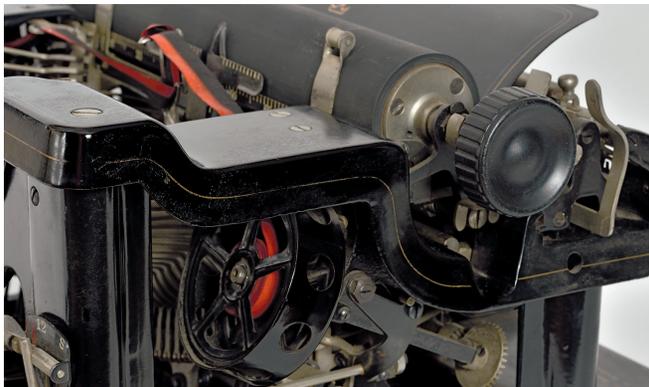
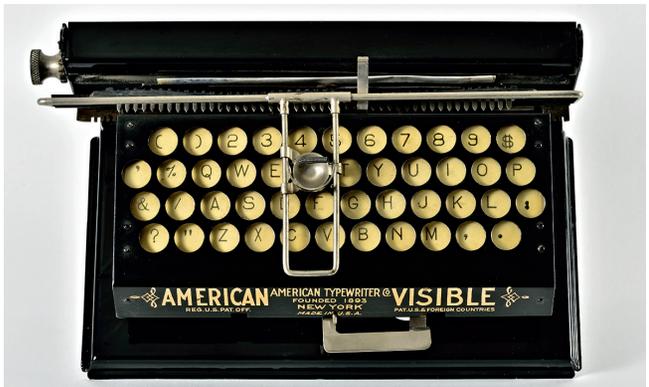
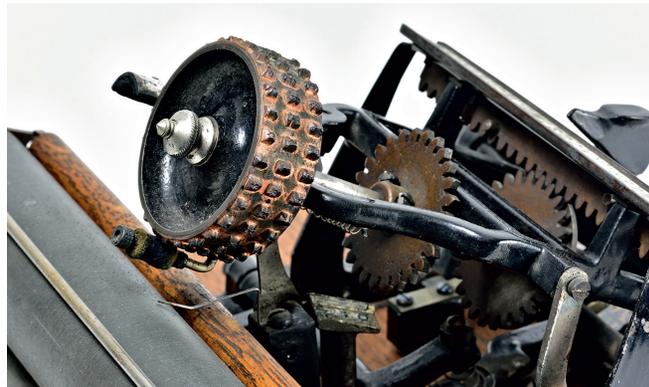
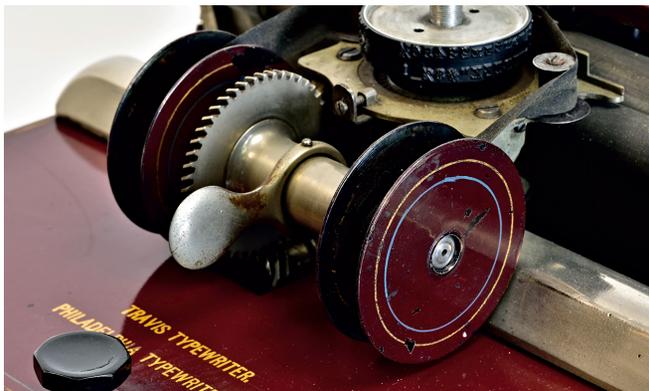


BY Anthony Casillo FOREWORD BY Tom Hanks
PHOTOGRAPHS BY Bruce Curtis & Anthony Casillo



ICONIC MACHINES FROM THE GOLDEN AGE OF MECHANICAL WRITING



T Y P E W R I T E R S

Iconic Machines from the Golden Age of Mechanical Writing

By Anthony Casillo

Foreword by Tom Hanks

Photography by
Bruce Curtis & Anthony Casillo



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SAN FRANCISCO

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E L E V E N R E A S O N S T O U S E A T Y P E W R I T E R by Tom Hanks

There are only eleven reasons to use a typewriter:

1. Your penmanship is illegible. I mean, unreadable, so cocked-up and irregular that you use block printing and flowing script in the same five-letter word. The kind of handwriting that one of those legal experts would examine for a trial and say, "Oh, he's guilty!"
2. You can't afford or are just too thickheaded to figure out a computer.
3. Your religion forbids the use of machinery invented after 1867, when John Pratt came up with the Pterotype.
4. The Communists are back in power. Their technology sort of maxed out with space rockets and typewriters, and at about the same time.
5. You want the assurance that your letter/note/receipt/speech/test or quiz/school report will, most likely, be kept for a long time, perhaps forever. It's a fact: no one chucks anything typewritten into the trash after just one reading. E-mails? I delete most before I see the electronic signature.
6. You take great pleasure in the tactile experience of typing--the sound, the physical quality of touch, the report and action of type-bell-return, the carriage, and the satisfaction of pulling a completed page out of the machine, *raaapp!*
7. If what you are writing is lengthy, the distraction of rolling another page into the carriage allows you to collect your thoughts.
8. You are an artist, equal to Picasso, and everything you type is a one-of-a-kind work. The combination of paper quality, the age of the ribbon, the minute quirks of your machine, the occasional misuse of the space bar, and the options of the margins and tabs all add up to make anything you type as varied and unique as the thoughts in your head and the ridges of your fingerprints. Everything you type is a snowflake all its own.
9. You own a typewriter. It has been serviced and works just fine. The ribbon is fresh. You keep the machine out on a table at the correct height, not locked away in a closet still in its case. You have next to it a small stack of stationery and maybe some envelopes. The typewriter is ready and easy to use any time of the day.
10. You really want to bother the other customers at the coffee place.
11. Typewriter = Chick Magnet.

A C O L L E C T O R ' S S T O R Y

In the late 1970s, I stumbled upon an old, long abandoned, Oliver typewriter stored away in the back room of a typewriter repair shop where I worked in New York City. The Oliver was unlike anything I had ever seen before: an odd-shaped, green-colored monster with three rows of keys and typebars--U-shaped metal rods with type attached to them--positioned high above its carriage. It was old and deserving of greater appreciation than it was receiving there. It begged me to rescue it from that dark room--and potentially the trash heap. So, I packed the 30-lb (13.6-kg) orphan up and carried it home on the NYC subway during my standing-room-only rush-hour commute.

Once home, I began to explore this beauty a little further. The Oliver opened a door to a new world for me, one that ignited my curiosity about the early history of the typewriter. Before this point, I had never given a thought to the early days of the typewriter industry. Back then, interest in old typewriters was almost nonexistent and most machines were disposed of at the end of their useful lives.

Shortly after the Oliver discovery, I was leafing through the classified section of a monthly typewriter trade magazine when another vintage machine caught my eye: a Blickensderfer typewriter from the 1890s was being offered for sale. The Blickensderfer was a small manual typewriter that used a type element similar to

the modern IBM Selectric typewriters that were popular in the 1970s. It was so much like the modern Selectric that I was repairing for a living back then, yet the seventy-five years that separated them made me curious about its history. There was so little information available on old typewriters at that time, so I acted on instinct, and I took a road trip across two states to purchase and pick up my prize. After all, I thought to myself, when would I ever see another one? On my return trip, a voice inside kept telling me that not only had I just acquired something special, but also, on that day, I had now become a collector.

I went on a buying spree for the next few decades, searching for and acquiring as many interesting typewriters as I could track down. From flea markets, to auction houses, to estate sales, I crisscrossed the country in search of elusive machines. I believed anything could be anywhere and searched almost everywhere. In forty years of collecting, my only regrets are for the ones I didn't buy, the ones that got away.

When I first became interested in vintage typewriters, collecting them was not a popular hobby. Finding another typewriter collector was almost as difficult as finding the actual machines. But over the past few years, there has been a resurgence of interest in mechanical

typewriters--a renaissance of sorts. An object that had been deemed useless after the emergence of computers and relegated to the junk pile is now being celebrated. This revival seems to be both a combination of nostalgia and a desire to escape from modern technology. Unlike a computer, with all its word processing strengths and amenities, the typewriter offers a straightforward approach to the task of typing. A typewritten document isn't merely typed, it's created. Each key depressed immediately becomes a permanent imprint on paper. Mistakes are not easily removed, generating a greater need for concentration and requiring an undistracted, direct connection with the hardware responsible for producing a document. Driven by the force of the creator's own fingers, and coupled with the unique characteristics of the machine being used, every document produced has its own personality and charm.

Some remained faithful to their typewriters during a period of technological change that began in the 1980s with the introduction of the personal computer. They were the holdouts who refused to part with their trusted friend as technology marched forward, always keeping a place on their desks for tasks that a typewriter could perform more efficiently than their computer. For these people, the filling in of forms, addressing of envelopes, and other small tasks always seemed to get done more quickly on

a typewriter, giving the machines an extended life as a secondary writing instrument in many offices.

And then there are the collectors who see beauty in old, twisted, and often rusted metal. It is not uncommon for a dedicated collector to travel great distances to procure an ancient typewriter for his or her collection. Filling basements, attics, and storage sheds with these old unwanted relics is routine for typewriter collectors on their quest to assemble a collection and research the typewriter's past. Some collectors have glass showcases in their homes to display the aristocrats in their collections. "History preserved," as it is often said.

What follows in this book are highlights from my four-decade journey in collecting and researching typewriters; all the machines pictured here are from my personal collection in Garden City, New York. These pages explore eighty of the most historically important and eye-catching mechanical writing machines that were manufactured in the period between the 1870s and 1960s.

So many of us have a typewriter story to tell--whether we used the machines for papers in high school and college, or watched our grandparents type out letters on their cherished machines--stories that evoke fond memories of a much simpler time. In the pages that follow, the typewriter will tell its own remarkable story.



SHOLES & GLIDDEN TYPE WRITER 1874

THE HISTORY OF THE TYPEWRITER

No one person can be credited with the invention of the typewriter. Over the course of two centuries, inventors around the globe worked at creating a device that would become an indispensable tool for business and personal correspondence. What began as a primitive object of curiosity evolved into what would become known as the typewriter. At its peak, the typewriter created a global manufacturing industry employing countless factory workers, salesmen, repairmen, and other support personnel. What follows are some of the milestones in the typewriter's development--from its invention, to its heyday, to its eventual demise.

The development of the typewriter began in 1714 when Henry Mill patented his idea for the first writing machine with British Patent No. 395, "Machine for Transcribing Letters." The patent defined this first writing machine as a "method for impressing or transcribing of letters, one after another, as in writing." This was the first time that a description of a writing machine had been documented. No examples of his invention have survived, and little else is known about the world's first record of a mechanical writing machine.

During the early nineteenth century, inventors around the globe began to engage in the challenge of building a mechanical writing instrument. Some of these early efforts include William Burt's Typographer, the first writing machine patented in the United States, in 1829.

In Italy in 1847, Giuseppe Ravizza invented a machine known as the *cembalo scrivano*. In Brazil, a patent for a writing machine was issued in 1861 to a priest named Azevedo. Peter Mitterhofer of Austria began the task of manufacturing five primitive models of his writing machines in 1864. Similar devices were being developed throughout the world during this period. All were either conceptual or hand built by their inventors. It was a humble beginning for such a revolutionary idea.

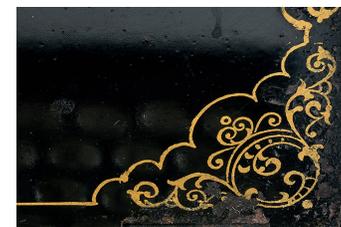
It wouldn't be long before attempts at typewriter manufacturing would begin. Early production efforts included those of John Jones, who contracted with Rochester Novelty Works--a jobber for casting and lathe work in Rochester, New York--to manufacture his Typographer in 1852. The Jones Mechanical Typographer was produced in small numbers before the factory caught fire and burned to the ground. Manufacturing of the Typographer never resumed. Two examples of the machine are known to have survived. A patent was granted to John H. Cooper of Philadelphia in 1856 for his Hand Printing Machine. Cooper's patent model still exists and at least one well-manufactured example has survived. Production would have been possible at this time but it's not certain if any were ever sold. In 1865, in Copenhagen, Denmark, Reverend Rasmus Malling-Hansen's sophisticated circular writing device called the *Skrivekugle*, also known as the Writing



SHOLES & GLIDDEN
FLORAL DETAIL



SHOLES & GLIDDEN
KEYBOARD



SHOLES & GLIDDEN
GILDING

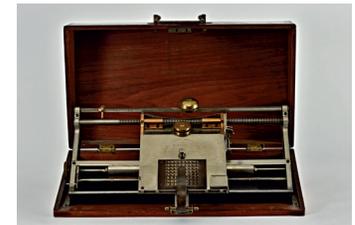
Ball, was manufactured in small quantities by an outside machine shop. A small number of Skrivekugles were sold to buyers.

Another noteworthy inventor from this period was John Pratt, an attorney from Centre, Alabama. While on self-imposed exile in Britain during the Civil War, Pratt received a British patent for his Pterotype in 1866. While there, he arranged for some Pterotypes to be manufactured in London by E. B. Burge in 1867. Details of its manufacturing process and the numbers produced are unknown. Upon his return home after the war, he received a U.S. patent for the same machine, but he was unable to receive financial backing and as a result, this machine was never manufactured in the United States.

These early attempts at manufacturing were never fully realized because each inventor faced three major obstacles to their success. First, demand for such a revolutionary device did not yet exist. Second, manufacturing techniques had not advanced to the point where factories could mass produce a complex instrument requiring assembly and adjusting in order to work properly. And third, inventors lacked financial backing from governments, businesses, or individuals with resources. These financiers did not support the belief that such a project was worthy of an investment, and without them, the writing machine's future seemed bleak.

If there was ever a time and place when a writing machine could finally achieve commercial

success, it would be in the post-Civil War environment in America. The need to be more productive created a greater interest in all sorts of mechanical instruments that could aid in improving output in the workplace. News of various inventions and improvements in writing machines would appear often in newspapers and journals dedicated to advances in science and technology. One such periodical, *Scientific American*, in its July 6, 1867, issue, featured Pratt's Pterotype. It was described as "...a machine by which a man can print his thoughts twice as fast as he can write them ..." It also proclaimed that "...the subject of typewriting is one of the interesting aspects of the near future." This article inspired a former newspaper editor and part-time inventor named Christopher Latham Sholes, of Milwaukee, to invent his own writing machine. He teamed up with fellow inventors Carlos Glidden and Samuel W. Soule in an attempt to construct it. They also enlisted the talents of Mathias Schwalbach, a machinist and clockmaker. Their collaborative efforts resulted in a machine that attracted the financial backing of James Densmore, a former business partner of Sholes. Densmore was so excited that he purchased a share in the invention, sight unseen, after receiving a typewritten note from Sholes as evidence of the machine's existence. Although disappointed in what he saw on his first visit to see it, Densmore did not



HALL 1881



THE CALIGRAPH 1881



HAMMOND 1884

lose interest in his investment. He demanded that they improve on the initial machine, and by July of the following year, Densmore applied for and received two patents for a machine that would eventually be known as the Type Writer.

Densmore saw the typewriter through early manufacturing hardships. While the machine appeared ready for production on several occasions, Densmore lacked the expertise to successfully manufacture it himself. However, his passion for the project was unyielding, as is clear from a letter he wrote to his brother, Amos, in 1871:

I believe in the invention, from the top-most corner of my hat to the bottom-most head of the nails on my boot heels, and it is in such an abiding conviction with me that nothing can dissipate it except the dire experience of exhaustive trial and absolute and utter failure.

In the winter of 1873, on a friend's suggestion, Densmore traveled to E. Remington and Sons, a manufacturer of arms and sewing machines in Ilion, New York. He brought with him the latest example of the machine, which he was determined to persuade them to manufacture. It was here that Densmore made what was possibly the greatest sale of his life in convincing Remington to manufacture the machine and further improve it. In April, 1874, more than

six years after the first patents were issued, Remington shipped the first mass-produced typewriter in history to Densmore, and within a few months they would be sending them to agents around the United States for sale to potential buyers. It would be called the Sholes & Glidden Type Writer. During the next four years, approximately four thousand Type Writers were manufactured.

The benefits of the typewriter were immeasurable. The machine could produce documents faster than one could pen them by hand. Women who learned the skills necessary to type on the machine found that doors opened for them in the business world for the first time. Some female typists were so efficient that they soon became known as Type Writers themselves, a source of confusion and humor at that time.

As the demand for the machines increased, other inventors began to devote their attention to the typewriter. In the period between 1879 and 1889, several successful typewriting machines appeared on the market, beginning with The Caligraph, Remington's first competitor. It was soon followed by Hammond, Yost, Smith Premier, Williams, Crandall, and Hall. In an effort to avoid patent-infringement lawsuits, each offered a different variation on the main mechanical theme. Some used different keyboard arrangements and placement of typebars. Others, like the Crandall and Hammond typewriters, replaced typebars with single elements



CRANDALL 1887



WILLIAMS 1891

containing typeface. Hall eliminated the keyboard entirely, replacing it with a point-and-shoot index mechanism in which to select each character.

The next two decades would see several hundred different typewriters enter the field in a remarkable assortment of shapes and sizes, each seeking to establish themselves as the preferred design in this newly established industry. Typewriter design was still open to interpretation and had not yet been standardized.

Despite its competition, Remington remained the dominant force in these initial years--largely thanks to its head start and manufacturing capacity. Although it was successful, the design had one significant limitation--it was a blind writer, meaning typists could not see what they were typing until they lifted the carriage to reveal their work. In 1896, an upstart manufacturer, the Underwood Typewriter Company, challenged conventional wisdom by introducing a revolutionary typewriter design with visible typing. This ushered in the era of the modern typewriter: a four-row keyboard with keys that strike the paper in plain sight of the typist. Within a few years, the Underwood Model 5 became the preferred choice for typewriters in business. This model survived well into the 1930s and provided the framework for which most of the company's competitors' models were based.

Very few changes were made to the typewriter's design during the first half of the twentieth century even as electric typewriters began to enter the market in the 1930s. From a technical perspective, they were little more than motorized versions of their manual counterparts. Manual typewriters continued to dominate the industry well into the 1950s. In a post-World War II economy when businesses needed to be more productive, the electric typewriter offered increased output and was about to find a place for itself in the business world. IBM was an early investor in this technology and became the leading manufacturer of electric typewriters for offices. By 1957, Smith-Corona accomplished the same feat with an electric portable typewriter catering to high school and college students. Aside from adding an electric motor, the typewriter had not significantly changed since Underwood introduced its first model in 1896.

In 1961, a radical change in typewriter design took place. IBM introduced the Selectric typewriter, an electromechanical typewriter using interchangeable type elements that replaced typebars and allowed the operator to instantly select different styles of type. The Selectric's type element traveled across the writing line using less desk space than the traditional moving carriage. Its sleek, space-age design was unlike anything that had preceded it, and over the course of the next



UNDERWOOD NO. 5 1901



UNDERWOOD PORTABLE 1919



UNDERWOOD DELUXE 1957

twenty-five years, it would become IBM's best-selling typewriter of all time. IBM's factories could not meet the demand for it, and at its peak in the 1970s, customers could expect to wait several months for delivery of a Selectric. By the late 1970s, virtually every other typewriter manufacturer would offer a single element electric typewriter similar to IBM's, but none could match the popularity of the Selectric. Just as the typewriter industry was celebrating its centennial and accomplishing unimaginable growth during those years, its future and very existence were about to be challenged in a way that few expected.

By the late 1970s, advancements in technology were poised to bring the era of the mechanical typewriter to an end. Newly introduced electronic daisy wheel typewriters, equipped with microprocessor technology, enabled a single circuit board to replace hundreds of levers, springs, and other mechanical parts that were fundamental in their mechanical ancestors. Electronics made the typewriter less expensive to manufacture and more reliable, thus requiring fewer repairs. Word-processing features were soon added that further increased productivity. The electronic typewriter experienced an explosive growth in the 1980s (and quickly dominated the industry but only for a brief period. Change came quickly in those days). By 1990, reasonably priced computers equipped with word-processing software along

with laser printers would offer more than electronic typewriters could. After more than a century as reigning king of the office, the typewriter was about to take its last bow and be replaced by the computer. A defining moment occurred in 1990 when IBM sold their typewriter enterprise. Their exit from an industry that they largely influenced for much of the twentieth century was an indication that the mainstream typewriter industry was coming to an end. In the years that followed, most of the remaining typewriter manufacturers were forced to close their factories and exit the industry.

For the past two decades, the death of the typewriter has been proclaimed repeatedly. Holdouts and niche applications that could not be completed on computers until more recently, such as typing labels and envelopes or filling in forms, helped keep it barely alive. It quietly limps along as many typewriters that are thirty or more years old are still actively in use today. The faithful, along with those who have recently discovered the typewriter's charm and humble approach to writing, have ensured that it will be celebrated in its retirement for many years to come.



SMITH-CORONA STERLING
SILVER 1931



SMITH-CORONA ELECTRIC
1957



IBM SELECTRIC 1961



8 0 V I N T A G E W R I T I N G M A C H I N E S

SERIAL #1183 ORIGINAL PRICE \$125

WEIGHT 30 lbs (13.6 kg)

DIMENSIONS 15½ x 16 x 15½ in (39 x 40.5 x 39 cm)

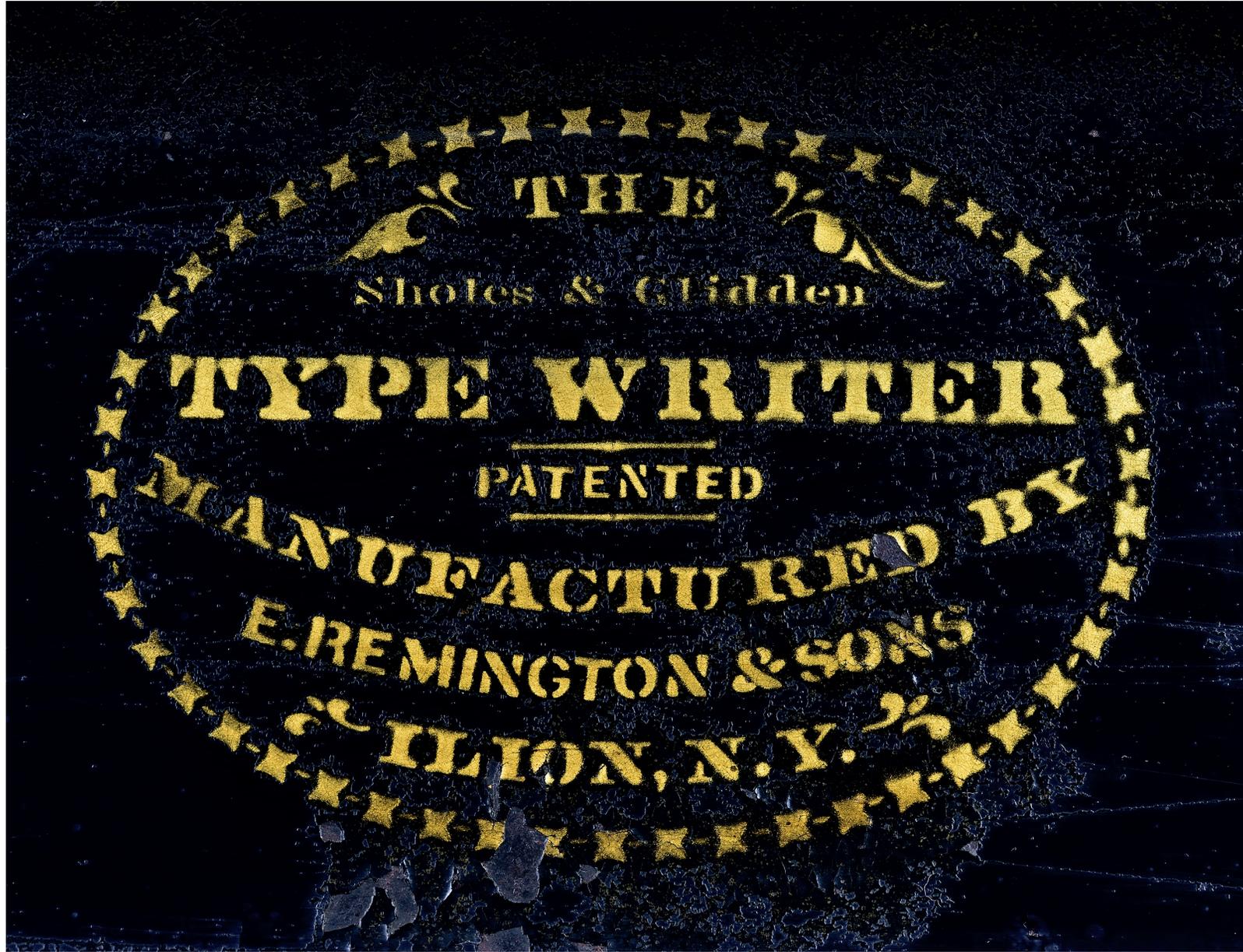
THE SHOLES & GLIDDEN TYPE WRITER

1 8 7 4

The Sholes & Glidden Type Writer has the distinction of being the first commercially successful typewriter. Christopher Latham Sholes and Carlos Glidden, with assistance from a team of inventors and promoters, are credited with inventing the machine and bringing it to market. It was manufactured by E. Remington and Sons, an arms and sewing machine manufacturer in Ilion, New York. The Type Writer, as it was first called, was the landmark invention that helped transform business communication and industry in the late nineteenth century. Advertised as "a machine now superseding the pen," the Sholes & Glidden Type Writer is ornately decorated with patriotic banners, flowers, images of young women, and landscapes. It types in uppercase characters only and is a blind writer, meaning one cannot see what is being typed. The user must raise the carriage up on its hinges to view their work.

It was on the Sholes & Glidden Type Writer that the QWERTY keyboard, the same keyboard arrangement in use today, made its first appearance. The Sholes & Glidden uses a spooled ribbon for inking and a bell to sound the end of a writing line. Both were innovative features that would be standard hardware on other typewriters for many years to follow. There were approximately four thousand units manufactured and sold during its four years of production.





THE

Shotol & Glidden

TYPE WRITER

PATENTED

MANUFACTURED BY

E. REMINGTON & SONS

ALBANY, N. Y.



SERIAL #14,656 ORIGINAL PRICE \$95

WEIGHT 23 lbs (10.4 kg)

DIMENSIONS 15½ x 16 x 11 in (39 x 40.5 x 28 cm)



THE STANDARD TYPE-WRITER NO. 2

1878

Four years after the introduction of the Sholes & Glidden Type Writer and the birth of the typewriter industry, Remington unveiled a new and completely redesigned model, the Perfected Type-Writer No. 2. The model underwent several name changes in rapid succession, including the Standard Type-Writer No. 2 (shown here), ultimately becoming the Remington Standard No. 2. In sharp contrast with the elaborate decorations and covers that concealed the inner workings of the first machine, the Remington 2 is smaller, with an open frame and a more businesslike demeanor of black paint with gold and blue pinstripes. Like its predecessor, it uses the QWERTY keyboard configuration. Instructions for the proper care and maintenance of the machine are stenciled in gold on the paper table. This cosmetic transformation set the standard for every Remington typewriter produced over the next three decades.

But the Remington Standard No. 2 was more than a cosmetic makeover; it debuted the shift key, allowing upper- and lowercase characters to be printed from a single key on the keyboard. This is a significant improvement over the Sholes & Glidden, which types in uppercase only. With this enhancement, the Remington 2 was now equipped for a more sophisticated user and a business world waiting to embrace it. It remained in production until 1894 with nearly one hundred thousand units manufactured.

Keep the machine free from dust.
Put no oil on back rod except to clean it.
Wipe the front rod with a greasy cloth
Once a day.



SERIAL #2618 ORIGINAL PRICE \$70

WEIGHT 14 lbs (6.4 kg)

DIMENSIONS 12¼ x 14 x 10 in (31 x 35.5 x 25 cm)



THE CALIGRAPH NO. 1

1 8 8 1

The Caligraph was Remington's first competitor in the typewriter market. It was invented by former Remington employees who contributed to the design and production of the original Sholes & Glidden Type Writer. They formed the American Writing Machine Company of New York to manufacture the machine.

The Caligraph No. 1 uses its own unique keyboard arrangement with six rows of keys and two spacebars, one on either side of the keyboard. Like the Sholes & Glidden, the Caligraph No. 1 types in uppercase characters only, with its typebars striking from beneath the platen, the large roller on the carriage where printing occurs. The Caligraph utilizes a faceted platen, rather than round, in an effort to have its type strike a flat surface for a better impression. A delicate skeletal frame of thin metal bars serves as its chassis. A sheet-metal cover at the very front conceals the mechanism beneath it and gives the machine a more robust appearance than it would otherwise have. This area also serves as a deck for resting one's forearms while typing as well as the location of its nameplate, a red and gold decal of a drape with the inscription, "The Caligraph" displayed on it. Subsequent models print in upper- and lowercase characters, utilizing a double keyboard that includes a key for each character instead of a shift key. The two-spacebar configuration remained unchanged.



SERIAL #4401 ORIGINAL PRICE \$40

WEIGHT 7 lbs (3.2 kg)

CASE DIMENSIONS CASE 15¼ x 8½ x 4 in (39 x 22 x 10 cm)

HALL

1 8 8 1

The Hall was invented by Thomas Hall and patented in 1881, and was the first index typewriter, one that uses a single key or pointer to select a character to print, on the market. It was advertised as an easy-to-use and low-cost alternative to the small field of expensive keyboard typewriters available at that time. The device is mounted inside a walnut, sometimes mahogany, case that includes a brass nameplate with a handle and keyhole for a lock. With its case open, the typewriter is lifted into any one of several slots to position it for typing.

The Hall's type is arranged on a square rubber pad mounted on a pantograph mechanism inside an enclosed metal container that travels across the writing line as it types. A large inked fabric is inside the container and in constant contact with the rubber pad to provide ink for printing. The pantograph is controlled by a handle above the container that is used to select the desired character for printing from a punchboard-style index plate. Depressing the handle lowers the container into the paper, where the character is allowed to print through a small hole in the bottom.

With its work complete, the Hall's mechanism is lowered back into storage position and, with its case closed, can be carried away, suggesting it might have also been the world's first portable typewriter.



HALL TYPE-WRITER CO.
No 4401
NEW YORK.
PATENTED MARCH 1, 1887.

SERIAL #3357 ORIGINAL PRICE \$100

WEIGHT 16½ lbs (7.5 kg)

DIMENSIONS 14 x 12 x 6½ in (35.5 x 30.5 x 16.5 cm)

HAMMOND (MODEL NO. 1)

1 8 8 4

The Hammond typewriter was invented by James Bartlett Hammond and was first marketed in 1884 by the Hammond Typewriter Company in New York. It features an interchangeable type shuttle containing its typeface. To begin typing, paper is rolled up and placed into a circular basket inside the carriage, where it is fed into the machine. A small hammer, located at the rear of the machine, strikes the typeface through an inked ribbon for printing. The hammer makes contact with equal and precise force for each character, regardless of the amount of pressure applied at the keyboard.

Hammond's keyboard arrangement is known as the "Ideal" keyboard, one the inventor considered to be a more efficient placement of keys than its competitors. This first model uses thick, piano-like, ebony keys, engraved with characters that are arranged in two semicircular rows. It is fitted into a wood enclosure and includes a bentwood cover to protect it while unused. Prospective buyers could choose among several different varieties of wood: walnut, mahogany, or oak. More than any other typewriter, the Hammond No. 1 is as much a piece of furniture as it is a writing machine.

Over the four decades after it was released, the Hammond typewriter underwent a variety of model changes and enhancements, while the basic mechanical design utilizing a hammer and shuttle remained consistent until 1927. In an extended life, this same design found a niche as an inexpensive typesetting machine known as the Vari-Typer. The Vari-Typer was manufactured until 1978 when it was replaced by electronic typesetting equipment. After nearly a century in production, Hammond's long-lived typewriter design was finally retired.

SERIAL No serial number ORIGINAL PRICE \$10

WEIGHT 4 lbs (1.8 kg)

DIMENSIONS 12 x 6½ x 5½ in (30.5 x 16.5 x 11 cm)



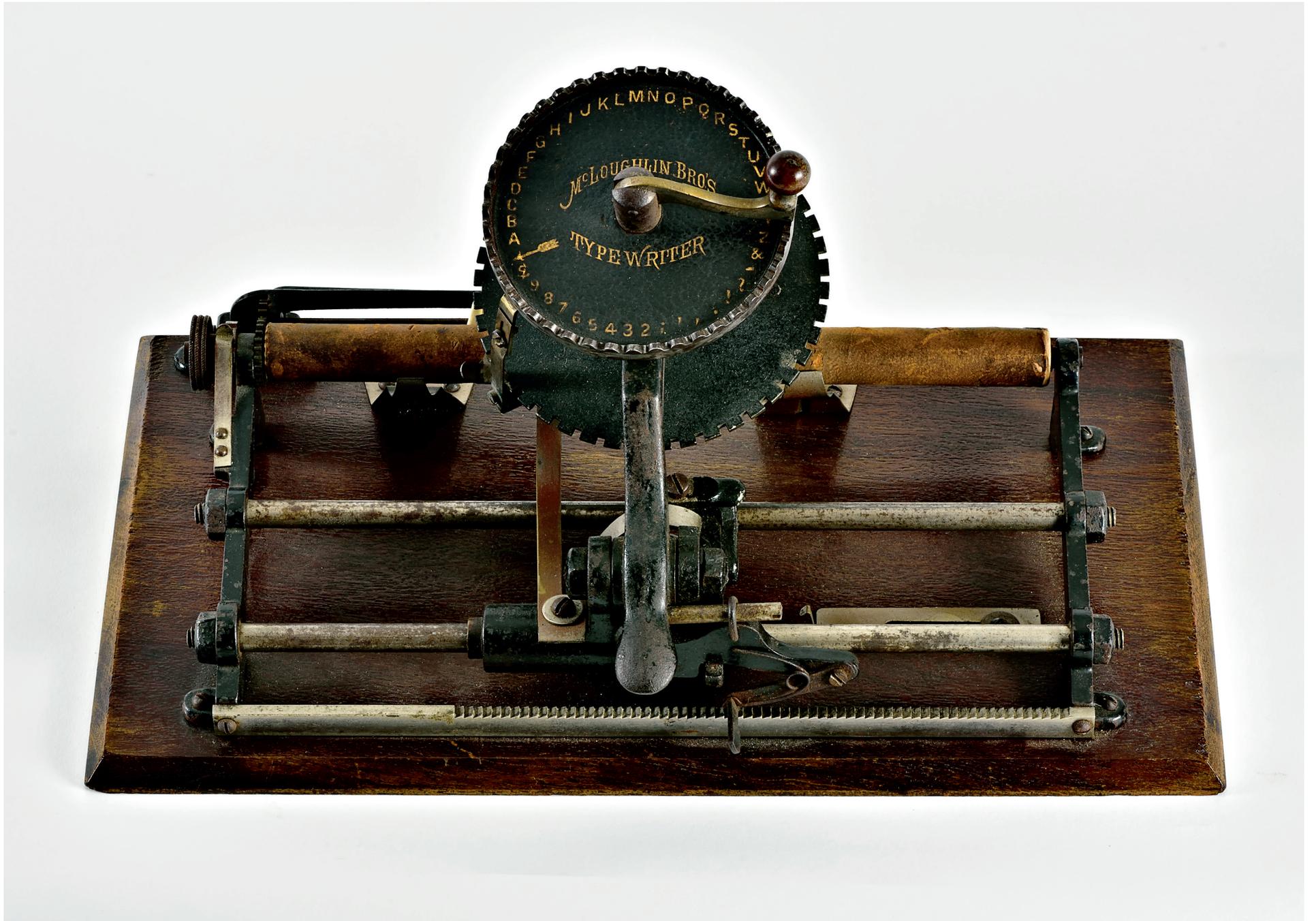
M'cLOUGHLIN BROTHERS TYPEWRITER

1 8 8 4

McLoughlin Brothers, a children's book and board game maker, marketed their typewriter as a child's toy. But it was a toy that came with a hefty price tag of ten dollars--a lot of money in its day. These were the early years of the typewriter industry and the McLoughlin was the first toy typewriter on the market.

The McLoughlin prints by means of a circular index with a corresponding metal type disc beneath it. The machine prints capital letters, numbers, and punctuation marks. An empty space, marked with an arrow, is provided so users can add a space between words. Two ink rollers are positioned on the left side of the disc for inking. For printing, the user rotates a lever on the index to select the desired character and depresses it, which lowers the metal type disc onto a roller containing the typed document. This roller is stationary while the print mechanism travels across the writing line.

The McLoughlin has a robust, cast-iron frame mounted on a wood base and a 9-in- (23-cm-) wide roller, capable of accommodating a full-width business letterhead. Although it was marketed as a toy typewriter, advertisements also suggested it was suitable for businessmen and clergymen requiring the occasional use of a typewriter.



SERIAL #881 ORIGINAL PRICE \$30

WEIGHT 5 lbs (2.3 kg)

DIMENSIONS 10 x 5 x 6½ in (25 x 12 x 16.5 cm)

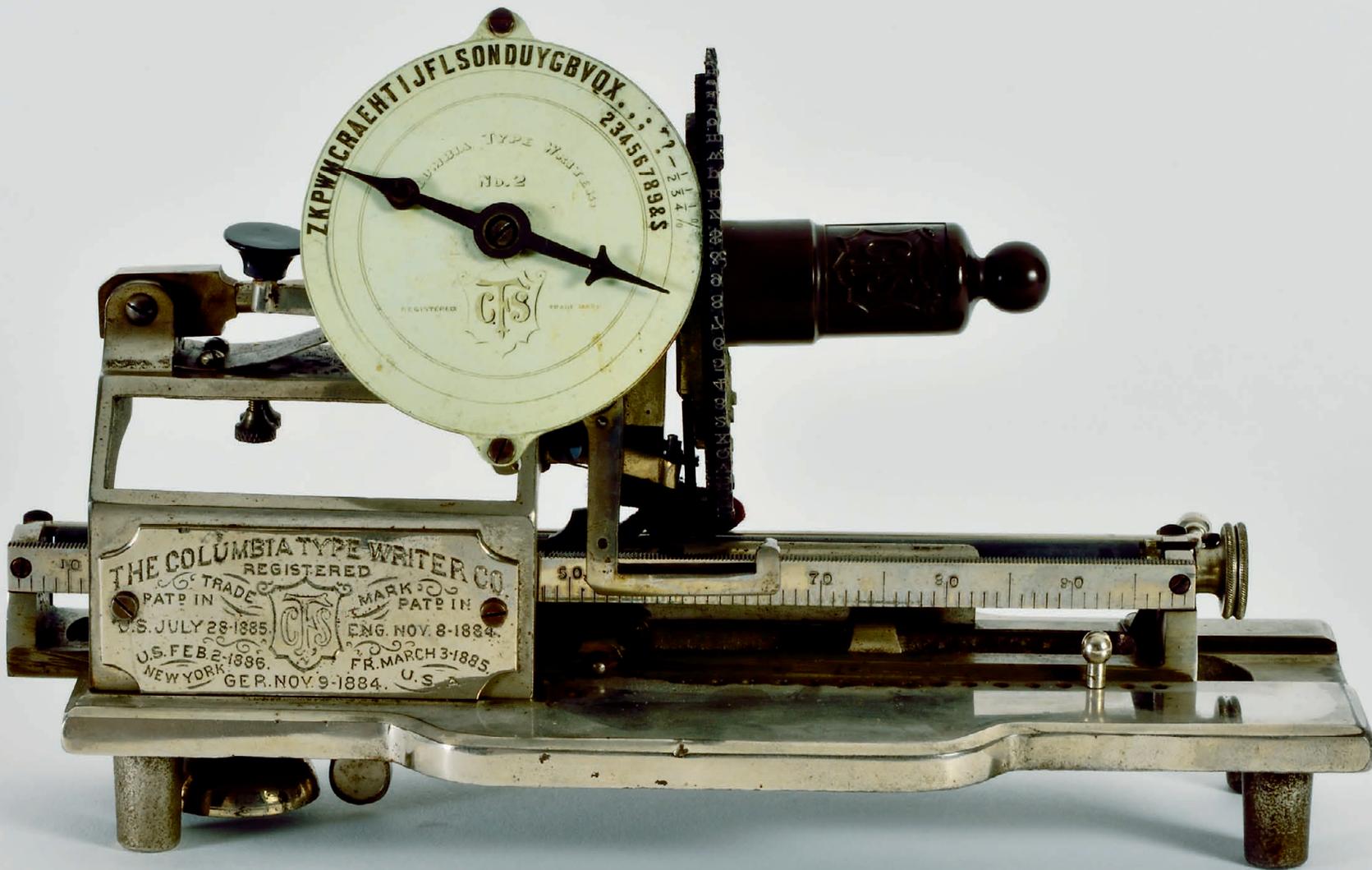


COLUMBIA (INDEX)

1 8 8 5

The Columbia Index typewriter was invented by Charles Spiro of New York, an attorney and inventor who enjoyed an extensive career designing typewriters. Spiro's apprenticeship in the clock industry in his youth may have influenced the design of the Columbia Index. The index plate resembles a clock dial with a clock hand, which is actually a pointer to select the desired character for printing. Character selection on the Columbia is controlled by a handle that extends out from the right side of the dial. Attached to the handle is a large wheel with typeface mounted around its periphery. Rotating the handle causes both the pointer on the dial and typewheel to move to the desired character. Once selected, depressing the handle lowers the typewheel to strike the paper beneath it. A small ink pad rubs against the typewheel, providing the necessary ink for printing.

The Columbia is handsomely finished in nickel plating with an engraved nameplate citing patents issued in the United States, England, France, and Germany. In addition to its eye-catching appearance, the Columbia offered a number of advanced features for its time, which include interchangeable typewheels and variable spacing that resembles type found in printed material. Although the Columbia Index typewriter was short lived, Charles Spiro went on to achieve greater success with the Columbia Bar-Lock typewriter.



SERIAL No serial number ORIGINAL PRICE \$8

WEIGHT 2½ lbs (1.2 kg)

DIMENSIONS 12 x 6 x 2¼ in (30.5 x 15 x 5.5 cm)

WORLD TYPE-WRITER (MODEL 1)

1 8 8 6

The World Type-Writer was patented in 1886 by John Becker of Boston, Massachusetts, and manufactured by the World Typewriter Company. It arrived in time to fill a niche as a low-cost alternative to expensive keyboard typewriters. The first model printed in capitals only. A second model that printed in upper- and lowercase characters was manufactured by the Pope Manufacturing Company of Boston, also a maker of bicycles. It was advertised as a typewriter that could be "conveniently transported and used anywhere."

The World Type-Writer is a relatively simple device. A cast-iron frame containing a wide paper feed roller is mounted on a wooden board and holds the paper in place while the user types. An elegant brass carrier with a semicircular index of letters is attached to the frame and moves horizontally across the writing line. Sitting atop the carrier and rotating at the center is a set of rubber type that is controlled by placing a finger into a small cup and moving it to the desired letter on the index. Once a letter is selected, depressing the horizontal bar above the carrier forces the type onto the paper. Inking is supplied by two ink pads on either side of the printing point. A small lever labeled "SPACER" in the upper left corner is depressed to move the carrier one space without printing. Because the World Type-Writer required the use of two hands to print a single character, it was slow, yet its simple and reliable design served its users well.



SERIAL #215 ORIGINAL PRICE \$65

WEIGHT 13 lbs (5.9 kg)

DIMENSIONS 12 x 9 x 4½ in (30.5 x 23 x 11 cm)

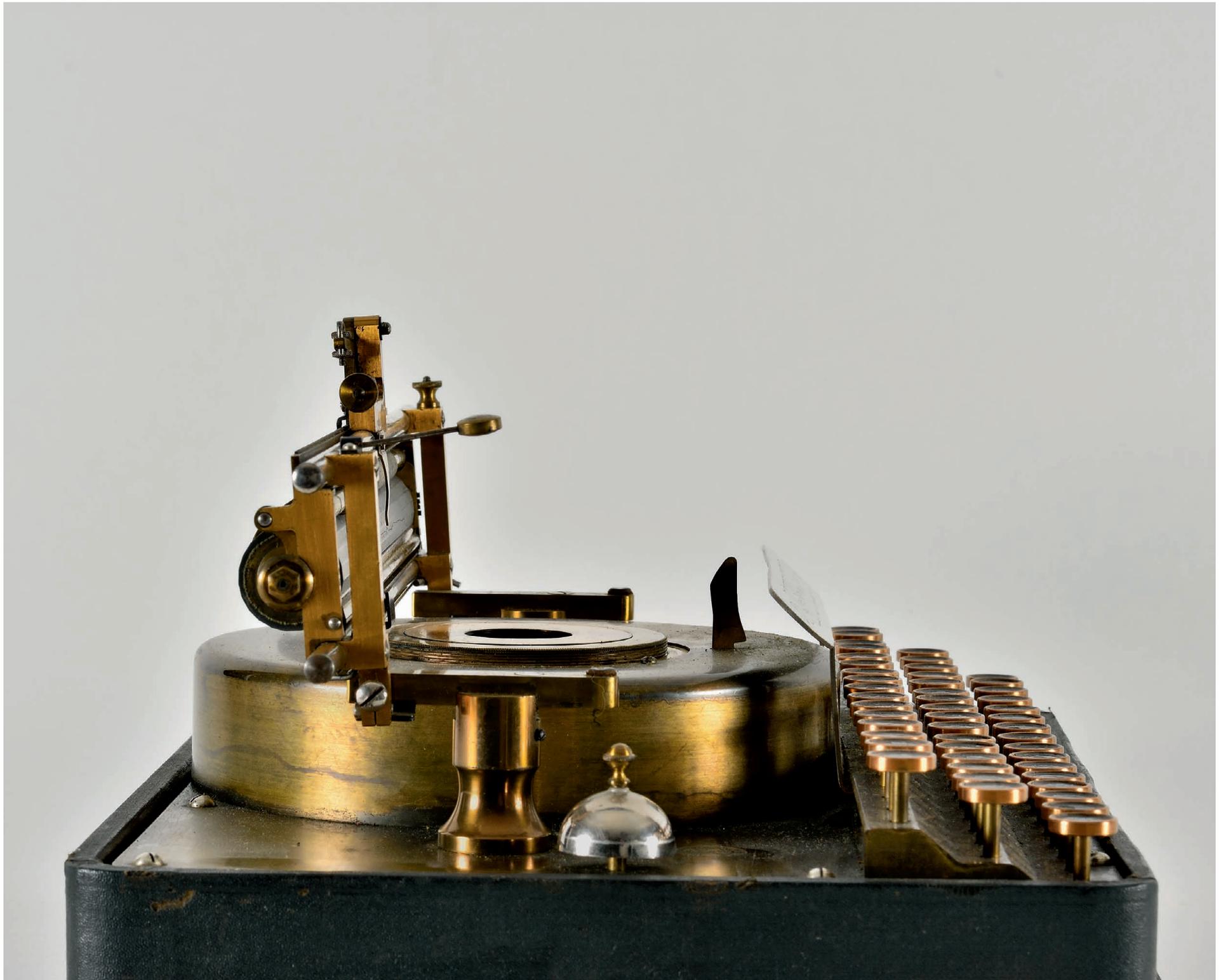
AUTOMATIC

1 8 8 7

Also known as the Hamilton Automatic, the Automatic typewriter was invented by Major Emery M. Hamilton of New York. This machine is made almost entirely of brass with only a few mechanical parts constructed of hardened metals. Its spacebar is located above the top row on the keyboard and is ornately inscribed with the name AUTOMATIC. It is an understrike typewriter, printing beneath the platen and using tiny typebars, measuring slightly more than 1 in (2.5 cm) long. These are concealed inside the circular cowl in the center of the machine beneath the carriage. This cowl also houses an ink pad used to apply ink to the typeface. It is designed to print with variable spacing, which was a fairly complex mechanism in 1887. However, it lacks a shift key and is limited to uppercase characters only. Tiny facets surround a typically round platen and provide a flat surface for the Hamilton's type to print evenly on such a small cylinder. The Automatic includes a plush, lined carrying case, making it one of the industry's earliest attempts at manufacturing a portable typewriter. Unfortunately, it failed in the marketplace with less than three hundred units manufactured. Surviving examples of the Automatic are very rare and highly coveted by collectors today.







SERIAL #54 ORIGINAL PRICE \$35 with case

WEIGHT 12 lbs (5.4 kg)

DIMENSIONS 19 x 8¼ x 6 in (48 x 21 x 15 cm)



BOSTON

1 8 8 7

The Boston typewriter was patented by Daniel E. Kempster in 1886 and was sold for a brief period beginning in 1887. Its most prominent features include a large curved index for character selection and the name "BOSTON" cast into a pediment reminiscent of classical Greek architecture.

The Boston functions in a manner unlike any other typewriter. Typing on a Boston begins with placing a sheet of paper on a flat bed, which moves horizontally beneath the top deck and across the center section of the typewriter. A character is selected for printing by moving the selection arm to the desired location on the index plate. This well-balanced arm seems to glide as it moves along the curved index, rotating a large print wheel in the center of the typewriter as it travels. Depressing the arm causes the wheel, with the desired character selected, to push downward and print onto the paper through an inked ribbon. The upward return movement of the arm releases the escapement and allows the bed to move to the next space on the writing line. The top deck, both wide and heavy, is hinged at the rear and must be lifted in order to see the typed document beneath it.

Though most index typewriters were typically designed to be simple and inexpensive, the Boston is a complex and well-manufactured writing instrument made with high-quality materials. For reasons unknown, the Boston was short lived and very few have survived.



SERIAL #6119 ORIGINAL PRICE \$75

WEIGHT 17 lbs (7.7 kg)

DIMENSIONS 12½ x 14 x 8 in (32 x 35.5 x 20 cm)



CRANDALL NEW MODEL

1 8 8 7

The Crandall New Model typewriter was invented by Lucien S. Crandall and is considered by many to be one of the most beautiful typewriters ever manufactured. It was designed by the Crandall Machine Company in Groton, New York, and was heavily decorated in the style of the Victorian era. Virtually every inch of its black paint is covered in gold scrollwork, painted flowers, and inlaid mother-of-pearl. Beyond its elaborate aesthetics, the Crandall introduced a technological innovation not previously seen in a writing machine: a type sleeve, an elongated cylinder with a full set of characters for printing. This design replaces the need for an entire set of typebars. A complex mechanism rotated and lifted the cylinder in order to locate the desired character for printing. Once selected, the type sleeve is driven forward, toward the paper, to leave its mark. On either side of the sleeve are two ribbon spools used to contain and transport an inked ribbon. A gracefully arched two-row keyboard displays the characters in a unique arrangement, with two shift keys centered above the top row. A delicate front frame elegantly encases the keyboard. The Crandall's beauty and unique design make it a highly prized possession for collectors.



SERIAL No serial number ORIGINAL PRICE \$15

WEIGHT 4 lbs (1.8 kg)

DIMENSIONS 8½ x 11 x 4 in (21.5 x 28 x 10 cm)

ODELL'S TYPE WRITER (FIRST MODEL)

1 8 8 7

Odell's Type Writer was invented by Levi Judson Odell. It was first manufactured in Lake Geneva, Wisconsin, but the company soon moved to Chicago, where they remained through the 1890s. The machine is also known as the Odell typewriter.

The Odell is a linear index typewriter with its horizontal index positioned perpendicular to the carriage. When typing, the operator faces the index, while the carriage, along with the paper being typed, travels away from them. A roller applies ink to the type before a character is selected and depressed onto the page. As one of the earliest index typewriters to appear, the Odell typewriter successfully established itself in the marketplace.

Odell's Type Writer was advertised for sale for fifteen dollars at a time when full keyboard units were selling for one hundred dollars. It was sold until the turn of the twentieth century, when the availability of used typewriters rendered index machines obsolete. Shown here is an exceedingly rare example of the earliest model Odell, manufactured in Lake Geneva, before its patent was granted. It is affectionately referred to by collectors as the "Footed Odell," referring to the paw-like feet in each corner of its base. This design was quickly replaced by a model with a circular base, which remained for the rest of its manufactured life.



SERIAL #153 ORIGINAL PRICE \$50

WEIGHT 10 lbs (4.5 kg)

DIMENSIONS 10 x 12 x 8½ in (25 x 30.5 x 21.5 cm)

THE FITCH

1 8 8 8

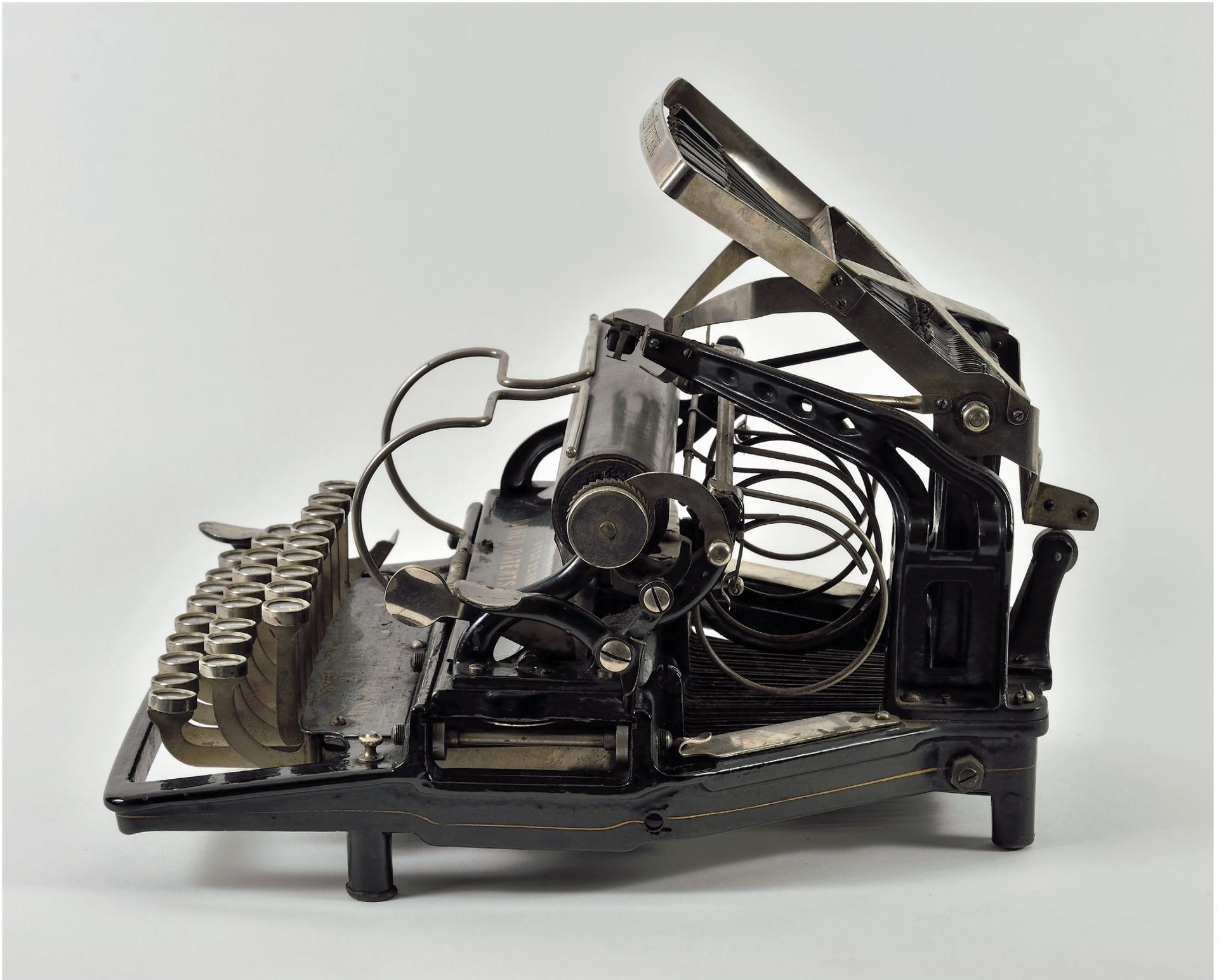
The Fitch typewriter, with its instantly recognizable profile displaying typebars suspended from behind its carriage, was invented by Eugene A. Fitch of Des Moines, Iowa, and patented in 1887. It was manufactured in Brooklyn, New York, by the Brady Manufacturing Company. The Fitch's three-row keyboard, with a peculiar arrangement of keys and a single key for spacing its carriage, was vastly different from the QWERTY arrangement that was gaining in popularity at this time.

The Fitch's typebars are anchored behind the carriage and extend forward to hover above the platen, allowing a clear view of one's work. A small ink roller brushes against the type just prior to striking the paper. Built into the frame are an ink reservoir and an applicator for re-inking the roller. An awkward paper path consisting of a circular basket in the front and rear of the carriage provides a trying method of feeding and receiving the paper through the typing process. Within a year of its introduction, the Fitch typewriter was withdrawn from the U.S. market. The manufacturing rights were sold to a firm in England where it was redesigned and manufactured again, only to meet a similar fate. Its limited production and quirky design make the Fitch a favorite for typewriter collectors. Shown here is the earlier American made Fitch.





PATENTED.
NOVEMBER 23. 1875. APRIL 30. 1878.
FEBRUARY 9. 1886. JULY 20. 1886.
OTHER PATENTS PENDING.



SERIAL #807 ORIGINAL PRICE \$25

WEIGHT 4 lbs (1.8 kg)

DIMENSIONS 9 x 12 x 2 $\frac{3}{4}$ in (23 x 30.5 x 7 cm)

ANDERSON'S SHORTHAND TYPEWRITER

1 8 8 9

Anderson's Shorthand Typewriter is the brainchild of George Kerr Anderson of Memphis, Tennessee, and later Boston, Massachusetts, where he manufactured and sold an assortment of different models in limited quantities over several decades. The Anderson Shorthand was the first shorthand typewriter to use letters, rather than code, to rapidly type words or syllables.

The Anderson keyboard contains fourteen keys divided into two sections of seven keys. Each key is positioned specifically to fit under one's hand. In addition to using all five fingers, the palm is also used to depress two keys. It prints an entire word with each depression of the keyboard when all the desired keys are pressed simultaneously. The Anderson prints on rolled paper 2 in (5 cm) wide through an inked ribbon on two spools. The paper advances one space each time the keyboard is depressed. It was described in advertisements by the manufacturer as "a machine to take the place of stenography because it is so easily learned and a machine that prints a word at one stroke is plainer and faster than shorthand." Because of its limited market and early entry into a field that had not yet been established, very few Anderson typewriters were sold.



SERIAL #1660 ORIGINAL PRICE \$60

WEIGHT 14 lbs (6.4 kg)

DIMENSIONS 13 x 10 x 7¼ in (33 x 25 x 18 cm)

NATIONAL

1 8 8 9

The National typewriter was invented by Henry Harmon Unz of Philadelphia. It features a three-row, gracefully curved keyboard with a similarly shaped cast-iron frame beneath it. The National is a blind writer with a semicircular arrangement of type-bars hidden in a cavity below the carriage, alongside a two-spooled-ribbon inking system and a warning bell. The National typewriter has the distinction of being one of the very few understrike typewriters with a three-row keyboard. The National's keyboard features a mechanical oddity--depressing the shift key causes both the type basket and the entire keyboard to shift position. The keyboard travels forward and backward while performing this function, creating a potential distraction for typists attempting to maintain their typing speed.

The National typewriter, compact in size and attractively designed, offered much of the same functionality as some of the higher priced models of its day.



SERIAL #6907 ORIGINAL PRICE \$15

WEIGHT 5 lbs (2.3 kg)

DIMENSIONS 12 x 9 x 3½ in (30.5 x 23 x 9 cm)



VICTOR INDEX

1 8 8 9

The Victor was a semicircular index typewriter manufactured by the Tilton Manufacturing Company of Boston, Massachusetts. Historians credit the Victor for being the first typewriter to print with a daisy wheel, a circular disc with letters mounted around its outer edge. Almost a century later, in the 1980s, daisy wheels were widely used in modern electronic typewriters.

The daisy wheel in the Victor typewriter is controlled by placing one's finger in the selector cup and moving it along the circular index of letters. The motion is transferred through gearing to the daisy wheel as it rotates in synchrony with the letters on the index plate. While rotating, two ink pads rub against the letters on the wheel and apply the ink for printing.

Once the desired character is selected, a lever on the left side is depressed, driving the print hammer into the daisy wheel to print. The print hammer is adjusted to disengage from the lever at the precise moment printing occurs. This produces characters with consistent impressions regardless of the amount of force placed on the print lever. This was a fairly sophisticated printing mechanism for an affordably priced 1880s index typewriter.



SERIAL #9072 ORIGINAL PRICE \$15

WEIGHT 6 lbs (2.7 kg)

DIMENSIONS 12 x 6 x 5 in (30.5 x 15 x 12 cm)



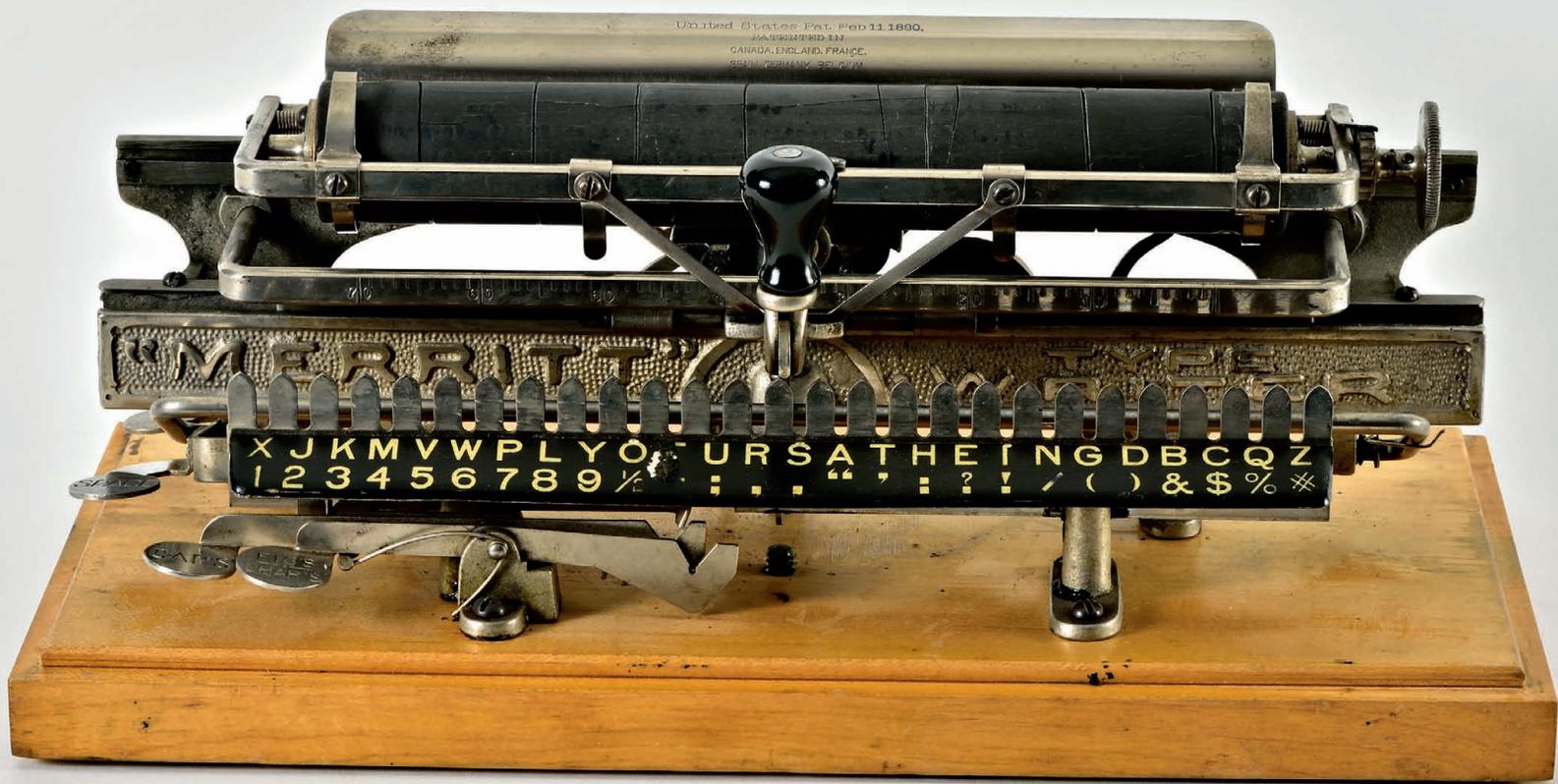
MERRITT TYPE WRITER

1 8 9 0

The great parade of index typewriters in the 1890s produced a bewildering array of designs, including the one for the Merritt. Larger and beefier than its contemporaries, the Merritt offered a one-of-a-kind approach with its metal printer's type.

The Merritt is an understrike linear index typewriter that uses a sliding rack of printer's type which, when selected, is pushed up into a socket beneath the platen for printing. This method provides typing with a near-perfect alignment of characters, albeit a slow one. The metal type also provides a sharper impression than most other low-cost index designs using rubber type. Two ink rollers on either side of the printing point provide inking. They are mounted in a drop-in holder that is easily removable when ink needs to be replenished. With the aid of two shift keys, Caps. and Figs., the Merritt is capable of printing seventy-eight characters.

Although it was not promoted in advertisements, replacing the type rack with others of different styles of type can be easily done. The Merritt's nickel-plated body mounted on a wood base makes it especially appealing to collectors.



X J K M V P L Y O U R S A T H E I N G D B C Q Z
1 2 3 4 5 6 7 8 9 / . : ; " ' : ? ! / () & \$ % #

SERIAL #512 ORIGINAL PRICE \$60-\$75

WEIGHT 9 lbs (4 kg)

DIMENSIONS 14 x 12 x 7 in (35.5 x 30.5 x 17 cm)

THE FRANKLIN

1 8 9 1

The Franklin typewriter was invented by career inventor Wellington Parker Kidder and manufactured by the Tilton Manufacturing Company of Boston. It features a semicircular, three-row keyboard fanning out from its center and minus the usual framework that surrounds most keyboards. At the very front is a sculptured spacebar with elongated shift keys on either side. Behind the keyboard, a metal cowl covers a set of typebars and also serves as a panel for displaying the machine's name. To make it easier to see what is being typed, two narrow ribbon spools are mounted above and perpendicular to the carriage.

At first glance, the Franklin almost looks like half a typewriter with some parts missing, yet this ingenious instrument is complete. Its unusual shape incorporates a design not previously used in typewriter production. Unlike other typebar typewriters using long keylevers, the pivoting metal rod beneath a keytop with linkage connecting them to each typebar, the Franklin accomplishes the same result by using a direct gear connection between a shorter keylever and the typebar. This design not only reduces the number of parts needed but occupies less space as well. The Franklin was reasonably successful, with approximately twenty thousand units manufactured, and remained on the market until 1906. Because of its remarkable shape and design, the Franklin is a favorite among collectors today.



SERIAL #1071 ORIGINAL PRICE \$95

WEIGHT 16 lbs (7.2 kg)

DIMENSIONS 11 x 14 x 6½ in (28 x 35.5 x 16.5 cm)

WILLIAMS (MODEL 1 WITH CURVED KEYBOARD)

1 8 9 1

The Williams typewriter is best known for its unusual typebar movement. While most typewriter designers of this period were searching for a more conventional method of visible typewriting, inventor John Newton Williams took an unusual approach when he built this machine with an acrobatic variation of the typebar mechanism. The typebars on the Williams flank the front and rear of the carriage and leap up, forward, and then down onto the paper when a key is depressed. This action has been classified by collectors as the "grasshopper" movement and is one of the most entertaining mechanical actions ever incorporated into a typewriter. Beneath the typebars are two wired baskets that serve as paper supply and retrieval bins. The typebars rest on ink pads that keep them constantly inked and ready to print. Visibility is limited to only several lines of writing before the typed portion of the paper disappears into the receiving basket.

The Williams Typewriter Company manufactured a variety of models during an eighteen-year period that saw the typewriter evolve from a small frame with a gently curved, three-row keyboard (shown here), into a larger typewriter with a standard four-bank keyboard. The grasshopper typebar design remained throughout the entire production.



SERIAL No serial number ORIGINAL PRICE \$1

WEIGHT ½ lb (225 g)

DIMENSIONS 9½ x 4½ x 3½ in (24 x 11 x 9 cm)



THE DOLLAR

1 8 9 2

Robert H. Ingersoll & Brothers, the company best known for their Dollar pocket watches, manufactured and sold the Dollar typewriter. The Dollar's design is as rudimentary as can be. Yet the United States Patent Office found its design sufficiently unique to issue a patent for it in 1892. Only the bare essentials are included here: a circular wheel with letters on its outer periphery, with an index on the inside rim, and a knob to rotate it, all mounted on a small metal carrier. An ink roller rubs against the wheel to dispense the ink for printing. To use, the user inserts paper through a slit in the wood base and pushes it until it passes into the print area. There are no provisions for line spacing, which has to be done by eye. Typing on a Dollar is as simple as rotating the wheel to the desired character and depressing it downward to print. A saw-like rack, spanning the width of the typewriter, combined with a metal tooth on the carrier, comprise an escapement mechanism to transport the mechanism across the writing line as one types.

The Dollar typewriter was advertised in various 1890s magazines and newspapers, where it found its niche as a cheap mail-order typewriter.

WONDER OF THE AGE!

A PERFECT TYPEWRITING MACHINE.

PRICE ONLY

\$1.00

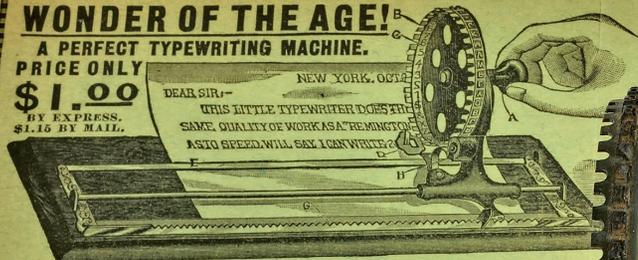
BY EXPRESS.

\$1.15 BY MAIL.

DEAR SIR:-

NEW YORK, OCT 18 1874

THIS LITTLE TYPEWRITER DOES THE SAME QUALITY OF WORK AS A TEN CENT A DAY SPEED WILL SAY I CAN WRITE



ABCDEFGHIJKLMN OPQRS TUVWXYZ & \$ 1 2 3 4 5 6 7 8 9 0 . , : ;
ABOVE WE SHOW AN EXACT CUT OF THE MACHINE AND THE NUMBER AND STYLE OF CHARACTERS IT CAP

DESCRIPTION.

THE type wheel has 46 letters, figures and points, (everything necessary to write anything desired) on the outer edge, (B) and an index, (C) on the inner edge, so that the operator can readily tell where the letters are. In writing, the operator revolve the wheel (either way) by means of the knob, (A) until the desired letter is opposite the printing point, (D) and presses the wheel down, the printing point fitting into the notch in wheel opposite the desired letter. A foot spring raises the wheel to its former position when the operation is repeated as with all other typewriters. The Inking Roll, (E) keeps the letters well supplied with ink and Fawl, operating on the notched bar at rear of machine, and if desired a sheet A MILE LONG may be printed. A foolcap sheet may be printed, which is inserted under the type and holds the wheel steady with perfect freedom on a polished steel bar. The other parts are of finished brass. The ink roll is of the finest felt and held against the type by a delicate spring. A brass shell filled with oil is furnished with each machine together with full and explicit directions for use. It is packed in a strong wooden case to insure delivery in good order.

THE DOLLAR TYPEWRITER

AFTER years of study and experiment, a typewriter has been produced that will astonish the whole world and eventually get into the hands of at least one-half the whole population. WHY? Because it IS A PERFECTLY CONSTRUCTED machine that will do work equal in quality to any of the high priced machines. It is so SIMPLE that a CHILD CAN OPERATE IT and will not get out of order. It is so LIGHT and PORTABLE—just the thing for travelers. It is very ATTRACTIVE in appearance, made entirely of metal, mounted on a highly polished hard wood base. It will WRITE RAPIDLY with practice—15 to 25 words a minute. We GUARANTEE every claim for it, and if not as represented REFUND MONEY. The PRICE is but ONE DOLLAR!

We again call your attention to the first statement above. Do we say too much? Will you be one of the FIRST to buy or one of the LAST?

We have made special arrangements with the manufacturers for an immense number of these machines, and are sure to be able to fill your order promptly and at the price named. Do not DELAY but order TO-DAY. Every day you do without it is a loss to you. This is the age of typewriters, and no one should be without one.

Read a few of thousands of testimonials written with the typewriter itself received on file at our office. A thing that receives such commendation has WONDERFUL MERIT and that is why we want you to BUY NOW.

Any Typewriter that you can buy for one with any of the high priced machines, from \$100.00 down may be done with this. It is now possible for EVERYONE to own a typewriter, postals, etc., in the same way the richest firms did when "THE DOLLAR" was born.

FOLLOWING AND ENCLOSE
to be Mailed to our Address

Name,
O.
County, State,

W. E. SKINNER, 325 Washington Street, Boston, Mass.



SERIAL #423 ORIGINAL PRICE \$110

WEIGHT 23½ lbs (10.7 kg)

DIMENSIONS 13 x 16 x 9½ in (33 x 40.5 x 24 cm)

DUPLEX

1 8 9 2

At first glance, the Duplex typewriter looks similar to the many understrike typewriters that were widely used in the late nineteenth century. But a closer look reveals a very distinct writing instrument. The Duplex typewriter, of Des Moines, Iowa, was advertised as "The Fastest Typewriter in the World." It derived its name from a double-alphabet keyboard (one for the left hand and one for the right) and a double center where two sets of type contact the paper simultaneously. The operator can print two letters at once, as quickly as one character on any other typewriter. The double-alphabet keyboard required twice the number of typebars than otherwise would have been needed. It was also thought that having two sets of typebars would reduce the workload on each set, thus increasing its durability. Although theoretically this should work, the effort involved in selecting both keys simultaneously may involve more time lost in thought and hesitation than would otherwise be gained by the dual-center typing design. The Duplex Typewriter Company soon realized this and introduced a new single center model that prints one character at a time. Both models were sold for a brief period before the dual-center model, along with its brand, was retired. The Duplex was eventually renamed Jewett, after its founder George Jewett, who ran the Duplex Typewriter Company. The company was later renamed the Duplex-Jewett Typewriter Company and eventually became the Jewett Typewriter Company.



DUPLIX



DUPLEX TYPEWRITER CO.

DES MOINES, IA.



SERIAL No serial number ORIGINAL PRICE \$2.50

WEIGHT 1 lb (455 g)

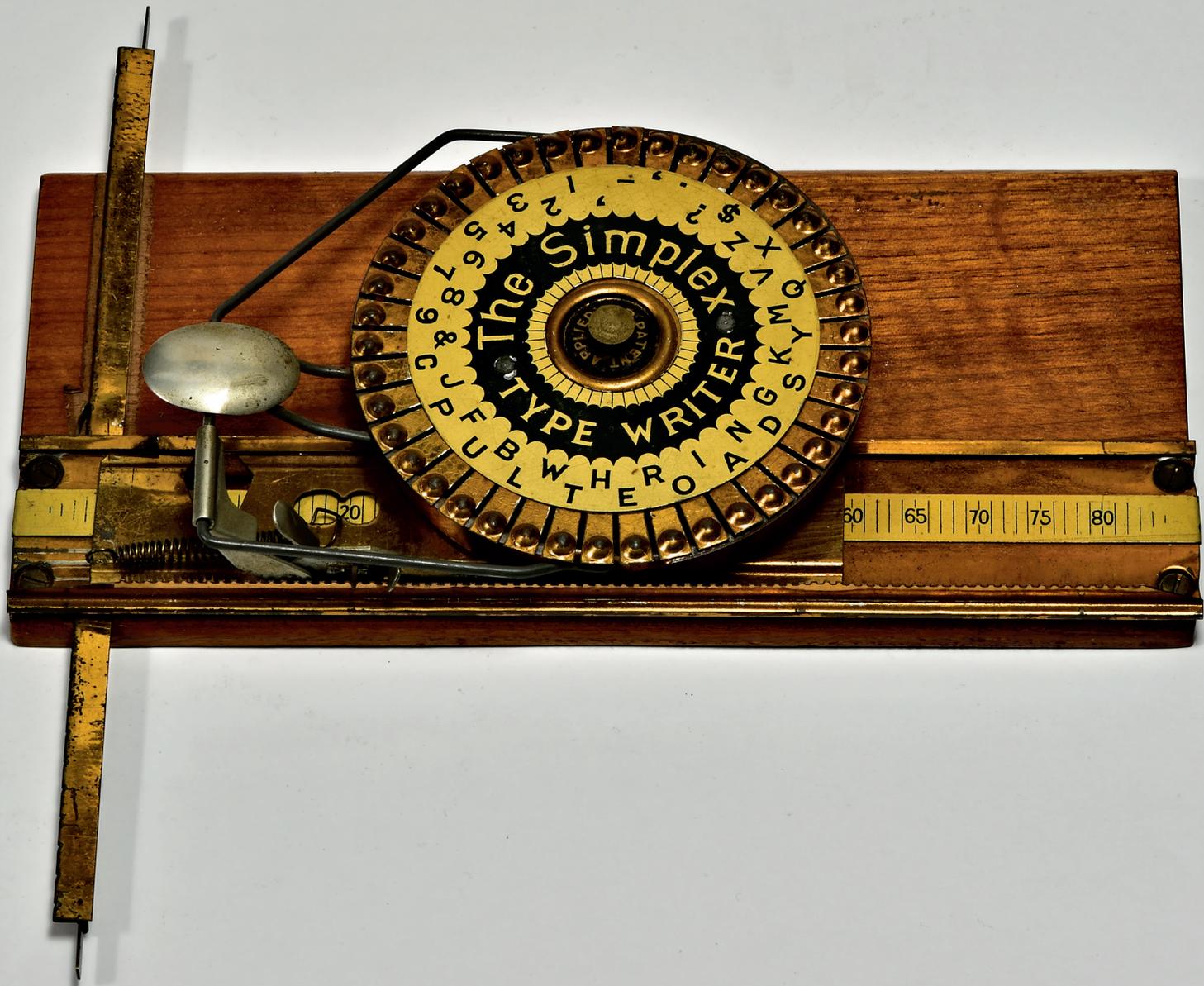
DIMENSIONS 9½ x 4½ x 1½ in (24 x 11 x 4 cm)

THE SIMPLEX

1 8 9 2

The Simplex Type Writer was produced by the Simplex Typewriter Company in New York and was advertised as "A Typewriter for Everybody--Easy to Operate." The Simplex consists of a circular printing mechanism mounted on a thin wood base. There is no carriage on the Simplex; instead the left edge of the paper is attached to a long metal clamp that feeds it through the base as it is typed on. Its metal parts are tin finished in gold coloring to give it the appearance of brass. A circular index wheel with a set of characters around its circumference sits at the top of a canister that houses a rubber typewheel and two ink pads for inking. Rotating the wheel to the desired character and depressing the lever at the left will imprint that character into the paper and advance one space along the writing line.

The Simplex arrived on the typewriter scene at a time when keyboard typewriters were selling for thirty-five dollars or more and offered its customers a cheap alternative. Once used, affordable typewriters became available, demand for the Simplex, and others like it, vanished. The Simplex enjoyed a second life as a child's toy under a variety of similar names and models for fifty years before it disappeared completely.



SERIAL #4449 ORIGINAL PRICE \$75

WEIGHT 17½ lbs (7.9 kg)

DIMENSIONS 13 x 14 x 7 in (33 x 35.5 x 17 cm)

THE DAUGHERTY VISIBLE

1 8 9 3

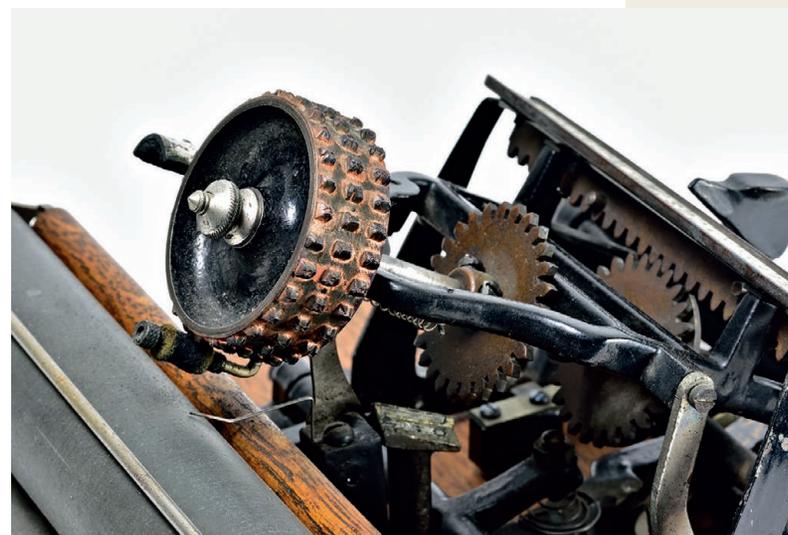
In the early 1890s, "visible typing" was a buzz term in the typewriter world as the conventional wisdom of blind typewriters was challenged by a few forward-thinking inventors. One such inventor was James Daugherty of Kittanning, Pennsylvania, who designed the Daugherty Visible Typewriter. The Daugherty has a low profile, with noticeably long typebars that give an awkward feel to its keyboard. Yet its typebars succeed at striking the platen's front side, in plain sight of the typist. Although it accomplishes the goal of visible typing, it retains much of the look and feel of a less sophisticated writing instrument with only the bare essentials included. Two vertically mounted ribbon spools, conspicuously positioned in front of the carriage, provide the necessary ink for printing. A large, flat, nickel-plated spacebar, with matching shift keys on either side, is located at the very front of the machine. Depressing a shift key causes the entire keyboard to lower while raising the typebars up. The Daugherty's keyboard and typebars were designed as an assembly that can be removed from the frame in case the user wants to change the typeface. The Daugherty remained on the market until 1898 and was later resurrected by a group of investors as the Pittsburgh Visible typewriter. Both models achieved only limited success.



SERIAL #723 ORIGINAL PRICE \$20

WEIGHT 8 lbs (3.6 kg)

DIMENSIONS 11½ x 9 x 5 in (29 x 23 x 12 cm)



CROWN INDEX

1 8 9 4

The Crown typewriter is a linear index design that was invented by Byron A. Brooks. He was a prolific inventor with numerous typewriter patents to his credit, including the invention of the shift key. The Crown was patented in 1888 yet it wasn't until 1894 that it was manufactured by the National Meter Company in New York. It is a well-designed, relatively simple device, in which a weighted metal typewheel containing raised characters for printing provides much of the force required to make an impression on the paper. Type styles can be changed by removing a thumbscrew and switching between typewheels. Sliding a pointer across the index rotates the typewheel to the desired character while two levers marked "Cap" and "Fig" control shifting to uppercase and punctuation. Once a character is selected, depressing a lever at the left lowers the typewheel into the platen for printing. Inking is accomplished by an ink roller positioned in front of the printwheel that quickly moves to the right and out of the typewheel's path as it descends. A full-size carriage and platen, with an attractive wooden feed roller, transports the paper through the typing process. A bright metal warning bell, to signal the end of a writing line, is in plain sight of the typist. For a low-cost index typewriter, the Crown is well designed and capable of producing a quality document.



SERIAL #10793 ORIGINAL PRICE \$100

WEIGHT 26½ lbs (12 kg)

DIMENSIONS 14 x 15 x 9 in (35.5 x 38 x 23 cm)

BAR- LOCK NO. 4

1 8 9 5

The Bar-Lock No. 4 is one of several models from the Bar-Lock family of typewriters that originated in 1888. It was invented by Charles Spiro, a prolific typewriter inventor with numerous typewriter designs to his credit, and was manufactured by the Columbia Typewriter Company of New York in 1895. The most distinguishing characteristic of the Bar-Lock No. 4 is its highly ornate, semicircular shield standing 5 in (12 cm) tall. This decorative shield conceals the typebars that are located directly behind it.

The Bar-Lock derives its name from the method used to align its typebars when printing. A semicircular set of pins are located at the printing point to ensure that each typebar is locked into position when striking the paper. The Bar-Lock is a downstrike design in which the typebars stand erect, directly in front of the platen, and strike down onto the printing point. This design allowed one to see what they were typing, obstructed only by the height of the shield.

The Bar-Lock is equipped with a double keyboard that includes individual keys and typebars for each character. The double-keyboard design came about in an effort to avoid infringing on patents that were in effect for the shift mechanism. The total number of keys is seventy-eight plus a spacebar and a margin release key.



SERIAL #1768 ORIGINAL PRICE \$22

WEIGHT 11 lbs (5 kg)

DIMENSIONS 12 x 8½ x 8½ in (30.5 x 21.5 x 21.5 cm)

EDISON MIMEOGRAPH TYPEWRITER NO. 1

1 8 9 5

The Edison Mimeograph Typewriter was manufactured and marketed by the A. B. Dick Company in Chicago, Illinois, as a complement to their popular Edison Mimeograph Duplicating Machine and was advertised as a typewriter that could cut mimeograph stencils as well as type business letters. It should be noted that this machine was not invented by Thomas Edison.

Three numbered models were offered, each with varying numbers of characters. The Model 1 received a colorful scroll decoration on its front frame. At the base of the typewriter, a large circular disk rotates in order to select the desired character for printing. The disk is organized into three sections labeled: CAPS., SMALL, and FIGS. CHARS. (numbers and punctuation). A paper label attached to the base contains an index of all available characters as well as the maker's name. Once a character is selected, a lever on the left is depressed to force a rod with the type into the platen for printing. The type strikes the paper beneath the platen and requires the carriage to be lifted in order to view what was written. Ink is supplied by a ribbon mechanism that can be disabled when creating stencils. The process is slow, less than half the speed of conventional typewriters at that time. The design is awkward to operate and it was doomed to fail from the start. The powerful Edison name on its label could not prevent the inevitable and, within a few years, it was withdrawn from the market.



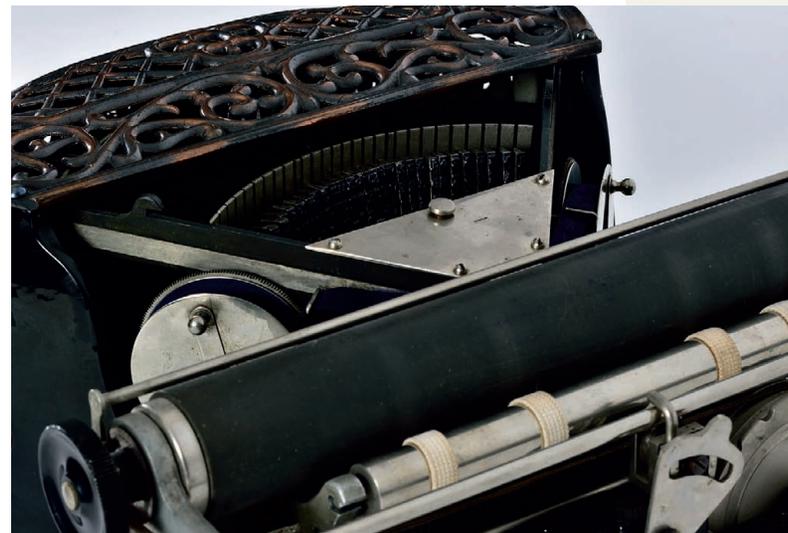




SERIAL #763 ORIGINAL PRICE \$85 for aluminum, \$75 for cast iron

WEIGHT (CAST IRON) 18 lbs (8.2 kg)

DIMENSIONS 12 x 15 x 5 in (30.5 x 38 x 12 cm)



FORD

1 8 9 5

The Ford typewriter was invented by Eugene A. Ford and marketed by the Ford Typewriter Company of New York. At first sight, the Ford's highly ornate, copper-stripped grillwork commands immediate attention. The grillwork is both beautiful and functional--it covers the thrust-action type mechanism that lies beneath it. This mechanism is the heart and soul of the Ford, responsible for pushing its type forward to strike the front side of the platen in direct view of the typist. It is propelled by a gracefully curved three-row keyboard using the QWERTY arrangement. Two oversized shift keys, for Caps. and Figs., are located in the front left portion of the keyboard, sharing an area that is normally reserved solely for the spacebar.

The Ford has the distinction of being the first typewriter to be manufactured in a new material known as aluminum. It was a lightweight alternative to the heavier black-iron model. Despite many advanced features, the Ford typewriter failed in the marketplace and quickly disappeared from the 1890s typewriter scene.

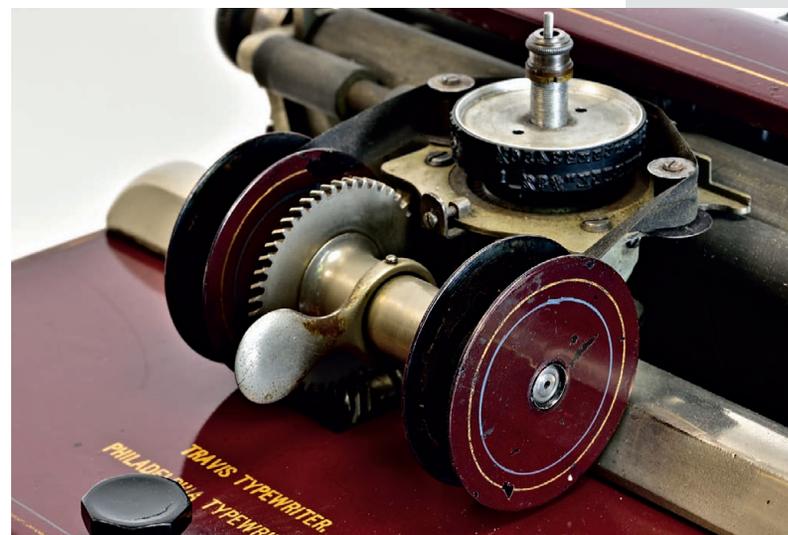
The Ford's magnificent Art Nouveau design makes the machine highly coveted by typewriter collectors today. As for Mr. Ford, he went on to a distinguished career as an engineer with IBM Corporation that continued into the 1940s.



SERIAL #2006 WHOLESALE PRICE \$100

WEIGHT 15 lbs (6.8 kg)

DIMENSIONS 11 x 14 x 5½ in (28 x 35.5 x 14 cm)



TRAVIS

1 8 9 5

The story of the Travis typewriter begins with a group of businessmen seeking to realize their fortunes in the typewriter industry of the late nineteenth century. In 1890, they formed the Philadelphia Typewriter Company, and purchased the manufacturing rights for a "wheel" typewriter. With the help of investors, they began developing the machine. By 1895, limited production was under way for the Travis typewriter, named for the company's president, William H. Travis, also an inventor.

The Travis typewriter's burgundy-painted top cover and ribbon spools, coupled with its low profile, was a drastic departure from the larger, black-colored, upright typewriters of this period. It incorporates a four-row QWERTY keyboard to control a typewheel and a hammer, which fires from the rear once the wheel is in position for printing. Its ribbon spools were mounted vertically on either side of the wheel. The writer cannot see what is being written until a button on the top deck is depressed, pulling the entire print mechanism, along with the keyboard, forward and away from the paper in the machine. Although the Travis has an elegant design and is a mechanically sophisticated instrument, it falls short of being a comfortable and efficient writing machine. The tough economic climate of 1890s, along with weary investors, doomed the project to failure. The company languished for the next few years, and, in 1898, their assets were sold at public auction. Very few Travis typewriters were manufactured, and surviving machines are exceedingly rare.



PHILADELPHIA
TRAVIS TYPEWRITER
CO.

SERIAL #284 ORIGINAL PRICE \$75, with case

WEIGHT 17 lbs (7.7 kg)

DIMENSIONS 13 x 13½ x 8 in (33 x 34 x 20 cm)

THE OLIVER (NO. 1)

1 8 9 6

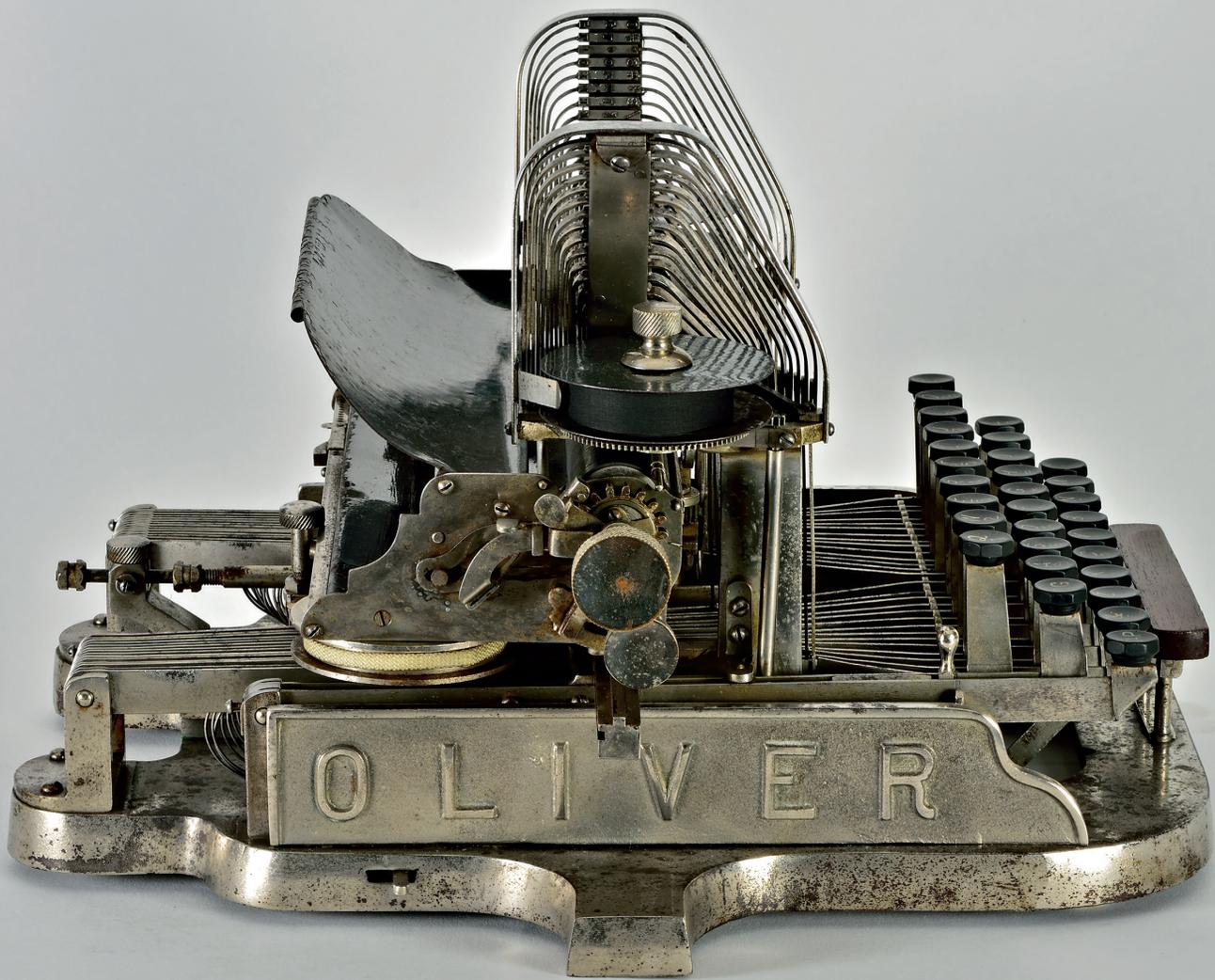
The Oliver typewriter was invented by Thomas Oliver, a Canadian minister, whose objective was focused on two points: simplicity of construction and visible writing. The Oliver Typewriter Company claimed their machine contained fewer than four hundred parts and, because of this, was less likely to require repair--their competitors' machines were using as many as three times this amount.

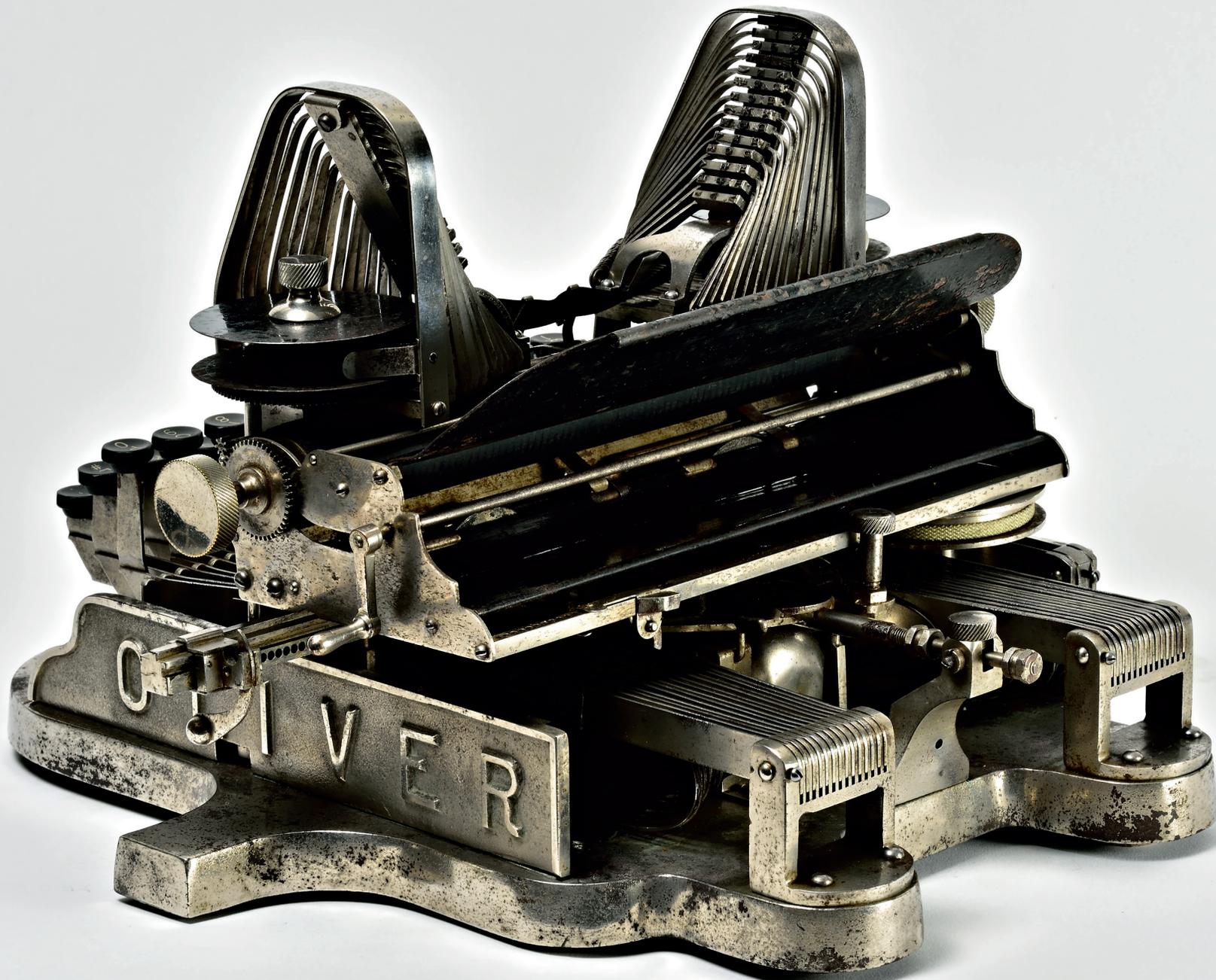
The Oliver's design featured two groups of *U*-shape typebars located above and on either side of the printing point. This placement allows its work to be in sight at all times. The *U*-shape typebar, with two pivot points, offered increased durability and better alignment than conventional typebars with a single pivot point. The Oliver offered many of the amenities one would expect to find in a first-class typewriter, including a comfortable keyboard, quality print with visible writing, and easy paper handling.

Presented here is one of the earliest surviving examples of an Oliver typewriter, the nickel-plated Model 1, manufactured in limited quantities in the Oliver Typewriter Company's first factory in Epworth, Iowa. They soon relocated to Woodstock, Illinois, where large-scale production began with the new Oliver Model 2, finished in olive-green paint, the color scheme that became associated with the brand for most of its life.

This small upstart company's design endured for more than three decades and became one of the great typewriter success stories with more than one million units sold.







SERIAL #770 ORIGINAL PRICE \$100

WEIGHT 31 lbs (14 kg)

DIMENSIONS 13 x 16 x 10 in (33 x 40.5 x 25 cm)



REMINGTON-SHOLES

1 8 9 6

The Remington-Sholes typewriter was invented by Zalmon Sholes, who, together with Franklin Remington, formed the Remington-Sholes Typewriter Company (no association to the Remington Typewriter Company). Sholes and Remington, both sons of legendary figures in the typewriter industry, commissioned architect Charles B. Atwood, well-known for his work at the Chicago World's Fair of 1893, to design the machine.

The typewriter's most distinguishing characteristic is its decorative frame, designed in a classical Greek architectural motif featuring columns, decorations, and a bronze finish. Within its ornamental framework lies a well-made understrike typewriter with a four-row keyboard and inked ribbon for printing. Unlike most understrike typewriters, which shift the entire carriage assembly for upper- and lowercase printing, the Remington-Sholes shifts a smaller type basket located beneath the carriage. The advantage is a lighter touch for shifting and the ability to offer interchangeable carriages of various widths.

The use of the Remington name sparked a lawsuit from the Remington Typewriter Company that forced Sholes and Remington to change the name of their machine. The typewriter was later sold under a variety of names, including Rem-Sho, Fay-Sho, Fay-Sholes, and Remington (Fay) Sholes. The case eventually went all the way to the United States Supreme Court, where it was eventually decided in favor of Remington-Sholes.



SERIAL #46 ORIGINAL PRICE Unknown

WEIGHT 21 lbs (9.5 kg)

DIMENSIONS 12 x 16 x 11½ in (30.5 x 40.5 x 29 cm)

THE WAVERLEY

1 8 9 6

The seed for the Waverley Typewriter was in a British patent issued to Edward Smith Higgins and Henry Charles Jenkins in 1889. Patents in Germany, France, and the United States soon followed. With the help of investors, the Waverley Typewriter Limited was formed in London in 1894 to manufacture and market the machine. Though it is classified as a posterior downstrike typewriter, with its typebars positioned behind the platen, the Waverley offers much more than one classification can possibly convey.

The machine features a standard keyboard, an inked ribbon, and visible writing, but what sets it apart from the crowd is its variable spacing for printing and the use of two sets of typebars. The dual set of typebars, one for uppercase and another for lower, stands upright, behind the carriage. When a user depresses the shift key, the Waverley transitions effortlessly between upper- and lowercase. This complex mechanical design eliminates the drawbacks associated with shifting a carriage or type basket for upper- and lowercase. Paper is rolled up and placed into a container in front of the carriage, where it is fed onto the platen for printing.

In 1897, after only one year in production, the company disbanded due to insufficient working capital. Given the Waverley's complex design, one has to wonder if the cost to manufacture such a writing instrument was simply too high and eventually caused its demise. There are few surviving examples of the Waverley.



SERIAL #24219 ORIGINAL PRICE \$50

WEIGHT 10 lbs (4.5 kg)

DIMENSIONS 12 x 9 x 6 in (30.5 x 23 x 15 cm)

BLICKENSDEFER NO. 7

1 8 9 7

The Blickensderfer was one of the great typewriter success stories of the late nineteenth century. The typewriter was patented in 1891 by George C. Blickensderfer, manufactured by the Blickensderfer Typewriter Company in Stamford, Connecticut, and introduced to the public in 1893. Over a period of twenty-five years, the Blickensderfer was sold in a variety of models and configurations, including a low-cost index model, a portable model with an optional aluminum frame, a beefier office model on a wooden base (shown here), and an electric model. What they all have in common is their basic design--a small inter-changeable type cylinder inked by an ink roller. Hundreds of replacement type cylinders in various languages and type styles were available for the Blickensderfer. A three-row keyboard was available in both the standard QWERTY arrangement, as well as Blickensderfer's own DHIATENSOR layout--dubbed the Scientific keyboard--which was promoted as a more efficient configuration. The typewriter was immensely popular and was sold around the globe until 1917, when its outdated design and the death of its inventor ultimately forced the company out of business.



SERIAL #140 ORIGINAL PRICE \$40-\$50

WEIGHT 9½ lbs (4.3 kg)

DIMENSIONS 12 x 13 x 6 in (30.5 x 33 x 15 cm)



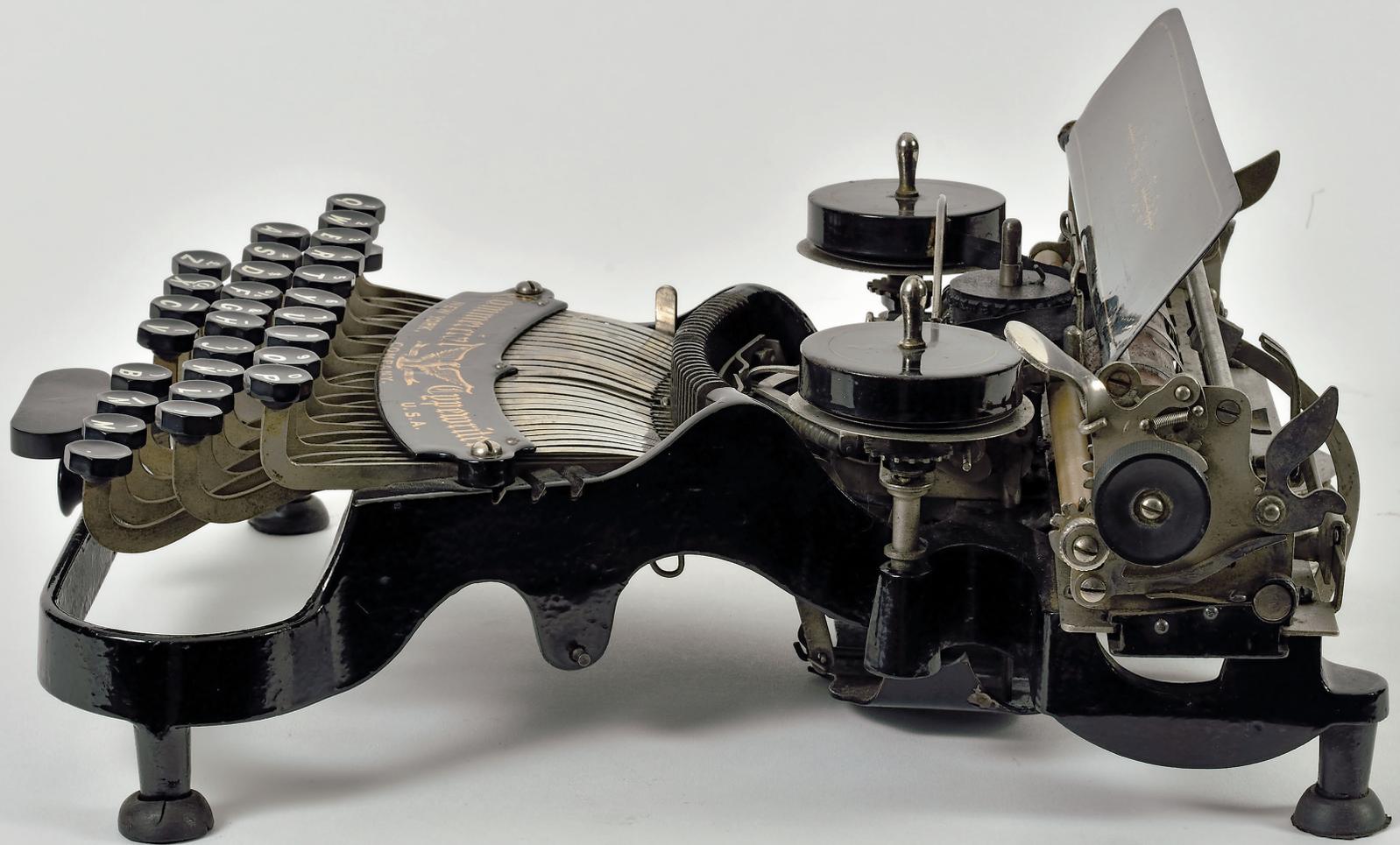
COMMERCIAL NO. 5

1 8 9 8

The Commercial No.5 was intended to be a high-quality typewriter designed in such a simple manner that it could be sold for considerably less than many of its competitors' machines. The No. 5 was patented by Richard W. Uhlig, a prolific inventor who reportedly held over five hundred patents, mainly for typewriters. Uhlig was responsible for the design of fifty different models of typewriters, most of which met with only limited success.

The Commercial typewriter uses a typewheel that is struck from the rear by a small hammer to produce its print. Inking is provided by a ribbon that blocks the view of what is being written. In order to see their work, the typist must depress a round button on the face of the machine, which lowers the ribbon. A large wooden roller inside the carriage serves as a feed roller to advance the paper through the machine. A three-row keyboard with two shift keys and an oddly shaped spacebar occupy the area created by a curved front frame that gracefully tapers at its center to give the machine a stylish appearance. Its name and trademark, an eagle with its wings spread wide, are prominently displayed on a deck above the top row of the keys.

For reasons unknown, production was halted after only three hundred units were manufactured. What survives is one of the more eye-catching typewriter designs and a highly desirable item for collectors today.







SERIAL #2701 ORIGINAL PRICE \$35

WEIGHT 9 lbs (4 kg)

DIMENSIONS 12 x 14 x 5½ in (30.5 x 35.5 x 14 cm)

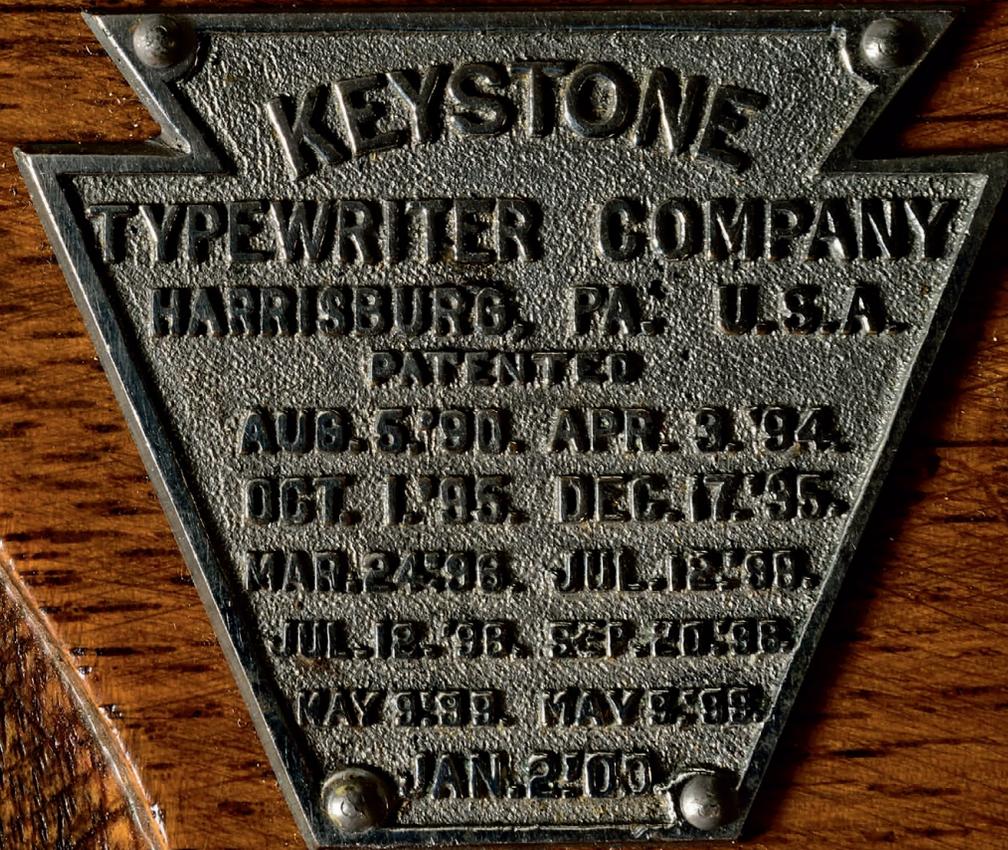
KEYSTONE

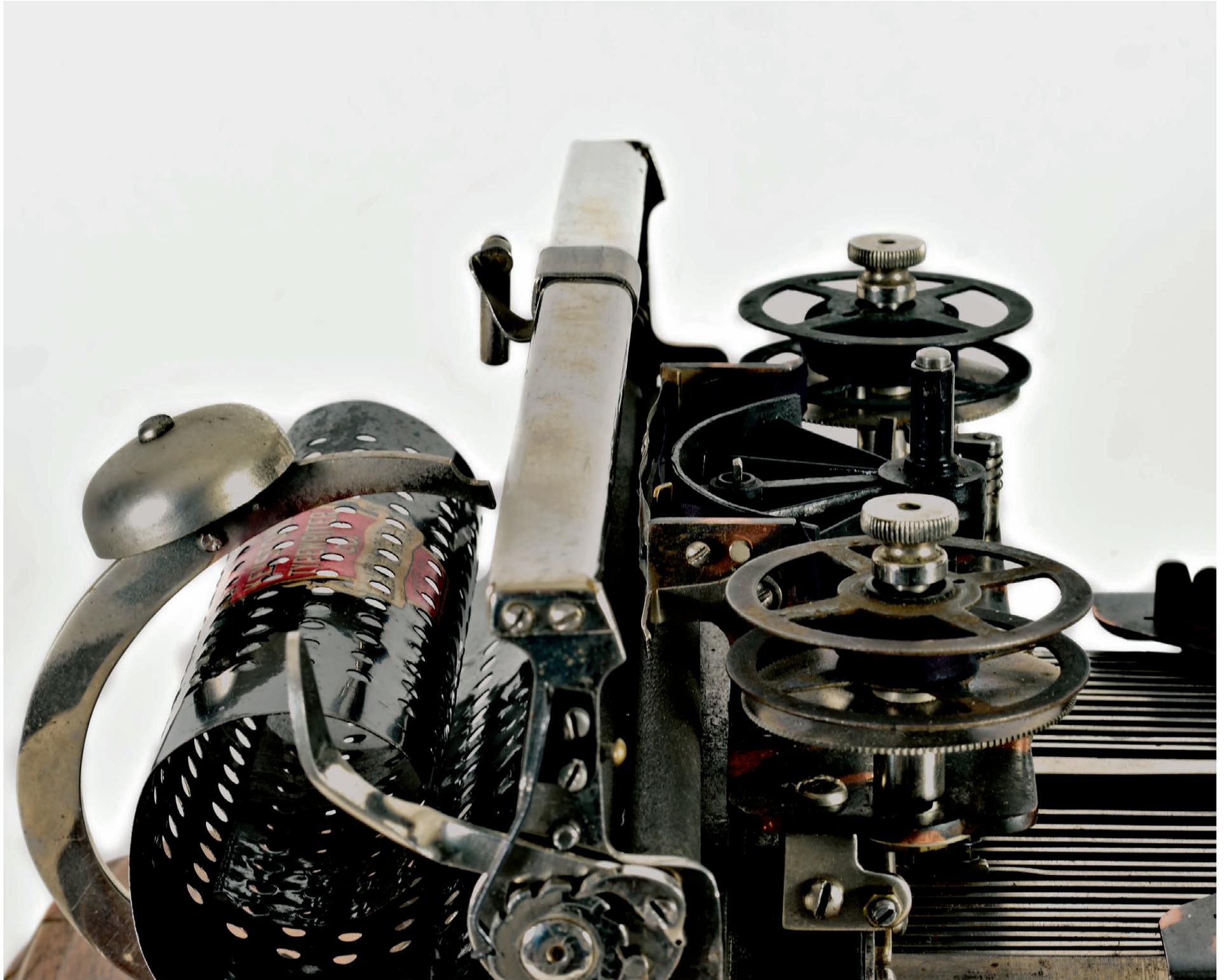
1 8 9 9

The Keystone typewriter was manufactured by the Keystone Typewriter Company in Harrisburg, Pennsylvania. The machine uses an interchangeable swinging sector type head for printing. When a key is depressed, the type sector swings left or right into the correct position and is struck from the rear by a hammer, leaving an imprint on the paper through an inked ribbon. There is very little precision in how hard the hammer strikes; it is driven entirely by a keystroke from its three-row keyboard. Attached to the top of the hammer is a warning bell that strikes a small weight and rings when a character is being printed near the end of a writing line. The Keystone's design requires the paper to be rolled into a tube in the carriage and fed upward for printing.

The Keystone is attached to a sculptured oak base. On the left side of the typewriter is a metal keystone-shaped nameplate, citing its various patents. This particular machine's top deck is finished in decorative bronze-colored stripes, a flourish that was added on a limited basis, making this one of the more unusual examples of this typewriter.







SERIAL #3223 ORIGINAL PRICE \$60

WEIGHT 32 lbs (14.5 kg)

DIMENSIONS 13 x 14 x 11 in (33 x 35.5 x 28 cm)

SHOLES VISIBLE

1 8 9 9

The Sholes Visible typewriter represents one of the most unusual attempts at creating a visible, frontstrike typewriter. Unlike other typewriters, where typebars typically fan out and arrive at the printing point from various angles, this typewriter's typebars are lined up in two rows inside a thin compartment located in the center of the machine. Its inventor, Christopher Latham Sholes, believed this design would achieve superior type alignment. When a key is depressed, the corresponding typebar moves into a narrow channel and proceeds toward the platen for printing. Since all typebars share just a single lane, only one typebar at a time can occupy the space. Each character waits for the previously selected letter to return to its rest position before proceeding, resulting in a typebar traffic jam for fast typists. Aside from this peculiarity, the Sholes Visible fits the traditional typewriter profile with a standard four-bank keyboard, two ribbon spools, and a moving carriage.

Christopher Latham Sholes experimented with typewriter design until his death in 1890. In 1891, his design for the Sholes Visible was patented and brought to market by his son, Louis Sholes, who set up the C. Latham Sholes Typewriter Company. The venture failed. Later, in 1901, the Sholes Visible reappeared on the market, produced by the A. D. Meiselbach Typewriter Company of Kenosha, Wisconsin. Its success was also limited and, within a few years, the machine was retired forever.

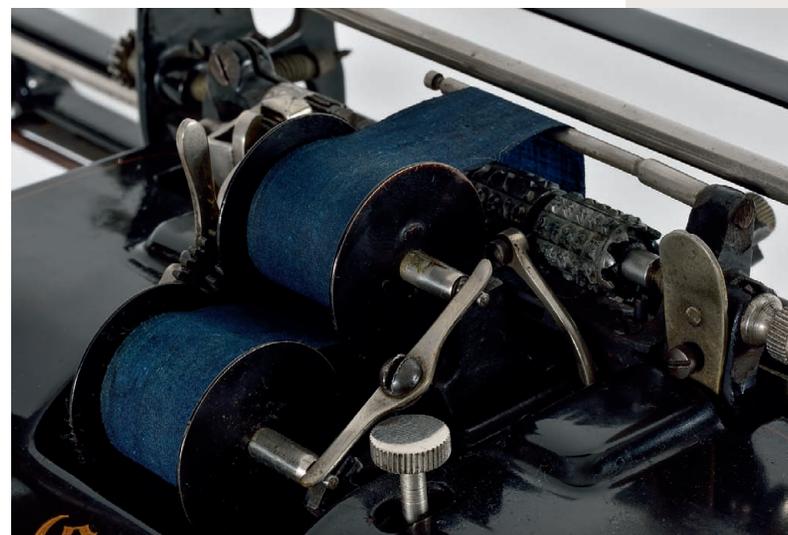


SERIAL #72914 ORIGINAL PRICE \$35

WEIGHT 16 lbs (7.3 kg)

DIMENSIONS 12 x 12 x 6 in (30.5 x 30.5 x 15 cm)

WITH PRINTING ARM EXTENDED 17 in (43 cm) wide



THE CHICAGO

1900

The Chicago's mechanical design was the offspring of inventor Samuel John Seifried's earlier model known as the Munson typewriter of 1889. The Chicago uses a unique type sleeve for printing. This sleeve slides horizontally while simultaneously rotating to find the desired character. Once a character is selected, it is struck from the rear by a hammer pressing the type against the ribbon to print. The Chicago's type sleeve is easily interchangeable with a variety of other type styles. The Chicago contains a long retractable metal arm that extends out from the left side in order to engage its printing mechanism. This arm is awkward and adds to the amount of desk space needed to operate the machine. The ribbon used for printing travels horizontally around the type sleeve and obstructs the typist's ability to view what is being typed. To view one's work, the hinged carriage must be tilted back.

The Chicago was available in cast iron or aluminum. It was a low-cost alternative to some of the higher-priced, full-featured, typewriters of the day. It was sold with a carrying case, which classifies it as a portable typewriter.



SERIAL #2024 ORIGINAL PRICE \$25

WEIGHT 5½ lbs (2.5 kg)

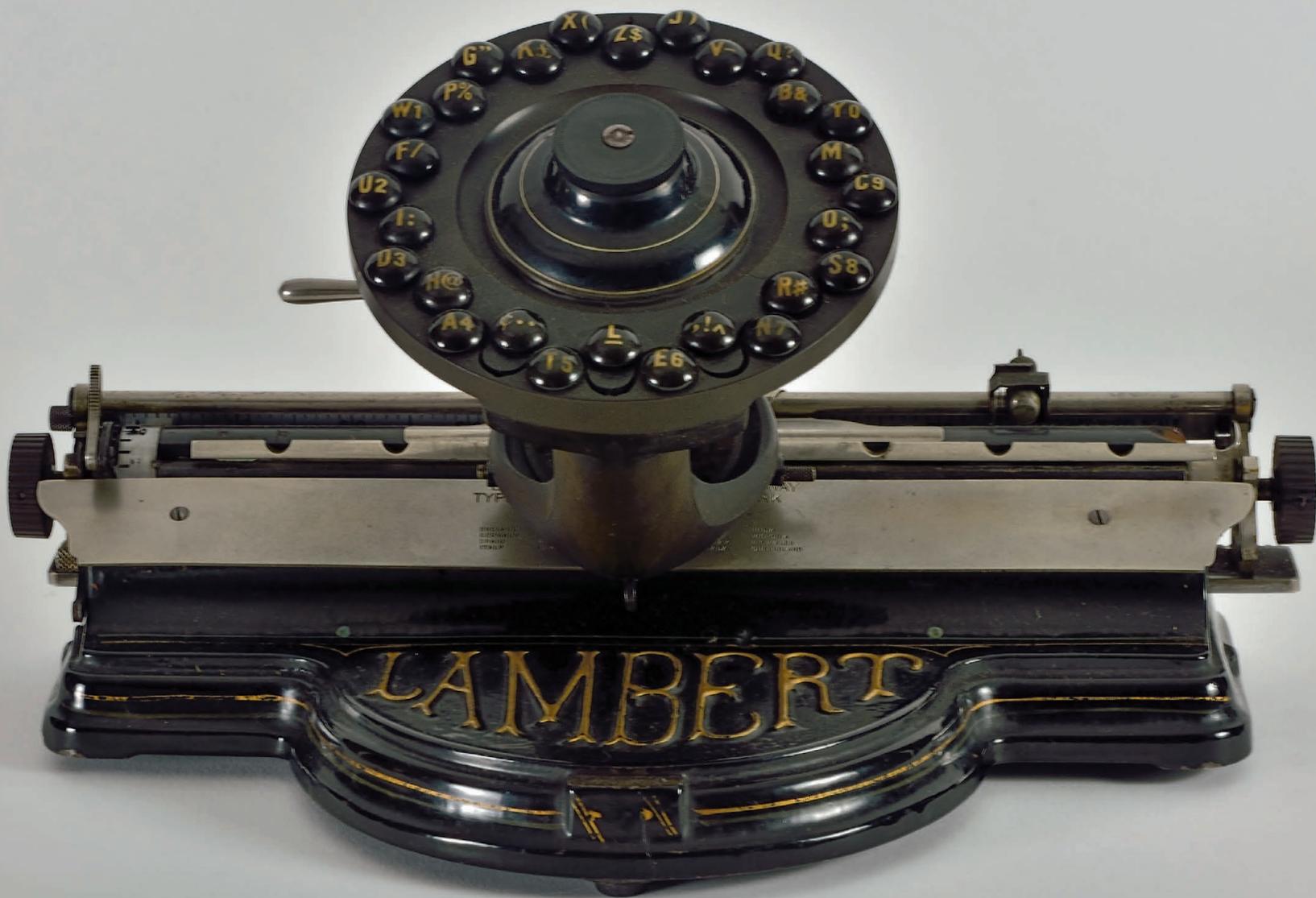
DIMENSIONS 11 x 7¼ x 6 in (28 x 20 x 15 cm)

LAMBERT

1 9 0 0

This curious little device was invented by Frank Lambert of Brooklyn, New York, who reportedly labored for seventeen years at perfecting his invention before it was eventually manufactured. Although its first patent was granted in 1884, production of the machine did not commence until 1900.

At first sight, the Lambert's circular keyboard design resembles that of a vintage rotary telephone--not something one would expect to find on a typewriter. Depressing a button on the keyboard causes its center to pivot, resulting in the corresponding character on a type ring beneath it to lower for printing. A circular ink pad remains in constant contact with the type, insuring that the typeface stays inked at all times. A larger round button in the center is the spacebar, and a lever on the left allows the user to shift between upper- and lowercase characters and punctuation. Its black wooden roller, often mistaken for a platen, is a take-up roller with a clamp to grip the top edge of the paper and wrap it around the roller after it has been typed on. Printing takes place on a small flat area directly in front of this roller. Although it is sometimes misclassified as an index typewriter, the Lambert's ingenious design fits the true definition of a keyboard typewriter--it requires only one step, the depressing of a single key, to print a character and advance one space along the writing line. The Lambert typewriter was moderately successful with several thousand units being sold before its manufacture was halted in 1904.



SERIAL No serial number ORIGINAL PRICE \$5

WEIGHT 2 lbs (910 g)

DIMENSIONS 10 x 6 x 3 in (25 x 15 x 7.5 cm)

AMERICAN VISIBLE

1 9 0 1

The American Visible typewriter was a product of the American Typewriter Company of New York, which manufactured a variety of typewriters from 1893 through the early part of the twentieth century. The American Visible is a simple device--the main body is composed of pressed metal combined with a heavier gauge metal carriage and a rubber platen. What appears to be a keyboard is actually an index plate. A finger thimble positioned above the keyboard serves as a pointing device. Attached to the thimble is a rubber type sleeve that faces the platen and moves parallel to it. To print, the thimble is slid over the desired character on the keyboard and depressed. The entire keyboard lowers, forcing a small metal arm to push the rubber type sleeve's corresponding character onto the paper for printing. The typeface is inked by two ink pads, located between the sliding type and the platen. At the very front is a metal spacebar which doubles as a carriage release lever when held down.

The American Visible is a simple and elegant device with an attractive gold decal decorating its front panel. It was marketed as a mail-order item for home and small business correspondence and later found a niche as a child's learning toy.



AMERICAN AMERICAN TYPEWRITER CO. **VISIBLE**
REG. U.S. PAT. OFF. FOUNDED 1893 PAT. U.S. & FOREIGN COUNTRIES
NEW YORK MADE IN U.S.A.

SERIAL #17244 ORIGINAL PRICE \$35

WEIGHT 12 lbs (5.4 kg)

DIMENSIONS 12 x 12½ x 8 in (30.5 x 32 x 20 cm)

AMERICAN MODEL NO. 7

1 9 0 1

The American Model No. 7 was manufactured by the American Typewriter Company of New York, which also manufactured several index typewriters including the American Visible Typewriter. The American No. 7 is an understrike typewriter with an unusually low profile. A large flat deck behind the keyboard displays its name and covers the type mechanism beneath it. It was advertised as being able to do all the work of a hundred dollar typewriter, at the same speed and covered by the same guarantee but for a lower price.

At the heart of the American's design are a typebar and keylever combined into one piece of steel, thus eliminating the complex mechanical linkage normally required to connect these two essential components. This uniquely designed typebar/keylever combination is positioned in such a way that it can easily pivot, in a seesaw-like manner, so when a key is pressed down, the typeface on the opposite end raises up to strike the platen. This design gives the keyboard a distinct touch, allowing the typist to feel a direct connection to the type as it contacts the paper. Advertisements for the American claimed that it used twelve hundred less parts than most of its competitors, making it more reliable. An improved lightweight, aluminum No. 8 was also offered and was advertised for sale as late as 1909, at a time when visible typewriters were gaining in popularity and rendering their understrike counterparts like the American obsolete.

Model No. 7

American

MANUFACTURED BY
American Typewriter Co. New York.

FIG

CAP

Q W E R T Y U I O P
@ A 0 \$ % D I F # G & H J K L
Z X C V B N M



SERIAL #25,344 ORIGINAL PRICE \$40

WEIGHT 15 lbs (6.8 kg)

DIMENSIONS 12 x 11½ x 8½ in (30.5 x 29 x 21.5 cm)



SUN STANDARD NO. 2

1901

The Sun Typewriter Company introduced the Sun Standard Typewriter No. 2 in 1901. The No. 2 is a frontstrike typewriter with a three-row keyboard that includes several ingenious features aimed at reducing the number of parts and lowering its cost.

The Sun's advertisements boast of a simplified typebar mechanism with a light touch for fast typing. Its typebars travel ninety degrees from their rest position to the printing point at the front of the platen for full visibility. The Sun uses an ink roller for printing that includes a novel, self-replenishing inking system--the first of its kind in a typewriter. A reservoir is located to the right of the printing point beneath a circular metal cover. As a typebar approaches the platen, it contacts the ink roller for inking and then pushes it into the reservoir for replenishing. At the keyboard, a toggling shift key design incorporates two shift keys on one keylever. Pressing the left side raises the carriage for caps while pressing the right side raises it higher for figures. A carriage release lever is located in an unlikely place, beneath the spacebar. Pushing it causes the spacebar to pop up and releases the carriage for repositioning. The mechanism is restored by pressing the spacebar down. A cast-iron frame with a large sunburst logo positioned on a panel at the front is the chassis for this quirky, yet very functional, writing machine.



SERIAL #6597 ORIGINAL PRICE \$100

WEIGHT 25 lbs (11.3 kg)

DIMENSIONS 14 x 12 x 9 in (35.5 x 30.5 x 23 cm)

UNDERWOOD NO. 5

1 9 0 1

The Underwood typewriter was invented by Franz Xaver Wagner, an inexhaustible inventor, whose involvement in typewriter invention dates back to the industry's earliest days at Remington. Wagner's design was purchased by John Underwood, who formed the Underwood Typewriter Company, where it achieved unimaginable success.

The Underwood is considered to be the first modern typewriter, and consists of an upright design, with a four-bank keyboard and a visible, frontstrike type action. The Underwood also includes all the modern amenities of the time, such as a tabulator with movable tab stops, easily adjustable margins, backspace, and visibility. And the Underwood boasted the first accelerating typebar, an innovation that allowed the typebars to accelerate in a sharp, quick manner in their travel toward the platen, resulting in a clear impression and a light touch at the keyboard.

The Underwood typewriter upset the mainstream, turn-of-the-century typewriter industry that was entrenched in the manufacturing of an aging understrike design. In the fifty years that followed, Underwood sold approximately five million units and, at its peak, dominated the typewriter industry with a 50 percent market share. At the height of the machine's popularity, advertisements proclaimed it to be "The Machine You Will Eventually Buy." It was the typewriter design that virtually all typewriter manufacturers followed for the next half century.



SERIAL #243 ORIGINAL PRICE Five guineas, or \$25.50

WEIGHT 10 lbs (4.5 kg)

DIMENSIONS 10½ x 13 x 6 in (26.5 x 33 x 15 cm)



MOYA (NO. 1)

1902

The Moya was manufactured for a brief period in Leicester, England, in 1902. It was created by Hidalgo Moya, a Spanish American engineer living in England. The Moya uses a type cylinder with a ribbon for printing. The ribbon spools are stacked in the center of the machine--an unusual design--and because of this, the ribbon travels in an awkward manner from one spool, around the type cylinder, and returns back to the second spool. A double-shift, three-row keyboard, enabled by a shifting carriage, provides a full set of characters and punctuation marks. The pivot point for the carriage shifting is located on either side of the ribbon spools, on the outer frame, adding to its height and clumsiness when depressing a shift key. A tiny keyboard offers barely enough room to fit one's hands over the keys. Two models that followed the No. 1 offered some improvements, but by that point, typebar designs with visible writing had gained in popularity, leaving little demand for a piece of equipment such as the Moya. Though its mechanical design is intriguing, ultimately it was an ill-conceived typewriter, out of step with the times. Very few were manufactured, making it a desirable collector's item today.



SERIAL #72,508 ORIGINAL PRICE \$100

WEIGHT 30 lbs (13.6 kg)

DIMENSIONS 12 x 15 x 10 in (30.5 x 38 x 25 cm)

MONARCH VISIBLE NO. 2

1 9 0 4

The idea for the Monarch typewriter was conceived by the Union Typewriter Company, a consortium of the typewriter manufacturers who largely influenced the typewriter industry at the turn of the century. They viewed the emerging wave of visible typewriters as a threat to their long-established commitment to understrike typewriters and they formed the Monarch Typewriter Company as a weapon against their new rivals.

The Monarch Visible is a top-notch visible typewriter that provides an unobstructed view of the entire typed document. Its wide opening at the front is occupied by a basket of typebars, each one pivoting on ball bearings to provide a light touch and reduce wear. Depressing the shift key moves its type basket, rather than the carriage, a first for visible typewriters and resulting in a lighter touch when depressing the shift key. A tab key is located at the right side, above the keyboard, for quickly advancing the carriage to a predetermined location on the writing line. Metal stops placed into the corresponding slot of a tab rack behind the carriage make this possible. Superb paper handling with variable adjustments for line spacing leave very little to be desired while typing. An attractive decal with an image of the typewriter itself decorates the carriage, while its glossy black frame with gold decals and pinstripes are the finishing touches, contributing to the Monarch's regal appearance. The Monarch achieved moderate success in the marketplace and was later co-branded with the Remington name.



SERIAL #38,746 ORIGINAL PRICE \$65

WEIGHT 21 lbs (9.5 kg)

DIMENSIONS 11 x 14 x 7 in (28 x 35.5 x 17 cm)

ROYAL STANDARD

1 9 0 6

The Royal Standard typewriter was invented by Edward B. Hess and Lewis C. Meyers, and had the financial backing of the successful investor and businessman, Thomas Fortune Ryan. Their newly formed company sought to manufacture a high-quality, low-priced typewriter that would successfully compete with the giants of the typewriter industry.

The Royal Standard broke away from the conventional profile of a large upright typewriter with an unorthodox, smaller design, yet it was still built well enough to withstand the demands of daily office work. The machine features a standard, four-row keyboard with glass and metal ring keys laid out in a stair-step design. Noticeably missing is a backspace key--that would be included in later models. A tab mechanism was not built-in as a standard feature and was offered as an option for ten dollars. This unique strategy enabled the company to sell a bare bones version of their typewriter at the lowest price possible.

On its carriage, the Royal Standard includes every paper-handling feature a typist could ever desire, rivaling the most expensive typewriters on the market. It includes easily adjustable margins with margin release, double and triple line spacing with a variable button, paper release, and an attachment to handle heavy card stock.

The combined brilliance of these two inventors coupled with the monetary backing of one of America's leading financial tycoons ensured that the Royal Typewriter Company was in a position to overcome any obstacle, such as patent lawsuits and takeover attempts from larger companies, while also fostering an environment of creativity and growth for the company. The Royal Typewriter Company went on to become one of the industrial giants of the era and prospered for most of the twentieth century.



ROYAL
STANDARD

ROYAL

ROYAL TYPEWRITER COMPANY
NEW YORK, U.S.A.

SERIAL #1372 ORIGINAL PRICE \$60

WEIGHT 19 lbs (8.6 kg)

DIMENSIONS 11 x 14 x 8½ in (28 x 35.5 x 21.5 cm)



IMPERIAL

1907

The Imperial typewriter was manufactured by the Visible Typewriter Company in Kenosha, Wisconsin. Examples of this typewriter can also be found labeled as the Triumph Perfect Visible. The machine has an oblique frontstrike design with a basket of typebars that protrude outside the confines of its cover to the front of the machine. They are supported by a thin framework, leaving the entire type basket exposed and for all to see. A four-row keyboard with single shift moves the carriage at a curious angle toward the rear when the shift key is depressed. The platen is easily removed from the carriage for a quick change when needed. It only requires a light touch and its print is clearly visible to the typist. It is absent of features such as a tabulator, backspace, and bi-color ribbon mechanism. The Imperial's full size, yet light weight of only 19 lbs (8.6 kg), is deceiving when other similar size typewriters can easily weigh 30 lbs (13.6 kg).

The Imperial was on the market for only a brief period in 1907, after which the company dealt with financial setbacks and was placed into receivership. The following year it was resurrected as the Burnett Typewriter and sold by Sears, Roebuck & Company. The Burnett suffered the same fate as the Imperial in the same amount of time. Very few Imperial typewriters or its name variants have survived and today they are considered rare.



SERIAL #11466 ORIGINAL PRICE \$15

WEIGHT 4 lbs (1.8 kg)

DIMENSIONS 11 x 5 x 2 in (28 x 12 x 5 cm)

JUNIOR

1 9 0 7

It's been said that good things come in small packages, and when it comes to typewriters, they don't come much smaller than a Junior. The Junior arrived in one of the smallest packages ever seen for a full keyboard typewriter. It was advertised as a typewriter a businessman could place in their coat pocket and has been compared by some to a large harmonica.

A close look at the Junior reveals a three-row keyboard, typewheel typewriter, with two ink rollers on either side of the typewheel for inking. The keyboard is easily removed with two thumbscrews in order to gain access to the ink rollers and the typewheel beneath it. Its odd keyboard design causes any depressed key to also lower the key(s) below it in that vertical row. The Junior's fitted cover snaps tightly to the base to protect it while unused.

The Junior was patented in 1901 by Charles Bennett and first manufactured in 1907. It was later sold to the Elliott Fischer Company in New York, where it was marketed as the Bennett typewriter. The Junior and Bennett were both available in black paint. The Bennett was also offered in an aluminum frame. The Junior shown here is nickel plated.



SERIAL #50,145 ORIGINAL PRICE \$50

WEIGHT 17 lbs (7.7 kg)

DIMENSIONS 9 x 11 x 6 in (23 x 28 x 15 cm)

POSTAL NO. 7

1908

The Postal Typewriter Company was established in 1902 and enjoyed success with their low-priced typewheel typewriter that included a three-row keyboard and a narrow spooled ribbon for inking. The company's slogan, "The only real typewriter at a low price" was advertised extensively. Their typewheel machine sold well, both domestically and abroad, for a four-year period. Then it appears that business began to slow down--by 1906, the Postal Typewriter Company was placing advertisements in magazines offering their services to perform experimental work, tool making, and manufacturing. The typewriter market was changing and sales of low-priced typewheel machines like the Postal were being affected by refurbished office typewriters, as well as the growing popularity of four-bank frontstrike designs.

In an attempt to revive their typewriter business, they introduced a reengineered model, the Postal No. 7, to the market. The No. 7, which is larger in size than its predecessor, was likely an attempt to appeal to the commercial typewriter market. Its typewheel strikes the platen on the front side for better visibility and its two standard-width ribbon spools are on either side of the typewheel. Advertisements for the Postal No. 7 appeared in export magazines for a six-month period between June 1908 and January 1909. It was the company's last effort to save itself--there is little information available concerning the Postal Typewriter Company after 1910. There are six known surviving examples of the Postal No. 7, an exceedingly rare typewriter.



POSTAL TYPEWRITER COMPANY
IN NORWALK, CONN., U.S.A.

POSTAL
No 7

Q W E R T Y U I O P
FIG A S D F G H J K L
CAR N X C V B N M

SERIAL #1464 ORIGINAL PRICE \$50

WEIGHT 5¼ lbs (2.6 kg)

DIMENSIONS 7½ x 8 x 5¼ in (19 x 20 x 13 cm)

STANDARD FOLDING TYPEWRITER

1 9 0 8

The Standard Folding typewriter successfully addressed the need for a compact portable typewriter, one that could be easily transported yet remained practical enough to fill the gap between full-size office typewriters and inefficient low-priced index machines. The Standard Folding was first patented in 1904 by Frank S. Rose, whose dream of a lightweight portable typewriter remained his passion until his death in 1905. His efforts were carried on by his son George, and in 1907 production on the machine began in a tiny loft in New York City.

The Standard Folding is a portable typebar typewriter with a lightweight aluminum frame and a carriage that can be folded over the keyboard into a compact size. Once folded, it could then be placed into a case for easy transport. A three-row keyboard contributes to a smaller size without hindering performance. With a light touch and quick typebar action, the Standard Folding typewriter maintains a reasonable amount of speed. A spooled-ribbon mechanism with a ribbon vibrator allows the work to be in sight and supplies the necessary ink for first-rate print quality. And its rugged framework and simple design can easily withstand the rigors of travel.

Demand for the machine was immediate for both domestic and export sales. Minor improvements were made, resulting in an improved Standard typewriter. In 1912, a completely redesigned model named Corona was introduced that transformed the Standard Typewriter Company into the Corona Typewriter Company and would become the leading manufacturer of portable typewriters for decades to follow.



SERIAL #1778 ORIGINAL PRICE \$25

WEIGHT 13 lbs (5.9 kg)

DIMENSIONS 12 x 11 x 7¼ in (30.5 x 28 x 18 cm)

WITH PRINTING ARM EXTENDED 15 in (38 cm) wide

MCCOOL NO. 2

1 9 0 9

The McCool typewriter was manufactured by the Acme-Keystone Manufacturing Company in Beaver Falls, Pennsylvania. It was invented by William McCool, who applied for a patent in 1903, yet, for reasons unknown, the patent was not granted until 1910. Most advertisements for the McCool appeared in 1909 and emphasized that with only 319 parts (compared to competitor machines that included twenty-five hundred or more), it was less likely to require repair and therefore more reliable than the competition.

The McCool prints from a typewheel that is struck from the rear with a hammer. Operating a McCool requires the typist to pull a retractable arm out from the left side of the machine in order to enable the printing mechanism. Visibility is obscured by the ribbon and requires the top portion of the carriage to be tilted back to view one's work. It uses a three-row keyboard with two shift keys but lacks a backspace and tabulator.

The McCool is an eye-catching machine but it lacks many of the amenities users came to expect of a typewriter in 1909. Despite its affordable price of twenty-five dollars, the McCool quickly failed in the marketplace; a small number were manufactured and very few exist today.



SERIAL #3309 ORIGINAL PRICE \$25

WEIGHT 12 lbs (5.4 kg)

DIMENSIONS 8 x 12 x 6 in (20 x 30.5 x 15 cm)

STERLING

1 9 1 1

The Sterling is a mid-size typewriter, larger than most portables yet smaller than a full-size office typewriter. It was manufactured by the Sterling Typewriter Company of Newark, New Jersey. The Sterling uses a swinging sector type element for printing. Paper is rolled into and stored in a set of coils inside the carriage and fed through to the printing point where a hammer strikes from the rear to print the desired character. The ribbon mechanism is adjustable to print in black or red and rests in a lowered position, which enables one to see what is being typed. A three-row keyboard with double shift offers a comfortable layout for typing and is easy to use, although it lacks a tabulator. The backspace key can be seen above the keyboard alongside the right ribbon spool. Margins are visible and easy to set. Its cast-iron base and metal parts are attractively finished with glossy black paint and nickel plating.

Although it appeared to offer considerable quality at a low cost, the Sterling failed in the marketplace because of stiff competition from the new generation of frontstrike visible typewriters with four-bank keyboards. Many of the low-cost alternative typewriters like the Sterling were deemed less desirable and were quickly withdrawn from the market. Few Sterlings exist today, making this typewriter a rare and prized find for collectors.



SERIAL #13,359 ORIGINAL PRICE \$50

WEIGHT 6½ lbs (3 kg)

DIMENSIONS 8¼ x 9½ x 5½ in (21 x 24 x 14 cm)

CORONA NO. 3

1 9 1 2

The Corona No. 3 evolved from two earlier variations of the Standard Folding typewriter, whose success created a market for a lightweight portable typewriter. This machine has a modern demeanor with black painted sheet-metal covers and a gold decal above the keyboard displaying its name. On the upper left corner of the carriage, the Corona unveils a new logo that suggests a featherweight typewriter: a pigeon sits above a balance scale with a Corona typewriter and a feather on either side.

The Corona retained its principal feature with a carriage that folds over the keyboard to fit into a compact carrying case for transport. Its keyboard is ultracompact with its shift keys, Cap and Fig, located on the left side. The semicolon key has been relocated, leaving the space empty and touch typists with an incomplete home row. A unique REST key was later adapted to clamp to the right frame to complete the home row when desired. The Corona was later remodeled in the 1920s to include an expanded keyboard with shift keys on both sides.

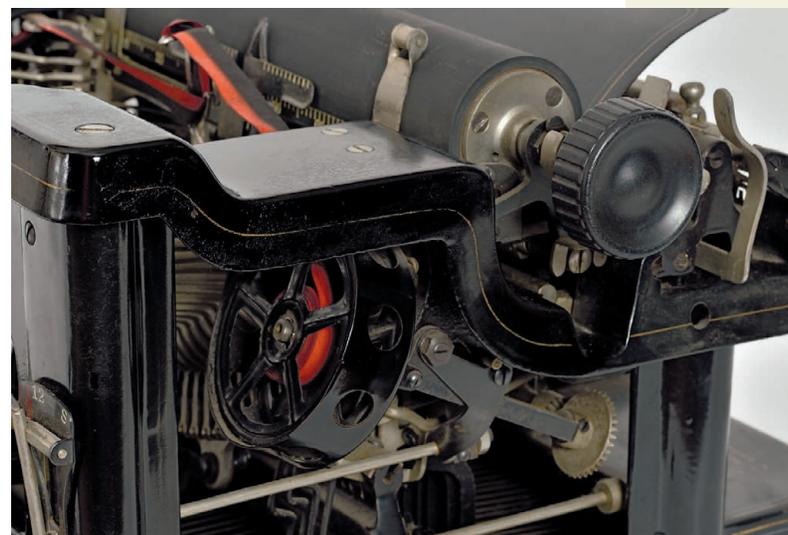
The Corona No. 3 enjoyed global sales for three decades and was manufactured concurrently with later models until 1941 when it was finally retired. The machine was a great success story and the foundation for the legendary Smith-Corona Typewriter Company, a dominant leader in the world of portable typewriters throughout the twentieth century.



SERIAL #11,909 ORIGINAL PRICE \$100

WEIGHT 30 lbs (13.6 kg)

DIMENSIONS 12 x 16 x 8½ in (30.5 x 40.5 x 21.5 cm)



VICTOR NO. 3

1 9 1 2

The Victor typewriter first appeared on the market in 1907 and derived its name from a distant connection to the Victor Index typewriter of 1889. The Victor was an early entrant into a typewriter industry in the midst of transitioning from blind understrike to visible writing. This was the first major design improvement since the shift key that provided upper- and lowercase typing was introduced in 1878; it marked an exciting chapter in typewriter history. Two earlier models preceded the Victor No. 3, but it was this model that would become the company's bestseller.

The Victor No. 3 is a full-size, fully featured, visible typewriter with a four-bank keyboard. The typebars are each mounted on a fork-like pivot that is adjustable as the typebars degrade from mechanical wear, thus insuring proper type alignment as the machine ages. A peculiar ribbon design positions the ribbon spools on an incline beneath the top deck, making them accessible only from the sides. The ribbon twists and turns as it travels through the typewriter and is in a vertical position as it passes the printing point. The ribbon rests in a leaning position, away from the platen to aid in visibility of one's work. A ribbon selector lever above the keyboard permits a typist to switch between black and red ink by laterally shifting the entire ribbon assembly. A light touch, superior print quality, and host of other features were no match for the fierce competition that existed between numerous typewriter brands competing in a crowded field during this period. The Victor achieved only moderate success and lingered on until 1925, when the company failed and its assets were dissolved.



No VICTOR TYPEWRITER 3

VICTOR

MANFD. BY VICTOR

TYPEWRITER CO.
U.S.A.

1000000

12 8

SERIAL #AL207088 ORIGINAL PRICE \$100

WEIGHT 11 lbs (5 kg)

DIMENSIONS 11 x 13 x 7 in (28 x 33 x 17 cm)

HAMMOND MULTIPLEX (GREEN)

1 9 1 3

The Hammond Typewriter Company had been well established for three decades when they introduced the Multiplex model to the market. During this thirty-year period the typewriter industry had undergone a transformation toward visible typewriters, yet Hammond enjoyed continued success with their nineteenth-century type-shuttle design. The Hammond Typewriter Company constantly sought to enhance the Hammond's design by adding new features to the machine. The Multiplex is the result of that effort.

Unlike previous Hammond models that held one type shuttle at a time, the Multiplex can be fitted with two type shuttles at once. A typist can effortlessly change between two styles of type by lifting the turret at the top and rotating it one hundred eighty degrees to position a second type shuttle in place for printing. This design was incorporated into Hammond's office models as well as their portable typewriters.

Small quantities of the lightweight aluminum Multiplex painted green were produced for the United States Army during World War I. President Woodrow Wilson is known to have typed many of his own speeches on a Hammond Multiplex typewriter. The Hammond Multiplex typewriter appears to have effectively improved on perfection.

SERIAL #18,202 ORIGINAL PRICE £10, approximately \$50

WEIGHT 16½ lbs (7.5 kg)

DIMENSIONS 12 x 9 x 7 in (30.5 x 23 x 17 cm)

IMPERIAL (MODEL B)

1 9 1 5

The Imperial Typewriter was invented by Hidalgo Moya, who founded the Imperial Typewriter Company in Leicester, England, in 1908. The Imperial Model B has a distinct appearance with its curved keyboard and upright typebars standing directly behind it. These two components are integrated into one assembly that can be easily removed from the typewriter without requiring tools for a typestyle change or cleaning. The typewriter does have a slight quirk that might unsettle even the most seasoned typist--the integrated design of the keyboard and typebars causes the keyboard to travel toward the user when the Caps or Figs keys are depressed. Two levers beneath the spacebar are attached to the frame. When the levers are pressed together they function as a back-space key for the carriage.

The Imperial Model B was advertised as a portable typewriter and included a metal lid for transporting the machine, though it would have also been suitable for office work. In 1919, the Model B was replaced with the straight three-row keyboard design of the Model D.

The Imperial Typewriter Company prospered and went on to manufacture a variety of more conventional typewriter designs until 1966 when they became a division of Litton Industries, the parent company of Royal Typewriter.



SERIAL #36,298 ORIGINAL PRICE \$135

WEIGHT 35 lbs (15.9 kg)

DIMENSIONS 12 x 14 x 9 in (30.5 x 35.5 x 23 cm)

THE NOISELESS

1 9 1 7

As the typewriter gained in popularity and its use in business increased, the need to maintain a quiet workplace became a concern. While the sound produced by a single typewriter in an office might be tolerable, placing several in a room could result in a noise level similar to the clatter of a machine shop rather than a place of business. The Noiseless typewriter was developed to address this issue.

The Noiseless incorporates one of the more complex printing mechanisms found in a typewriter--a method adapted from the technique a printing press uses to press its type into paper. Its aim is to press the type into the paper with a precise impact, reducing the noise created by the excessive force of a typebar striking the platen. Pressing a key on the Noiseless pushes the type forward, stopping a short distance from the platen when the inertia created by its movement and sudden stop causes a small weight attached to the mechanism to continue forward, gently pushing the typebar the remaining distance into the paper for printing. This results in a quieter impact than the traditional typebar method. A steel platen provides the hard surface needed for printing with less force than conventional methods.

The Noiseless Typewriter Company began limited production of their typewriter in 1912 and continued making improvements over a five-year period until it was ready for large-scale manufacturing in 1917. The design worked well and was extremely successful in the market. In 1924, the Noiseless Typewriter Company was purchased by Remington, who added their name to the brand and continued with its production for several decades to follow.



THE TYPEWRITER PLUS.

NOISELESS

THE NOISELESS TYPEWRITER COMPANY
MIDDLETOWN, CONN. U.S.A.

SERIAL #3025 ORIGINAL PRICE \$50

WEIGHT 12 lbs (5.4 kg)

DIMENSIONS 12 x 10 x 8 in (30.5 x 25 x 20 cm)

MOLLE NO. 3

1 9 1 8

The Molle No. 3 was invented by John E. Molle, a jeweler by trade, who failed twice at designing a typewriter before he ultimately achieved success with his Molle No. 3.

The Molle, manufactured by the Molle Typewriter Company in Oshkosh, Wisconsin, is a mid-size typewriter, filling a niche between smaller portable typewriters and larger full-sized office models. Its angular-shaped top cover, coupled with its stair-step keyboard design, give a unique appearance to an otherwise standard typewriter. Ribbon spools are mounted vertically and cleverly positioned out-of-sight, behind the top cover. The Molle's keys are arranged in straight vertical rows rather than the slightly offset layout found on most keyboards. This arrangement is the result of long rotating shafts, rather than keylevers, beneath the keyboard that connect each key to a typebar at the rear and require the keys to be in a straight line. Depressing a key rotates this shaft to pull an attached typebar up and into the paper for printing.

For a low-priced typewriter, the Molle is full of features typically found only in larger, pricier models. This includes a backspace and tabulator mechanism as well as a fitted travel case with clamps to lock the machine in place. A post-World War I economic recession affected the sales of this small upstart company and, in 1922, the Molle Company was forced into receivership.



SERIAL #S305 ORIGINAL PRICE \$50

WEIGHT 7¾ lbs (3.5 kg)

DIMENSIONS 9 x 10½ x 6 in (23 x 26.5 x 15 cm)



ROBERTS NINETY

1919

The Roberts 90 derives its name from its inventor, Lyman R. Roberts, and the machine's thirty-key keyboard yielding ninety characters. It's a small, three-bank, double-shift typewriter with a most unique feature: the entire set of type is easily removable with the turn of two thumbscrews. Removing the type allows a user to change type styles at will. Each set of type is easily identified by a tag in the center displaying the name of its typestyle. Its outer body is constructed of lightweight pressed metal with supports added for stability. This low-cost typewriter does not sacrifice features as it also includes a tabulator, a two-color ribbon, and an easily adjustable line space mechanism. A peculiar backspace lever is mounted vertically above the keyboard's right side.

Lyman Roberts's typewriter was first manufactured in 1919 at the Blickensderfer factory in Stamford, Connecticut, under the name Blick Ninety. It turned out to be a failed attempt at providing the Blickensderfer Typewriter Company with a modern replacement for their aging typewheel typewriter. A second attempt was made in 1921, when the newly formed Roberts Typewriter Company purchased the Blickensderfer factory and manufactured the machine as the Roberts Ninety. Both attempts failed to produce the necessary results and the machine was quietly retired.



SERIAL #60408 ORIGINAL PRICE \$50

WEIGHT 6¾ lbs (3 kg)

DIMENSIONS 10 x 9 x 4 in (25 x 23 x 10 cm)

UNDERWOOD STANDARD PORTABLE

1 9 1 9

The Underwood Typewriter Company dominated the office typewriter market in the early twentieth century. Underwood's advertisements often used the slogan, "The Machine You Will Eventually Buy," and they adopted a similar slogan for their new portable typewriter, proclaiming it to be "The Machine You Will Eventually Carry."

The 1919 debut of the Underwood Standard Portable typewriter marked Underwood's entrance into a competitive portable typewriter market. This first portable from the giant manufacturer of office typewriters is extremely lightweight and compact. Unlike Corona, the market leader in portable typewriters, whose typewriter design requires that its carriage be folded over the keyboard in order to achieve a compact size for carrying, the Underwood Portable boasts a compact design that is ready to use once its case is opened. The machine is designed with a three-row keyboard of glass and metal ring keys, including a backspace key, and uses the same ribbon and spools as Underwood's larger office typewriter. Its carriage offers adjustable line space settings and is wide enough to accommodate a business-size envelope.

Underwood's first portable enjoyed a successful debut and remained on the market until 1929, when it was retired and replaced with the larger Underwood 4 bank model of 1926.



SERIAL #1399 ORIGINAL PRICE \$65

WEIGHT 7½ lbs (3.4 kg)

DIMENSIONS 10 x 9½ x 4½ in (25 x 24 x 11 cm)

THE NOISELESS PORTABLE

1 9 2 1

The Noiseless Portable typewriter is a thrust-action portable machine that complemented the larger office model already in production by the Noiseless Typewriter Company in Middletown, Connecticut. A three-row keyboard with a featherlight touch pushes scissor-action typebars, gently kissing the selected character to the paper. This precise design required a steel platen to provide a solid backing in order for the machine to print properly. The combination of its scissor action and steel platen results in a remarkably quiet typewriter. A two-spooled-ribbon mechanism provides inking, and writing is clearly visible at all times. Two adjustable paper fingers with rollers hold the paper in place as it travels through the platen.

The Noiseless Portable also includes features such as easily adjustable margins, a backspace key, and two shift keys on both sides with an optional locking mechanism. It was a charming and pure design that seemed to contain all that one could hope for in a portable typewriter. Then, in 1924, the design was purchased by the giant Remington Typewriter Company and abruptly changed to a larger model with a four-row keyboard and a rubber platen, closing the chapter on this unpretentious little portable typewriter with a steel platen that collectors today regard so fondly.



SERIAL #E38279 ORIGINAL PRICE \$167.50

WEIGHT 38½ lbs (17.5 kg)

DIMENSIONS 13 x 13 x 10 in (33 x 33 x 25 cm)

WOODSTOCK ELECTRITE (MODEL E)

1 9 2 4

As the idea of an electrically powered typewriter gained broad appeal, the main obstacle hindering the progress of the machine was the absence of electricity in most homes and offices. This would all change in the years following World War I, when electricity became readily available and made a device such as an electric typewriter practical for everyday use.

The Woodstock Electrite Model E of 1924 has the distinction of being the first frontstrike electric typewriter to be manufactured in America. It features an electric motor mounted on the right rear corner which powers an internal fluted (slotted) shaft that rotates at high speed to drive a selected typebar to the platen for printing. A rheostat above the keyboard allows the user to adjust the motor's speed and to control how hard the typebars strike the paper. It was a noisy affair, with the hum of its motor and rotating internal parts, but the benefits the motor offered--including reduced typing fatigue and increased speed--may have outweighed any bother from the clatter it created. Although the keys are powered, other functions such as carriage return, spacebar, tabulator, and backspace remain manually operated. Exactly how many Woodstock Electrites were sold is unknown. The machine broke new ground and soon other manufacturers followed with their own versions of the electric typewriter, ushering in the next chapter in typewriter history.



SERIAL #X1362 ORIGINAL PRICE \$200

WEIGHT 47 lbs (21.3 kg)

DIMENSIONS 14 x 17 x 12½ in (35.5 x 43 x 32 cm)

REMINGTON ELECTRIC

1 9 2 5

Despite its name, the Remington Electric typewriter was not conceived within the Remington organization. James F. Smathers of Kansas City, Missouri, held a patent for a rubber power roller designed to drive electric typewriters, and he enlisted the Northeast Electric Company of Rochester, New York, to provide a motor to power his invention. The resulting combination of motor and power roller was then sold to Remington, who integrated the mechanism into a modified Remington typewriter chassis, resulting in the Remington Electric typewriter.

The Remington Electric ranks among the largest and heaviest typewriters ever manufactured. Once powered up and running, the motor-driven mechanism hums and vibrates. A rheostat at the rear allows the motor speed to be adjusted to control the speed of its operation and the impact of its typebars on paper. The keyboard is electrically powered and includes operational features such as tab, backspace, spacebar, shift, and return. Oddly, a carriage return lever sits atop the right side of the carriage, providing an alternate means of returning the carriage to the left margin.

The first order of twenty-five hundred motor-drive assemblies that Remington ordered from Northeast Electric were installed in their typewriters and sold quickly, but no additional orders were placed. An impending merger between Remington and the Rand Kardex Corporation in 1927 was instrumental in shelving the electric typewriter project and production never resumed.



SERIAL No serial number ORIGINAL PRICE \$39

WEIGHT 7 lbs (3.2 kg)

DIMENSIONS 11½ x 12 x 4¾ in (29 x 30.5 x 12 cm)



BING NO. 2

1 9 2 7

The Bing No. 2 typewriter was manufactured by Bing Werke, an established toy maker in Nuremberg, Germany, that specialized in pressed-metal toys. There were two basic models, differing only in the inking system they used. The earlier Bing supplied ink with an ink pad and a second model used a narrow ribbon on two spools.

The Bing is a lightweight portable typewriter with an outer frame and base constructed of inexpensive pressed sheet metal. A four-row keyboard is impressively outfitted with engraved aluminum keys and coupled with oblique frontstrike typebars for visible printing. Aimed at the student market, its high-gloss black paint and Art Deco-inspired decals give it an exciting appearance. Despite lacking many of the basic utilities, such as a carriage return lever and margins, the Bing was functional if used slowly and with care. With its impressive appearance, the machine received more attention than it may have otherwise merited since its mechanical qualities are somewhat disappointing and its status as a legitimate typewriter, as opposed to a toy, is always in question.

Bing Werke's international contacts as a toy maker enabled the Bing typewriter to be widely distributed. Calculating the production numbers for the Bing typewriter is difficult since the company did not assign serial numbers to them. The Bing Werke Company remained in business until it was liquidated in 1933.



SERIAL #1013917S ORIGINAL PRICE FOR DEALERS \$127.50

WEIGHT 12¼ lbs (5.6 kg)

DIMENSIONS 11 x 12 x 4½ in (28 x 30.5 x 11 cm)

SMITH-CORONA PORTABLE (STERLING SILVER)

1 9 3 1

In 1926, the L. C. Smith Typewriter Company merged with Corona Typewriter Company to form L. C. Smith & Corona Typewriters Inc. Two titans of the typewriter world, with Smith specializing in office typewriters and Corona in portables, were now one. Their first product as a single company was the new Smith-Corona Portable typewriter, a modern four-bank model that combined Smith's quality and Corona's styling. A well-executed advertising campaign featured a solid sterling silver model of the new Smith-Corona typewriter. The campaign was set up in dealers' store windows as the centerpiece with an elaborate foil background and floor covering, including hand-painted posters promoting the machine. Dealers could keep the machines for themselves or sell them to customers.

The Gorham Manufacturing Company, one of America's largest manufacturers of silver, was commissioned to create a sterling silver body for this special typewriter used in the window displays. A hallmark medallion was added to the display machine's top cover as a finishing touch. Consumer advertisements in national magazines supplemented the window display promotion and helped bolster sales. The efforts paid off; the launch of the new Smith-Corona Portable typewriter was an instant success. Sources estimate that only 184 of the promotional sterling silver typewriters were manufactured, making the typewriter shown here a rare find.



SERIAL #11001 ORIGINAL PRICE \$225

WEIGHT 38½ lbs (17.5 kg)

DIMENSIONS 15 x 16 x 10 in (38 x 40.5 x 25 cm)

IBM ELECTROMATIC

1 9 3 5

The Electromatic typewriter design is based on a motor-driven, rotating rubber power roller. As keys are depressed, they release a small eccentric cam onto the power roller in order to convert the rotating motion of the roller into linear motion that drives its typebars and other typing functions. Designed by James Smathers and perfected by the Northeast Electric Company in the late 1920s, they were first manufactured by Electromatic Typewriters Inc. In 1933, Electromatic was acquired by the International Business Machines Corporation (IBM), launching their Electric Writing Machine Division.

The Electromatic was the first luxury electric typewriter where all functions, both typing and operational features, were power driven and operated by a feather light touch at the keyboard. It could produce the finest quality typed documents without embossing the paper and, by adjusting the speed of the motor, produce more carbon copies than any manual typewriter was capable of producing. Filling out thick multipart forms became an easy task on the Electromatic. The superior design, reliability, and increased productivity that the Electromatic offered was undeniable. With IBM's outstanding sales and marketing behind it, the Electromatic typewriter sold well to an audience eager to embrace the electric typewriter.



International

ELECTROMATIC

RELEASE
MAG
MAG

IN
STENCIL
OUT

BACK
SPACE

SHIFT
KEY

SERIAL #3C252813 ORIGINAL PRICE \$49.50

WEIGHT 13 lbs (5.9 kg)

DIMENSIONS 11 x 12 x 4½ in (28 x 30.5 x 11 cm)



CORONA STANDARD WITH ANIMAL KEYBOARD

1 9 3 5

Corona portable typewriters with an optional animal keyboard were first introduced in late 1935, just in time for the holiday season. This is not a toy typewriter or practice keyboard but rather a fully operational portable typewriter, promoted as a teaching aid for children. It was advertised that "a child could have no gift more fascinating--and perhaps none of greater lifelong value!" The machine included a lesson book and a set of nine rings that corresponded with the animals on its keyboard: a bird, dog, bunny, bear, elephant, duck, mouse, cat, and pig. With a ring on each finger, a young typist can follow the animals and bright colors as they learn to place the proper finger on each key. This special keyboard option was available on three different models--the Silent, the Sterling, and the Standard--for an additional two dollars and twenty-five cents. This novel method of teaching a child to type came at a time when poor economic conditions made it difficult for many to afford such a luxury item. Although the animal keyboard option was available for six years, few were sold.



SERIAL #C102275 ORIGINAL PRICE \$34.50

WEIGHT 10 lbs (4.5 kg)

DIMENSIONS 10 x 11½ x 5 in (25 x 29 x 12 cm)

REMINGTON 3B

1 9 3 5

The Remington 3B was manufactured for a brief six-month period beginning in July 1935, in the midst of the Great Depression. The 3B was advertised as the "Biggest Typewriter ever offered for the money ..." and dubbed the New Remington Home Typewriter. It could be purchased for as little as three dollars down and monthly payments of four dollars. Although priced at the low end of the marketplace, the 3B still offered many attractive features.

On the surface, a streamlined outer cover with a high-gloss black paint finish makes the 3B a very attractive typewriter. It is attached to a leatherette-covered wood base with a modernistic fiber top cover. An optional hard top cover was available for an additional cost. Other features include single and double line spacing, adjustable margins with margin release, a warning bell, and a carriage release. An attractive Art Deco-style desk was available for only \$1.98 with the purchase of a Remington typewriter. The Remington 3B came in a handsome package and was well marketed. But its Achilles's heel is its odd, three-and-a-half-row keyboard that requires the shift key to be depressed in order to print certain numbers and punctuation marks.

In the end, the Remington 3B was withdrawn from the market after only five thousand units were manufactured.



SERIAL #A635180

ORIGINAL PRICE FOR PRODUCTION MODEL \$64.50

WEIGHT 11 lbs (5 kg)

DIMENSIONS 10 x 11 x 5 in (25 x 28 x 12 cm)



ROYAL DELUXE (STAINLESS STEEL)

1 9 3 5

The 1935 Royal DeLuxe typewriter is one of the finest examples of an Art Deco-era typewriter. This machine was a masterpiece in a period that celebrated modern technology with opulent design styles of smooth lines, streamlined forms, and high-quality materials.

The machine's corners are rounded and ribbon spools that were previously exposed in Royal portable typewriters are now concealed beneath a curved top cover. Accents of thin vertical lines above and below the keyboard, along with two horizontal chrome bands that wrap around its body, assist in giving it an exciting, streamlined, ultramodern appearance for its day.

This is the only example known to exist and the story behind its existence remains a mystery. It may have been a concept project, an experiment with the newly invented metal known as stainless steel, or possibly a demonstration model used to promote the typewriter during this period. Whatever the conceit, this avant-garde model did not find its way into production. What was manufactured was a toned-down version with a black wrinkle finish over a pressed sheet-metal body with the two chrome bands and vertical lines shown here. The Royal DeLuxe offers the best features of the larger Royal Standard office model all bundled into this compact portable typewriter. The DeLuxe was a deservedly successful product and was later merged with another model, the Quiet, to introduce one of Royal's all-time bestsellers, the Quiet DeLuxe.



SERIAL #1A22818X ORIGINAL PRICE \$69.50

WEIGHT 13 lbs (5.9 kg)

DIMENSIONS 11 x 12 x 5 in (28 x 30.5 x 12 cm)



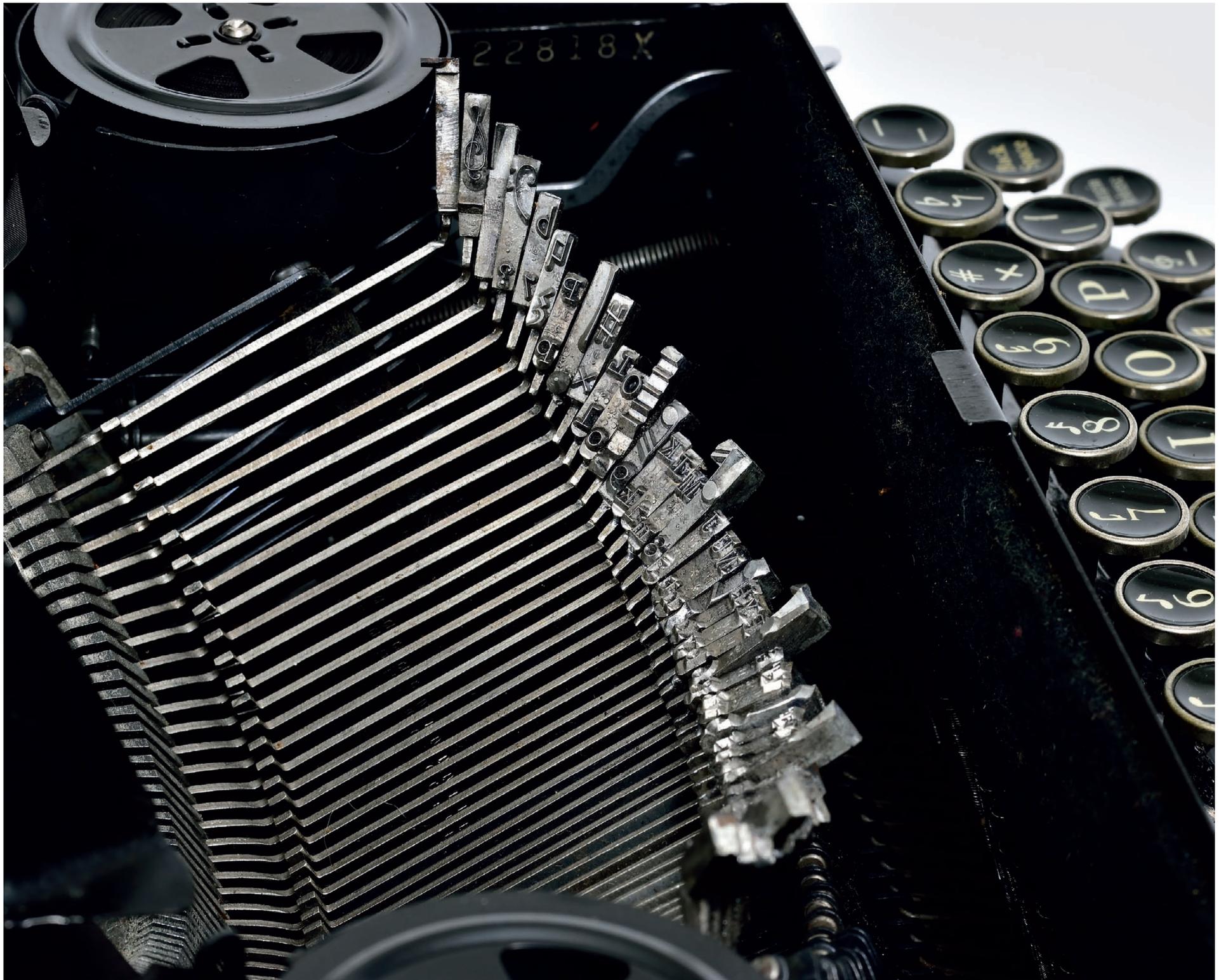
CORONA STERLING WITH MUSICAL KEYBOARD

1 9 3 6

On June 17, 1936, Mr. J. R. Coburn at Smith-Corona Factory Service in Groton, New York, wrote the following in an internal company memorandum: "The Experimental work on this machine has been finished and I understand the Factory is now in a position to fill orders." The experimental work he was referring to was the musical keyboard that was adapted to the Corona Sterling portable typewriter, making it a special-purpose typewriter. This option enabled a user to insert a blank sheet of paper into the typewriter, type staff lines across it in one pass, and then return to the beginning of the line to add musical notes. A line space mechanism, typically controlling a single or double line space, has been reengineered to allow five increments of line spacing for adjusting the paper to print notes on the staff. At the printing point, a specially designed position indicator marks which line on the staff a note will print. A special set of type, so large that it challenges the physical limits of the typewriter's body and printing capabilities, includes all musical symbols along with a complete alphabet with which lyrics can be typed. With the Corona Sterling's Musical Keyboard option, a composer or musician can easily and neatly type their musical compositions.







SERIAL #C146304 ORIGINAL PRICE \$10.95

WEIGHT 6¾ lbs (3.1 kg)

DIMENSIONS 9¾ x 11 x 3½ in (25 x 28 x 9 cm)

BANTAM

1 9 3 8

The Bantam typewriter is the lowest-priced typewriter ever manufactured by Remington. It was advertised as "The Perfect Educational Toy" and is constructed on the standard Remington portable typewriter chassis. Its attractive color-coded keyboard, designed for teaching touch typing, might be the Bantam's biggest selling point, since most other classic Remington features were eliminated to lower the machine's cost. A complete set of uppercase letters along with a coma, period, and question mark are all that can be printed--the machine lacks number keys and additional punctuation marks. Also stripped from the typewriter are most levers, margins, and a warning bell. It was reduced to a minimum of two lower paper feed rollers where comparable Remington portables used eight. Even its warranty was trimmed down to a mere thirty days. Still, within its stripped-down inner frame, an extra-large, sans serif typeface prints quickly, clearly, and as dark as any of Remington's other portable typewriters. Its inner soul as a writing instrument seems to have survived the transformation.

A Bantam carrying case was available for an additional charge of one dollar and fifty cents and was marketed as a tool to teach children to care for their possessions.



SERIAL #X20 ORIGINAL PRICE, PRODUCTION MODEL \$54.50

WEIGHT 11 lbs (5 kg)

DIMENSIONS 10½ x 12 x 5½ in (26.5 x 30.5 x 14 cm)

REMINGTON RAND DELUXE PORTABLE (CHROME PLATED)

1 9 4 9

The portable typewriter industry emerged in the 1920s. In the years that followed, most manufacturers' portable typewriters differed very little from one model to the next. Many leading typewriter manufacturers modernized older designs by introducing new body styles and colors to keep a fresh appearance.

The Remington Rand Deluxe Portable typewriter was a modern makeover of Remington's own aging portable typewriter design. The ribbon spools and ribbon drive mechanism, along with its geared typebars, are identical to those used in their earliest portables of the 1920s. The Deluxe was given a modern two-tone body style with a touch regulator located in plain view above the keyboard. This touch regulator allows the operator to select between five positions of touch ranging from light to heavy. A Remington trademarked self-starter key, similar in operation to a tabulator, advances the carriage five spaces for paragraph indenting and aligning columns. A long carriage return lever makes returning the carriage and setting line spacing much easier than the smaller levers and line space devices used on earlier models. As much as the Deluxe offered a new appearance and added features, its mechanical design remained essentially unchanged from the proven design of its predecessors.

The chrome-plated Remington Portable shown here was presented to a Remington plant manager in Elmira, New York, upon his retirement in the early 1950s. An unusual serial number of X20 is assigned to this machine. This particular body finish was not offered for sale.



REMINGTON RAND

REMINGTON

SERIAL #A1789035 ORIGINAL PRICE \$150

WEIGHT 12½ lbs (5.7 kg)

DIMENSIONS 12 x 12½ x 4½ in (30.5 x 32 x 11 cm)

THE GOLDEN ROYAL PORTABLE

1 9 4 9

Royal entered the luxury market for typewriters with "The Golden Royal Portable." It was an 18-karat gold and black variation of their popular Quiet DeLuxe typewriter and included the Quiet DeLuxe nameplate on its carriage. An advertisement in the *New Yorker* magazine on May 7, 1949, introduced it as The Golden Royal Portable and described it as "THE MOST BEAUTIFUL and unusual typewriter anyone has ever seen ... a proud, luxurious possession." A traveling case covered in a rich fabric and bound in genuine leather was included with the typewriter. Royal described the case as "something so handsome you'll use it as a traveling kit." Royal offered to personalize the typewriter by replacing the Quiet DeLuxe nameplate with one engraved with the owner's name or initials. To make it even more distinctive, buyers could select their own choice of typeface. The Golden Royal Portable typewriter was sold throughout the early 1950s. It was a luxury item available to anyone willing to pay a premium price for its exotic gold-plated finish. One noteworthy buyer was Ian Fleming, author of the James Bond books, who is said to have purchased one from a New York typewriter dealer in 1952 for the sum of one hundred seventy-four dollars. This same typewriter sold again in 1995 at Christie's auction house in London for £56,250 (close to \$90,000), making it, at that time, the most expensive typewriter ever sold.



SERIAL #5S104061 ORIGINAL PRICE, PRODUCTION MODEL \$89.50

WEIGHT 13 lbs (5.9 kg)

DIMENSIONS 12 x 12½ x 4½ in (30.5 x 32 x 11 cm)

SMITH-CORONA SILENT (GOLD PLATED)

1 9 4 9

The story of the gold-plated Smith-Corona Silent typewriter is a bit of a mystery. Company documents and advertisements are nonexistent, and only a few examples of the typewriter have survived.

Consumer demand for portable typewriters grew enormously during the 1940s and 1950s. The typewriter industry responded with a wide variety of well-built, lightweight, portable typewriters to fit every lifestyle and budget. Few would dispute that manual typewriter designs from this era are the finest the industry ever offered. These were the peak of perfection and worthy of the special luxury editions sometimes offered by their manufacturers.

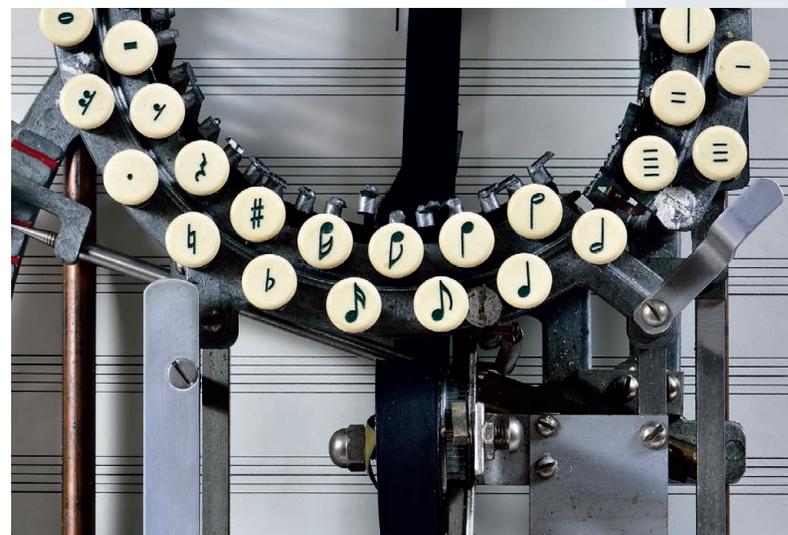
The gold-plated Smith-Corona's high-quality finish suggests a factory-manufactured machine rather than an aftermarket modification. The Smith-Corona name is embossed into the metal top cover, unlike the molded plastic nameplate on the production model. Most of the levers, scales, and finer elements of the carriage were meticulously gold plated and detailed prior to assembly. One can only speculate why this beautiful variation was created. Was this Smith-Corona's response to the newly introduced Golden Royal Portable typewriter? If so, then one has to wonder why the project was abandoned. All that remains is this memento from the golden age of portable typewriters.



SERIAL #1109 ORIGINAL PRICE \$255

WEIGHT 12 lbs (5.4 kg)

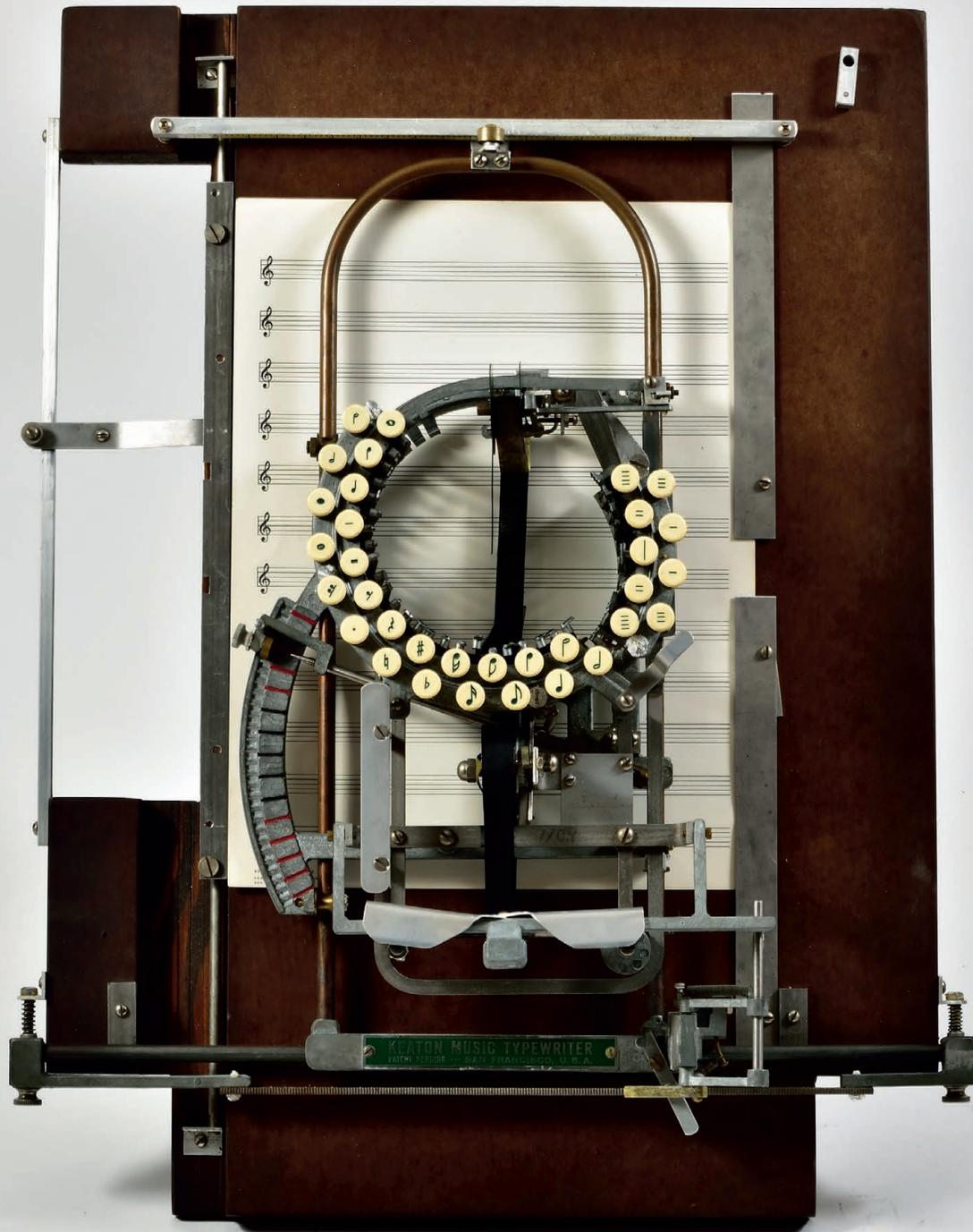
DIMENSIONS 17 x 22 x 4 in (43 x 56 x 10 cm)



KEATON MUSIC TYPEWRITER

1 9 5 3

The Keaton Music typewriter was first patented in 1936 by Robert H. Keaton, but it is unclear if any marketing attempts were made before 1953, when a second patent was granted for an improved design and the machine was offered for sale. The Keaton Music Typewriter is an eccentric writing instrument that resembles unconventional typewriter designs of the nineteenth century more than its contemporaries. It was aimed at small music publishers, composers, teachers, and students who needed to write their music on lined music paper. The paper lies flat on the base while the keyboard and musical notes are adjusted with a lever at the left in order to align with the correct line of the preprinted staff. Once the user selects the correct line, a key is depressed to print the desired note. A ribbon provides ink for printing and is mounted on two spools, traveling vertically from top to bottom, and moves into position for printing when a typebar approaches the paper. An odd design coupled with a small niche market makes the Keaton Music Typewriter a desirable and rare find for collectors today.



SERIAL #AT3707723 ORIGINAL PRICE \$129.85

WEIGHT 13 lbs (5.9 kg)

DIMENSIONS 11 x 12 x 5½ in (28 x 30.5 x 14 cm)

ROYAL QUIET DELUXE

1 9 5 5

The Royal Quiet DeLuxe of 1955 is the result of a post-World War II makeover of an original design dating back almost two decades earlier. When first introduced in 1939, the Quiet DeLuxe included premium features such as a touch control to adjust keyboard pressure and Royal's newly patented and trademarked Magic Margin: margins that reposition themselves with the touch of a button. Yet, with all its muscle, the Quiet DeLuxe presented itself in a dreary manner with an outer casing covered in a dull, dark, textured finish. In 1944, World War II caused a two-year halt in typewriter manufacturing, but when production resumed, in an optimistic post-war environment, the Quiet DeLuxe underwent a series of changes that would prove its best days were yet to come.

The post-war Quiet DeLuxe received two body style updates, but its most noticeable change came in 1955 when a variety of bright pastel color options were unveiled. A soft cream-colored keyboard was the icing on the cake, making the Quiet DeLuxe into one of the more remarkable looking typewriters of its era. A marketing campaign featuring full-page advertisements in national magazines portrayed a portable typewriter for the young, or anyone on the go, and offering little or no money down with liberal trade-in allowances and discounts. The Royal Quiet DeLuxe was now something to write home about.



SERIAL #085345 ORIGINAL PRICE Approximately 160,000 Italian lira, or \$255

WEIGHT 31 lbs (14 kg)

DIMENSIONS 12 x 15 x 9 in (30.5 x 38 x 23 cm)

OLIVETTI GRAPHIKA

1 9 5 7

Olivetti SpA's captivating industrial designs from post-World War II Italy are still celebrated today, more than a half century after they first appeared. Olivetti's reputation for design excellence transcends the outer appearance of its products--its machines' inner mechanical workings often deliver extraordinary results. The Graphika is an example of Olivetti delivering a mechanical design that exceeded conventional standards.

The Graphika is a manually operated typewriter with a twist: variable spacing replaces traditional mono spacing, which was used in virtually every manual typewriter in production at the time. With variable spacing, each character receives the horizontal space appropriate for its width and produces a beautifully printed document. Olivetti ads proclaimed: "Within the means of any office. Brings to everyday typing the precision and beauty of a page from a well-printed book." But the price of beauty may have been more than Olivetti bargained for with the Graphika. The variable spacing escapement mechanism is driven by its keyboard, resulting in an unusually stiff touch, a sensitive issue for every typist. Backspacing to make corrections on a line where each character was of a different width proved difficult and added to many typists' frustration. The beauty of its type is unquestionable, but operating difficulties combined with mechanical problems kept the Graphika from finding a place in most offices. It was retired after three years in production with only eight thousand units manufactured.



SERIAL #5TE159971 ORIGINAL PRICE \$209.35

WEIGHT 18¼ lbs (8.3 kg)

DIMENSIONS 12 x 12 x 5 in (30.5 x 30.5 x 12 cm)

SMITH-CORONA ELECTRIC PORTABLE

1 9 5 7

Smith-Corona successfully overcame the space constraints of a portable typewriter when they created their first electric model. By placing a small electric motor in the rear left corner of an existing model and connecting it to a fluted (slotted) shaft located beneath the keyboard, Smith-Corona was able to create an electric portable typewriter without increasing its size and adding only a minimal amount of weight. Its design is simple: when the user presses a key, it forces a cam into the rotating fluted shaft, which in turn drives a typebar into the platen for printing.

Its features include a light touch and rapid speed, which distinguished it from its manual counterparts. A slight depression of the keys is all that is needed to print a character. Each page typed has an even uniform look, something difficult to achieve on a manual typewriter. The typewriter is surprisingly quiet--one can hardly notice that the device is powered on. A typist's productivity is enhanced with a repeating key feature for underscore and spacebar and an impression control adjustment for light or hard print. Although it is primarily an electric typewriter, the backspace, tab, and carriage return functions remained manually operated.

The Smith-Corona Electric Portable came in blue, beige, pink, and green models. The cost of a Smith-Corona electric was approximately 50 percent higher than that of a comparable manual typewriter, yet it was well-received and enjoyed successful sales. This paved the way for other manufacturers and launched the portable electric typewriter industry.



SERIAL #AC2805375 ORIGINAL PRICE \$119.50

WEIGHT 14 lbs (6.4 kg)

DIMENSIONS 11½ x 12½ x 5 in (29 x 32 x 12 cm)



UNDERWOOD DELUXE PORTABLE

1 9 5 7

The Underwood DeLuxe Portable is one example of the wide variety of portable typewriters produced by Underwood in the mid-1950s. From Underwood's perspective, there was no "next big thing" in portable typewriters other than style. There is little mechanical difference between the Underwood models of this era, but their outward appearances vary considerably.

The Underwood DeLuxe Portable was available in a choice of seven colors, all with Underwood's Golden-Touch keys. Golden-Touch refers to Underwood's rimless Finger-Form keys, designed to naturally fit the ball of the typist's finger. The exclusive Underwood key shape was said to make typing easier, "like wearing magic gloves!"

The DeLuxe with Golden Touch keys shown here is accented with gold trim around the keyboard and above the carriage. A rectangular Underwood Golden-Touch medallion is behind the keyboard. Depressing it unlocks the top cover, revealing the ribbon spools and inner workings of the typewriter. The DeLuxe is from the last era of Underwood portables designed by Underwood and manufactured in their factory in Hartford, Connecticut. In 1959, the Italian typewriter manufacturer Olivetti purchased a controlling interest in Underwood and began to integrate their designs into the Underwood brand. The Underwood dynasty that lasted more than six decades and at one time maintained a 50 percent share of the office typewriter market had quietly come to an end.



SERIAL #198843 ORIGINAL PRICE 600 DM (Deutsche Mark),

or approximately \$144, and later increased to 900 DM, or approximately \$216

WEIGHT 11½ lbs (5.2 kg)

DIMENSIONS 12 x 12 x 3½ in (30.5 x 30.5 x 9 cm)

PRINCESS 300 (GOLD PLATED)

1 9 6 0

The Princess 300 typewriter was produced by Keller and Knappich, a manufacturer of industrial equipment founded in 1898 in Augsburg, Germany. In an effort to diversify beyond their core business of manufacturing large industrial equipment, the company began manufacturing knitting machines and typewriters in the 1940s. They introduced the first Princess typewriter in 1948. It features a modern, low-profile design that is integrated into its bottom case and includes a tight fitted lid to cover and aid in transporting the machine. Model designations that followed include the Princess 100, 200, and 300. The first gold-plated Princess 300 was sold on a special order basis in 1960. Orders for the gold-plated Princess were pulled directly from the assembly line and issued a limited edition 24-karat gold-plated body. The Princess 300 was available until 1968 when the series was retired.

In 1970, Keller and Knappich sold their typewriter business to a Bulgarian firm that relabeled the typewriter Marista. Keller and Knappich remains in business today under the name KUKA Systems and continues to manufacture industrial equipment. Collectors estimate that less than twenty gold-plated Princess typewriters exist in private collections today.



SERIAL #9444915 ORIGINAL PRICE \$395

WEIGHT 30 lbs (13.6 kg)

DIMENSIONS 15 x 15 x 7 in (38 x 38 x 17 cm)



IBM SELECTRIC (MODEL 721)

1 9 6 1

The IBM Selectric typewriter revolutionized typing by introducing a ball-shaped type element and cartridge ribbon that travels across the writing line while the paper is stationary. It has a sleek space-age design with a smaller footprint than conventional typewriters. A responsive touch and a typing speed of fifteen characters per second makes the machine faster than any human can type. Interchangeable type elements allow users to include multiple typefaces on a single typewritten page. The Selectric was an instant success, and demand quickly surpassed IBM's ability to fill orders.

The Selectric is an extraordinary example of mechanical engineering. It consists of approximately twenty-eight hundred parts and three hundred adjustments, all condensed into less than a cubic foot of space. Within a fraction of a second of a key being depressed, the type element tilts and rotates to the desired character, then prints it and returns to home position awaiting another input from the keyboard. It can store one keystroke in order to print two rapidly typed characters in sequence. The Selectric was adaptable enough to function as a computer keyboard and input device as well as a printer, and many were used for this purpose. The Selectric went on to become IBM's biggest selling typewriter of all time, and except for the IBM Personal Computer, was used by more people than any other IBM machine.



SERIAL #5953017 ORIGINAL PRICE \$54.50 - \$64.50

WEIGHT 9 lbs (4 kg).

DIMENSIONS 11 x 13½ x 4 in (28 x 34 x 10 cm)

OLIVETTI VALENTINE

1 9 6 9

The Olivetti Valentine typewriter was an extreme makeover of an earlier model known as the Lettera 32. Its merits as a typewriter might go unnoticed if it weren't for its bright red modern body design created by noted Italian designer Ettore Sottsass and British designer Perry King. This avant-garde appearance coupled with a brilliant marketing campaign by Olivetti was the key to success for the Valentine.

Magazine advertisements called it: "Valentine, THE BRIGHTWRITER-- Olivetti's newest anti-establishment portable ..." In an era of social unrest, the mood among many was subversive and the Valentine fit with the spirit of the times. It challenged the conventional notion that a typewriter only needed to be functional with no attention to its aesthetic value. In addition to revamping the Valentine's body, its case was changed to a rectangular red bucket which allowed the typewriter to be inserted front first and locked down with two rubber straps. A handle attached to the rear of the typewriter provides a means for carrying the machine. The Valentine's exciting look found a place with the youth culture of the 1960s. The Valentine has found a place today as a symbol of modern design and 1960s pop culture with exhibits in museums around the world. The Valentine is a favorite with typewriter collectors and commands a premium price when sold. It may be more popular today than when it was first introduced in 1969.



G L O S S A R Y O F T Y P E W R I T E R T E R M S

BACKSPACE

A mechanism used to move the carriage back one space on the writing line.

BACKSPACE KEY

A key that is typically located on the typewriter's keyboard and used to activate the backspace mechanism.

BACKSTRIKE

A typewriter whose typebars are located behind the platen in an effort to create visible writing. Sometimes called "posterior topstrike."

BANK

A row of keys on a keyboard. Sometimes referred to as a bank of keys.

BASE

The part of a typewriter not incorporating any of its components and used to set the machine on.

BELL

A warning bell that rings at a predetermined number of spaces before the carriage reaches the right margin. It serves as an aid to help touch typists decide when to end a typewritten line.

BLIND WRITER

Term used to describe a typewriter whose keys are positioned and strike from beneath the

platen and whose writing is not immediately visible to the typist. This design requires that the carriage be lifted up on its hinges in order to reveal what was typed.

CARD HOLDER

A metal or plastic shield located near the printing point that serves to hold the paper against the platen for printing.

CARRIAGE

The assembly on a typewriter that houses the platen, feed rollers, and other paper-handling mechanisms. It is where paper is inserted for typing and is transported horizontally across the writing line.

CARRIAGE RETURN LEVER

A lever on the carriage used to manually return it to the left margin and advance the paper up to begin a new line of typing.

CARRIER

A component that transports a type element or type across the writing line while typing. Commonly found in single element typewriters with a stationery platen.

CASE

A box with a handle used to store or safely transport a typewriter. Also called a carrying case.

CURVED INDEX

An index typewriter whose index or chart of characters is curved, sometimes in a semi-circle. *See* Index.

DAISY WHEEL

A circular wheel with petals resembling a daisy and containing typeface around the outer edge that is used by some typewriters to print on paper.

DIFFERENTIAL SPACING

See Proportional Spacing.

DOWNSTRIKE

A typewriter whose typebars strike down on the paper from above.

DOUBLE KEYBOARD

A keyboard that includes a separate key for upper- and lowercase characters. The double keyboard is an early design that eliminates the need for a shift key.

DOUBLE SHIFT

A shift mechanism that performs two different shift functions. It is most often found on typewriters with two- and three-row keyboards. One shift key is responsible for shifting to uppercase while the other is used for numbers and figures.

ESCAPEMENT MECHANISM

A series of mechanical parts responsible for keeping the carriage in place as well as advancing it one space at a time, either by printing characters or by depressing the spacebar. It also works in conjunction with the tab and backspace mechanisms to assist in performing their respective functions.

FEED ROLLER

One or more rollers that press against the platen and rotate with it in order to feed paper through the typewriter.

FLUTED SHAFT

A motor-driven slotted shaft that rotates at a high speed in order to drive typebars and other mechanisms in an electric typewriter.

FRONTSTRIKE

Term used to describe a typewriter whose typebars strike the paper in the front portion of the platen and in view of the typist.

HAMMER

A small piece of metal or hardened rubber used to strike against the typeface of a typewriter in order to imprint a character on paper.

HOME ROW

The row of keys on the keyboard where a typist's fingers rest when touch typing. On a standard QWERTY keyboard, it is the row that contains A, S, D, and F for the left hand and J, K, L, and semicolon for the right hand.

INDEX

A chart containing a set of letters used for selecting characters on an index typewriter. There is no standard order for the placement of characters, although commonly used combinations such as T, H, and E are often positioned together.

INDEX TYPEWRITER

A typewriter that uses a pointing device to select characters for printing. It was a low-cost alternative to expensive keyboard typewriters. Index typewriters were most popular in the 1890s and lost their appeal once lower-priced used keyboard typewriters became available.

INK ROLLER

A revolving cylinder used to apply ink to type before striking the paper. It was typically used as a simple alternative to a more complex ribbon mechanism.

KEYBOARD

A set of marked keys used to select characters for printing. The most popular keyboard design is the four-row QWERTY arrangement that first appeared on the Sholes & Glidden Type Writer. Three-row keyboards using a double-shift mechanism and double keyboards with no shift mechanism were popular in the late nineteenth and early twentieth centuries. Two-row keyboards were the least popular design.

KEYLEVER

A lever with a key attached and with a mechanical connection for manually powering an individual function from the machine's keyboard. On electric typewriters it will provide the motion required to activate a power-driven mechanism used to perform these same functions.

KEYSTROKE

The act of depressing a key on the keyboard which causes the type mechanism to strike the paper.

KEYTOPS

Sometimes called "keys," these are the identifying letters and characters on a keyboard. They are engraved into a composite material or, on early models, printed on paper and placed under glass with a metal ring around them. Each keytop is mounted to a keylever that, when depressed, will print the corresponding character.

LID

A cover that is attached to a typewriter base. It was typically manufactured of wood, pressed metal, or plastic and designed to fit around the base which is located under the typewriter. It is also used to protect the machine or aid in its transport.

LINEAR INDEX

An index that is straight and is often positioned across the front of the typewriter.

LINE SPACE RATCHET

A toothed ratchet attached to the platen. It is used to advance the platen and insures consistent spacing between lines of type on a page.

MARGIN RACK

A horizontal slotted rack that contains the left and right margin stops.

MARGIN STOP

Adjustable brackets that can be positioned along the margin rack to set both left and right margins. They are used to limit the travel of the carriage to within predetermined settings. The right margin stop is also responsible for tripping a warning bell as the carriage approaches the end of the writing line.

NICKEL PLATING

Most unpainted metal parts on early typewriters were nickel plated in order to protect and prevent them from rusting. In some cases nickel plating was used as a decorative finish. This process predates chrome plating which later replaced nickel plating on these parts.

NOISELESS

A typewriter design that replaces typebars with a thrust-action scissor mechanism to push its type toward its printing point. Noiseless typewriters were considered to be quieter than typebar machines.

OBLIQUE FRONTSTRIKE

A typewriter whose typebars are positioned in front of the platen and inclined at approximately forty-five degrees. It was an early attempt at visible writing.

PAPER BAIL

A rod placed parallel with and above the platen, often with adjustable rollers, used to press the paper down and guide it once it had traveled beyond the writing line.

PAPER TABLE

A flat piece of metal, behind the platen, used to support the paper after it passes through the platen and paper bail.

PAPER FINGERS

A flat metal guide cut with slots resembling fingers. Used on some early typewriters to guide the paper on its travel beyond the platen and past the printing point.

PLATEN

The surface where printing occurs. In a typewriter, it is most often a rubber roller that paper wraps around as it passes through the typewriter. It is soft enough to cushion the impact of the typeface striking the paper in order to minimize embossing on the back of the document being typed. One exception is the Noiseless typewriter that uses a metal platen. There are other typewriters such as the Lambert that use a small flat surface to print on; therefore, any surface used as a backing for printing should be considered a platen.

PLATEN KNOB

A circular knob attached to the outer end of a cylindrical platen. It is used to manually roll the platen and advance the paper.

PORTABLE TYPEWRITER

A typewriter that was sold with a carrying case that enabled it to be easily moved or transported. It is usually smaller in size than full-size office typewriters.

POWER ROLLER

A rubber roller that rotates at a high speed in order to drive typebars and other mechanisms in an electric typewriter.

PROPORTIONAL SPACING

Variable spacing of characters where wider characters are allotted additional units of space on a writing line and narrow characters

less. Proportional spaced letters resemble printed material. Other terms used for proportional spacing are incremental, differential, and variable spacing.

RIBBON REVERSE BUTTON

A button or lever used to reverse the direction of the ribbon movement. Sometimes used by the typist in the event the ribbon jams or reaches its end without automatically reversing.

RIBBON SPOOL

A spool made of metal, wood, or plastic used to hold an inked ribbon. Most often the spool has an outer flange to guide the ribbon on and off the spool. Most spools are uniquely designed to fit specific makes and models of typewriters.

RIBBON VIBRATOR

The mechanism that the ribbon passes through at the printing point. On most frontstrike visible typewriters it lifts up as characters are typed and returns down to allow a typist to view their work.

SHIFT KEY

A key used to activate the mechanism that shifts the type from lower- to uppercase.

SHIFT LOCK

A key that locks the shift mechanism in uppercase.

SIDESTRIKE

A typewriter whose type strikes the paper laterally from both the left and right sides.

SINGLE ELEMENT

A typewriter design where the typeface characters are contained on one element rather than individual typebars. This includes the type shuttle, type ball, typewheel, and daisy wheel designs.

SPACE KEY

A key used to advance the carriage horizontally one space at a time without printing. Also known as spacebar.

SPRING

A tensioned wire, usually wound, to apply pressure, either pulling or pushing, in order to achieve the desired movement of a part or mechanism when needed.

TABULATOR

A mechanism that allows the carriage to advance across the writing line and stop at a predetermined location. This feature is useful when aligning columns of text or numbers.

TAB KEY

A designated key on the typewriter's keyboard that activates the tabulator mechanism. On some typewriters, it is labeled Tabulator.

TAB RACK

A horizontal slotted rack in which stops can be inserted into (or selected from) in order to aid the tab mechanism in stopping the carriage at a specific location on the writing line.

TAB STOP

A flat piece of metal either inserted into (or selected from) the tab rack in order to enable the carriage to stop at a specific location on the writing line.

THRUST ACTION

A typewriter printing design where the type is pushed into the platen for printing rather than being attached to a pivoting typebar or on a single element.

TOUCH

The amount of force required to depress a key on the keyboard in order to print a character. A light or heavy touch would be the term to describe less or greater force required to print a character.

TOUCH CONTROL

A dial or lever that adjusts the amount of tension applied to the keyboard resulting in a harder or lighter touch when keys are depressed.

TYPEBAR

A metal bar with a typeface attached on one end. It is used to transport the typeface to the printing point. Sometimes referred to as "type bar."

TYPE BASKET

A set of typebars arranged in a circle or semicircle, typically located near the carriage.

TYPE ELEMENT

A broad description for a single part containing a set of characters used on a typewriter for printing. More specific descriptions are: type ball, type cylinder, type ring, type element, and type shuttle.

TYPE GUIDE

On typebar typewriters, a slotted metal part at the printing point used to guide type and aid in attaining proper alignment when printing.

TYPE RING

A circular disc of composite material containing a set of type. It is used on the Lambert typewriter for printing.

TYPE SHUTTLE

A strip of metal or composite material containing a set of type. It was used on a typewriter for printing and was most often semicircular in shape.

TYPEWHEEL

A circular single element resembling a wheel and containing a set of type used on a typewriter for printing. Also known as a type wheel.

TYPE WRITER

In the early years, typewriters were called "type writers." Those who earned a living using one were also called "type writers," which was a source of confusion and humor. They later became known as typists.

UNDERSTRIKE

A typewriter whose typebars are positioned and strike from beneath the platen. Sometimes called upstrike or blind writer.

VARIABLE SPACING

See Proportional Spacing

VISIBLE

A typewriter whose typebars are positioned in such a way that the work is in plain sight and visible to the typist as it is being created.

A C K N O W L E D G M E N T S

I would like to express my gratitude to the collectors I met in my early days of typewriter collecting, those who selflessly shared their enthusiasm and knowledge of the hobby with me. Simply knowing others who were interested in early typewriters and sensing their passion for collecting legitimized my own feelings about spending the time and resources needed to search for them myself. In what was thought to be a field where all the good stuff had already been discovered, they fueled my thirst to search for and find what was still undiscovered. For their knowledge, expertise, and encouragement back then, I am grateful.

No journey is possible without some sort of road map, and in my case that road map was the bodies of work previously published on the subject. I have the deepest respect for the extensive research done by others before I began my journey. They created a compass for my travels. This was long before the Internet made finding information about typewriters so much easier. Michael Adler's *The Writing Machine* and Wilfred Beeching's *Century of the Typewriter* were indispensable tools in my early collecting days, followed by Paul Lippman's *American Typewriters, A Collector's Encyclopedia* a few years later. Dan Post's *Collector's Guide to Antique Typewriters* and *The Typewriter - Successor to the Pen* were both reprints of long-lost industry publications offering valuable insight into many rare models of typewriters. My worn and tattered copies of these publications, filled with penciled notes and highlights, are a reminder of the journey that took place and remain indispensable reference tools for me.

Throughout my journey, one person in particular, my wife, Linda, provided the encouragement and support needed to push the limits and pursue the elusive typewriter find. She witnessed typewriters being carried into our house, sometimes by the carload, and welcomed strangers from around the world into our home and made them feel

comfortable, always with a smile. No better companion could I have ever found for this journey.

And to my children, Victoria and Blaise, who grew up in a house filled with typewriters when many of their peers had never seen one, their understanding and support of their father has never waned.

The seed for this book was quite simple. On an otherwise routine day, photographer Bruce Curtis entered my typewriter repair shop in Garden City, New York, and noticed a glass display case filled with vintage typewriters. Curious, he asked about them and I gave him my usual talk about having collected them for as long as I've been in the business. My thanks to Bruce for seeing the beauty in these machines and wanting to photograph them for all to enjoy.

Although each typewriter pictured in this book is from my personal collection and much of the commentary comes from my own observations and research, there were those whose valuable assistance helped me put the pieces together. To Michael Brown from Philadelphia, Pennsylvania, and Martin Howard from Toronto, Canada, who both responded without hesitation to my numerous requests for information. Their immense knowledge of early typewriter history and willingness to assist was an invaluable asset. Also, to collectors Bert Kerschbaumer, Jos Legrand, Peter Muckerman, Domenico Scarzello, and Peter Weil for offering their knowledge and expertise on specific details of obscure typewriters. To Bridget Watson Payne, Rachel Hiles, and the rest of the team at Chronicle Books, their effort in putting the pieces together for this publication were indispensable. I am fortunate to have had such an exceptional group of people to work with. To Richard Chianella for his assistance with digital editing. My thanks to you all.

And finally, to Mr. Tom Hanks, for being a champion of the cause for using a typewriter in the digital age and his willingness to contribute to this effort, I thank you.

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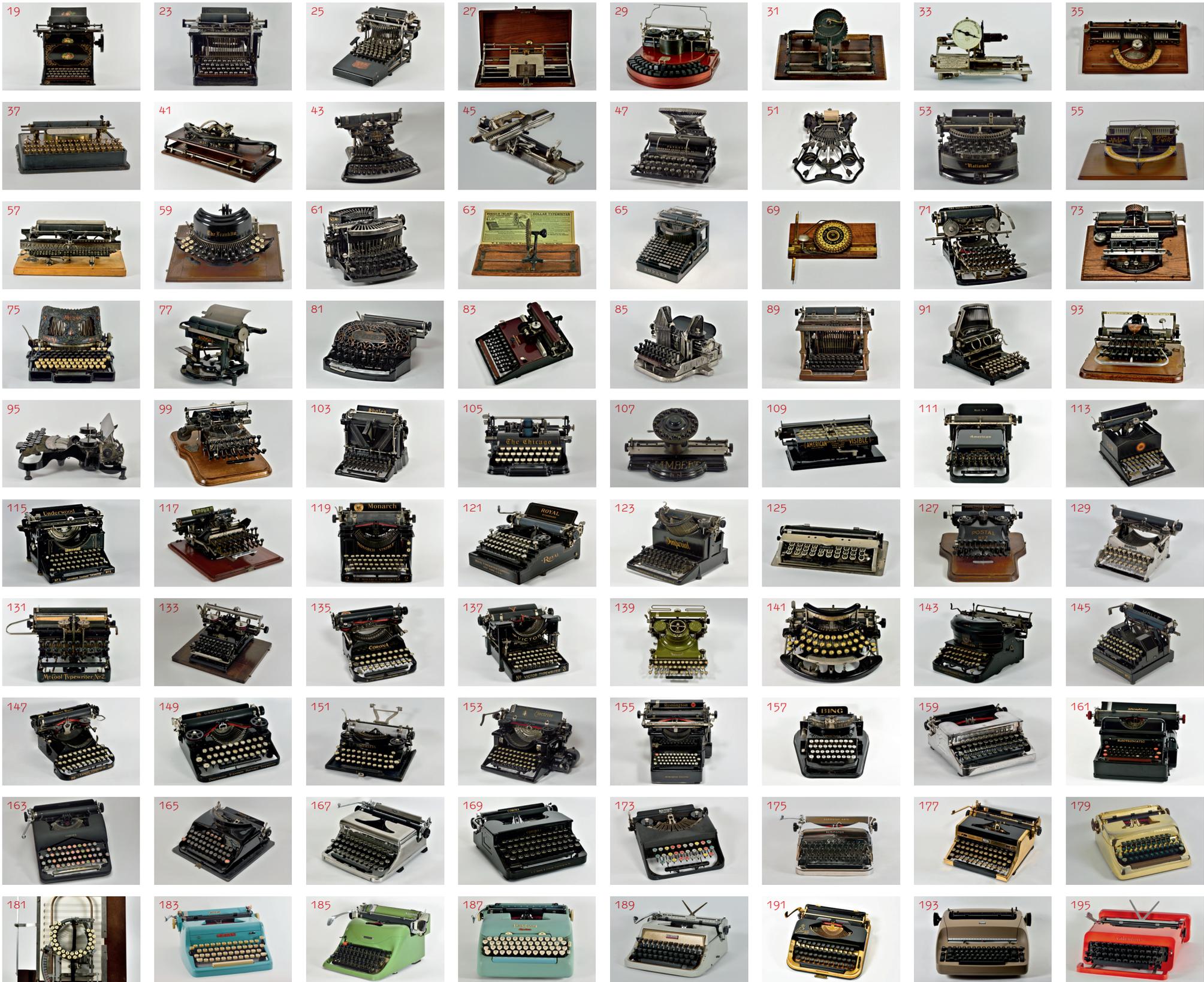
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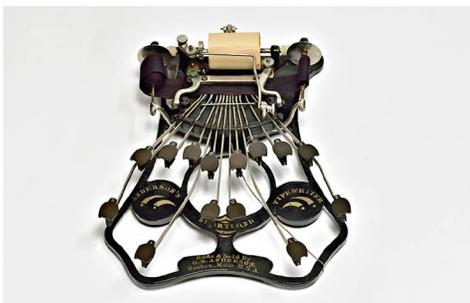


ANTHONY CASILLO is a respected expert in the world of typewriter collecting and history. He has been involved in the office machine industry for more than four decades and has amassed an extensive collection of early typewriters. He is also well known for his skills in the repair and restoration of vintage typewriters and office machines. He lives on Long Island, New York.

BRUCE CURTIS is a photographer, visual historian, and author. His photography has appeared in *Time*, *Life*, *Sports Illustrated*, and *National Geographic*, among other publications. He lives on Long Island, New York.

TOM HANKS is an actor, filmmaker, and typewriter collector. He lives in Los Angeles, California.

From the invention of the QWERTY keyboard to the world's first portable typing machine, *Typewriters: Iconic Machines from the Golden Age of Mechanical Writing* is a glorious celebration of the typewriter. This rich visual homage presents vintage machines including widely-beloved instruments and rarely-seen treasures. Eighty classic typewriters ranging from the world's first commercially successful typewriter--the Sholes & Glidden Type Writer of 1874--to the iconic electric models of the 1960s are profiled in handsome photographs and fascinating text, highlighting the design innovations, intricate details, and peculiar quirks that make each device unique. Rich with history, this is the essential story of an invention that changed the world.



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