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ETCetera

Magazine of the Early
Typewriter Collectors Association

No. 39 --- June, 1997



JUST GRAND

ETCetera

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Typewriter Collectors
Association

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Editor's Notes

Dave Kimball, of Lewiston, NY, stopped in last February during an *extended* auto trip across country. Packed in his van with his two cats, Dave left Maine in November. Dave is one of those great guys with a broad range of interests. His knowledge of early bicycles and motor vehicles led him to supply ETCetera with material on a "Copeland" steam tricycle, which just *happened* to be the intended companion product to the Travis Typewriter (just as the Lambert Typewriter was a companion product to the Gramophone in England).

†††

My book on typewriters will finally come out in September (maybe August) To accompany it, I have been preparing an expanded edition of *The Early History of the Typewriter* by Charles Weller. Weller's little booklet of 1918 was serialized in ETCetera No. 9-14, but the expanded edition offers

quite a bit more new material. In the original, Weller concluded with minutes from the National Shorthand Reporters' Association Convention establishing a committee to raise funds to erect a monument over the then unmarked grave of Christopher Latham Sholes in Milwaukee. Though most of us didn't know it before, Weller included that, because his little booklet was offered as a premium for anyone donating a dollar to the fund.

There's nothing in Weller's original to let us know if his project ever succeeded. It did, however, and the monument was dedicated in 1924, five years later than intended.

Another detail I uncovered in doing the expanded edition was a letter from Thomas Edison, in which he makes the claim of having taken Sholes' wooden-clad prototype and redesigning it in steel, building 12 machines. He says machines "of the same kind" were subsequently built by Remington. Dr. Richard Current, author of *The Typewriter and the Men Who Made It* criticizes a similar comment attributed to Edison in his biography: "The typewriter I got into commercial shape is now known as the Remington." Current says Edison's memory apparently played tricks on him. However, Edison's claims seem so specific in this newly-found letter that there might be more here than we ever suspected before.

The expanded edition of Weller's history will be available for free to anyone who buys my book from me instead of the publisher. Such a deal!

†††

INTERNET: those who are connected to the Internet should take advantage of the two very active "mailing lists"—one for typewriter collectors, the other for calculator collectors.

The typewriter list is maintained by Richard Polt (POLT@xavier.xu.edu). The number of subscribers now exceeds 100, and it's especially good for beginners.

The calculator list is the work of Erez Kaplan (calcmach@shani.net). Here, subscribers recently learned details of various oils used to lubricate old calculators, why some of them work well, and why others can be the kiss of death!

The Internet is a growing source of information for office collectors, and those who are not yet connected are missing out!

†††

INTERNATIONAL PRESS: Members of ETC have been getting more and more publicity—all over the *world*. Below, we see Ronaldo Valim de Oliveira of São Paulo, Brazil in a prone pose, as he appeared in *O Estado de S. Paulo*. Thanks to his friend (and ETC member) Fernando A.M. Costa for sending in the clipping.



LOVING TOUCH: John checks one of his favourites.

Next is John Pace O'Shea, who appeared in *The Times* of Malta (that little group of strategic islands south of Sicily). Pace O'Shea's collection is impressive, and he has frequently shared photos and information with readers of ETCetera. The above photo may be seen in *color* on Pace O'Shea's new Web page at:

http://www.waldonet.net.mt/*oshea



Finally, we come back to the good ol' U.S.A., where Lin Lewis, of Mt. Pleasant, South Carolina, showed up in her hometown newspaper. She owns a local secretarial service, and displays 16 old machines in the main office.

THE GREAT GOSHEN BRUSH-OFF

It was a dark and stormy night, late in the summer of 1890. The kerosene lamp flickered in the little workshop of Buckley Holmes and J. Huss Ralston in Goshen, Indiana. The two clever men put the finishing touches on their patent application for a new typewriter cleaning brush—one that could be attached to *any* typewriter, and would whisk the dirt off the typefaces with one or two simple turns of a crank. What a wonderful idea!

But it was not to be. Yes, their patent was granted on April 12, 1892, but when it came time to actually manufacture their device, *something* went awry! The product that came to market was nothing like what they had in mind. Instead of two simple turns, now their brush had to be cranked continually, while two or three keys were pressed at a time to bring the types to the cleaning surface. No wonder that Holmes and Ralston achieved little fame, while Alexander Brown, who designed Smith Premier's elegant built-in brush, is well-remembered for the fact.

Rod Knight, of Oberlin, Ohio provided ETCetera with photos of his Remington No. 6 showing the Holmes-Ralston brush installed. According to Knight, "The knurled knob on the bracket (above the thumbscrew) locks the arm in low or high position. When not in use (low position), the brush sits below the swinging path of the type bars. To clean the type bars, one loosens the knurled knob, slides the arm up to the high position, and tightens the knob to hold it in that position. When the types are clean, you loosen the knob and lower the arm back to the resting position. The brush does not need to be removed, except to clean the brush itself."

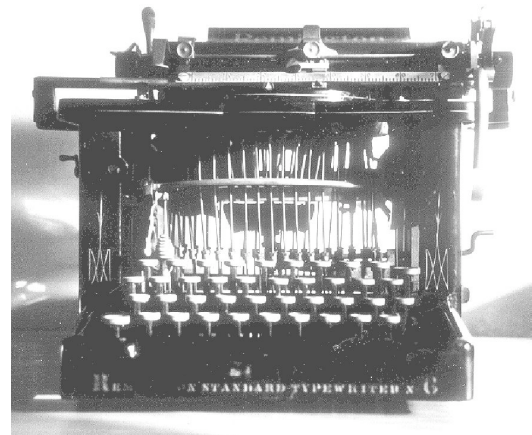


Fig. 1

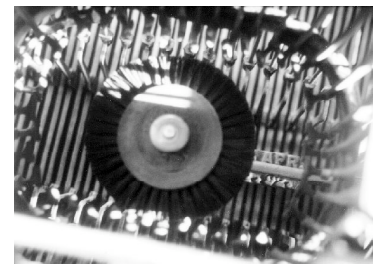


Fig. 2

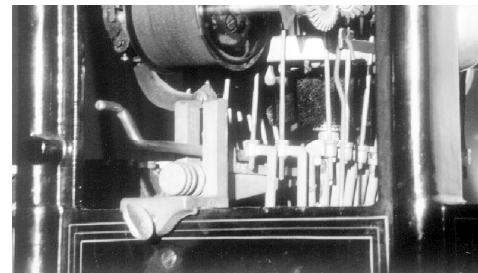


Fig. 3

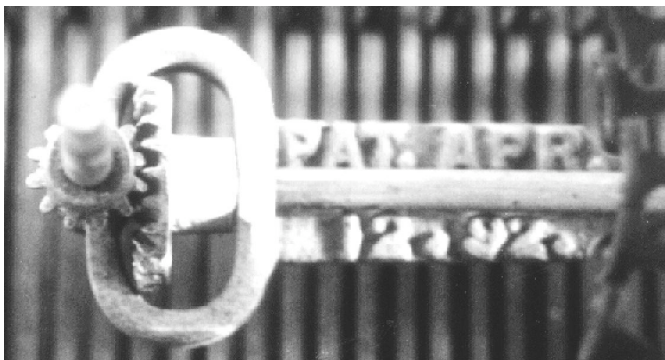
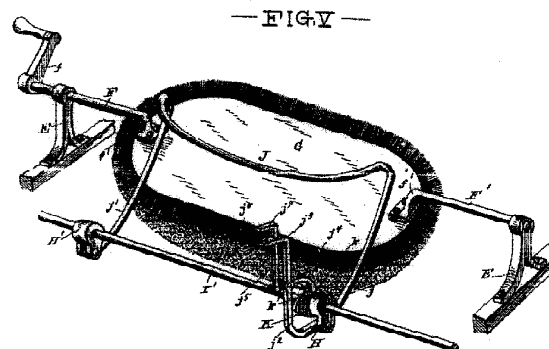
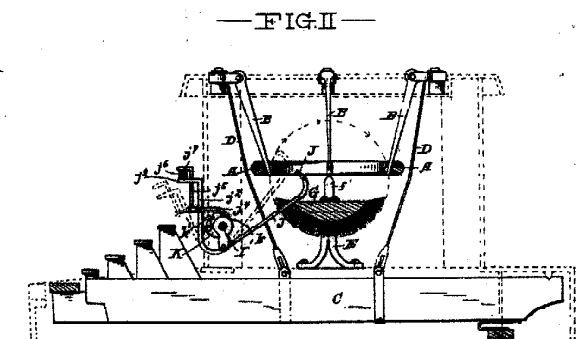


Fig. 4

FIG. 1: Front view of Remington No. 6, showing brush inside the type basket. FIG. 2: Brush installed inside type basket. FIG. 3: Mounting bracket and crank. FIG. 4: Spindle with brush removed, showing patent date of April 12, 1892.

BELOW: Drawings from original patent, showing oblong brush designed to rotate on horizontal axis, cleaning all type-bars in one or two strokes.

(No Model.) 2 Sheets—Sheet 1.
B. H. HOLMES & J. H. RALSTON.
 TYPE CLEANER FOR TYPE WRITING MACHINES.
 No. 472,760. Patented Apr. 12, 1892.



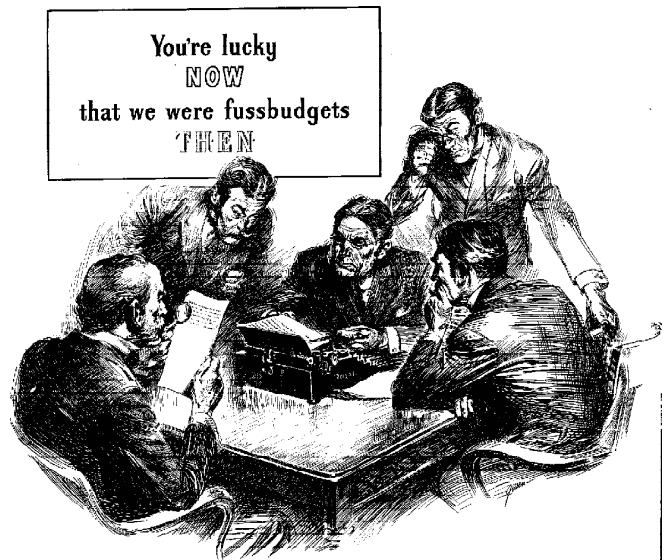
ROYAL GRAND REVEALED

by
Darryl Rehr

Any collector can be forgiven if, at first glance, he dismisses a Royal Grand as “just like the Royal No. 10.” Indeed, the two machines do seem to be cut from the same mold. However, after a closer look, the differences are apparent, and the Grand begins to have some of the appeal that its extreme rarity deserves.

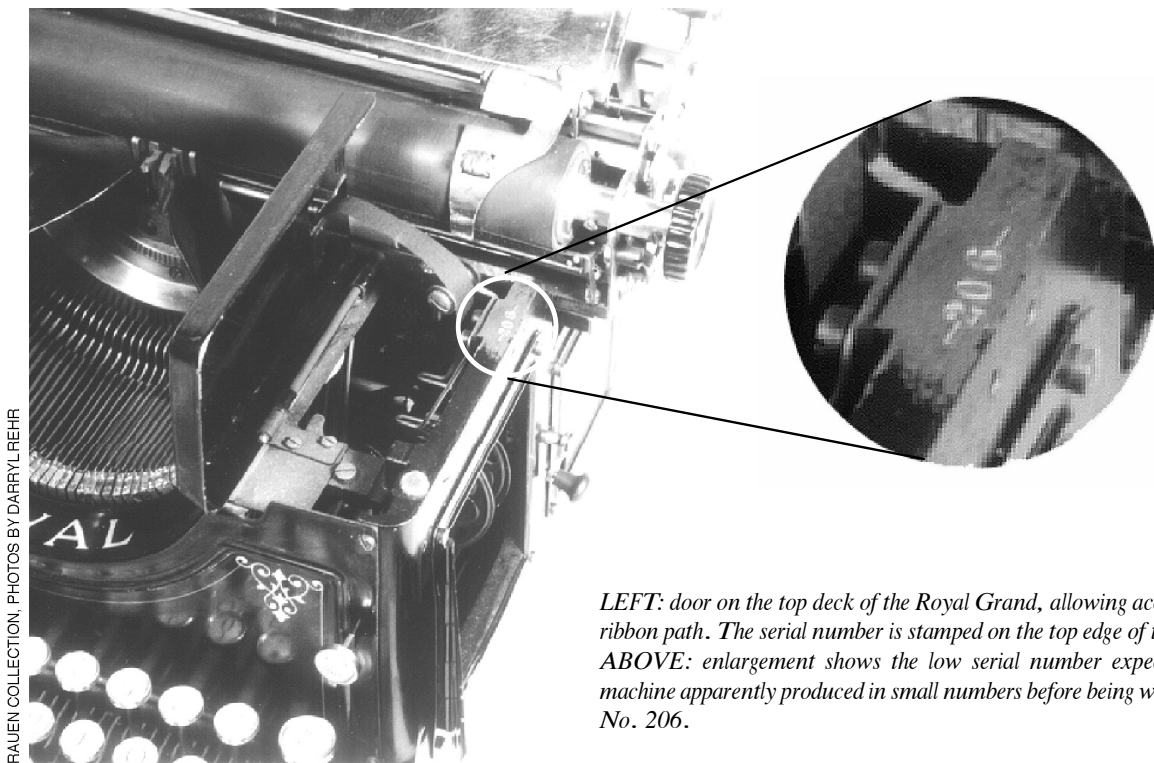
Shown opposite (and on our cover) is the Royal Grand, serial number 206 from the James Rauen collection. The main superficial difference is the location of the ribbon spools *inside* the machine, instead of on the top deck as on the No. 10. The path of the ribbon on the Grand is much like that taken on the Remington No. 10.

Other differences include the indented lines of the Grand’s rear panels, paper fingers instead of a paper bail, and two removable panels (one with a hinged door) on each side, allowing access to the inner works of the machine. The side panels foreshadow the familiar glass windows seen on early Royal No. 10’s (later versions had only one window).



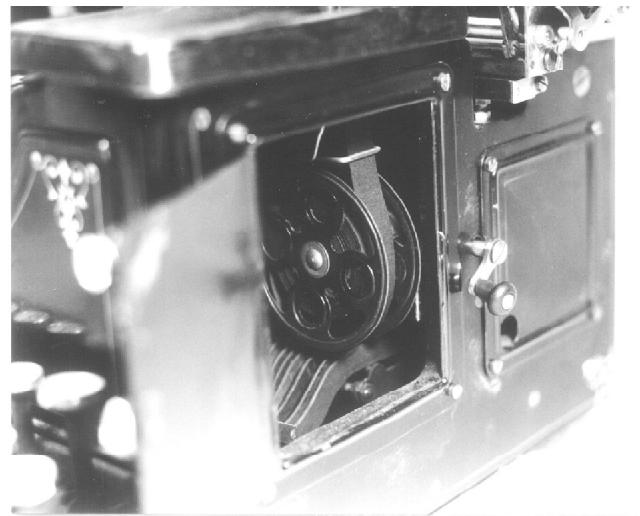
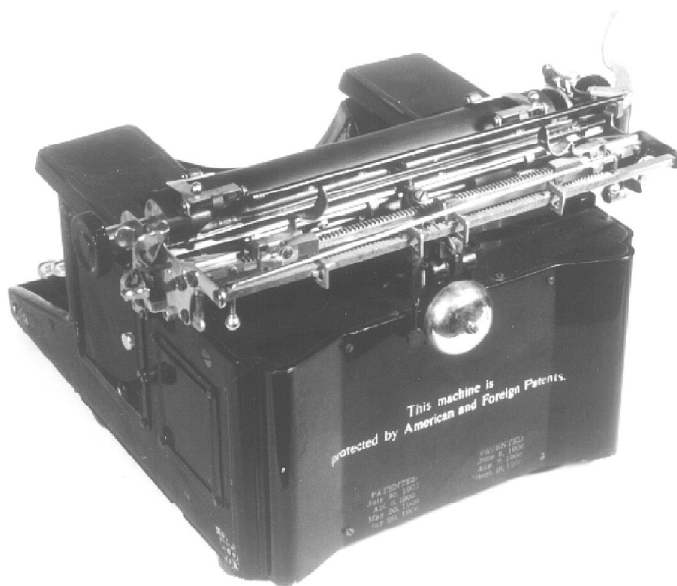
It is said that the Grand was first marketed in 1906 at the same time as the original flatbed Royal Standard. The decals on the machines *are* quite similar. Apparently there was some patent infringement trouble, and the Grand was withdrawn soon after its introduction. The Royal company later considered the flatbed to be its “original” product, as is seen in the illustration above from a 1943 Royal magazine ad.

We don’t know how many of these rare machines survive. One is in the Onondaga Historical Society collection in New York, and there is the machine shown here. Are there only *two* machines to carry on the Grand Royal legacy? Perhaps this look will help collectors uncover some more.



RAUEN COLLECTION, PHOTOS BY DARRYL REHR

LEFT: door on the top deck of the Royal Grand, allowing access to the ribbon path. The serial number is stamped on the top edge of the frame. ABOVE: enlargement shows the low serial number expected on a machine apparently produced in small numbers before being withdrawn: No. 206.



TOP Royal Grand side by side with its close cousin, the Royal No. 10. Both machines from the Rauhen collection. *MIDDLE LEFT:* Rear view of the Royal Grand, showing graceful indented lines of the frame. *MIDDLE RIGHT:* side view of the Royal Grand showing access panels. The forward panel has a hinged door, open in this photo. Note how the position of the Royal No. 10's glass windows closely parallels the doors of the Grand. *ABOVE:* enlargement from rear panel photo, showing patent dates on the Royal Grand. None is later than 1906.



Ward Stone Ireland

WARD IRELAND AND THE STENOTYPE

by
Marco
Thorne

"... The day of the short-hand writer [is] doomed to give way to that of the 'short-hand typewriters,' with stenographers supplanted... by a simple little stenographic typewriting machine that weighs only 8 pounds, can be carried about as easily as a lunch-box, and can record speech in plain and unmistakable typewritten letters of the alphabet..."

New York Times, Dec. 5, 1912

The *New York Times'* praise in the quotation above was directed to a device called the "Stenotype," the ground-breaking invention of Ward Stone Ireland. It was not the first shorthand machine on the market, but among the early machines, it was the most important, because it provided the basis for the machine shorthand system still in use today.

Ireland, born in Atlantic City, New Jersey, in 1883 learned both typing and shorthand as a young man in his teens. He entered Western Maryland College at age 15 and used secretarial abilities to finance his way. After receiving a B.A. degree, Ireland worked in Texas as a court reporter and then was employed by the Panama Canal Commission in the same capacity. Returning to Texas about 1900, Ireland became an agent for the Cudahy meat packing company in Dallas. He also worked diligently on the concept of a shorthand typing machine.

Walter Fred Teer, a talented teenager in Dallas helped Ireland with some of the mechanical problems, as well as the "weight-loss" program needed in their efforts. Their first shorthand machine (nicknamed "Old Ironsides") weighed in at *54 pounds* and took nine months to build. The second model was 31 pounds, and a third specimen was reduced to a more realistic eleven.

After applying for several patents in April, 1910, Ireland organized a partnership with R.M. Bowen, also a Cudahy agent. Other friends pledged financial support, and later that year they all formed the Universal Investment Company. In 1911, they changed the name to Universal Stenotype Company, and a campaign for selling stock raised about \$50,000 in a short time.

Ireland, Bowen and others in the Stenotype group decided to move from Dallas to Owensboro in western Kentucky. The fourth machine model, the one finally produced as the Stenotype, came to fruition here. On June 21, 1911, the Owensboro *Daily Messenger* reported that the Universal Stenotype Company was incorporated under Delaware laws for \$1,500,000 capitalization (apparently then, as now, corporations nationwide took advan-

tage of Delaware's lenient corporation laws). Advance orders for 20,000 machines had been received and it was predicted that the Stenotype would "...completely displace the use of present day shorthand methods..."

Local records show us the company was wasting no time getting up to speed. An entry for Dec. 26, 1911 in the Daviess County (KY) Book of Deeds says the Universal Stenotype Company bought the Hickman-Ebbert Company's wagon plant and its machinery plus about 12 acres of land. Additional machinery was ordered for the Stenotype production. The 1911-1912 Owensboro city directory shows the plant had a capacity for 40 machines a day or 80 on a double shift. In those days they possibly worked a six day week.

The earliest production Stenotype was made in August, 1912 and was sold in early September. After three months nearly 3000 machines were assembled and sold, and Ireland had been holding classes in Owensboro to instruct Stenotype teachers. The machine was sold only through business schools (an interesting marketing idea), and about 160 schools throughout the country were teaching the use of the Stenotype.

Ireland and company scored their big publicity victory on December 4, 1912 when the Miller School of Business in New York city staged a competition between two experienced pad-and-pencil stenographers and the persons from Owensboro who used Stenotypes. In the next day's issue the *New York Times* printed its long article extolling the virtues of Ireland's invention, declaring that pencil-and-pad stenographers just could not keep up with the speedster Stenotype operators.

Previous attempts at marketing shorthand machines in the U.S. encountered limited success. The 1882 Stenograph of Miles Bartholomew (see ETCetera No. 16) printed a code of dashes on a narrow paper tape. It was limited by typing the code for no more than one letter at a time. George Kerr Anderson fared better with his Anderson Shorthand Typewriter (see ETCetera No. 26), which used English letters to print code for one syllable or word at a stroke. Ireland's method, however, proved superior in the test of time.

Ward Ireland's system of shorthand arrived full-grown with his first production model in 1912. His intent was to print phonetically whole words or syllables using English alphabet letters. Ireland reasoned that most words begin and end with consonants with vowels in between. He reduced the alphabet to 16 letters and



ABOVE: The original Stenotype, produced at the Owensboro, KY factory. RIGHT: The Stenotype keyboard.

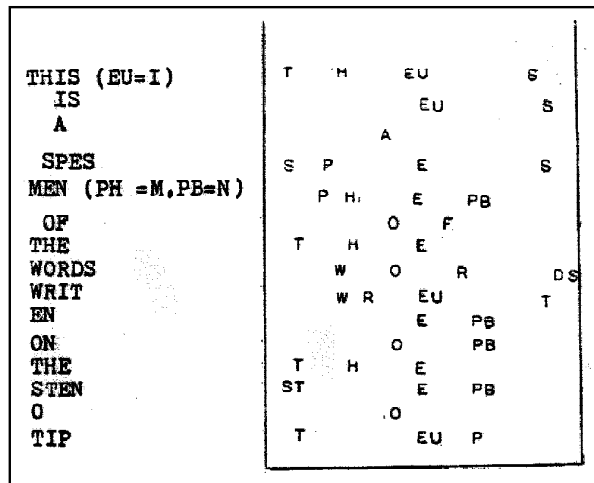


used coded combinations of those letters to replace the missing ones.

The four fingers of the left hand covered a group of seven initial consonants on seven keys: S T K P W H R. The left thumb operated two keys with A and O. A large space key was centered between the left and right hands and could be reached with the forefingers of either hand.

The ten right-hand-operated keys were the final consonants and repeated some of the letters of the left hand. Right hand keys were F R P B L G T S D S. The right thumb covered the vowels E and U. Letters also stood for numbers by means of a "number bar" which stretched the width of the total keyboard. It printed an asterisk to indicate when letters on the same line were to be read as numbers.

Word formation was intended to be simple. Silent letters were omitted, and consonants were written as they sounded. So, SHUR was "sure," TRET was "treat" and so on. Key combinations were used to form letters that weren't on the keyboard. EU, for instance, stood for "i" or "y." So, EUL formed "aisle." TPH signified the initial consonant "n," so T P H A was typed for "neigh." Some words required two strokes. To signify "exercise," the operator first typed "KPER" (KP=x, E=e, R=r), followed by "SEUS" (S=s, EU=i, S=z). Note that S stood for both "s" or "z" since they are phonetically close.



Text sample from an early production Stenotype

Punctuation marks had their letter combinations as well. An asterisk alone on a line was the operator's signal showing a later correction of previous words. Ireland, in his instruction book, gave tribute to experienced stenography teachers and others who advised him on problems anticipated with the system.

The Stenotype machine was 12-1/2 inches deep, five inches high and nine inches wide. It weighed eight and a quarter pounds. Nickel-plated brackets for the paper roll extended to add four inches to the machine's depth.

The two rows of consonant keys, left and right, were all on the same plane, a difference from the sloping banks of regular typewriter keyboards. The four thumb-operated vowels were in front and on a slightly lower level. The number (asterisk) bar was on the same level as the consonant keys.

Keypops on the Stenotype were vertically oblong and quite close to each other. Each finger was normally assigned to two keys (one in the case of the initial S), and rest position was the horizontal seam between the upper and lower rows. The ability to strike two keys at once was an important feature to the whole system. Several fingers printing at one stroke in chord-like action was the standard procedure.

Types each had their own specific point along the printing line whereas on a standard typewriter the types all converge at one point. If all keys were pressed at the same time they would read:

S T K P W H R A O * E U F R P B L G T S D S.

Keys travelled downward 1/2", the motion needed to move the paper roll and the inked ribbon. Type slugs moved forward only 1/16" keeping the machine silent in operation. Regular 1/2"-wide inked ribbon was used. The paper roll was backed at the impression point by a flat, rubber, stationary platen. The last typed line was automatically raised into readable sight with the release of the stroked key, so no ribbon vibrator was necessary as on regular typewriters.

The typing ribbon was attached to permanent leader ribbon on each spool. The ribbon moved laterally one space at each key stroke. Spools held about 10 yards. At the top of the body was a vertical lever for shifting ribbon directions.

The printing paper was on a 2-3/8"-inch-wide roll. Ireland had two or three plans for moving the paper upward and rearward and found this function a difficult one to resolve. The final arrange-

Step Over the Small Jobs
 into the
Manager's Office

with
THE STENOTYPE
 THE PERFECT
 WRITING MACHINE IN THE WORLD

Take dictation with
SPEED
ACCURACY
LEGIBILITY

Increase your efficiency and command a Higher Salary

Learn to read "Stenotypy" the most perfect method of reporting speech.

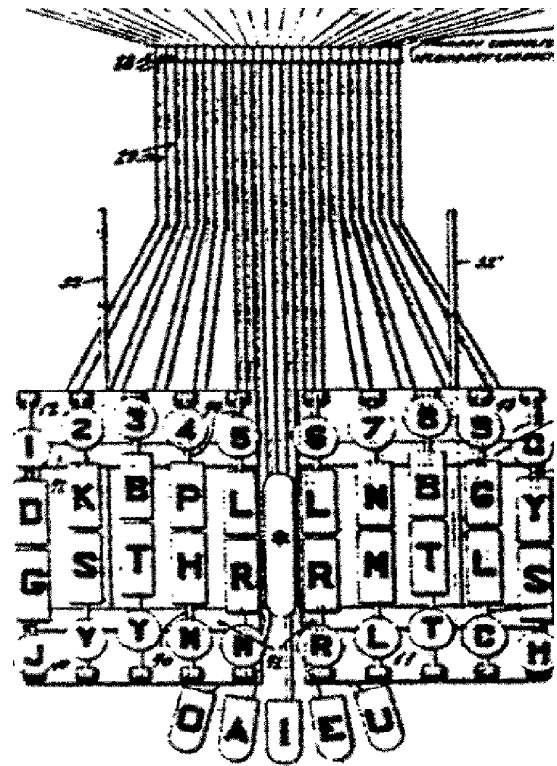
The Universal Stenotype Co., Owensboro, Ky.

Please send me **FREE** and without any obligation on my part a complete Stenotype Reading Lessons and exacting Key-board Chart.

Name _____ Street _____ Town _____ State _____

To Labor Less and Accomplish More

ad provided by Allan Eckel



LEFT: advertisement from catalogue for Ford's Business College. ABOVE: patent drawing for complex keyboard of Ireland's National Shorthand machine.

ment was patented by Marshall Sargent and Arvid Karlsberg working for the Stenotype company. They used two spring-loaded fingers with sharp round bottom edges. The fingers gripped the paper surface on top and pushed it rearward. A third spring-loaded finger on a rigid top fixture kept the paper from back sliding and assured uniform spacing. A serrated cutting blade fixed to the rear of the platen was used to tear off lengths of typed paper.

A separate collapsible copyholder to rewind the stenotyped roll was devised by Ireland. It could then display the stenotyping for transcription on a regular typewriter.

Around May, 1913, the Universal Stenotype Company changed its name to The Stenotype Company. At the same time the firm negotiated for a new plant at Mars Hill near Indianapolis, Indiana, according to a well-illustrated story in the *Indianapolis Star*, June 15, 1913. The *Star*, in a December 31, 1914 story said the Stenotype Company had begun construction of its new four square block Mars Hill plant in August, 1913 and Stenotype production resumed about May, 1914. Sales were very good after the move to Mars Hill.

As the business grew, Ward Ireland worked on improvements for the Stenotype, as did two other Stenotype company men, William B. Ebelhare and Clarence G. Arvidson. Both Ireland and the other team had a concept of two faces on some type slugs along with shifting mechanisms and a more compact body size.

With the outbreak of World War I in mid-1914, the Stenotype Company took on some war munitions contracts with

the Czarist Russian government. After the 1917 Russian communist revolution, the company apparently was stuck with a sizeable debt. In the same year Ireland sold his interest in the Stenotype Company and started a new firm in St. Louis, Missouri. There he brought out his National Shorthand Machine.

The National Shorthand Machine was more complicated than the Stenotype. Seven new letter keys were added, and there were separate keys for the number digits. Including the five thumb-operated vowels, there were five rows of separate keys. Ten separate shift keys served the ten vertical rows of keys. The device was a "busy" machine to operate. The company folded after a couple of years and Ireland moved away from St. Louis.

The Stenotype Company manufactured rifle grenades, airplane bombs and other munitions for the United States after this country entered World War I. By March, 1918 there were plans to build 26 more buildings at the plant for munitions production. The *Star*, meanwhile, reported that Stenotype production continued to increase. The Ebelhare-Arvidson remodeled Stenotype, called the Master Model Stenotype, however, could not really get going because the company was forced into receivership on November 14, 1918 after the United States government failed to pay its bills. The plant closed in 1919.

After Stenotype closed, former employees, Stuart U. Higgins and George P. Davis in Indianapolis took over the rights to distribute Stenotype supplies to existing machine users. They also arranged machine repair and refurbished used machines for resale.

La Salle Extension University of Chicago, Illinois, bought the rights to manufacture Stenotype machines in June, 1927 and produced an improved and smaller Ebelhare-Arvidson Master Model Stenotype. M.H. Wright, who led the Stenotype activity for La Salle sought to improve the machine further and left La Salle in the 1930s. With his son, Robert, M.H. Wright started his own shorthand machine manufacturing operation, retaining the essentials of the Ireland's shorthand system. Wright also revived the "Stenograph" name of Bartholomew's 19th century invention. La Salle eventually dropped its production of Stenotype in 1949, leaving Stenograph as the heir to Ireland's system. Stenograph today remains a leader in stenographic machine production.

It was anticipated in the early years that Stenotype would convince pad-and-pencil stenographers to switch to machine stenography, and many of them did. In the first of Ireland's two books on stenotypy instruction, *Stenotypy for the Use of Students*, published in Owensboro in 1912, nearly all of the model letters and other practice dictation were for private business offices. However, the Stenotype and its La Salle successors had to be placed on a sturdy table or desk at a convenient height. Time showed that the average pad-and-pencil stenographer, going into the boss' office to take dictation, needed only a chair and either a lap or a spare corner of the boss' desk on which to write. Trucking in the Stenotype and setting it firmly on a table or a desk corner was simply too much trouble. So, despite Ireland's intentions the machine had very limited use in the private business office.

Stenotype and its successor machines became a much greater success with court reporters and other stenographers who reported

conventions, large meetings, legal depositions and the like. Stenotypy, using English alphabet letters led to easier learning than written shorthand symbols. A stenographer could look directly at a speaker for language clarity, and it was claimed that one Stenotype operator could read the notes of another. Schools of machine shorthand became known as *court reporting* schools.

Besides coining the word, "Stenotypy" which appears in today's standard dictionaries, Ireland also published a stenotypy reader and an instruction manual for the National Shorthand machine.

Ward Stone Ireland passed away in Newark, New Jersey, in 1956 after pursuing other inventions and endeavors. Today's sophisticated shorthand machines still use the principles of Ireland's first Stenotype method.

Acknowledgments with gratitude: National Shorthand Reporters Association's "Celebrating Our Heritage," 1976, and National Court Reporters Association (Vienna, VA); Robert H. Clark Shorthand Reporting Co. (Los Angeles, CA), Owensboro, KY Area Museum of Science and History, Stenograph Corp., (Mt. Prospect, IL), Golden West Steno and Court Reporting Institute (San Diego, CA), Hidden Valley Antiques (Escondido, CA), Karen L.D. Schoeve (Houston, TX), and many of my fellow librarians in several libraries: Dallas (TX) Public, Chicago (IL) Public, Daviess County (KY) Public, Indiana State Library, San Diego (CA) Public, San Diego (CA) State University, and William F. Maag Library of Youngstown (OH) State University.

The Show Circuit

On the road again this spring. Our frequent trips to the Don Wirfs *Expo* in Portland, OR included a friendly face-to-face encounter with Jan Beck of Seattle. Jan is a forensic document examiner who collects ribbon tins and typewriters (pretty much in that order, as I understand it). Few typewriters show up at the Portland show, but there was a Draper for me this time around. Ribbon tins were in evidence, too, as usual.

In New Jersey, *Atlantique City* had its final event in the old Atlantic City Convention Center in March. The next event (October) moves to the *new* Convention Center, and I doubt many people will pine away for the old one. The people who run the big show are very nice. Trouble is, the show didn't seem to be all that much *fun*.

The trip to AC was my first since years ago, *before* the casinos came. Atlantic City always had the reputation for being a slum once you got off the Boardwalk, and it was hoped the casinos would help change things. Didn't happen. They got worse. Apart from that, the city is crowded, congested and very hard to get around in. Parking was a real problem.

I was lucky in this instance. For the past few shows, the show promoters have been kind enough to invite a couple of ETC members to attend as "delegates." Delegates are admitted the day before the official Saturday opening, thus avoiding the worst of the crowds. And crowds there were. Delegates are also allowed in early Saturday morning. We were advised to arrive *very* early so

we could get a parking spot in the Convention Center. After grabbing one of the few remaining spots at 6:30 AM, we went in search of breakfast. On the way, we observed the *crowd* of people already lined up for "early" admission to the show (9AM entry as opposed to the standard 10AM). These dedicated collectors would wait for 2-1/2 *hours* to get into the show!

Inside, the 1200 or so dealers displayed a wide variety of fairly high-quality merchandise. The prices were high, and my personal impression was one of a somewhat pressured atmosphere among the dealers. It was hard to do any haggling, and I wondered if the high costs of showing at this event made some dealers just a bit desperate to break even.

As reported by previous ETC delegates, you see more typewriters at this show than just about any other anywhere. The lion's share are displayed by dealer (and ETC member) Frank Briola, who I was able to meet in person for the first time.

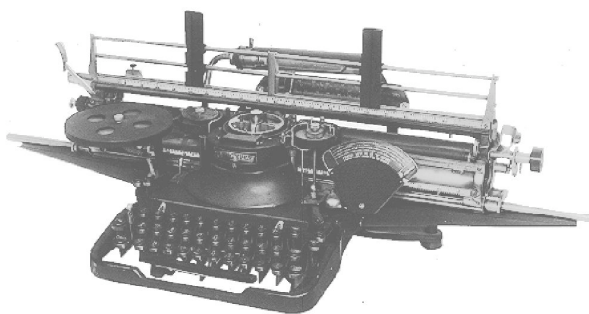
Ephemera seemed plentiful as well. I was able to purchase 4 nice lapel pins and a wonderful selection of ribbon tins. One item I *wished* I could have bought was an old carbon paper package from Roger's Ribbon & Carbon (maker of the earliest known tin). The package doubles as a backgammon game. When I inquired, the asking price was \$750. A colleague tells me a few hours later, the dealer was asking \$650. I don't know if it sold.

Collectors, no doubt, will be very interested in seeing *Atlantique City* in its new venue. Dates for the show are October 18 & 19. Info: (609)926-1800.

--Darryl Rehr

Vari-Typer Memories

by
Harry
Shirley



It was an interesting accident, to have come across an article by Darryl Rehr—“Desktop Publishing” with the mention of the Vari-Typer. Perhaps these notes would be of interest to you. I happened to be the first “Demonstrator” used by a Philadelphia Sales rep of the Coxhead Corp. It was about 1938 and I was “trained” at Coxhead Corp. headquarters across from the Woolworth Bldg. in New York City. Actually, all I did was set type and paste up the first of their house organs. I worked there for two weeks, my travel and housing expense paid by my boss.

My job, obviously, was to show how the machine worked and to train an operator in the event of a sale. Sadly, sales were so bad

that I never had to train anyone. In fact, since Philadelphia was the hot-type center of the East Coast, most were not interested in such a machine. It was not until a strike in the news industry came along sometime later that the Vari-Typer came into its own. Before then, I held a job with the WPA for nearly six months, typing galley proofs for all manner of Government statistical reports generated by other WPA projects. Following that, I was hired by the New York Shipbuilding Corp. to operate their Vari-Typer. It utilized a special open carriage machine that could handle tracings that were ten feet long. Impressions were by carbon paper ribbons directly on the cloth tracing. Draftsmen would draw on the material

initially and I would put in all call-outs labels, etc. Other forms were huge lists that specified damage control labels for warships. These were called “CB’s” and were produced as a photo process onto the tracing where I would fill in countless blanks on tracings equally long as other drawings.

That job led to my becoming a draftsman and ultimately an illustrator for NASA. I retired in 1973 after 30 years from a most interesting and privileged work experience.

Several years ago, I acquired a Vari-Typer of the same type that I used at NY Ship. I regard it as a key that opened many fruitful doors. I found that machine in a yard sale held behind an old farmhouse in Alamo, CA! That’s just a few miles from my home in San Ramon, CA. Why was that machine there among so many odd pieces of junk?

The jump from that period of Desktop Publishing to that of today? Beyond any prediction, and that is true of today’s status.

HIS FIRST Burroughs

My very first mechanical adding machine was a Burroughs from 1920 with an integrated printer, weighing 20 kilograms at least. This calculator is still in perfect condition. The machine does not reveal any type or model but I retrieved it in a German handbook: *Die Rechenmaschinen und ihre Entwicklungsgeschichte Band 1* (The Calculating Machines and their History of Development Volume 1).

It was in 1977 when the first Japanese electronic calculators with LEDs became affordable. In those days I visited the laboratory of the Dutch Governmental Geological Dept. and noticed one scientist making a hell of a noise. This drew my attention. The man was producing a meters-long paper tape with numbers, using a weird looking contraption.

“What are you doing, my good man?” I asked. A bit annoyed he looked up to me and with a little sigh he muttered: “Calculating... And I do hate this machine, you know,” he added. “Does it make mistakes?” I inquired.

“Oh no. Never. The only one who makes mistakes is I. But the noises give me a headache.”

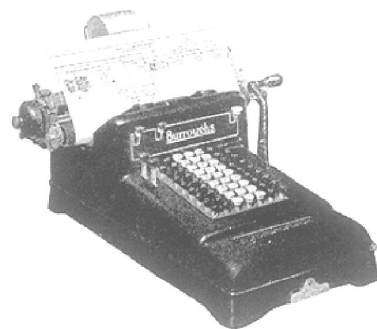
“Are you aware of the state of modern technology, and that there are small, silent, electronic calculators around which are much faster than this... eh... this thing?”

“Yes,” he whispered, “but this is the government, you know. The Dutch government. We only replace machines when they are totally worn out and absolutely beyond repair.”

I inspected the machine carefully and saw that it was built for eternity. And I liked it. I liked it very much.

“If I give you a brand new electronic calculator, will you let me have this one in exchange,” I asked with a little tremor in my voice. “You’re kidding,” he answered and resumed his noises. “No. It’s a deal,” I replied but he couldn’t hear me.

I went out and hurried to a department store nearby where I bought an Omron calculator, capable of adding, subtracting, multiplying, dividing and even power rais-



ing with the speed of light. Batteries not included. Price about 100 Dutch florins (\$ 60).

Back in the geological laboratory I put this plastic miracle with batteries included on the desk of the sufferer.

I never met a man more grateful than he was.

I took the Burroughs with me and after hours I reached my home totally exhausted.

So happy I was with this mechanical calculator that I realized that I had become a collector. A collector with already one beautiful machine.

Nico Baaijens
Netherlands
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Gallery Notes

1) Woodrow Wilson's Typewriter - this photo was taken by Rod Knight when he went through the White House Visitor's Center in Washington, D.C. President Wilson's Hammond Typewriter was a Multiplex with green paint. It's thought the color was applied to machines supplied to the military. Perhaps it appeared on all machines Hammond sold to the government.

NEW ARRIVALS

2) Congress Typewriter - new to Bernard Williams' collection is this previously unknown name-variant of the American keyboard machine.

3) Chrome Royal - new to the editor's collection is this 1930's Royal Quiet DeLuxe finished in chrome. We've yet to uncover any specific information on this machine, and it appears to be one of a kind, at least for now.

4) Butler - also new to the editor's collection, this rare name-variant of the Lambert Typewriter. There are currently six Butlers known, according to Peter Muckermann. Butlers have slightly wider carriages than the other members of the Lambert family.

5) Ingersoll - new on Anthony Casillo's shelves is a wooden-base Ingersoll. Prior to 1990, there were no Ingersolls known. In that year, a tin-base specimen appeared (see ETCetera No. 13). Casillo's may be the only other of this make known. ETCetera

has heard reports of another, but they have not been confirmed.

6) Brass Odell - Larry Wilhelm lays claim to discovering the only known example of an Odell plated entirely in brass. The machine is a No. 2 and bears a nameplate reading "Odell-Young Type Writer Co."

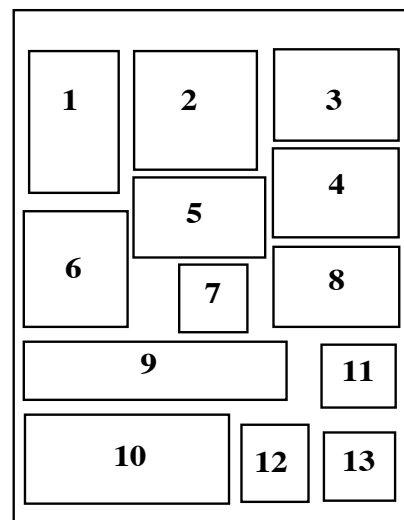
7) Stenotype detail - perhaps the most charming feature of the early Stenotype machine (see article on page 4) is the decal seen on its side. The logo stands for "Universal Stenotype Co."

8) Cram Adder - as promised, Peter Frei has supplied us with a better photo of the one-of-a-kind Cram Adder of 1877 (see ETCetera No. 36). The machine is a prototype for a design that was never manufactured.

EPHEMERA

9) Royal trowel - this gold-colored trowel was an employee anniversary award given to those who "helped build Royal." The dealer who sold this item labeled it as something from the Royal *Baking Powder* company. He was practically begging buyers to take it!

10) Webster letterhead - this colorful letterhead comes from the F.S. Webster office in Chicago, one of *eight* cities worldwide where the company apparently had branches in 1905.



11) Sioux ribbon tin - this photo supplied by Pierre Dickburt of Belgium. The tin is an earlier version of the Sioux brand shown in ETCetera No. 38. It dates from about 1915, and comes from the Alsatian city of Strasbourg which, at the time, had been annexed by the German Empire.

12) Hungaria ribbon tin - Germany's Thomas Kramer sends this photo of a Hungarian ribbon tin. It shows a picture of a Remington upstroke typewriter on its side.

13) Underwood's ribbon tin - this design dates from the 1890's, and was used before Underwood got into typewriter manufacture. The design persisted into the 20th century, as this tin shows. It was made by an American Can Co. factory (the number is unclear), meaning it is no older than 1901.

ADVERTISEMENTS

STENOTYPE 1933. Wayne A. Engel. 418 N. Church St., Watertown, WI 53098-2714. Tel. 414-261-2714

RIBBON TINS wanted. Do you have a small-to-medium tin collection (hey, even a *large* collection) that you'd like to turn into one or more good machines? I'll trade typewriters for tins, and I have some great machines available! I will also trade duplicate tins, back issues of ETCetera or copies of my book! Contact me to see what's up for trade. Darryl Rehr, 2591 Military Ave., LA, California 90064. Tel. (310)477-5220 dcrehr@earthlink.net

REM11 adding & subtracting machine (with Wahl Adder), Fox visible, LC Smith. Dwight Sprague, 57 Putney Rd., Brattleboro, VT 05301. Tel. 802-257-7084

TIPS:

FOX 23 w/base & cover. James Martin, 12 Sutphin Ave., Matawan, NJ 07747. Tel. (908)566-4686

BLICK 5/case. Arlene Levine, 42-60 Main St., Apt. 3H, Flushing, NY 11355. Tel. 718-886-0395

SP 10. Gerhard Langhorst, 408 W 11,

Schyuler, NE 68661

EMPIRE 3 - poor-to-fair. Katherine Foley, Box 175, Helena, NY 13649. Tel. 315-764-0744.

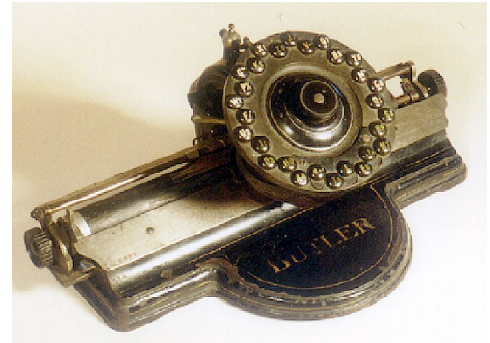
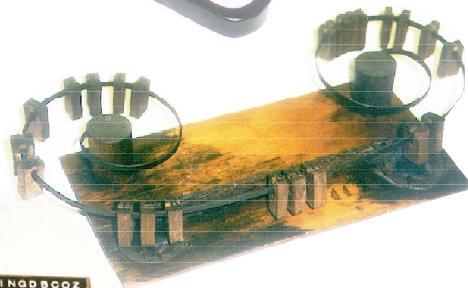
HAMMOND mult, REM Jr., CORONA 3. Rick LaPointe, Box 347, Leola, SD, 57456. Tel. 605-439-3508.

BLICK 7/case. Michael Kovalovsky. 8809 Shenandoah Lane, Bayonet Point, FL 34667-2722

CORONA 3 - Wendell Graddy, 212388 Ravenna, South Bend, IN 46628.



ETCetera Color Gallery



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