

CONTENTS

Editor's Notes	2
Not Your Ordinary Oliver	3
The Last Service Call	4
Scientific One-Hand Typing	7
Typewriter Type, c.1952	8
Letters, Ads	10
Gallery Notes	11
Int'l. News	11
Color Gallery	12



ETCetera

Magazine of the Early
Typewriter Collectors Association

No. 33 ---- December, 1995

The Last Service Call

Making The Blick Electric Work



*The proud possession of the Milwaukee Public Museum, this Blickenderfer Electric was a non-functioning display piece, until Bob Aubert paid a visit to make the "Last Service Call."
Photo provided by the museum. Complete story on page 4.*

ETCetera

Magazine of the Early
Typewriter Collectors
Association

Dec., 1995
No. 33

Editor

Darryl Rehr
2591 Military Ave.
Los Angeles, CA 90064
(310)477-5229
FAX (310)268-8420
E-mail Darryl_Rehr@lamg.com

German Summaries

Reinmar Wochinz
Roetzergerasse 10/7,
A-1170 Wien
AUSTRIA

ISSN 1062-9645

©1995 by The Early Typewriter
Collectors Association
Published four times per year in
March, June, Sept. & Dec.
\$20/yr. North America
\$25/yr. overseas

EDITOR'S NOTES

Well, the O.J. Trial is over, and I hope to give a little more attention to ETCetera for the time being, including some extra time for proofreading, so I can reduce the typos. Thanks to others who offered your support in the way of patience as well as those who have contributed over the year so I haven't had to write the whole magazine myself!

At the end of Verdict Week, by the way, I thought I'd be immediately and blissfully unemployed for a while, but, wouldn't you know it, at 6 AM the following Monday, I was called with orders to catch a plane and cover a train wreck in Arizona! Maybe I won't be able to solve that typo problem!

A final word about the Trial, since in 8-1/2 months I *did* manage to gather at least one more typewriter-related story. I learned, through a source, that the two court reporters had earned a *million* dollars since the start of the trial by selling transcripts to the lawyers and media. I was told that the court record is actually *their* property. As it happened, I was well aware of this, and was able to explain to my source that this long tradition stems from the 19th century, when preparation of transcripts by hand was so labor-intensive that reporters had to charge for each copy to make a living. Today, with high-speed copiers, and computerized transcription, it makes for a great income to those in the right place at the right time.

†††

Hollywood is tough turf. The *Lolita* people, who had me ship them two Remington Noiseless portables for use in their film, called to say, "Sorry..." Apparently another typewriter showed up and dazzled the eyes of the director. When the film comes out, we'll see if he made the right choice.

†††

One of our members wrote in to respond to the article on the Burroughs Moon-Hopkins. I won't mention names, since the incident described is somewhat embarrassing. This collector wrote to report a previous sighting of a Burroughs Moon-Hopkins... *next to a dumpster outside an antique store*. Unfortunately, the collector failed to recognize the machine as a rarity, and left it behind!

†††

In September, I had the pleasure of a visit from Peter Muckermann and Hermann Kerz, two collector colleagues from Germany. Unfortunately, we were able to spend only a short time together, but it was fun. I showed them my collection, and they showed me all the published goodies they were carrying. Hermann has been publishing a number of German-language reprints of old typewriter brochures and manu-

als. The color cover of his Stoewer booklet appears in this issue's *Color Gallery*. Peter is editor of *Typenkorb*, and we have been corresponding frequently for years. I'm glad we finally got to meet face to face.

†††

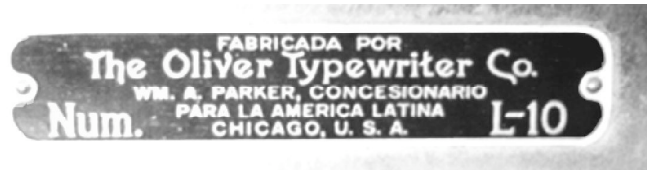
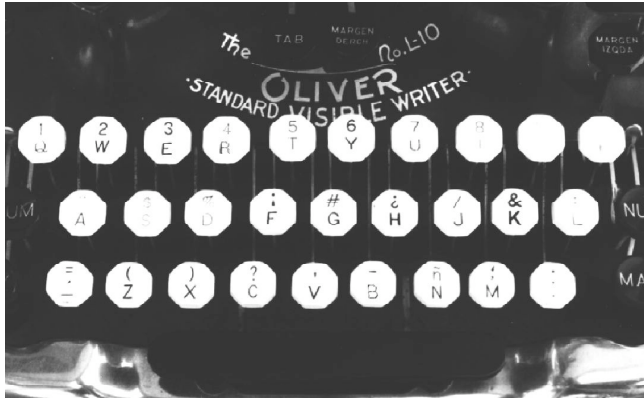
Speaking of German colleagues... last July my wife Kier and I were strolling around an antique show in Portland, Oregon, when whom should we meet but Uwe and Astrid Breker. The Brekers, of course, are well-known for their auctions held regularly in Germany. Uwe is the one who told me about the Index Visible brought to the gathering of collectors in Delaware. Without the tip, we might never have had the machine in color on our cover in June.

†††

And speaking of German-speaking colleagues, I'm happy to report that I got a good response from my appeal for help with the German translations. About half a dozen collectors stepped forward, and I hope to divide the work among them so no one is overburdened. Thanks much! I'm sure everybody's happy that the German translations can continue.

†††

In October's *Typenkorb*, there's mention of the fact that actor Tom Hanks collects old typewriters. Actually, I once got a call from someone in his office asking for assistance in finding someone to repair/restore Hank's machines. They included things like L.C. Smiths, Remingtons, etc. I passed along the name of a local typewriter shop, and offered to send information about more "advanced" collecting. However, Hanks' employees made it clear they *hated* being given the job of dealing with his typewriters, and they seemed intent on avoiding the "rest of us" like the *plague*. So much for collecting camaraderie.



Not Your **ORDINARY OLIVER** by John Lewis

Lawrence and Alecia Rhèe live in Mexico and travel to Albuquerque, New Mexico about twice a month, where they often visit with their friend John Lewis.

Lawrence Rhèe was in the Army intelligence field during W.W.II and was involved in the freeing of Allied POWs. During the Nuremberg Trials, Mr. Rhèe was one of the witnesses who identified the many Nazis from the millions of photographs taken of their atrocities against their prisoners.

After the War, Mr. Rhèe met and married Alecia Moreno of Durango, Mexico. Mrs. Rhèe's father, Señor Francisco Moreno owned and operated a small drygoods store and about 1920, after the Mexican Revolution, he purchased an Oliver Typewriter for his business. This Oliver had a Spanish keyboard.

Mrs. Rhèe typed on the Oliver as a young girl during the late 1920's and early 1930's and remembers her father using the machine until he purchased a newer one in the early 1940's. After the new machine was put into use, the Oliver was put in storage and not used again.

Mr. Moreno died in 1962 and his wife kept the Oliver in a secure place until she gave it to Mr. and Mrs. Rhèe in 1965. The Rhèes have shielded the Oliver from the environment since they acquired it in 1965. Its condition is superb. Had I not known its history and the people who own it, I would never have believed it was from Mexico.

The way I became acquainted with Lawrence is unusual. During W.W.II my father was a POW of the Japanese as was Lawrence's brother. During the Army's 200th anniversary in 1987, Lawrence and I sat side by side on the parade

grounds at Kirtland Air Force Base, new Mexico, while awaiting the presentation of the Bronze Star to my father and his brother. Well, as one would expect, Lawrence and I started talking and when I said I owned an office machine business, Lawrence got started about his old typewriter that came from Mexico. He said it had chrome all over it and had funny keys on it that came down from the top. You can imagine my thoughts, as people often describe their old machines to me and I get some real screwy descriptions. Well, Lawrence said he would bring his old machine over for me to see and asked me to try and find some information on it for him. He showed up a couple of weeks later and I was amazed to see the chrome, the Spanish keyboard and that fact that it was a model L-10.

The machine is not for sale, as it has been promised to the eldest son of the family.

Warren Mallen, a retired Remington repairman passed along an interesting story to me about this particular machine. He said that the Oliver L-10's were ordered by Pancho Villa, with specific orders that they be chromed. The reason for the chrome was the varied climatic conditions in Mexico and the fact that the machines would be used by his army, while fighting the Mexican Revolution. He needed machines that would hold up and not rust while being used in the field under wartime conditions.

A rather colorful addendum is attached to the tale. It seems has that Pancho failed to pay for the typewriters and an agent from Oliver was sent to Mexico to collect. Becoming irritated with the collection agent, Pancho forced him into the service of his army and he was never seen again. True or not, it would make a great movie script!

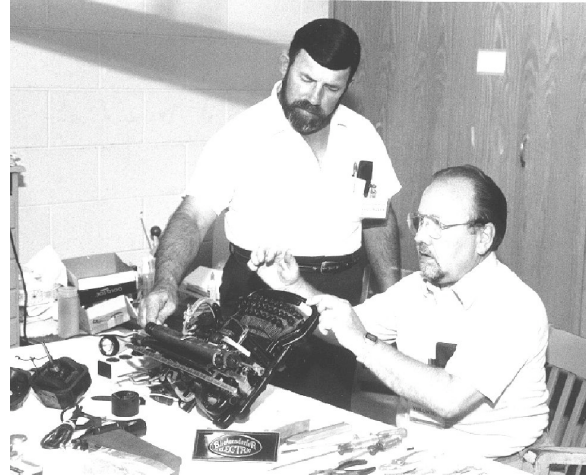
The Last Service Call

by
P. Robert Aubert

Over the past few years several articles have been published about the Blickensderfer Electric Typewriter and possible reasons for its lack of success in the marketplace. Most authors point to the limited availability of electric service, public resistance to such powered contrivances, and a \$125 price tag as the main obstacles. None of these adequately explain what actually happened since the machine was available for almost fifteen years! I often wondered if performance and reliability were significant problems. Considering the revolutionary nature of the product, it's surprising how little contemporary information is available to provide a more definitive answer. Without this, the next best thing would be to compare the typewriter with another of modern design. Until recently no working examples of it seemed to exist.

When the Milwaukee Public Museum acquired its "Blick" Electric, it looked like a perfect opportunity to do an in-depth study of the product. However, I was disappointed to learn the machine didn't work and efforts to repair it had failed. So I wrote the Museum and asked if they would give me a chance to get the Electric running again. After some discussion about my qualifications and experience, they finally approved the request provided the work could be done on site. As it turned out, my friend Tom Nottle and I were planning to attend the, EAA Air Show in Oshkosh anyway, and decided we could spare a couple of days "playing typewriter."

At this point some general information about the Blickensderfer Company would be appropriate. The firm started in business about 1890. Apparently, their initial efforts to produce a successful typewriter failed. However, in 1893 the Model 5 was introduced at the Columbian Exposition. This compact typewheel manual soon became quite popular among professionals and small businesses. By the turn of the century, it became obvious



Collector Bob Aubert and friend Tom Nottle adjust the Blickensderfer Electric at the Milwaukee Public Museum.

the Blickensderfer could not compete effectively with faster typebar designs. The basic problem all typewheel machines have is that a key must be bottomed to print the character. The Electric was developed to overcome this and broaden the firm's customer base.

The Electric was placed on the market about 1902. Advertisements of the period indicate three versions were offered. The earliest, none of which appear to have survived, had a wraparound space bar much like the Blickensderfer Model 7. Later electric machines have a more conventional straight space bar and cast iron frame that surrounds the keyboard. On the machine with the QWERTY option, this frame is squared off. Those typewriters that were made with the Blickensderfer "Scientific" keyboard have a curved casting. Milwaukee's machine is the only known example of this. The key arrangement was claimed to be more efficient and less fatiguing than a "Standard" configuration.

When Tom and I arrived at the Museum we were met by John Lundstrom, the staff member who has charge of the Dietz Typewriter Collection. He guided us to a room that was especially prepared for our work. A little while later John brought down the Blickensderfer Electric. By this time, we had unpacked our tools and were anxious to get started. Tom agreed to make notes to record our activity for posterity.

I was able to determine the typewriter was manufactured around 1906. A Blickensderfer patent of that year claims the invention of a tabulator and line-lock. This example had both. A serial number of 93351 tends to support my estimate.

The Blickensderfer Electric has many of the features found on their other models. The typewheel was interchangeable but only with another especially made for it. The ink roller idea is still present. Of course, how good that



Photos courtesy of the Milwaukee Public Museum

performed depended on the skill of the typist. The right amount of ink had to be maintained to produce decent copy. When compared to manual typewritten material of the day, its work may well have been acceptable. Nevertheless, in my opinion a ribbon would have been a plus.

The machine appeared complete except for missing covers at left and top right. We removed the remaining covers to check for any obviously broken parts. Everything looked okay. The typewriter was well preserved considering its age. There was some rust here and there but nothing that would preclude normal operation. The mechanism was relatively clean, but as expected it needed lubrication. After judiciously applying some oil, I cycled the mechanism by hand to see if it would work when driven by the motor. There was no perceptible problem here.

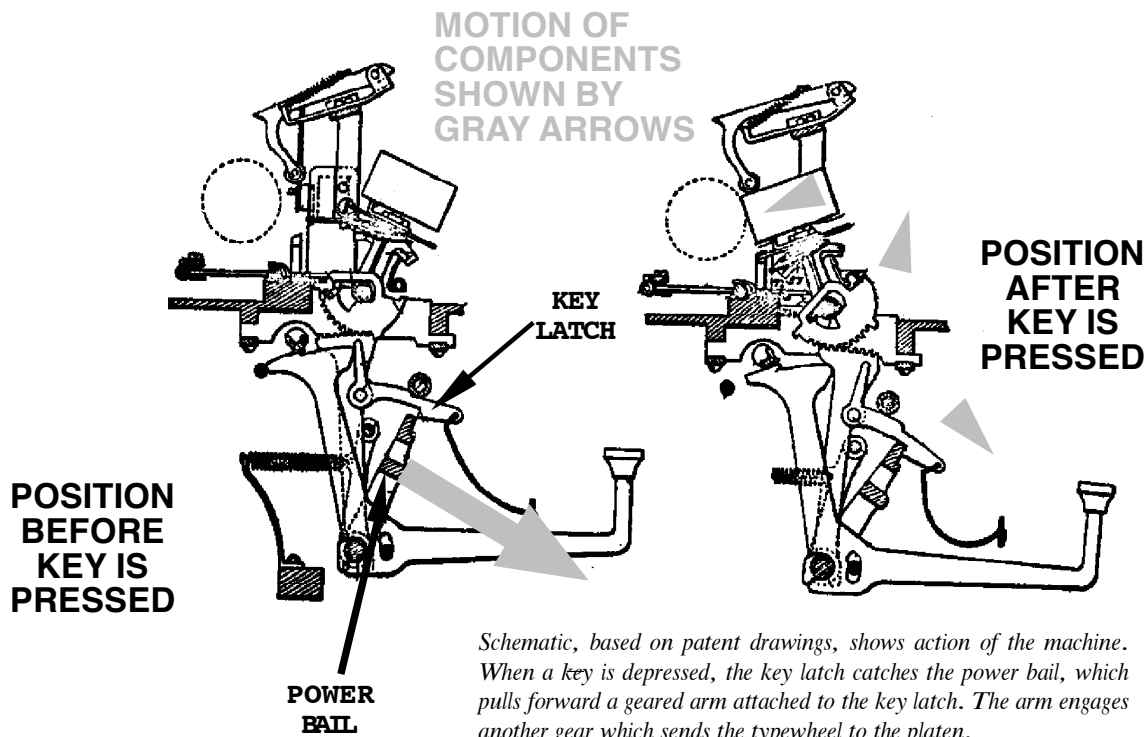
Next, we checked the electrical components of the typewriter. The first thing noticed was a new three-wire power cord with grounding plug. This certainly was not appropriate for a museum piece and would have to be replaced before we left. Since the machine required a key to operate and it was gone, I put the switch in the "on" position internally. Then I cleaned the contacts and applied power gradually using a VARIAC.

Much to our surprise, the motor came right up to speed, and when a letter key was depressed, you could see the

typewriter wanted to do its thing. Then the motor suddenly stopped and I immediately turned off the power to avoid overheating it. After taking the machine through its cycle manually for a second time, we turned it on again. Then I noticed the motor was running at normal speed but could easily be stopped by grasping a drive wheel on the shaft. Obviously, we had a motor problem.

After opening it up, the reason for the poor torque became apparent. The motor was shunt-wound and designed to work on direct current only. We were applying alternating current. Because the characteristics of the armature and field coils are not the same on this kind of power line, the magnetic strength of each would hit a peak at different times. Consequently, there would be insufficient shaft power to drive the mechanism. In other words, if two people try to get a car out of a ditch, it helps if they push together.

Then I cleaned the commutator, reseated the brushes, reassembled the motor, and put it back on the machine. All we needed now to get it running properly was a rectifier block that would convert alternating to direct current. Fortunately one was readily available and it was mounted internally using existing hardware. At the same time, we installed a twisted-pair period line cord and plug.



The typewriter looks very impressive. It is larger than a portable, but smaller than a typical office model. The words “BLICKENSDEFER ELECTRIC” across its front left no doubt in the mind of an operator that the “cutting edge of technology” was at his disposal. Now it was my turn to find out just how good that was. I switched it on, inserted a piece of paper, inked the roller and began typing.

The machine is very quiet since there is no power roller, fluted drive shaft, or belts typically found on modern electrics. The motor simply idles until called upon to operate the mechanism. Pressing any key will trip the clutch. This moves a drive crank on the left side of the typewriter. It, in turn, swings a power bail which spans the key levers. That picks up the selected key latch and takes the printing mechanism through one cycle. Of course, all this happens in less than a second and is hidden from view behind the front panel.

The entire keyboard, except for the backspace and shift, is “Powered”. No provision is made for repeating keys but the machine is fast enough to accept rapid striking. The “touch” seems comparable to a modern electric. However, this was difficult to assess since the keys were “spring loaded” to ameliorate the pounding inflicted by a typist accustomed to a manual. Because of the clutch drive arrangement, I suspect the typewriter would be considered “slow” by today’s standards. A really fast typist probably would have something nasty to say about this!

Most of the other functions are powered too. The carriage can be moved to the left or right by holding down

the appropriate direction key. Power is supplied from the motor shaft opposite the clutch, through a series of drive wheels or tires. An idler is introduced to change direction. Tabulation is accomplished by motoring the carriage against a stop on the rack. The drive wheel slips until the operator releases the “Left” direction key. The carriage return operation is done by motoring it to the right. When the left margin is encountered, a small lever rides up a ramp and advances the platen to a new line. The whole system worked well even though the composite on the drive wheels was smooth and glazed from use. Unfortunately, these operations took more time to do than they did on a typical manual of the day!

All things considered, the typewriter was technically sound at the time. It was superior to anything else on the market when introduced and for some years thereafter. Granted, a few things needed improvement but these could have been addressed on subsequent models without too much difficulty. The mere fact the machine came up and ran after all of this time indicates some degree of reliability. I believe the reasons for its failure must lie elsewhere. It should have been far more successful, especially in large cities where electric service was common and the business community more willing to accept change. Perhaps the machine could have been marketed more aggressively. Without additional information from that period of time, I doubt we will ever know the true story.

SCIENTIFIC ONE-HAND TYPING

The March, 1946 issue of *Popular Science* included an interesting article written by Lt. commander Richard B. Lewis of the U.S. Naval Reserve. Lewis told the story of Col. Robert S. Allen who lost his left arm in battle during World War II, but was determined to go back to his pre-war job as a newspaper columnist, pounding away on the keys of a typewriter as he had done for so many years before.

Allen, however, had a great deal of trouble negotiating the traditional QWERTY keyboard, and so he turned to Commander August Dvorak, another Naval Reserve Officer and the man who was famous for developing the definitive “efficient” typewriter keyboard for two-handed typists. Dvorak seized the challenge posed by Allen’s plight, and, using the same statistical techniques he had used before, redesigned the keyboard for one-hand.



Finger Zones: 1st 2nd 3rd 4th



RIGHT: Keyboard designed by August Dvorak for typing with the right hand alone. Most typing done on keys within black border. TOP RIGHT: One-armed veteran of World War One types on a Remington 10.

The diagram shows the layout for the right hand, with home keys of EHTD. 99% of all typing is done on keys clustered in the center. The keyboard apparently solved Col. Allen’s problem. It is said it took him 4 weeks to achieve 25 words a minute, which according to the article was “about as good as high school students average after a year’s instruction on standard typewriters, [and] far better than any one-handed typist had been able to do on a standard keyboard.”

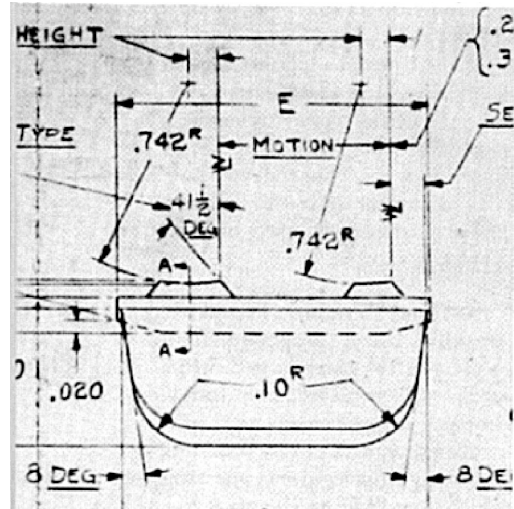
To get the feel of the keyboard for yourself on a regular typewriter, try typing the following sentence with one hand alone: “As we look at the one-hand typewriter our hopes increase.” Now, put the fingers of your right hand on the GHJK keys. Those are equivalent to the home keys on the one-hand layout. Now, type this: “Fu mg 6tt; fj jhg tng hfnk

jo9gmybjgy tiy ht9gu bnlygfugr”. It looks like code, but those are the keys the one-handed typist would hit to get the original sentence.

Unfortunately, none of this fine work would have benefitted the poor soldier shown in the photograph provided by Martin Howard of Canada. He is obviously a casualty of World War I. Despite his handicap, he seems content sitting at the keyboard of a Remington 10. Paper on a continuous roll saves him the trouble of having to load the machine. We wonder what *his* typing speed was!

One more note: Cmdr. Lewis, author of the *Popular Science* article, came up with a way to help the one-handed typist perform carriage returns. He attached a *pedal* to the typewriter. Now, isn’t *that* a revolutionary idea?

1952 TYPE WRITER TYPE



DRAWING OF A TYPE SLUG
showing the curvature on both
upper and lower case letter

ETCetera recently received a 1952 issue of the publication "Print, The Magazine of the Graphic Arts." Vol. 7, No. 3, dated June, 1952, was devoted to typewriter type. Some excerpts, presented here, give us a fresh look at this important element in nearly all writing machines.

Type Designers for the modern typewriter have always looked toward achieving the perfection of the printed page. Four factors make this difficult:

1. Differential or proportional spacing.

The ordinary office typewriter permits carriage movement in a set series of spaces—all exactly the same. Thus the type characters are distorted to fit into the non-varying spaces, and the amount of space between letters naturally varies.

As early as 1881 the Crandall Typewriter Co. was working on a proportionately spaced typewriter. Over fifty years passed before even a modest success was achieved. Even today, IBM, the only company in production on a proportionate spaced typewriter, uses only a four unit proportional setting as against regular typesetting on a Linotype, which uses from twelve to 17 units.

All other major companies are close to production on a proportional space machine, but, as yet, none has actually marketed its model.

2. Justification of right hand margins.

In ordinary printing, hand or machine composition overcomes this problem. This is, of course, impossible on a regular typewriter.

Both IBM and Vari-Typer sell machines that will achieve right hand alignment with double typing. Most other companies can supply an attachment that has a six-space bar that will justify right hand margins on the second typing.

3. The need to curve the typeface.

The curvature of the typewriter platen or roller, needs curvature of the typewriter type to give a perfectly imprinted surface.

4. Effects of Inking by Ribbon.

In ordinary printing, ink is applied directly to the printing surface of the type.

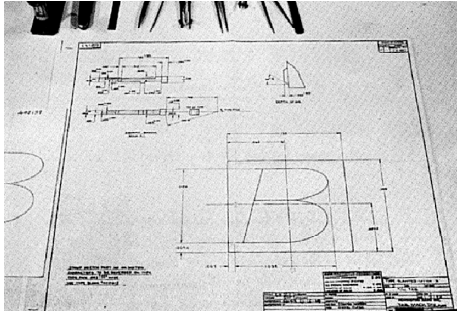
In a typewriter, printing takes place through a ribbon. This spreads the impression, and on a type face cut to .002 of an inch the final width of impression when made through a cloth ribbon can go as high as .011 of an inch.

THE DESIGN AND MANUFACTURE OF TYPE FACES

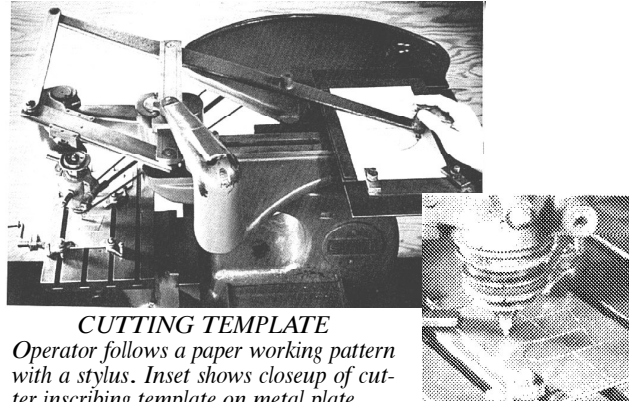
Early manufacture of type followed the conventional method of moulding the characters, as is done in casting printer's type.

However, the excessive wear, particularly on the vowels, necessitated a new method of type manufacture. Basically, all the companies use the same method now of pressing soft low carbon steel into a matrix or die and then hardening and plating the actual type for use on the typewriter.

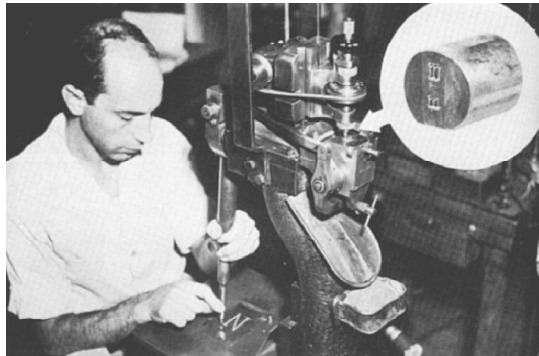
Basic steps in this process are shown in the following pictures, specially photographed at the Remington-Rand typewriter factory, Elmira, NY.



DESIGNER DRAWING TABLE
The typeface appears thin since it "expands" when printed through ribbon.

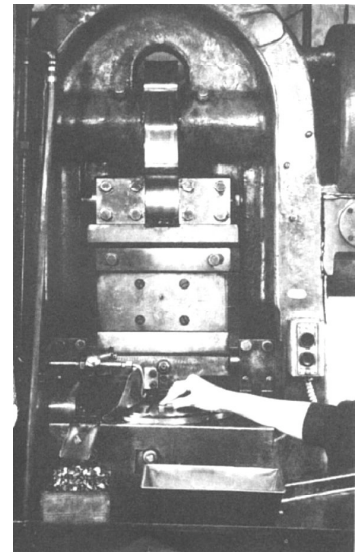


CUTTING TEMPLATE
Operator follows a paper working pattern with a stylus. Inset shows closeup of cutter inscribing template on metal plate



CUTTING THE MATRIX—engraving machine in operation. Operator follows metal template with stylus, as cutter engraves character into die. Inset shows face of die.

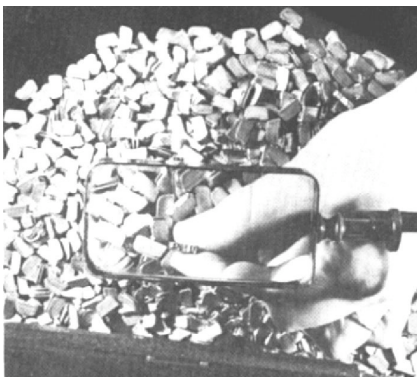
PRESSING SLUGS
Pieces of soft, low-carbon steel are placed against die. Kneading action under 11 tons of pressure rocks steel into die, insuring perfect contact.



HARDENING BATH—newly pressed slugs are bathed in cyanide at 1600°.



CADMIUM PLATING
Slugs are placed in baskets for cadmium plating, which provides additional hardening



FINAL INSPECTION—when cool, each slug is inspected under a magnifying glass.

LETTERS

My wife, Cornelia, and I want to express to you our deep appreciation for your terrific newsletter and your rapid response to our subscription request. Cornelia is a former newshound (Houston Post and Eugene Register-Guard) and is currently editor of the University of Delaware quarterly alumni magazine. In her words, your newsletter is a classy-well-edited publication. Your color pictures have dramatically changed our perception of typewriters that we have otherwise only seen in black and white photos and etchings. *ETCetera* makes us feel that we are not alone in collecting typewriters [people, including antique dealers, usually ask us why we don't collect ship anchors and be done with it!].

Thank you again. By the way, because of your publication, today we are calling Sandy Sellers to give him the data on our Wellington # 2 and Tom Russo in Wilmington to introduce ourselves.

Peter Weil
Wilmington, DE

I recently read "Time And Again" a charming time-travel mystery in which the hero returns to 1882 New York. Not only is there a scene in which the new-fangled Remington #2 is being demonstrated in a shop window, but Alfred Beach of the "Scientific American" a name known to TW collectors actually appears as a minor character in the book.

Speaking of TW's in popular culture, I've never seen any reference to "Naked Lunch" in *ETCetera*. This movie is a must-see for typewriter collectors who have a strong stomach.

The new issue [#30] is beautiful! I feel I can reach out and touch the Ford (probably the closest I'll ever come to doing so....).

Richard Polt
Cincinnati, OH

Your #30 is indeed a dandy. The color copier continues to amaze, and I'd never before seen such a good pic-

ture of a Ford. Those small pictures in the old ads don't give much idea of what the machine was like.

Bill Danner
Kennerdell, PA

I received the March issue of *ETCetera*, nice work. People like me, who have never had the opportunity to actually see a Ford Typewriter appreciated the colour photograph - very nice indeed!

John Pace O'Shea
Sliema, Malta

I thought I had a copy of the Burroughs ad you featured in your color gallery. Since mine was ripped directly from a *Saturday Evening Post* by some enterprising flea marketer, I was going to tell you the date of the issue was May 4, 1929 (page 123). However, in taking a second look at yours, I noted the address was 6216 Second Boulevard. The address on mine is 6205 Second Boulevard, apparently across the street. Other than the address difference, they are exactly the same.

Marv Gisser
South Euclid, OH

ADVERTISEMENTS

FOR SALE: Rex Visible No. 4 - \$50. New Century Caligraph No. 5 - paper table missing. \$75. Rick Erion, 1798 210th St., New Hampton, IA 50659. Tel. 315-394-5444 (after 7PM).

Currently accepting scientific and mechanical instruments for an auction to be held at Christie's East in New York in January, 1996. For further information, please call or send photo & letter to Gary Piattoni, Christie's East, 219 East 67th St., NY, NY 10021. Tel. 212-606-0525. Fax 212-988-9033.

WANTED: Parts for Underwood (ser.# 15-7283149) - bolt, nut & washers for mounting carriage return lever. Richard Morse, 5819 Trebla Dr., Jacksonville, FL 32277-3407.

WANTED: Rem 2, Hartford, Burns, Perfected 4, Linotyper, Manhattan,

Duplex, International (need not be in perfect condition). Jos Legrand, Keelstraat 18a, 3770 Vroenhoven, BELGIUM

FOR SALE: Smith Premier 2. James Doletzky, 35405 Glenwood Rd., Wayne, MI 48484

FOR SALE: Millionaire calculator, Dalton Adder (glass all around) Abbott & Automatic check perforators, Williams 4 & 6, Caligraph, Yost 4, Blick 5,7,9, & Aluminum, Densmore 1, SP #1. **WANTED:** spacebar for National 1889. Anthony Casillo, 325 Nassau Blvd., Garden City NJ 11530. Tel 516-489-8300(days), 516-742-4919 (eves), 516-489-6501 Fax.

TRADE: Caligraph 2, Fox 4, Franklin 7, Smith Premier 1, Williams 4, World 2. **FOR SALE:** Hammond Multiplex \$75, Oliver 5 \$30, Oliver 9 \$30, Smith Premier 10 \$35, Underwood 3 \$30. Please call Ron Wild at 317-884-5850. **WANTED:** front cover plate for Chicago (or Chicago parts machine including this part). **FOR SALE:** Commercial Visible \$1950, Sholes Visible \$2000, Sun Index (wood base) \$3500, Odell 4 (velvet-lined case) \$800, Jewett 2 \$450, Hall \$500, others. Darryl Rehr, 2591 Military Ave., LA, CA 90064. Tel. 310-477-5229.

FOR SALE: Erika port./case; Rem 5 port./case; Und Noiseless port./case; Royal 10 (early model with 2 beveled glass panels per side). Ken Gladstone, 10241 Walnut Bend North, Jacksonville, FL 32257. Tel. 904-268-2320.

FOR SALE: 3-page list of mechanical adders, rulers and gauges. Send SASE to Barometer Fair, PO Box 35203, Sarasota, FL 34242

WANTED: Hammond 2 parts machine. Must have curved, ivory-colored nameplate. Robert Newton, 4735 Cape Arago Hwy., Coos Bay, OR 97420. Tel. 541-888-2257

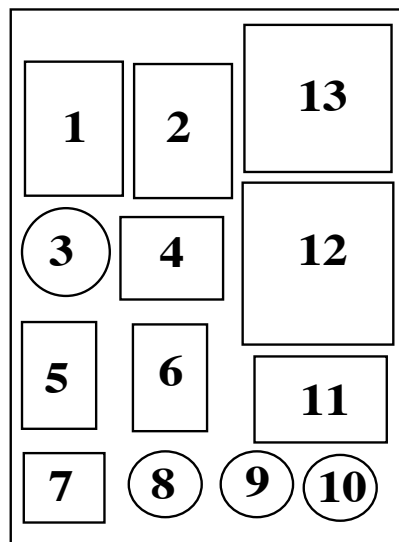
TIPS:

VICTOR - fronsrike - model unknown, right-angle ribbon path - Eugenia Humen, RR 1, Box 115, Shickshinny, PA 18655

HAMMOND 12 universal/case-Marjorie Hiles, 838 Bosart Ave., Indianapolis, IN 46201-2984.

Gallery Notes

- 1) Stower Pamphlet: this item re-published by Hermann Kerz of Germany, complete with reproduction of the original color cover
- 2) Time Magazine cover, July 28, 1947 showing the Hollywood gossip columnist Hedda Hopper. Hopper was famous for her outlandish hats, and Time gave her one with a Royal Typewriter, one of the tools of her trade.
- 3) Gold Seal ribbon tin - what's unusual about this? It comes from *New Zealand!* How many tins have you seen from *that* country? Provided by Hermann Kerz.
- 4) Oliver ashtray - photo from Ron Wild of Indiana. A very unusual piece of ephemera. Does anyone know the significance of the word "DO!" at right?
- 5) Morton's ribbon tin - also from Ron Wild. A scarce early tin few of us have seen. Ron says it's one of two known.
- 6) Webster Star Brand ribbon tin - from the editor's collection. The design is familiar, but the shape is unusual. 2-5/16" tall. Made by Decorated Metal.
- 7) Remington paperweight - the photo of this go-with comes from Bernard Williams of England.
- 8-10) Advertising mirrors - Ken Gladstone, of Florida sent us the two Remingtons. Notice the two different typewriters? #8 shows a Remington 10, #9 shows a Remington 12. The remaining mirror, #10, is from editor's collection. It advertises Panama Carbon Paper, and it's a *beauty!*
- 11) Hughes Typograph - 1850 machine for the blind. Photo at London Science Museum taken by Bob Moran of Australia.
- 12) Oliver L-10 - subject of the article on page 3. This strange variant belongs to a couple who live in Mexico, and the photo was pro-



vided by John Lewis of New Mexico.

- 13) Azmatype typewriter - this is another photo from Ron Wild. The machine types Japanese alphabetic characters, and appears to be based on an L.C. Smith, according to Ron.

INTERNATIONAL NEWS

Netherlands

Dutch collectors distributed their first issue of *Dutch Q* in 17 months, and, as usual, it is rich with information.

Among the most interesting tidbits are two concerning the Odell. First, is a photo of an Odell No. 1b with a Lake Geneva, Wisc. nameplate that includes the March 5, 1889 patent date. Until now, most of us have been under the impression that the patent date did not show up on Odells until the firm moved to Chicago. Now we know differently.

Dutch Q also gives us some photos of the seldom seen Odell No. 3. This model is easy to identify since the model number is embossed on the typehead assembly as it is with the well

known No. 4 and the later No. 5. The No. 3 pictured in *Dutch Q* indicates a "Perry & Co." as the maker.

New Jersey

In June, *Ribbon Tin News* began brief coverage of typewriter collecting with its new feature *Typewriter Tidbits*. Most material duplicated items in *ETCetera*, but one did not and deserves mention. Editor Hoby Van Deusen mentions a visit to Renninger's Extravaganza in Pennsylvania, where he visited the booth of the United States Patent Model Foundation of Alexandria, Virginia. The Foundation is raising funds by offering, among other items, an "Anderson" patent model typewriter (*not* a shorthand machine). The model is for U.S. Patent # 210,739 of December 10, 1878. The asking price is \$50,000, more than four times the recent selling price of another typewriter patent model!

RTN devoted most of its June issue to the Carter's Ink Co. and the numerous tins it used as packaging.

In September, *RTN* featured a cover story on a "Woodstock Preferred" tin picturing on one side an old typewriter delivery truck that looks something like a Model-T typewriter delivery truck and on the other side, a Woodstock typewriter. Editor Hoby Van Deusen dubs this the "#1 graphic tin."

In the same issue, *RTN* continued its comprehensive color survey of Carter tins, presented a writeup on the Wilmington, DE meeting of typewriter collectors, and devoted a full page to three typewriters the editor had seen for sale at antique malls: Columbia Bar Lock No. 8, World double-case, and a Junior (the German toy machine). All overpriced, of course.



ETCetera Color Gallery

