

CONTENTS

Editor's Notes	2
Keaton Music Typewriter	3
Calculator Prices Plummet	6
Mystery Machine	7
Basic Williams	8
Yankee Ingenuity	9
Collecting Goes Electronic!	10
Advertisements	11
Int'l. News	11
Ribbon Tin Roundup	12



ETCetera

Magazine of the Early
Typewriter Collectors Association

No. 25 --- December, 1993



Machine of Note

*The spectacular circular-keyboard
Keaton Music Typewriter
Full story p. 3*

ETCetera

Magazine of the Early
Typewriter Collectors
Association

Dec., 1993
No. 25

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EDITOR'S NOTES

Can this really be ETCetera issue No. 25??? Who would have thought something like this would have lasted this long? In truth, the pursuit of typewriter collecting has lost a little steam since its 1989 heyday, when European auction prices pushed us into five-figure-frenzy. Still, the membership of ETC has never looked back. It has consistently grown from year to year, interrupted only once when the membership chairman, our

friend Dan Post, unexpectedly died, creating a little chaos in the record-keeping department.

This year, we've had some help with articles published in *The Antique Trader Weekly*, and *USA Today*, among others. The word has been getting out, new members have been coming in, and those who are getting tired are replaced by those with fresh enthusiasm.

ETCetera continues, as it always has, on schedule. We freely publish our membership list each year, something other journals have sadly neglected. And, we've held the line on price since 1987. We hope those who've stayed with us continue to do so, and we welcome new members for (we hope) 25 issues to come.

†††

Sometimes this works, sometimes it doesn't. When someone writes to you asking "how much is my machine worth?" it only sometimes means they're willing to sell. Tony Hyman, a friend of mine who is author of the popular *I'll Buy That!* (a reference book listing buyers of collectibles) suggested that your reply to such letter should include an offer and a check. Having the money in hand is a powerful incentive for a seller to make a deal.

There's a lady in the East who several years ago offered to sell me a Commercial Visible. I made an offer (but enclosed no check), and she's been waffling ever since. After many, many back and forth letters, I did send a check, but the "freshness" of the opportunity was lost. She returned my check and is still waffling.

On the other hand, a fellow in New Hampshire wrote to offer a Merritt. I sent a check, and received the following reply: "How presumptuous of you — but also how acute — to send a check for the Merritt. Of course, I will accept your offer and the machine will be shipped tomorrow."

Like I said. Sometimes this works, sometimes it doesn't.

"That's why they call it 're-search.'"

This was a comment Richard Dickerson made to me during a phone call recently. I had mentioned to him the article in *Type-Writer Times* No. 6 (March, 1993) by Paul Lippman in which he writes of the *American Standard*, a machine "we've not heard about." The machine is an ornate 3-row upstrike illustrated in a pamphlet discovered by a Parish, NY firm which now occupies the building in which Lucien Crandall's *International Typewriter* was built.

This was certainly new to me... until I happened to be leafing through old issues of *The Typewriter Exchange*. The "Winter" (1988-89) edition of Volume 6 reproduced Lucien Crandall's writeup in the *National Cyclopedia of American Biography*, a work dated 1893. The Crandall bio included this reference to the *American Standard*: "...in addition to the 'Crandall,' the second 'edition' of which was greatly improved, he invented many features in the 'International,' the 'American Standard,' and the 'Victoria' (British)."

One issue earlier, *Typex* actually published a picture of the *American Standard*, though none of us knew it at the time! It was seen in a circular published by the Parish Manufacturing Co. dated October 1, 1887, for the (then) new *International Typewriter*. The cut is the same shown by Lippman as the *American Standard*... but here's the fun part: a handwritten marginal note on the circular says, "This is not the cut of the new machine but simply one used to print this circular, the new cut not ready yet."

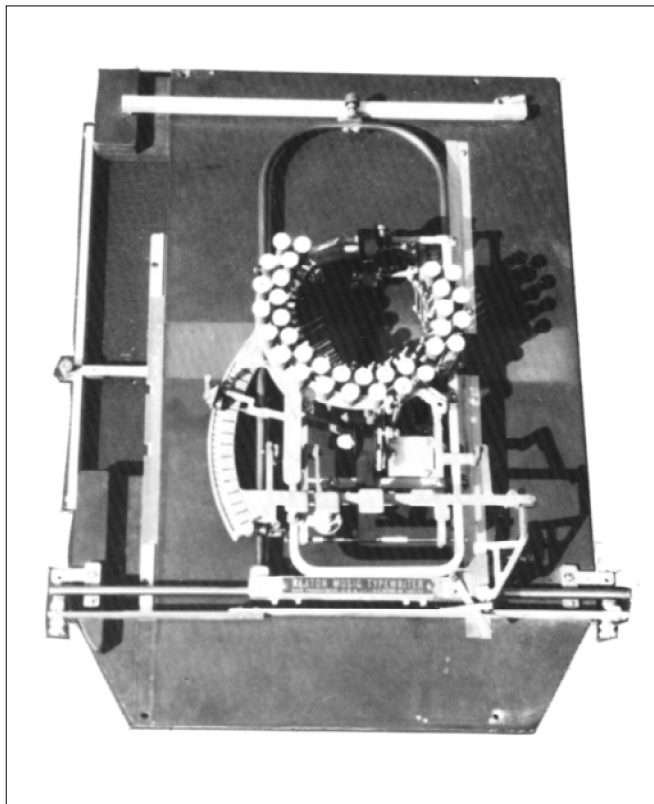
So, just in case there was any question, the *American Standard* would have *had* to pre-date the *International*, which, by this document, was "new" in October, 1887.

And that's why they call it *re-search*.

†††

The Keaton Music Typewriter

By Darryl Rehr



Keaton Music Typewriter ser. #3184

The current literature on music typewriters is sketchy at best. A brief survey will reveal that most such machines were adapted from existing typewriters, and none seems to have made a large market impact.

Almost totally absent from typewriter history references is information on perhaps the most-interesting music machine of them all, the spectacular Keaton Music Typewriter made in San Francisco during the 1950's.

Anyone familiar with the recent *Smithsonian* magazine article on typewriters will remember the exquisite color photo of this machine, with its round keyboard and flat platen. In fact, the Keaton uses a downstroke circular keyboard, much like such typewriter exotica as the Crary, Daw & Tait or the Crown keyboard machine, items at the pinnacle of rarity in the field.

The Keaton Music Typewriter was first patented in 1936 by Robert H. Keaton of San Francisco, with improvements made in a second patent granted in 1953. In his patent, Keaton set out the design goals of his invention, which could easily be applied to any music typewriter. Among his points:

“...in view of the fact that musical characters are written on a staff comprising five closely spaced staff lines and four spaces

between the lines, it is essential that provision be made to print the musical notes and characters in exact position upon the paper.

“...to provide means to indicate the exact typing locus on the paper whereat the next musical character will be typed.

“...to provide... a novel keyboard arrangement whereby one keyboard is adapted to type one class of music characters such as bar lines and ledger lines, which, when repeated, always appear in the same relative spaced positions with respect to the [staff] lines... and a second keyboard adapted to type another class of musical characters, such as the notes, rest signs and sharp and flat signs etc., which may, when repeated, appear in various spaced positions with respect to the [staff] lines.”

Let's look at the machine to see how Keaton accomplished his goals, first, a mechanism for precisely locating the notes/characters on the page. To the left of the keyboard is a handle which moves over a notched metal arc. Keaton calls these the Scale Shift Handle and the Scale Shift Indicator. Each notch moves the printing point up or down exactly 1/24" of an inch. Instructions for the machine specify use of staff paper with lines

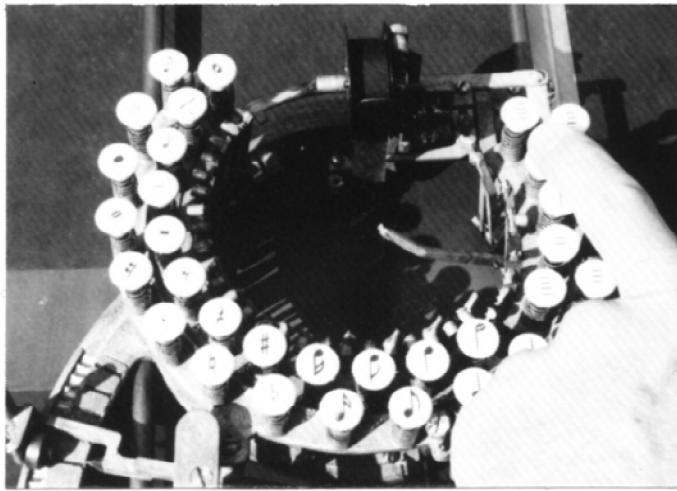


FIG. 1
Keaton keyboard showing downstroke action

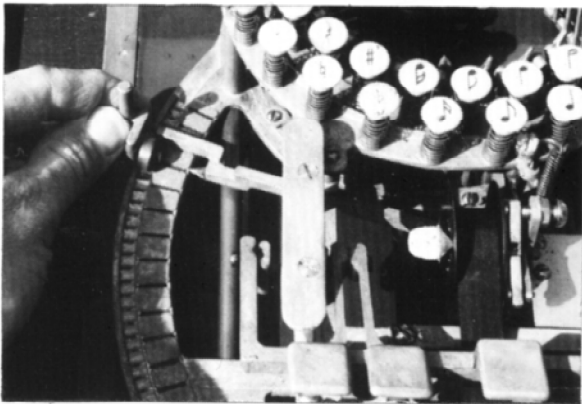


FIG. 2
Scale Shift Handle in uppermost position....

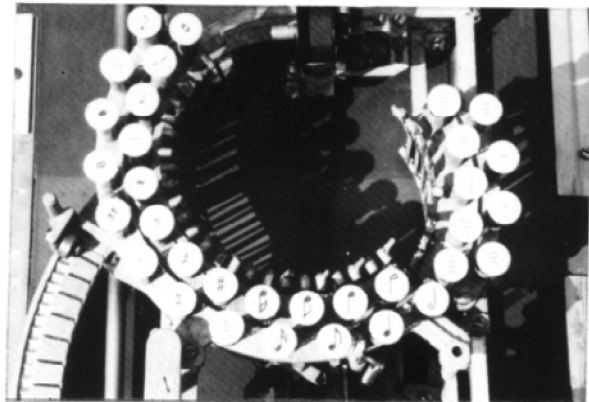


FIG. 3
...moves the two keyboard sections together, so they appear as one.

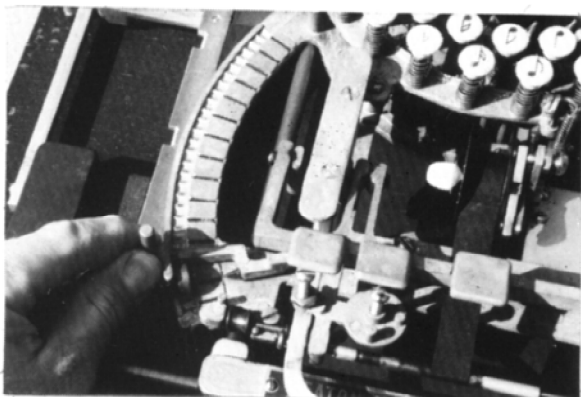


FIG. 4
Scale Shift Handle in the lowest position....

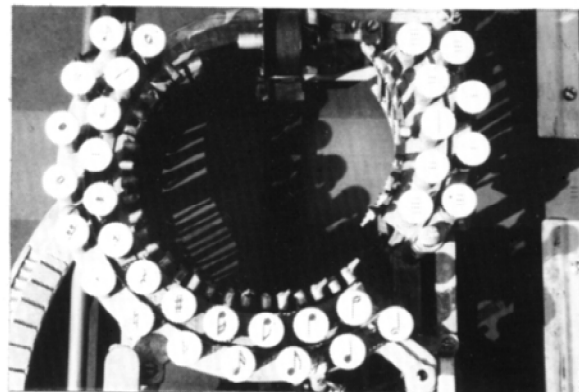


FIG. 5
...and the two parts of the keyboard are very apparent



Sample of the Keaton's work, as used by Yahres Publications, Coraopolis, PA

printed 1/12" apart, so each notch of the Scale Shift Indicator allows printing one musical step (a line or space) up or down. There's more to this up/down motion, but we'll get to that later.

Keaton's second point was to give the user an exact indication of where the next character would be typed. The reason is obvious. Music writers had to be able to put their notes at exact positions on the staff. Keaton's solution was very simple: a long needle, adjacent to the ribbon, which left no doubt about the next printing position.

The third principle is Keaton's mention of *two keyboards*. This sounds odd at first, since the machine does seem to have a single keyboard unit, but a close examination reveals something else. Look at Fig. 2, and you'll see the Scale Shift Handle at the very top of the Scale Shift Indicator. In this position, the keyboard appears as it does in Fig. 3, a single, circular unit.

Now, see Fig. 4. The Scale Shift Handle has moved to the lowest point on the Scale Shift Indicator. In *this* position, the keyboard appears as in Fig. 5. You can readily see that the keyboard seems to have split into two pieces. The larger portion has moved down along with the Scale Shift Handle, while the smaller portion has remained in its original position.

Looking closely at the keys, you'll see the reason. The small part of the keyboard includes the vertical bar line and the groups of little horizontal lines needed for typing notes above or below the five lines of the printed staff. As Keaton says, these characters must remain in a fixed position relative to the staff paper.

The larger part of the keyboard contains all of the actual notes, rests, sharps and flats which must be free to move up or down in relation to the staff lines. So, in essence, there are indeed two keyboards, one fixed, one movable.

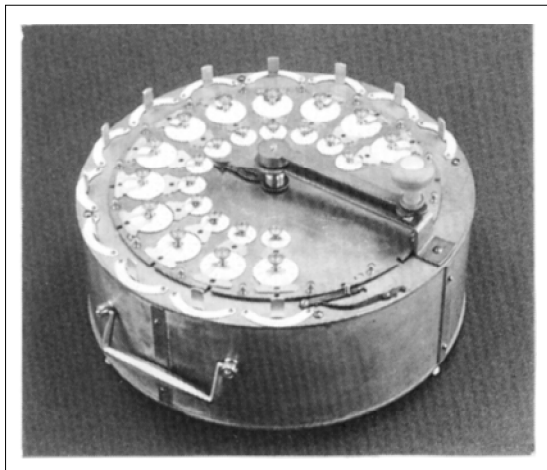
Another interesting mechanical feature on the Keaton is its space key, or actually, its *three* space keys. Unlike alphabetic typewriters, this machine does not automatically space as each character is typed. Instead there are three space keys, allowing the user to move the typehead different numbers of units for

different purposes. The left space key is 2 units, used for sharps/flats, grace notes, dots after notes, cluster chords, notes in tight formation, etc. The middle space key is 3 units, used for notes in close order, and before and after bar lines. The right space key is adjustable to 4, 5, or 6 units, used for chords and more widely spaced notes. Each "unit" is 1/20". A similar arrangement was used in the IBM Executive typewriter, which wrote proportionally spaced characters. It, too, had different space keys for different spacings.

It is very difficult to judge the commercial success of the Keaton machine. Even if it sold well, the nature of such a product gives it a very limited market. I know of about 6 surviving examples in museums and private collections. We do know that it was being actively marketed in the mid-50's, and have one advertisement from that period (our cover illustration). This comes from a packet of literature uncovered by Larry Wilhelm with the example of the machine he discovered. The literature contains correspondence between the Keaton Music Typewriter Co. and Samuel C. Yahres of Coraopolis, PA dated October, '54 through February, '58 in which Yahres purchased a machine (price \$225), made payments and later ordered additional supplies (staff paper and duplicator masters).

Mr. Yahres was head of Yahres Publications, a music publishing house, and tells *ETCetera* the machine was intended for use by publishers, educators and others who produced musical copy in quantity. It provided a shortcut to the cumbersome technique of hand-engraving music on lithographic stones, as was the practice. He himself found it very useful (a sample of his copy is shown), but says composers would have found it too slow, most preferring to dash out their compositions by hand.

This characterization shows that the Keaton machine was very much a specialty product, with very limited use. This certainly accounts for its rarity today, and adds to a collector's delight when one is discovered.



Calculator Prices *Plummet 98%!*

By A.P. Clam
Lompoc, CA

On Wednesday, May 19 of this year, Christie's in London held an auction of various goods, including a calculator from the 1820 era. This item had a resale estimate of \$33,600 (£20,000), but when the hammer fell, it had been bid up to \$11.8 million!

However, when it came time to collect, the funds were not there, and the final selling price appears to have *dropped* 98% in the process!

The auctioned machine was one of a family of devices apparently made by Parson Philip Matthaeus Hahn, his sons, and his brother-in-law Johann Christopher Schuster between 1774 and 1820. It is essentially similar to the machine pictured above, which is from an unidentified machine published in an IBM booklet. The pictured machine appears to be a Schuster and may be a replica.

Such round calculating devices have a long and varied history. Gottfried Wilhelm Leibniz, starting in 1672, developed a calculating mechanism for the four functions of arithmetic. For a number of technical reasons, a full working model was apparently never completed. This device was similar in shape, if not to form, to the later Arithmometer of Thomas De Colmar. It employed the *stepped drum* or *Leibniz wheel*. The Leibniz wheel is a small cylinder with nine gear teeth of linearly varying length. For details, see "The Calculating Machines" by Ernst Martin (ETCetera #24, p. 9). This principle was to be used in many mechanical calculators up to the beginning of the electronic era.

A number of people employed the Leibniz wheel in *round* or, at least, *semi-circular* calculators. These include:

- Parson Phillip Matthaeus Hahn (1774), his sons, and his brother-in-law, Johann Christopher Schuster (working as late as 1820).
- Johan Helfreich Müller (1783)
- A.J. Petersson (1873). This is a soup-can shaped machine.

- Joseph Edmondsdson (1885). This is a semi-circular machine.
- Paul Haack (1900). This also has a soup-can shape, but on its side.
- Christel Hamann (1905). Two models: a soup-can shaped version and a later one more in the shape of a plate. Both were referred to as the *Gauss*. Note that in the translation of Martin, Hamann is mistakenly called *Christian*.
- Curt Herzstark (1938). The famous CURTA calculator in the shape of a peppermill. Not produced until after WWII.

The winning bid of nearly \$11.8 million for the "Schuster" device at Christie's was made by Edgar Abraham Mannheimer. According to the newspaper reports, he is a Czechoslovakian-born dealer who had spent WWII in Auschwitz. The sale price (at that time) for the year was exceeded only by paintings made by Cezanne and Matisse. No other scientific instrument had ever attained that level of price.

The one competitor for the calculator was Bernhard Korte of the Deutsches Museum.

Mannheimer reneged on the purchase. He apparently was acting for a client, said to be Japanese. The deal fell apart when Sotheby's announced that they will offer a different and previously unknown Schuster calculator, since identified as a replica built early in the 20th century.

Korte is negotiating to purchase the Christie's version for £150,000 or about \$230,000. While a non-trivial amount of money, it is only 2% of the original price.

Another European dealer wrote to me recently of a third Schuster that turned up in Vienna. He thought it would go for DM250,000, or about \$150,000, even closer to 1%—two orders of magnitude less than the first bid!

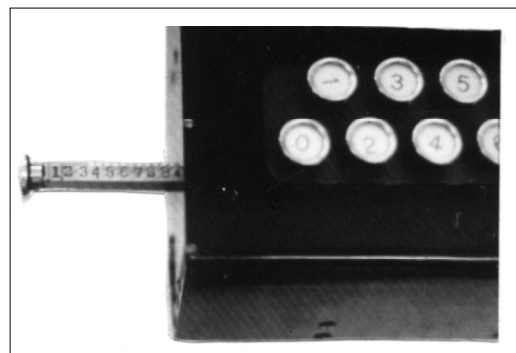
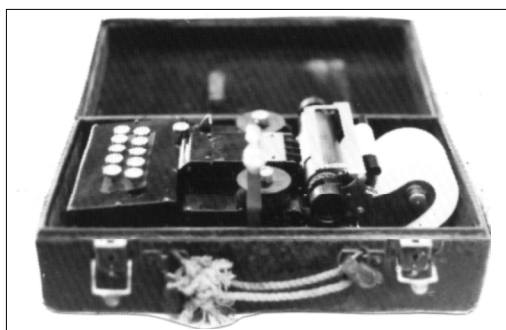
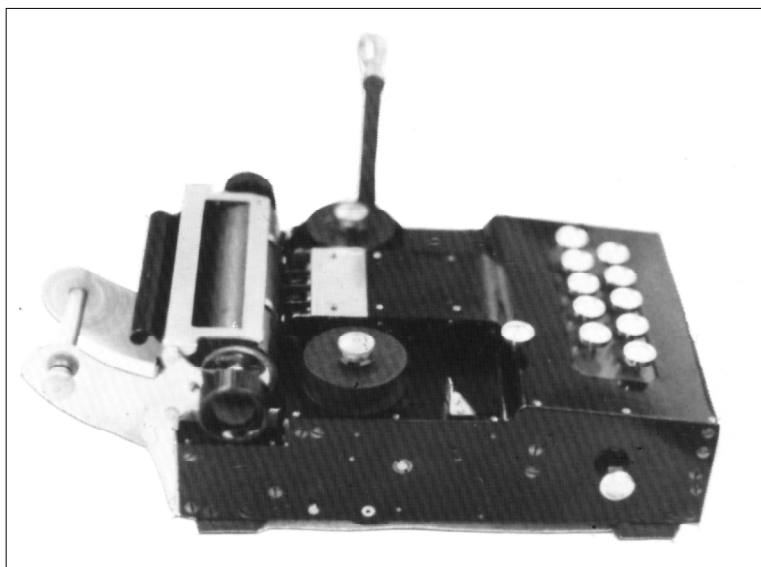
As a final thought, consider that replicas have already been made of this machine, and that there are a number of unemployed machinists in Eastern Europe....

Mystery Machine

RIGHT: unknown calculator owned by collector/restoration expert John Lewis of Albuquerque, NM

BELOW RIGHT: column-counting rod feeds out of machine's left side as each new column is entered.

BELOW LEFT: Machine in its case. The column counting feature means calculator cannot be used while stored in the case.



John Lewis, the office-machine restoration expert of Albuquerque, New Mexico writes with a calculator mystery. He has an odd 10-key machine he can't identify. Does anyone recognize it?

He writes:

"I'm sending picture of an adding machine that I've been unable to identify. I have searched and searched and have been unsuccessful in finding any serial number, patent number or any markings of any kind.

"It does have a felt-lined custom made case that is bound in leather. It has two rows of keys and one total button. As you hit the keys, there is a slide that moves out of the left side of the machine, exposing a number

for each column you have entered. This feature makes it impossible to operate while still in the case. "The top cover is made of one solid piece of sheet metal that has two parallel cuts in it, creating three wide 'fingers' in the sheet. The two outside fingers are bent down to cover the ribbon drive area, and the middle one covers the printing mechanism.

"The handle is removable so the case may be closed. The paper holder is easily snapped onto the back and requires no screws to hold it on. After several hours, I did get the adder functioning properly. It was seized up pretty good when I got it."

If anyone recognizes this machine, let us know! We'll publish the solution to the mystery in a future *ETCetera*.

BACK TO BASICS

for beginning collectors

A Beginner's Williams

The photo showing the "Academy" Williams (owned by John O'Shea on the island of Malta) is a good enough excuse for us to give beginners a lesson in the variations of this favorite of collectors worldwide.

The Williams may be one of the first "advanced" machines that a collector *hungers* for, with its intriguing *grasshopper* mechanism and its peacock-like display of typebars fanned out in a gaudy array unlike any machine before or since. Actually, it is not all that rare, and even beginners soon find that a Williams (or two) on the shelf is hardly unattainable.

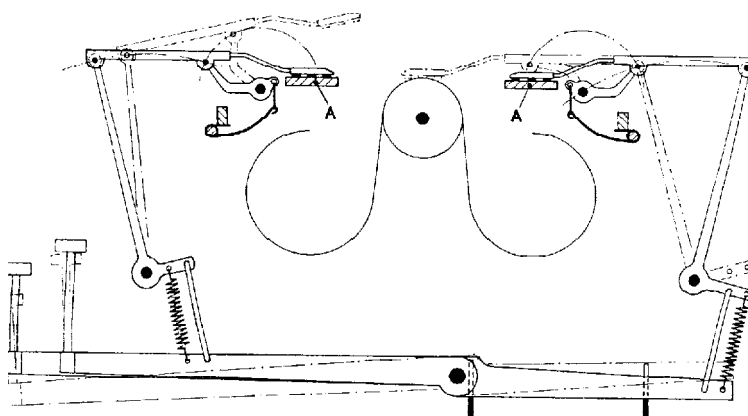
The Williams was the creation of New York inventor John Newton Williams and was introduced in 1891. Williams' innovation was the unique typebar movement. We call it a "grasshopper" action. When the keys are depressed, the typebar, resting in an inkpad, "hops" up and forward, to land on the platen. With the typebars arrayed both in front of and behind the carriage, the paper must be rolled up *inside* the machine to keep it out of the way. A user first inserts, and spins the rollers to coil the sheet inside the front paper basket. During typing, the paper is fed across the platen, to be taken up inside the rear paper basket. Wow!

Over the years there has been a lot of confusion over Williams model designations. Veteran collector/researcher Richard Dickerson, however, cleared it all up in 1988, with the definitive study of Williams variations.

The first Williams is a three-row model with a slightly curved keyboard, and an ornamented frame. The *next* Williams (1895) is a very similar model. The main differences are a *straight* keyboard and a plain frame. This model has errone-



Williams No. 3 ("Academy")



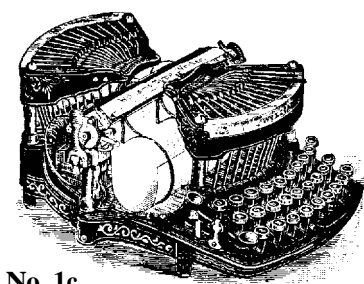
Williams "grasshopper" typebar movement as illustrated in a booklet issued by the London Science Museum. "A" indicates location of inkpads.

ously been called the No. 2. The model 2 (1896), however, is quite different, so for our convenience, Dickerson has dubbed the two early machines "No. 1c" (c for curved) and "No. 1s" (s for straight).

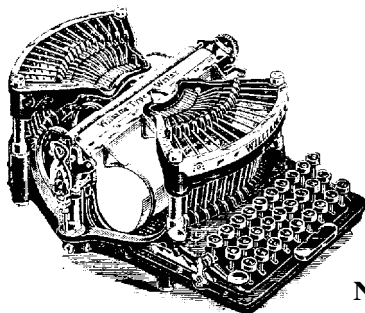
Most No. 2 Williams machines actually carry a label *saying* "No.2," so there can be little argument over just what a No. 2 is. While similar to the No. 1s, with three straight rows of keys, there are a number of other differences. The No. 2 nameplate is a flat piece of nicked metal attached to the curve of the machine's

frame in the upper front. On the No. 1, the nameplate is actually *lapped* over the upper edge of the frame so that the plate itself is L-shaped in cross section. Another major difference in the No. 2 is the lack of "v" shaped guides between the type bars as seen on all No. 1's.

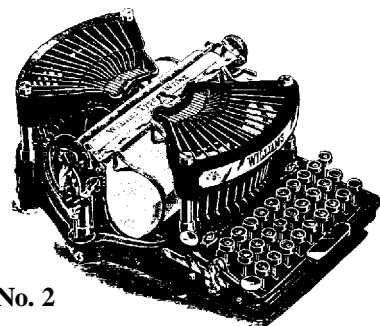
The No. 3 Williams is a little more enigmatic. It appears that this model number was given to all wide-carriage versions of 3-row machines. However, we have seen examples of wide carriages on No. 1-type frames as well as No. 2. Until other information appears, how-



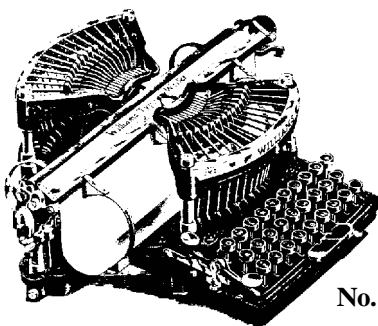
No. 1c



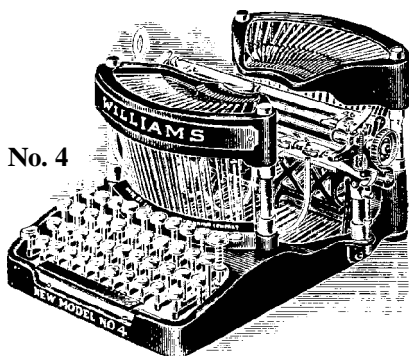
No. 1s



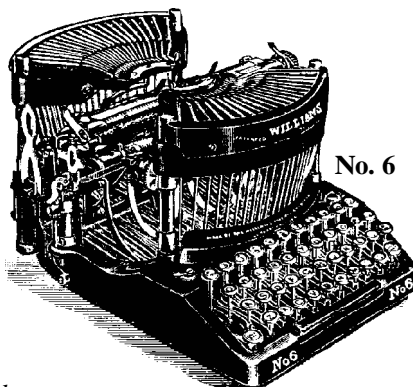
No. 2



No. 3



No. 4



No. 6

The Williams lineup. Note that the No. 3 shown at middle-right is on a No. 1-type frame.

ever, we call all such machines No. 3's. That would include the "Academy" version shown in the photo. This is a wide-carriage machine on a No. 2 frame. The word "Academy" is stencilled on the top rear surface of the frame. The nickel-rimmed, glass-topped keytops on this machine are interesting variations. Virtually *all* Williams machines other than the No. 1c, have solid keys, made of hard rubber or some similar material. The "Academy" machine seems to be an odd exception.

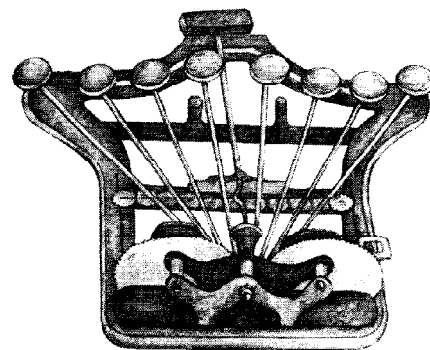
There is less model number confusion when it comes to later models. The Williams 4 (1900) and 6 (1904) are both 4-row models and are clearly labelled with their model numbers. During the

time the No. 6 was sold, a "Junior" model was also offered. It is substantially the same as a No. 2. The question of a possible No. 5 remains unanswered. Dickerson wonders whether a No. 5 might have been a wide-carriage version of either 4-row machine, but so far, I've heard of no examples to support the idea.

All members of the Williams family are within the reach of most collectors. They frequently come up at auction, and are often available from other collectors looking for trades. Prices for most usually range from the upper three-figures to low four-figures. The exception is the No. 1c, which is certainly *the* machine to go for. Very few of these are known, and anyone discovering one has a rare find indeed.

YANKEE Ingenuity

Earl Proulx, who writes the "Plain Talk" column for YANKEE Magazine shows a great deal of ingenuity in answering a question from a reader, despite the fact that he's dead wrong:



"I found this object and its case in an old house in Pittsboro, N.C. It may be worked by right or left, and prongs go up when either key is pushed. The keys have no marks of identification anywhere. The cover and part of the carrying case appear to be missing. There are no reels with the machine. Any ideas?"

—M.S., PITTSBORO, N.C.

"I think 'Abe' would have described this as a coder, a system of symbols for communication to represent words or phrases for brevity and secrecy, that was used in the Civil War. The reels would have punch marks and could be read by one who knew the code, and if the courier were taken prisoner, it would mean nothing to the enemy. But someone in the know could read it as easily as a letter."

The machine, of course, is a Stenograph, the first shorthand typewriter. The machine was introduced in 1882, and was made in at least three models. The YANKEE illustration shows the third model. For more information about the Stenograph and its history, see the detailed article in ETCetera No. 16. YANKEE's choice for positioning its picture is curious as well. Most of us would say that's *upside down*.



COLLECTING GOES... ...ELECTRONIC!

The Cal Tech calculator, a prototype made by Texas Instruments in 1967. A "hand-holdable" machine, it measured 4-1/4"x6-1/8"x1-3/4" and weighed nearly two pounds

Is it the cutting edge? Or the ultimate in collecting Geekdom?

Welcome to the '90's, people, because *computers* are now collectible.

It had to happen, of course. After all, there was a time when typewriters and adding machines were only so much "junk" (and a lot of people *still* think that). But with some new publications now on the market, we see that computers, and their smaller counterparts electronic calculators are passing into the collector's domain.

The International Calculator Collector appeared on the scene in the spring of 1993 with the cover of its first issue, showing the 1967 "Cal Tech," a prototype calculator based on integrated circuits. It was built by Texas Instruments, using four integrated circuits, mainly to show that such a machine could be built. According to *ICC*, the first actual hand-held electronic calculator on the market appears to be the 1970 Canon *Pocketronic*, which printed results to tape. The same year, Sharp introduced the EL-8, which may have been the first such machine with a visual electronic display.

Values of such treasures? In the words of co-editor Bruce Flamm:

"The feeling of joy.... is only exceeded

by the feeling one experiences when noticing the calculator has a 75-cent price tag. Even without an intrinsic value, the thought that you've acquired something for 6 bits that cost \$395.00 twenty years ago is a sobering thought."

So... the race is on. Start hunting up those electronic calculators (look for a Hewlett Packard HP-35, apparently that's a hot one). One day you may no longer be able to find them!

ICC is published quarterly by collectors Guy Ball and Bruce Flamm. To subscribe, send \$8 to The International Association of Calculator Collectors, 14561 Livingston St., Tustin, CA 92680.

As for *computers*, there is finally a collectible computer *book* on the market. It is *A Collector's Guide to Personal Computers and Pocket Calculators* by Dr. Thomas F. Haddock. Knowing absolutely nothing about such items, it is hard to judge the quality or accuracy of the information in this book. Comparing it to one issue of *ICC*, however, you notice some discrepancies. Haddock begins his calculator listings with Hewlett Packard's first products of 1972, saying nothing at all about the earlier devices mentioned in *ICC*. *Somebody's* wrong

here, and I have a feeling it's Haddock and not *ICC*.

Computers, however, are the main thrust of the *Collector's Guide*. Included is a brief history of personal computers, along with a product-by-product listing nearly 200 pages long. There are also listings for peripheral devices such as disc drives and printers.

Since Haddock's book is a "value guide," current prices are given for each listed machine. I am suspicious of "value guides," knowing how inaccurate they are in the field of typewriters. However, according to Haddock, the hot items in the computer world appear to include the "Mark 8," a 1974 hobbyist machine now valued at \$8000-\$11000. Another holy grail machine is the Apple I, valued \$8000-\$12000. Made in 1976, only 200 Apple I's were made before they were succeeded by the Apple II, which launched the famous company on the road to success.

A Collector's Guide to Personal Computers and Pocket Calculators is priced at \$14.95 and is published by Books Americana, PO Box 2326, Florence, AL 35630.

Advertisements

OLIVER 9 w/original instructions. Photo looks excellent. John E. Duthie, 4337 McCorsley Ave., Little River, SC 29566
HAMMOND 2 ideal - wooden case. Fair cond. Best offer. Dale Forrest, 708 West Road, Richmond, VA 23220. Tel. 804-648-8653(day), 804-693-0419 (after 7PM).

VARITYPER - Coxhead. David Nieting, 8323 Laddie Rd., Spring Lake Park, MN 55432

2 REMINGTONS: portable pop-up red; Paragon 12 (types caps only). Phyllis Spisak, 8 Commune Rd., Baldwinsville, NY 13027.

MIGNON 4 w/m wooden case & instructions (in German)-photo looks good. \$100 + shipping. Terry Bell, 13401 Lake Shore Blvd. #7, Bratenahl, OH 44110. Tel. (216)822-7469.

BLICK 7 w/case - June Interval, 136 E. Wylie Ave., Washington, PA 15301. Tel. (412)228-2741.

IBM Typewriters: 1) Model ? - Elec. Writing Machine Div., Rochester, NY, 2) Model A "Electromatic" Poughkeepsie, NY, 3) Model ?? (Executive?) proportional type, wide carr., 4) Selectric Composer 6251, 5) Selectric Composer Mod. 6251 partly disassembled, 99% complete. Fonts: 40 new, 130 mint, 20 worn, 3 damaged for Selectric Composer. Karl Petersen, 1021 E. Washington St., Boise, ID 81712.

SMITH PREMIER 10A - OK condition, but lowercase "b" type (the type, not the keytop) is missing. Robert R. Perigo, 203 Kalkar Dr., Santa Cruz, CA 95060. tel. (408)425-1568.

TRADE: Ex. Stenotype Master Model 4 for mint 1963 Royal Mod. 101. John Gilman, 72 Crawley Falls Rd., Brentwood, NH 03833.

RIBBON TINS for trade- many Amer. & European, incl. double tins (Hansa, Denominator), also great "Liberty" brand w/ statue & Amer. flag. Send for photos. Also trading *machines* for tins. WANTED (generous trades): any early flat tin, Cotton King, old-style Battleship. Darryl Rehr, 2591 Military Ave., LA, CA 90064.

TIPS:

ROYAL 10 - photo looks very good. Lorraine McNichols, 612 Hillside Ave., Hillside, IL 60162

CORONA 3-ser #57809. Very good cond. Carl Van Orden, 111 Cedar St., Belmont, NC 28012

OLIVER 9-GP Horcher, 108 N. Salem, Arlington Heights, IL 60005

REMINGTON SMITH PREMIER (like Smith Premier 10) - good condition - Laura Redmond, 166 Durkee Rd., Somers, CT 06071. tel. 203-749-3527

FOLDING CORONA/case - Mrs. Walter Fry, 411 Golfview, Birmingham, MI 48009

FOLDING CORONA/case, instructions - Yolanda Quille, 730 Arlington Av., Des Plaines, IL 60016

OLIVER 9 - super condition, but dirty. \$50 + UPS. Bruce Risley, 2101 Alameda Ave., Davis, CA 95616

EDISON MIMEOGRAPH #1 - includes directions & price list. Shows patents 8-8-1878 to 2-17-1880. Joan Christopherson, 816 Woodbine, Oak Park, IL 60302.

OLIVER 3 - "fair to good" cond., Linda Diem, 1402 Conway, Flint MI 48532-4307

MARCHANT - Figure-Matic electric. Luetta J. Jackson, 10316 SE 74th St., Midwest City, OK 73110. Tel. (405)733-2584.

CORONA 4/case - looks nice. Mrs. B. Cumming, 16744 E. Francisquito, La Puente, CA 91744.

International News

Germany

Welcome back *Historische Bürowelt!*

The No. 33 issue of IFHB's journal was finally mailed last June after a 13-month absence. Included, articles on the origins of hanging files, a detailed history of the 1970 Hammann calculator (last of that line), a history of German women in the workplace and an interesting piece on a fellow named Otto Burghagen, who was a German pioneer in the teaching of typing.

The return of HBw results from a meeting in March, in which IFHB reor-

ganized for the future. Dr. Lutz Rolf (typewriters) and Dr. Joachim Fischer (calculators) are handling editorial work for *HBw*. For now, Uwe Breker is handling the printing and mailing. Until the March meeting, *HBw* had been delayed due to Uwe's other commitments. The meeting also worked out IFHB's merger with another, smaller German collector club, the DBS.

Holland

A real Dutch Treat for collectors arrived in September with issue 7.3 of *kwbl/Dutch Q*, the collectors' journal of the Netherlands. The publication celebrates the 10th anniversary of the Dutch collectors group, and includes a collection of articles from collectors all over the world. The theme, as requested by editor Jos Legrand, was typewriter "details," so each contributor sent in a short piece on a "detail" few of us have noticed.

Germany's Uwe Breker provided photos of a prototype which appears to correspond to Franz Wagner's 1885 typewriter patent. This patent had nothing to do with the famous Underwood, but appears to be the inspiration for the 1889 National upstrike. Who knew that Wagner was the mind behind that machine?

Boudewijn Knevels, of Belgium, shows us how the Elliott-Fisher prints capitals. Instead of shifting the carriage or basket, the shift key extends a central disc which engages a "rabbit-ear" at the head of the typebar, flipping the capital into position before printing. An odd arrangement indeed.

New Jersey's Paul Lippman provides a philosophical view on the absence of "Model No. 1" in many typewriter lines. His piece supplements *ETCetera* No. 24's Blickensderfer article by documenting a Model No. 4 as an all-caps machine mentioned in a Blick sales catalogue in his collection.

And the editor of *ETCetera* wrote of the two distinct varieties of American Visible Typewriters. The common version prints when the user presses on the whole keyboard plate. The scarcer version prints with a side lever.

RIBBON TIN ROUNDUP



An unusual selection of tins this issue from someone *other* than the editor!

Ken Gladstone sends photos of 11 tins, each with the picture of a typewriter on it.

Perhaps the most unusual is the Durotone "Super-test" Typewriter Ribbon, which appears to show the special piece of equipment used to test the durability of the ribbon. The machine apparently types a long tape of "0000's" until the ink runs out. Hard to see in the photo, the tin says "Test Appliances, pat. applied for."

As always, we encourage you to send in photos of tins from your collection. Please photograph tins close so that six tins fill up one frame of film. Place them against a plain background and keep camera square-on. Shoot outside or near a window during the day, and don't use flash, or you'll get hot spots. Also, avoid red-on-black tins. They don't reproduce well in black-and-white.

KEY:

Brand - colors; descriptive details, if needed (Ribbon company, if known/Tin manufacturer, if known)

TOP PHOTO: OLYMPIA - gold, blue (German). HAMMOND - blue, white (American). PRAHA - blue, gold (Czechoslovakian). DUROTONE - ivory, brown, white (Enduro Mfg. Co.). AEG - green, white (AEG Deutsche Werke, Germany). BSA - red, white, black (Blikman & Sartorius, Amsterdam, Holland).

BOTTOM PHOTO: OLYMPIA - bottom of tin shown in top photo. ELLWOOD - brown, yellow, white, black (Underwood Typewriter Co.). ELECTROMATIC - green, black, red, white (Electromatic Typewriters, Inc.). PIGEON - red, black, white (Corona Typewriter Co., Inc.). STENO-TYPE - green, white, black (The Stenotype Co.). MERCEDES - red, gold, black (Mercedes Büromaschinen, Germany)