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**A "NEW" SHOLES
& GLIDDEN**
by Jim Rauen

In August of this year, I had the good fortune of acquiring a fully working Sholes & Glidden treadle typewriter. The machine, formerly owned by Mark Schoenbaechler of Evansville, Indiana, was the one that won the National Enquirer contest for the oldest working typewriter. Dan Post served as judge for the contest, but I did not know it at the time.

The typewriter is serial no. 1020. When hooked up to the table treadle pedal, it works just as it is supposed to. The paper feed arrangement has been improved, but I feel it can be restored to the original without too much trouble. All of the machine's other equipment is "original" rather than "perfected." The original pin striping and other decorations are quite strong. The decorations feature red, white and blue stars and stripes themes which I think may have been influenced by the coming Philadelphia Centennial Exposition of 1876. Dick Dickerson's research indicates the machine was made in 1875.

The acquisition was not quick or easy. I believe I was one of the last collectors to hear about it, and by the time I found the correct Shoenbaechler family in Indiana, other collectors who preceded me were already trying to get the machine.

The Shoenbaechlers tell me the way I handled the quest had a lot to do with my getting the machine. The typewriter had been in the family for many years, and Mark had said he wasn't



ETCetera

Newsletter of the Early
Typewriter Collectors Association

*Sholes & Glidden
No. 1020
recently acquired
by Jim Rauen of
San Jose, CA*



sure if he really wanted to sell. I gave him extensive background information on the machine, including what I thought it really should be worth to a serious bidder. As much as I wanted the machine, I told Mark I wouldn't pressure him to sell it if he really didn't want to. After an anxious two and a half weeks, Mark finally replied and agreed to the sale.

At about this time, I had to make a trip to Florida to pick up a car, so I made a detour to Indiana on the way back to get the Sholes & Glidden. I wound up spending two and a half days in Evansville visiting with the Shoenbaechlers, and we plan to keep in touch.

I had a second stroke of luck in August that helped me to complete my basic Remington collection from 1873 to 1923 - the offering of a Remington 9. Now, I have at least one example of every model to illustrate the evolution of the Remington family, including a Sholes & Glidden to display the treadle, side lever, and front lever methods of carriage return. I am still looking for some of the other versions of Sholes & Glidden through Model 5.

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Typewriter Collectors
Association

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EDITOR'S NOTES

Welcome to ETCetera, the newsletter of the Early Typewriter Collectors Association.

Since the majority of our membership will be "members by mail," ETCetera will be the main way we communicate with each other. This calls for everyone to contribute material for these printed pages, since the more we have, the more everyone gets out of it.

We will try to adhere to a policy of avoiding the reprinting of articles from the other newsletters published for typewriter collectors. We may choose to summarize certain items from the other publications, but, for the most part, what you get in ETCetera should be fresh and unavailable anywhere else.

We will try to keep the style open and freewheeling, with a *minimum* of editing on material submitted. Feel free to send in your random thoughts, your studious articles, your surprising discoveries, your curious questions. Let us know what you see in your travels, who you've met, what you've included in your collection.

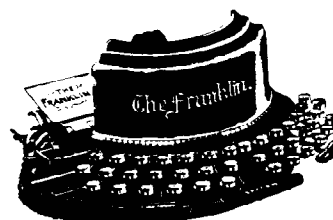
I'll look forward to hearing from all of our members, and I'm extending an open invitation for you all to stuff my mailbox.

--D.R

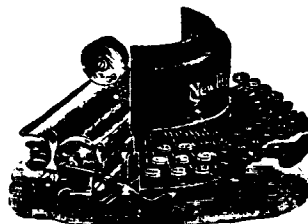
VARIETIES OF FRANKLIN TYPEWRITERS



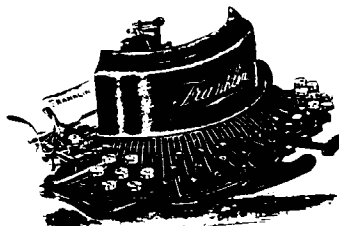
Type I (1891)



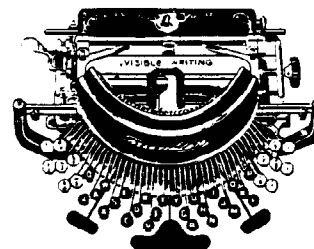
Type II (1892)



Type III (1896)



Type IV (1899)



Type V (1904)

THE FRANKLIN TYPEWRITERS

by Richard Dickerson

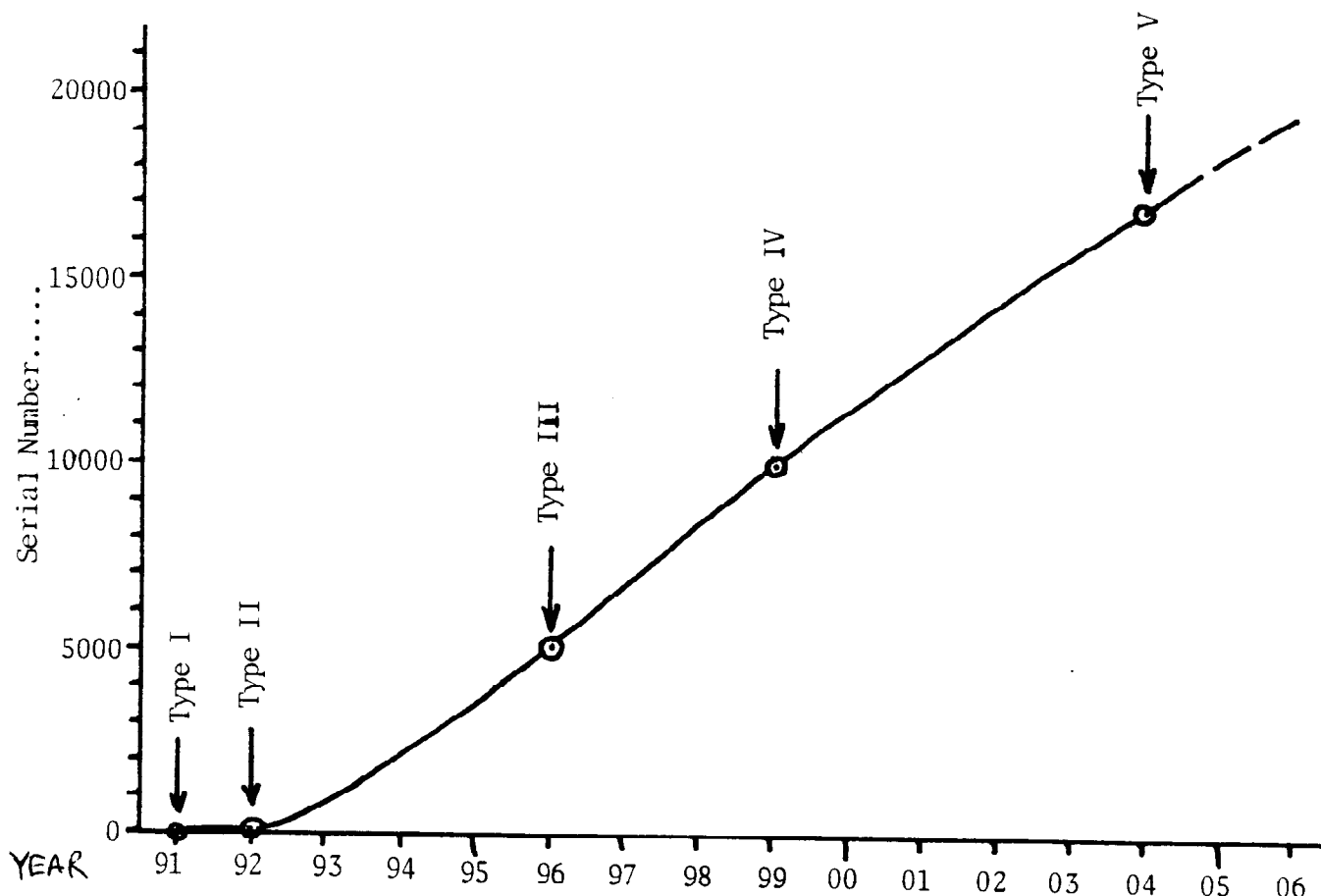
The following article is based on a mail survey conducted among 119 people identified as typewriter collectors in the U.S. and Canada.

There is a lot of misinformation, and very little by way of hard data, concerning the Franklins. The story in Martin that the first Franklin had 26 keys in two rows, and that the three-row, 42 key model was the New Franklin, is pure fantasy as far as I can determine. Equally wrong was my own assumption that the New Franklin must have been the last model in time. Far from it; the New designation really marked the No. 2, as was also the case with the New Yost. Both Franklin and Yost then dropped the New for the third and later models, and eventually ended up with a conventional numbering system. Franklin began numbering machines with the No. 7, for reasons that I will speculate on a little later. If there ever were Franklins labeled with No. 1 through 6, they left no trace either in contemporary advertising or on the surviving typewriters.

There seem to have been only five main types of Franklin machine:

- I. (1891) "The Franklin" in Roman caps on a scroll.
- II. (1892) "The Franklin" in Old English upper & lower case.
- III. (1896) "New Franklin" in Roman upper & lower case.

(continued next page)



IV. (1899) "Franklin" in script letters.

V. (1904) "Franklin" in script, with ribbon spools concealed within the chassis. All earlier models had the two spools side by side on a bracket over the carriage partially blocking the view of the paper.

The supplemental classification report elaborates on the above definitions, and has a consecutive list of serial numbers of all the Franklins reported in this study, along with their type. But the information given above is enough to identify and date any Franklin typewriter. One consecutive serial number list was used from start to finish, so ranking different machines by serial number also means ranking them in time, although the rate of manufacture undoubtedly varied from one year to the next.

The Franklin Family

Very few of the Type I Franklins were made. The only survivor that I know of is Paul Lippman's #49. By #121 the style had already switched to Type II. Type III commenced around #5000, Type IV around #10000, and Type V just before #17000. The highest known serial number is my own #19168, a Model No 10 with 42 keys. If you plot serial number at the beginning of each Type, against the year in which that type first appeared (see chart), you get a smooth curve of the expected shape, and I cannot believe that this doesn't mean something in terms of dating a given Franklin by its serial number.

The break in serial number between one Type and the next is absolute; there is no overlapping of numbers. The only apparent carryover from one Type to the next was the continued use of stocks the old style paper table. Type III (New Franklin) began with a simple black enameled paper table with gold border, but halfway through, someone had the bright idea of adding a shield with "New Franklin" and a slogan, "Perfection the Aim of Invention." This differentiates Type IIIa from Type IIIb, and there was a clean break in serial numbers, with no overlap. Oddly enough, the New Franklin paper table with shield and slogan was continued into the new Type IV Franklins, and only in mid-production did they abandon (or use up) this supply of paper tables and commence a new style with Ben Franklin's portrait. This break point separates Type IVa from Type IVb, and again is a clean break in serial numbers.

In contrast to the above, the 40-key and 42-key versions evidently were manufactured in parallel in Type IV (No. 7 vs. No. 8) and Type V (No. 9 vs. No. 10), and their serial numbers are thoroughly intermixed. This is what would have been expected, since both versions presumably were offered to customers at the same time. Machines listed in the classification supplement under Types IV and V are always the 40-key models unless noted otherwise in parentheses. In this study, conducted entirely among American and Canadian collectors, the 40-key machines greatly outnumber those with 42 keys. Had the survey been carried out in Europe, the results might have been different.

Survey Response

49 of the 119 collectors contacted returned questionnaires. Of the 26 people who responded to the first mailing, 21 had Franklins and 5 did not. Of the 23 people who answered the second follow-up mailing, 2 had Franklins and 21 did not. Hence it is likely that the 70 who left both calls unanswered, did so because they do not themselves own a Franklin typewriter. Therefore, of the 119 American and Canadian collectors contacted, approximately one in five owns a Franklin typewriter.

The only "hoard" of Franklins that I know of among the non-respondents is the eight machines in the Dietz Collection at the Milwaukee Public Museum. These are not included in the summary, but for the record, a computer printout inventory from 1985 lists the following machines:

Franklin (Probably Type II): #857, #2312

New Franklin No. 5: #8749

Franklin No. 7: #10230, #10303, #13542

"New Franklin No. 8", no serial number listed.
(This must be an error)

Franklin No. 9, no serial number listed.

This lack of serial number in the last two cases is only an indication of the incompleteness of the inventory listings, and not a sign that the machines did not *have* serial numbers. Serial number listings were frequently incomplete in the 1985 printout. The "New Franklin No. 8" is worth checking out at some point, but most probably is simply one of the many errors in the 1985 inventory list.

Surprising Scarcity

One of the responding collectors has five Franklins (Dennis Clark, of course). The Edison Institute Museum in Dearborn, MI and my own collection each has three machines [at the time of his writing, Dick did not know that I had acquired a third Franklin. One of those three has since been traded to him, so Dick now has four, and I have two--Ed.], and half a dozen people have two. But it is surprising that only 37 Franklins in total would turn up among 119 North American collectors. The machines are scarcer than most people would think. At the present moment, I can specify the location of more Sholes and Gliddens than Franklins, although that statement is deceptive, because the Sholes and Glidden inventory includes both America and Europe, whereas the Franklin inquiry covered only this hemisphere. Still...if you have a Franklin, hang on to it, and don't trade it away for an Oliver!

The relative numbers of different types of Franklins are interesting:

TYPE I:	1	(The Franklin)
TYPE II:	6	(The Franklin)

TYPE III:	7	(New Franklin)
TYPE IV:	17	(Franklin)
TYPE V:	6	(Franklin, hidden ribbon spools)

It is fortunate that the most attractive variety, with the Ben Franklin portrait on the paper table, is also the most common and most easily acquired. I foolishly nearly traded away my Type II Franklin last year, because it is a plain, sober machine without the charm of the later, more decorated editions. At the time I failed to realize that it was in fact an early model.

Dollar Values

What is a Franklin typewriter worth? I can only speak from personal experience, for my three machines which were obtained from non-collector, non-dealer parties who had them in their family for some years. The Type II was obtained for \$90 in good average condition, the Type III ran \$150 in as-new condition, more recently I paid \$600 for an excellent Type V, No. 10. This latter price is far too high by American standards, although not out of line for Europe. But in this case I found myself bidding against a well-known New York dealer who wanted to buy the No. 10 and resell it in Europe. As with my Fitch and two or three other choice machines, I was determined that Maillet would not get this Franklin, and that it would stay in this country. [Dick's fourth Franklin was obtained in trade for an excellent Noiseless Portable plus a fair Peoples index machine--Ed.] My best guesstimate is that any Franklin in fine condition should be worth \$150 to \$250, but I welcome other opinions on this subject. The Type V with concealed ribbon spools should be worth more because it is rarer than the spools-over-carriage types, and of course another Type I, should it come to light, would command a premium price. (Paul will probably tell you that he paid \$25 for his. Those were the good old days!)

I hope that this information is useful to you, and that, if you see another Franklin for sale, you can date and attribute it accurately and decide whether it is one that you want to go after for your own collection.



Model Numbering?

An afterthought: Why, when the Franklin company began using model numbers, did they commence with No. 7? This is only speculation, but is plausible: They would have been foolish to start with a No. 1, after eight years in business. The Dietz collection inventory printout lists a "New Franklin No. 5," and it may be that the Type III New Franklins used No. 5 for the 40-key machine and No. 6 for the 42-key. I have seen no hard evidence to prove this, but it sounds sensible. Then perhaps the two models of the Type II in 1892 had been called the No. 3 and No. 4, and maybe the short-lived Type I was to have included a 40-key No. 1 and a 42-key No. 2. "Se non é vero, é ben trovato!" This would have made the final Franklin story as follows:

		<u>40-key</u>	<u>42-key</u>	
TYPE I	1891	No. 1	No. 2	The Franklin in Roman caps
TYPE II	1892	No. 3	No. 4	The Franklin in Old English
TYPE III	1896	No. 5	No. 6	New Franklin in Roman
TYPE IV	1899	No. 7	No. 8	Franklin in script
TYPE V	1904	No. 9	No. 10	Franklin in script, hidden ribbon spools

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SUPPLEMENT: CLASSIFICATION OF FRANKLIN TYPEWRITERS

TYPE I (1891): "The Franklin" in Roman caps on scroll. Nickered metal paper table. Simple bar scale to hold down paper. Stenciled patent pending notice on bottom front below keyboard. Ribbon spools above carriage.

TYPE II (1892): "The Franklin" in Old English. Oval metal patent plate below keyboard. Otherwise like Type I.

TYPE III (1896): "New Franklin" in upper and lower case Roman. Paper holder frame of nickered or blued metal, or black paint. Stenciled patent date rectangle below keyboard. Ribbon spools above carriage.

IIIa: Black paper table with gold border stripe.

IIIb: Paper table with shield, with "New Franklin" and the motto "Perfection the Aim of Invention."

TYPE IV (1899): "Franklin" in script. Paper holder and ribbon spools as in Type III. Model: No...7 (40 keys) or No...8 (42 keys) to either side of patent data.

IVa: Paper table with New Franklin shield and motto as Type IIIb.

IVb: Paper table with Ben Franklin portrait.

TYPE V (1904): "Franklin in script. Paper table with Ben Franklin portrait. Paper holder with two fingers. Ribbon spools concealed inside chassis. Model: No...9 (40 keys) or No...10 (42 keys) to either side of patent data.

CENSUS OF RESPONDENTS TO QUESTIONNAIRE:

of collectors.....w/# of Franklins.....for.....total

1	5	5
2	3	6
6	2	12
14	1	14
<u>26</u>	<u>9</u>	<u>9</u>

49 collectors with...

37 Franklins

In all, 119 questionnaires were sent out, and those who failed to respond to the first notice were sent a second. Only 2 of the 23 respondents to the second notice actually possessed a Franklin. Hence, it may be reasonably assumed that the 70 who failed to answer either notice did so because they have no such machine. So, of the sample of 119 collectors, approximately one in five owns a Franklin.

TYPE	SER. NO.
I	49
II	121 (no plate)
	2199
	2280
	2503
	3780
	4960
IIIa	5472
	5630
	6820
	7567
	7746
IIIb	8394
	8976 (no pat. data)
IVa	10007
	10054 (Ni paper tab.)
	10089
	11412
IVb	11555
	11977
	12268
	12413
	12892
	13723
	14001
	14563 (#8)
	14616
	15117
	15245 (IIIa paper tab.)
	15482
	15708
V	16739 *
	17035
	17198 (#10)
	17631
	17895
	17973
	19168 (#10)

*[This machine is referred to in earlier editor's brackets. It is not included in Dick's totals, but is important as it is the lowest known Type V. I bought it after Dick had written this study --Ed.]

BACK TO BASICS

For Beginning Collectors

by Ed Peters

Someday you may encounter a fellow who says, "If I had my life to live over, I wouldn't change a thing." If you do, beware, because he'll probably lie about other things, too!

We all make mistakes that we'd like to rectify if we could--in our business and personal lives and even in our hobbies. It's a rare individual who hasn't make a bad buy or a bad trade, or

When to Be Choosy

If I had heeded my own advice, I never would have accumulated a basementfull of common Remingtons, Underwoods, L.C. Smiths and the like--some of them so bad that only a mother could love them. No, on the common machines, I would have exercised more patience and waited for a gem Blick 7 or Oliver 9 or LCS 8 to come along. Wouldn't have bought everything in sight because it was cheap, because when you go looking for a market for those things, you're going to find there ain't none. *You* were the market, and *you* are the one stuck with the scrap iron.

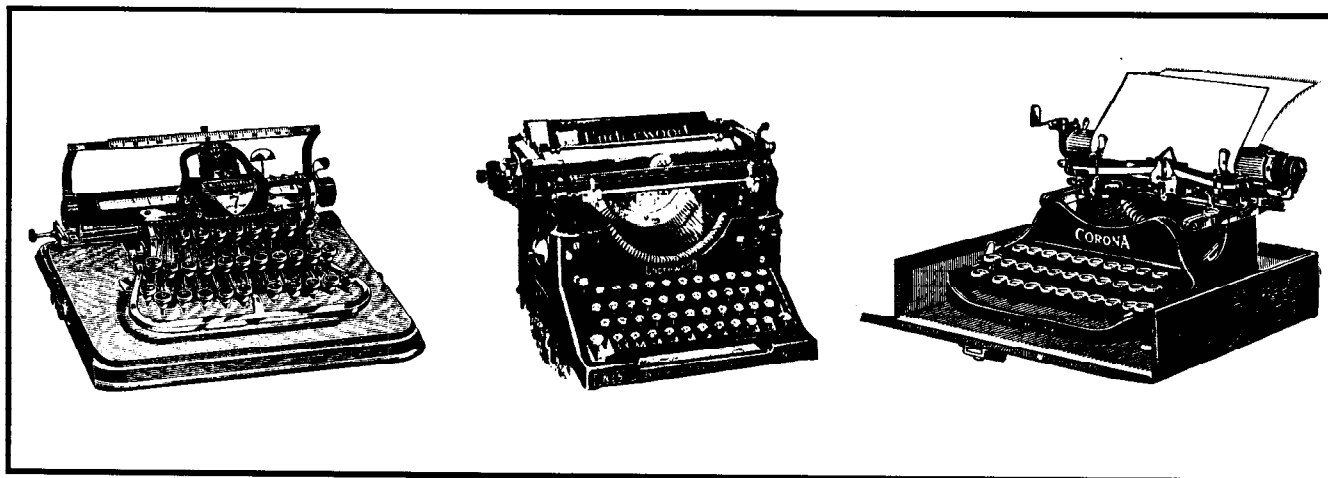
Now, if you're 20 years old, and you

Growing Involvement

If I were starting over, what else might I do, and not do?

I'd buy the available books and study them, not to become an expert, but to get a good grasp on what's what and what isn't.

I'd shine up the better machines and put them on the shelf, and not be obsessed by making them work until I learned more about what the heck I was doing. Quite a few collectors nowadays care little about function as long as the machine looks nice. I'm not that way, but my best advice is don't rush in and ruin things. The machines will be there tomorrow and next year. Go easy.



missed a good buy or a good trade, especially in our early years of collecting.

Pleasure or Profit?

I think if I could go back to the very beginning, I'd start by asking myself, "What is my motivation anyway?" Am I getting into this peculiar hobby just for the pure joy of acquiring, looking at and working with old writing machines? Or am I trying to convince myself (and my spouse) that old typewriters represent a good investment for the future? The answers to those questions can have a whole lot to do with the direction of your collection, because a Remington 10 can be every bit as much fun to play with as a Crandall, at a fraction of a percent of the price. But if I were buying for investment, I'd forget the Remington, save my money and buy the Crandall.

can wait 50 years for the values to ripen, well and good. But look back 50 years, and you find yourself in 1937--and what collector wants a 1937 typewriter?

Trustworthy Contacts

If I were starting over, I'd make every effort to establish a relationship (even sooner than I did) with one or more experienced collectors. In early years, I got much help and good advice from Dennis Clark of Norwich, Connecticut. But B.D. (Before Dennis) I had already been ripped off by a less-than-ethical collector who is no longer in the hobby, fortunately. The moral is this: before you make a major buy, sale or trade, look for a second opinion--at least until you're sure of your own judgement. Those bad deals remain in your mind forever, so it's best to avoid them when you can.

I'd spread the word of my interest to every antique shop in my area, and maybe even to the men who pick up the trash. You never know... And, once I got a presentable collection, I'd make contact with local papers and TV. They're always hungry for stories about unusual things, such as old typewriter collections, and you might be amazed at what would come out of the attics and garages once people hear of you.

And, finally and perhaps most important, I would try to recognize that the hobby of collecting antique typewriters is, or should be, a pleasant pursuit--full of personal satisfactions, the joy of discovery and the fun of meeting and helping others who have the same interest. When it becomes a greedy, grabbing, green-eyed monster thing, you might as well give it up...or never start.

SMITH PREMIER CENTENNIAL

by Darryl Rehr

A hundred years ago, an inventor and his backers in Syracuse, New York filed their first patents on a new typewriter, the famous Smith Premier.

For beginning collectors unfamiliar with this machine, the Smith Premier was a heavy-duty double-keyboard understroke machine famous for its high quality. The action of its key-to-typebar linkage was unique, using rotating shafts instead of levers rocking on fulcrums. In addition, a type-cleaning brush was built into the machine making the cleaning process simple and fast. The Smith Premier No. 1 was a stately machine, distinctive in the Art Nouveau ornamentation on its side panels consisting of the machine's logo against a field of embossed flowers and cattails.

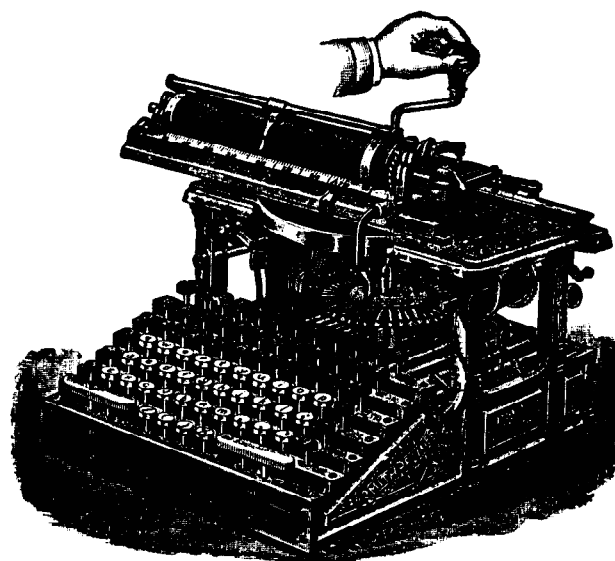
With the machine's centennial in mind, I recently wrote to typewriter collector Siegfried Snyder of Syracuse, and he was kind enough to find me some old source material which adds interesting detail to the Smith Premier story. Visiting the Onandaga Historical Association, Siegfried was able to obtain two very interesting historical items: a copy of one page from a c.1890 Syracuse city plan showing the site of the Smith factory, and an article about the Smith Premier from the Syracuse Daily Journal dated April 12, 1893. He also took the trouble to photograph the factory site where today we find that favorite of modern urban development: a parking lot.

Media Hype: 1890's-Style

Although it does contain useful facts, most of the Syracuse Journal article is a Smith Premier "puff" piece, showing us that shoddy journalism is nothing exclusive to our own time. The reporter is given no byline, perhaps preferring anonymity in the face of future scrutiny. At least half of the article is lifted word-for-word from company literature. For instance, the article outlines "seven qualities" necessary for a good typewriter as if the reporter were writing from careful consumer research. People familiar, however, with Dan Post's reprint of the Smith Premier instruction pamphlet will recognize those particular

"seven qualities" as a direct quote. The reporter was obviously lazy, but the Smith brothers, to be sure, were well skilled in manipulating the press. As shown by their part in the later price-fixing typewriter trust, these guys played hardball in an era when robber barons reigned.

(text continued on page 9)



The Smith Premier No.1

THE SMITH PREMIER TYPEWRITER

A Journal Representative's Description of One of Our
Leading Industries.

IMPROVEMENT THE ORDER OF THE AGE

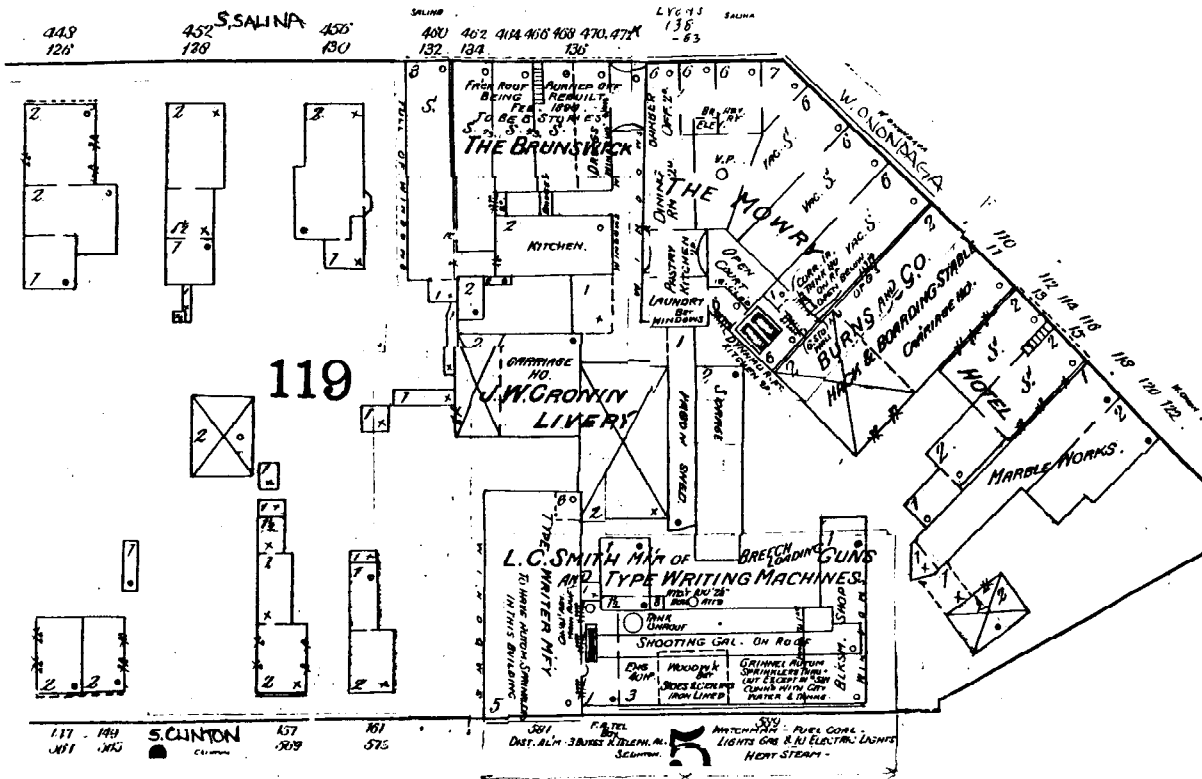
Reliable, Durable, Rapid, Easy Running Machines--Excellent Material
and Workmanship--The Most Compact and Best Made.

The phenomenal success of the Smith Premier typewriter is one of the astonishing things of the present day. It is not surprising that Syracusans are deeply interested in this concern, inasmuch as five stories high and there are a number of annexes, the largest of which is 30x45. A Journal reporter was privileged the other day to inspect these works and he learned some facts about the manufacture

*Syracuse Daily Journal--Wednesday April 12, 1893
(a xerox-we could not reproduce the article in-full)*



Smith Premier Factory from pamphlet reprinted by Dan Post.



Syracuse map detail of 1892, showing Smith Factory at 581-589 S. Clinton.

According to the Syracuse Journal, L.C. Smith had been a successful businessman for some years prior to entering the typewriter field. Like the Remingtons, the Smiths were gun-makers. An SCM Corporation pamphlet says they made shot-guns. The Syracuse Journal names two specific products: the L.C. Smith gun and the Barker breech-loading gun (no clue as to who "Barker" was). Inventor of the L.C. Smith gun was said to be an in-house engineer named Alexander T. Brown. The paper also credits Brown with invention of the "American Dunlop pneumatic bicycle tire," but Dunlop was an Englishman, and the one reference I have handy makes no mention of a specifically "American" version of his original invention of the pneumatic tire, nor does my reference connect Brown's name to any tire at all. In any case, other sources tell us that Brown saw opportunity in the typewriter field, and persuaded his bosses to let him design one. Experimental work started in 1886, and the first patents were filed in 1887. By the date of the Journal article in 1893, success with the typewriter had spurred the Smiths to sell off their the gun business to a Hunter Arms Company, ending that chapter of their careers.

Despite its obvious shortcomings, we can glean other useful information from the old article. The Journal states that actual production of the Smith Premier began in 1889. Production numbers for the early years are: 2,900 in 1890, 7,300 in 1891, 12,000 in 1892, and a projected 18,000 for 1893. The numbers agree only roughly with the Smith Premier pamphlet, which claims a total of 27,000 machines for the first three years. The Journal's total for those years add up to 22,200, though no number is given for the year 1889.

Much more interesting is the vivid picture we can draw of the Smith factory as it was built up in those early years.

A New Factory Rises

Look at the city map plan, and you will see a sketch of the plant, labeled as "L.C. Smith Mfr. of Breech Loading Guns and Type Writing Machines." Examining the little numbers at the lower left of each building elevation, we get the number of stories per unit. The factory at the time of the map had a five-story section at left, with a little one-story section adjacent to the right, and a 3-story piece to the right that. Other details include a shooting gallery on the roof where, presumably, the breech-loaders were tested. A notation for another building called "The Brunswick" at the top of the plan probably dates this map at early 1890. The note mentions a burned off roof "being rebuilt Feb. 1890." I can think of no other reason for this note than that it was work actually in progress when the mapmaker was doing his work.

Going back to the 1893 Journal article, we are told that the biggest part of the Smith factory was eight-stories tall, 60x130 feet in size and "the upper three floors of the main building are now being prepared for occupancy." The main building was apparently new. The Smith pamphlet also mentions it, stating it was started in "July," which is almost certainly July, 1892.

On the back of the pamphlet is a fancy engraving of the Smith factory. Engravings often seem idealized, but supporting facts show us that this picture is quite accurate.

The big section at right is the new, eight-story part. At left we see the older five, one and three-story sections indicated on the city plan. There is even a chimney pictured, and checking back on the city plan, we see a notation at just the right place: "CH. 20' ABOVE MAIN ROOF."

Machines by the Thousands

From the Journal article we also discover some interesting details of typewriter manufacture in 1893. For instance, 4,000-6,000 machines were said to be in-process at any given time, with the Smith Premier factory making every part of the machine directly from raw materials without subcontractors. "It is the policy of the company not to buy that which it can manufacture to profit," was the claim. Total time for the creation of any given machine from raw materials to finished product was said to be 4-6 months.

The Smith Premier Company employed 460 men at the factory, and another 200 in the field. Presumably the latter figure referred to the sales force and supply buying agents. At the time of the article, the new building had yet to be fully occupied, but the claim was made that when going full steam (a literal idiom, since the plant was powered by a 150 hp Corliss steam engine), the factory would be turning out up to 150 typewriters per day. A six-day work week, which I believe was standard at the time, would then give Smith Premier a capacity of 46,800 machines a year, far in excess of its then-current sales projections. Such capacity was perceived necessary, however, since the Journal goes on to say "The Smith Premier Typewriter Co. never closed a season with its orders filled."

We know how successful the SP eventually became, especially after the introduction of its model No. 2. Though I don't have specific figures at hand, my impression is that the Smith Premier was second in the business, with only Remington running ahead. However, the competition was illusory. In 1893, the Smiths joined Remington, Yost, Densmore and Caligraph to form the Union Typewriter Company, which was essentially a trust designed to keep prices high. The individual typewriters "competed" in public, but were actually part of one giant company. When visibles entered the market, everything changed.

Toward the Future

The Smith Brothers, seeing the typing on the wall, tried in vain to get the Union board of directors to switch to visible designs. Turned down by conservative minds, the Smiths walked out, and started over, creating the L.C. Smith & Bros. company to produce visible typewriters in the Underwood mold. 1926 brought a merger with Corona to make Smith-Corona, and in 1958 Marchant Calculator became another merger partner to create the present SCM Corporation.

We still see the Smith-Corona name on modern typewriters. They are electronic wonders far removed from their blind-writing ancestors, but their logos still carry a "Smith," the oldest surviving name in the typewriter industry.

†††

A TEST SENTENCE

A recent item in England's Typewriter Times asks for alternatives to typewriter test sentences such as "The quick brown fox jumps over the lazy dog." A clever, although somewhat clumsy one is offered in Wilfred Beeching's "Century of the Typewriter" (p. 82). I'm sure Wilf won't mind us quoting him here:

"There was a man by the name of James Quincey Vandz. He rather objected to the fact that his next-door neighbour kept a fox cub as a pet in his back garden. The cub grew into a rather large whelp and he said it smelt. One day Vandz threw a brick at it and hit the unfortunate animal. The owner reported Vandz to the authorities. When they asked him on what grounds he based his complaint, he replied, 'J.Q. Vandz struck my big fox whelp.'

There you have a genuine grammatical sentence using every letter of the alphabet only once!"

Now, let's see how well you can remember it next time you're fiddling with a machine you're thinking about buying.

ETC AT SCOMDA

Collectible typewriters were exhibited on May 27 at the trade show set up in downtown Los Angeles by SCOMDA, the Southern California Office Machine Dealers Association. The ETC booth was manned principally by Dan Post and me with additional help from Jim Kavanagh and Jack Lacy. The machines shown were a Hall #1, Merritt, Red Folding Corona from my collection; a Standard Folding, Hammond Multiplex Ideal, Oliver #3 from Dan's collection; a Smith Premier #1 from Dick Dickerson and a Blick #6 from Allen Crown.

The ETC staff spent most of the day on its feet, preaching the "collector's gospel" to dozens of office machine dealers attending the show, and trying to

drum up support for ETC and collecting in general. ETC membership applications were distributed, as well as other literature designed to entice would-be collectors into the fold.

ETC staff at SCOMDA had a good feeling about the show, and feel future such appearances will be worthwhile. With a continuing presence at trade shows, there is credibility to be gained for typewriter collecting in general, and ETC in particular. The rich caches of machines some might have hoped to find did not seem to materialize, although we can hope that by promoting this awareness among dealers, previously unknown collections will, indeed, surface.

The next ETC trade show event will be at the WOMDA show (Western Office Machine Dealers Association) in Anaheim, California on October 23-24. Contact me (213-559-2368) or Dan Post (818-446-5000) if you'd like to take part.

--D.R.

SEPTEMBER MEETING

The Southern California membership contingent met at Dan Post's house on September 12, with about a dozen members attending.

Richard Dickerson provided a display of his Franklin collection, giving us a 3-D view of the subject treated in this issue's lengthy article. Dick also provided some of the "entertainment." Using an audio cassette player, he gave us all a "quiz" by asking us to identify the sounds of 15 different old typewriters. Feeling very silly, we all gave it a shot, but none of the members did particularly well, with luck playing a significant part in what correct answers there were.

Dan provided an interesting little game as well by displaying several machines wrapped up in black plastic bags. We were to feel through the bags and try to guess what machine was hidden within. Among the machines so many

of us failed to identify was a Stearns, which feels much like an Underwood; and a Yetman, which few of us had any experience with.

My contribution was a demonstration of Cratex, a rubberized abrasive used with rotary tools to remove rust and shine up old metal surfaces.

Regular meetings are set to be quarterly, and members in other regions are encouraged to meet regularly as well.

--D.R.

INTERNATIONAL NEWS

This column will be devoted to the mention of items which have appeared in overseas newsletters. Articles will not be reprinted in full, but will be summarized and possibly supplemented.

5 BLICK ELECTRICS?

A Blickensderfer Electric recently acquired by the Milwaukee Public Museum is pictured in HBW/aktuell No. 28. This is the third Blick Electric publicly known. Of the others, one is owned by Uwe Breker (it reportedly came to him from Paul Lippman via Wilf Beeching). The other is in the remainder of the old Remington Collection, boxed up and awaiting exhibition in Syracuse along with the SCM Collection. Dennis Clark reports knowledge of two other Blick Electrics, but he can't reveal where.

The Milwaukee specimen has a rounded frame surrounding straight rows of keys, contrasted with the squared-off frame on the example whose picture is widely published in typewriter books. According to HBW, the machine came from Chicago, where it was part of a collection at the research department of AT&T. The whole collection was donated to MPW.

With five "known" Blick Electrics out there, how many more are yet to be found?

--D.R.

PETERS' PAGE

by Ed Peters

Not to discourage visitations to the big eastern Pennsylvania markets (they at least provide fun and exercise), but one of our correspondents in the area reports seeing recently a fair Blick 7 for \$195, a nice Blick 5 for \$225 and a pretty bad Caligraph 3 for "only" \$385! Maybe the dealers don't get their asking prices, but half of those numbers would be more than enough.

†††

Good to hear that long-time collector Roy Hjersman of Northern California is coming along nicely after triple bypass surgery.

†††

Those who have met them now understand why Pam McVeigh's hubby Walt is one of the few people around who collects anvils. He's one of the few people around who's big enough to carry them home! Pam, of Grand Rapids, has a special interest in the Fox Typewriters made there and we also understand she has one of the most extensive collections of typewriter-related paraphernalia to be found anywhere.

†††

It's said by a collector who tried it that a new product called Clear Guard, made by the Turtle Wax people, puts a nice shine on the old machine with little effort. But remember, all such "tips" are to be tried at your own risk. Same source also mentions a product called DL (or D&L) hand cleaner, which is supposed to be super for cleaning metal parts, but he hasn't been able to find it. Anyone know a source?

†††

It can be frustrating when you have type slugs sticking at the printing point. You bend the type bars into position, only to find them soon sticking

again. A little trick: hold down the space bar as you test each key. You'll be more certain of getting the job done right the first time.

†††

New collectors are coming into the fold all the time, and we should do what we can to help and encourage them. Two I've heard of recently are Mike Brown of Philadelphia and his good friend Curt Scaglione of New Jersey. Mike is a typewriter repairman by trade, specializing in those cantankerous IBM's, and Curt is a sergeant in the Army at Fort Dix. He has a special problem, because those army folks are limited to 5,000 pounds of personal property, in case they have to pick up and go at a moment's notice. So, no Remington 10's for him! Both guys are young, eager, and full of questions, and both have good ideas about the hobby that are worth listening to.

†††

Tip for dating Remingtons: contact Dave Sheridan, editor of OPDA News, publication of the Office Products Dealer Association. Dave has a comprehensive set of Remington serial numbers with which he can date almost every model made from December 1988 (last of the No. 2's) up to through the Remington Electric Typewriter introduced in 1970. Write to Dave Sheridan, P.O. Box 962, Marion, MA 02738.

†††

One of life's little shocks, according to a collector friend, is ordering an Oliver 11 through the mail, opening the package and discovering that the machine is BLACK! The later Oliver portables are, too. We wonder if Oliver ever departed from its traditional olive green in other ways. Incidentally, if you ever need to touch up the paint on an old Oliver, you can mix green and black and come up with a pretty fair match. It just takes a little experimenting.

†††

If the hobby has led you into doing typewriter repair work for others, there are a lot of do's and don'ts. One of the don'ts is don't try to be a hero, if someone brings in a machine in the morning, by busting yourself for half a day cleaning it up and correcting problems, and calling in the afternoon to say it's done. Will they compliment you on working so fast? No, they're more likely to say, "Well, there couldn't have been much wrong since you got it done so soon." This kind of comment brings on the urge to kill, which, in most states, is illegal. Wait a day or two.

†††

In the fascinating hobby we share, there are always new tricks to learn. For example, here's one you might try if the need arises. At art supply stores you can by adhesive-backed lettering called Permastick that can help restore the beauty to your Franklins and certain other machines having black keytops with white lettering. It's even better than the "white crayon treatment" that doesn't work so well when the indentations are worn or damaged. Many styles of type are available and you should be able to get a fairly close match for any machine. Also, we've noted that a fine-point felt-tip pen does a pretty good job of filling in the black letters on white keytops.

†††

Is there a life outside "typewriters"? Of course. I used to be a ham radio hobbyist a long time ago, and have decided to revive my interest. If there are any other hams out there, let me know.

†††

Ed Peters like to write to and hear from other typewriter collectors, so he is ETCetera's "Correspondent." Share your thoughts by writing to him at 108 E. Conestoga St. New Holland, PA 17557

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MEMBERSHIP FEES

Since it has taken us this long to begin providing tangible services to our members, the ETC board has decided to waive 1988 membership dues for all those who signed up in 1987.

So, come January 1, you don't have to fork over another \$15, and you'll still get your newsletters and be welcome at meetings. Isn't that nice?

†††

LETTERS

"Perhaps you can use this idea somehow in the ETC newsletter.

ETC Is Likx a Typxwritxr: With Xvxry Mxmbxr Bxing A Key!

This typxwritxr works rxally wxll xxcept for onx kxy. Somxtimxs organizations work likx this typxwritxr. You can txll yousxlf,...."the Xarly Typxwritxr Collxctors Association can gxt by without any xxtra xffort on my part.....after all.....I'm only onx pxrson....I won't makx or brxak this organization." But onx pxrson will makx a diffxxncx in txrms of thx succxs of this organization just likx onx kxy doxs makx a diffxxncx in the printxd output of a typxwritxr. So.....txll yousxlf, "I am a kxy pxrson in this nxw organization and my involvxxmnt is rxally nxxdxd.

I Wish You Wxll,

Ed Reis
Pittsburgh, Pa."

THE TRADING REPORT

Here's a trial balloon for all members...

Some of us have expressed an interest in publishing reports of sales and/or trading activities among collectors, with others urging that such information remain confidential.

The dissemination of this data would help less-experienced collectors accumulate the knowledge needed to buy, sell and trade intelligently, and add to the knowledge the more-experienced members already have.

On the other hand, it has been argued that some trading partners would be offended if reports of their activities were spread around. Even when names are not mentioned, a particularly generous trade given as a favor from Collector A to Collector

B might distort future trading if reported.

With some of these thoughts in mind, the editor would appreciate hearing from members so we can arrive at a way to do this that will help rather than hinder us.

Among the suggestions already made has been the simple policy of mutual consent between traders before any report is made. Another is to report only "even" trades so that what we get is a good idea of relative values instead of the distortions that both good and bad deals represent. As for reporting prices, we seem to have a good consensus for staying out of that business.

What do you think?

ADVERTISEMENTS

Until further notice (and unless we encounter any problems), all ads in ETCetera are free!

THE TYPEWRITER TRADER

A computerized service listing machines for trade or sale. This "bulletin-board-by-mail" is compiled by Darryl Rehr, and is updated continuously, with new information added whenever it comes in. Collectors in the United States may receive a copy any time by sending in a stamped, self-addressed envelope. Canada & Mexico, send \$1 in US currency plus a self-addressed envelope; others send \$2 in US currency plus a self-addressed envelope. The Typewriter Trader is offered to bridge the gap between other newsletters. Whenever you send for it, you get the latest printout. Send to: DARRYL REHR, 3615 Watseka Ave. #101, Los Angeles, CA 90034.

WANTED: Mignon serial #s. 2 yrs. ago I started a list of Mignon numbers. I have 638, but need more. Please send me your #'s with model, color, special features. FRITZ NIEMANN, Wiesenstr. 11, D-4503 Dissen, West Germany

This back issue of

ETCetera

is brought to you by
The Early Typewriter Collectors' Association



The mission of the Early Typewriter Collectors' Association is to support communication and interaction within the community of typewriter lovers and collectors, and to encourage its growth. Our magazine, *ETCetera*, serves that mission by gathering and sharing knowledge about typewriter history with the community and beyond.

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