoke himself has moved on, now Executive Director of the Outagamie Museum in Appleton, Wisconsin.

INGENIOUS YANKEES is available from the museum store for \$40 plus \$2.50 shipping. Write to Amy Olesewski, Outagamie Museum Store, 330 E. College Ave., Appleton, WI 54911.

INTERNATIONAL NEWS

Netherlands

kwbl/Dutch Q of February, 1990 includes some really neat photos of braille machines displayed at the Dutch collectors meeting of late 1989. Included were two views of a "Foucault" and French machine of somewhere between 1840 and 1850. You may have read about this one sometime. It consists of a series of plungers that built up a character by embossing dots on paper. As such, it was history's first "dot matrix" machine.

The same issue includes a history of patents for Bartholemew's "Stenograph," the odd little 1879 machine that appears to have been the first shorthand machine that actually went into production. *ETCetera* has its own history of the Stenograph in the works, and it'll show up in a future issue. The Stenograph is a real oddity. It used a system of dashes to code letters one-by-one on a paper tape. It's really quite amazing it had any success at all. It seems to have been on the market for a goof 10 or 15 years before better machines superseded it, but today, it's a rare one.

Dutch Q goes back even further in history with a photo and writeup on an 1810 "Polygraph" found by Tom Krabben while in England. This was a writing frame built to make use of history's first carbon paper, patented by Ralph Wedgwood by 1806. Krabben's find included samples of the carbon paper in good shape. Amazing that something like that survived this long at all!

England

Typewriter Times #18 includes Michael Adler's writeup on the same Wedgwood carbon paper device. Though he doesn't say so in his article, he sold the item to Krabben. In *TWT*, Adler reproduces an actual advertising flyer for Wedgwood's carbon paper.

Most of the rest of *TWT* is devoted to Richard Dickerson's history of the

Williams typewriter, an updated version of the article which first appeared in Germany's *Historische Bürowelt* in April, 1988. The new version is essentially the same, with a few details added. Dickerson is the person responsible for clearing up the confusion over what the differences were between Williams 1's and 2's. The Williams 1 came with both curved (1C) and straight (1S) keyboards. The 2 came only in straight. All Williams 1's have nameplates that lap over the upper front corner of the frame, and feature typebar guides that look like little inverted "v's" between the typebars. The 2's have simpler nameplates - just flat strips of metal installed on the upper frame, and the typebar guides are simpler slots cut in a metal sheet below the two typebar fans.

Germany

The April, 1990 issue of *Historische Bürowelt* features a big photo of a Mignon 1 on the cover—the first actual find of this exceedingly rare machine. The Germans have been getting very excited lately to find that this machine actually existed. Until now, many thought it was never produced (see *ETCetera* #8). But in February, 1990 *HB* published the first known photo of a Mignon 1, a photo uncovered in some historical research by Gerd Krumeich.

The April issue describes Jürgen and Klaus Balbach's discovery of an actual Mignon 1 in the East German town historical museum of Erfurt. The Balbachs were taking advantage of the newly opened border between the two Germanys. They described the discovery as akin to an art historian's find of a Van Gogh in a dust-covered corner. The Mignon is history's most-successful index machine, and is important as ancestor to today's Olympia typewriters. Every collector ought to have one.

Philadelphia

1990's second issue of the *Typewriter Exchange* includes a cover story on the *two* kinds of Pearl typewriters. You didn't *know* there were

two? Well, you do now. The first is a name variant of the somewhat scarce (but not super-rare) *Peoples* typewriter. This is the one you're most likely to read about in typewriter literature. The *second* Pearl is another index machine, but totally different, featuring a lovely ivory-colored index disc. It's a real beauty. Since it was invented by Theodore W. Searing, I suppose we should refer to it as the *Searing* Pearl. It is *very* rare. I've heard of only four in existence: two in the Clark collection, one owned by Mike Brooks and a fourth in the netherworld of machines that I'd like to buy if I can pry them away from their owners. Also in *Typex*, an article on doing your own nickel plating at home, if you're that ambitious.

LETTERS

I have had the rare opportunity to combine vacation/business and travel and you know what that means: "Yes searching for typewriters." Managed to pick up a few including a Remington 2 missing a few type bases and a bell, but I am happy to add it to my collection.

Ed Hutchings
N. Scituate, RI

†††

Mike Brooks offers some thoughts on the "rarity" of the Blickensderfer, usually thought to be "common" by most collectors:

I think back to about 13 years ago when I first saw one in a typewriter repair shop. Actually there were several Blicks on the shelf (a Detroit shop) and the owner did not want to sell even one. Without advertising, it was quite a while before I got my next chance.

Also consider that in the US there are about 150-200 collectors...so, typewriters aren't that much in demand. Still, could you go to a dozen flea markets and be sure of finding a

Blick? At Brimfield, probably, but how about Sausalito or the Rose Bowl? Do the collectors in North Dakota, searching only on foot, have an easy time finding a Blick?

Mike Brooks
Oakland, CA

†††

Another fine issue of *ETCetera* came yesterday. The revolution in printing has spawned a flock of newsletters of all kinds, and some of them are affronts to the eye. *ETCetera* is up there with the best and most attractive ones.

Keep up the good work.

William M. Danner
Kennerdell, PA

†††

[*ETCetera* #12 was] another good issue, my friend, as they all are.

Your "Beginner's Strategy" is the best of many articles along that line. Wish I had known all of those things when I started.

That "Warning" item is a shocker. Honest, when I call people I always say, "This is Darryl Rare," and anyone with half an ear should be able to discern the difference.

But, as Molly used to say to Fibber, "*Tain't funny, McGee!*" And it isn't. I don't know all the collectors, by any means, and of those I do, I can only imagine a couple of them pulling such a weird stunt. But for what purpose? Lord knows.

Ed Peters
New Holland, PA



LETTERS (cont'd.)

We are very happy to receive copies of the Sept. issue of *ETCetera*, containing the article about the Thurber printer.

In the article, you mention the name of Albert E. Fay, author of a speech given to our society in 1920. For your records, you might wish to know that [according to his listing in the 1931 city directory,] he was a patent lawyer.

Beverly H. Osborn, Librarian
Worcester Historical Museum
Worcester, MA

ADVERTISEMENTS

FOR SALE: Fox standard typewriter, surface paint somewhat mottled and platen bushings need repair. \$15 + UPS. April Fool & Penny Too, 725 Water St., Port Townsend, WA 98368. 208-385-3438

WANTED: service manual or information for Reminton Standard #J2,530,468. Also, ribbon vibrator for Corona portable #JAA03912. GER-ALD JOHNSON, Johnson Free Museum, Coyle, OK 73027.

FOR SALE: Oliver #3. Complete and perfect. Jack Nelson, 514 Bailey Dr., Big Rapids, MI 49307. (616)796-6269.

SPECIAL AUCTION - "Office Antiques." Twice yearly. Sell machines in the "world's leading market for historical office equipment." Items accepted any time. Send for easy shipping instructions. Catalog & realized price list \$22. AUCTION TEAM KÖLN, Breker, P.O. Box 50.1168, D-5000 Koeln 50, Germany. Phone 011.49.221/387049. FAX 011.49.221/374878.

FOR SALE: American Index \$100, Std. Folding \$75, Blick 5 \$25.

TRADE: Odell 2, World 1, large *Eureka* tin box for 12 ribbons. DARRYL REHR, 11433 Rochester #303, L.A., CA 90025. (213)477-5129.

WANTED: 2 type shuttles for a Hammond Multiplex that has *none!* Frank Kelley, 717 barracks St., New Orleans, LA 70116

FOR SALE: Olivetti Serviceman kit includes long-handled screwdrivers, wrenches & other tools, with heavy duty case. Also Smith Corona Coronet elec. typewriter w/script typeface. \$55 for both + shipping. Albert L.Roth, 19825 Welk Dr., Sun City AZ 85373

AUCTION ACTION

Auctioneer Gene Harris, of Marshalltown, IA recently sold off 77 typewriters in a well-publicized auction. The lot was the private collection

of a Leland Keller, about whom we know nothing. The Harris firm is one of the few in America that knows how to find typewriter collectors. It sends out many mailers and publishes large ads in *The Antique Trader*.

Most of the machines were common, with the least desirable remaining unsold (Underwoods, Rem portables, etc.).

Highlight of the sale was a black Sholes & Glidden (ser. #822) which went for \$4250.

Beginner's machines were downright cheap, with an Oliver 3 going for \$25, Hammond Multiplex for \$40, and Smith Premier 2's for \$10 and \$15.

Another good buy was a Franklin in its original packing crate for \$250, although we do not know the condition of the machine.

The S&G, we're happy to say, went to a private collector instead of a dealer. The buyer has promised us a picture and we'll print it in a future issue.

Coming in *ETCetera* #14....

HOW RARE IS YOUR TYPEWRITER?

HOW *DESIRABLE*?

Just about anybody can tell you that a Corona 3 is a lot farther down on the collector's scale than, say an Odell, or a Chicago or a Sholes and Glidden, but how would you compare a Chicago to a World? How about a Caligraph to a Pittsburg? An Ideal B to an Emerson?

Nobody knows it all, but there are a few among us who are just a wee bit more expert than others. So, *ETCetera* is taking a plunge. We have asked some of those experts to rate a long list of collectible typewriters on two factors: *rarity* and *desirability*.

The results of this survey should be *invaluable* to most of us. This survey will let you know just how rare that gem is you have on your shelf. It may also tell you that its *desirability* is more or less than its rarity, which, by a bit of deduction, should tell you something about that ephemeral quantity: its *value*.

The *ETCetera* rarity/desirability survey is *not* a list of prices, but rather a tabulation of data that should help you establish the *relative* value of your machines.

This important study will be published in *ETCetera* #14, our first issue of 1991. To get it, you must renew your membership. So, fill out the enclosed form and send it in. If you do it before Feb. 1, you'll get a 300-dpi proof sheet for an *ETC* letterhead personalized *for you*.

Don't miss out. Renew now!