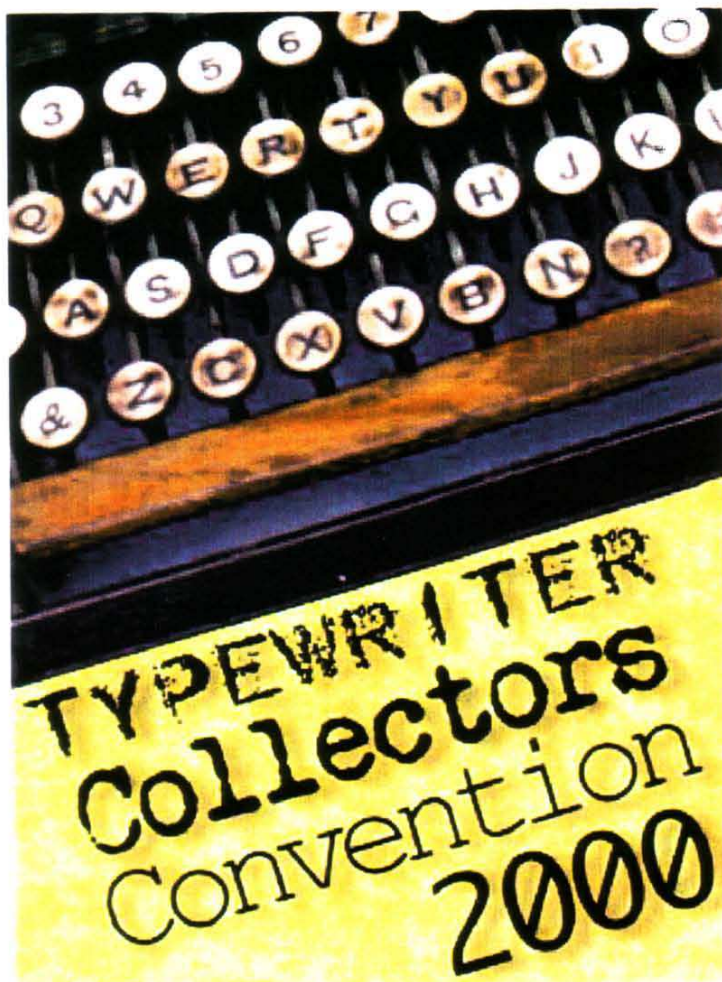




March 2000

No. 50



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## EDITOR'S NOTES

Well, here it is, better late than never and hopefully not totally unsatisfactory, what with the fine articles three members have contributed. I hope to have the design vastly improved by the next issue, but my work can never come close to Darryl's, whose baby this publication was from the beginning--and he made it into something beautiful. For the moment I've had quite a bit of work on my hands, and the main objective here is simply to get **ETCetera** out, and its articles into the hands of its worthy subscribers. Subscriptions seem to have fallen off a bit since Darryl resigned--but what can I say--I'm not subscribing myself this year! But if anyone would like to take up the mantle from me, be my guest--I'll provide you with all the templates and information Darryl provided me. Until then, we press on, looking forward to the upcoming conference (which my summer teaching schedule unfortunately prohibits me from attending), so I count on you, the members, to contribute articles related to the event for the next issue--or anything else related to our mutual passion, for that matter, for if not I'll have to write the whole thing myself! And technical essays are not my forte, so you'll be hearing lots about Famous Writers and the Typewriters They Used, which is perhaps of general interest anyhow, but I wouldn't want to wear it out. But the point is that thus

far I've been able to secure only a very few contributors, to whom I'm very grateful.

\*\*\*

I remember the first time became aware of Old Typewriters, other than the Royals, Underwoods and Remingtons at the Salvation Army Thrift Store or the Corona my grandmother used to write letters. It was during my second year in college that I first heard the (apocryphal) story of Robert Louis Stevenson and his Hammond (1b)? The professor, an elderly gentleman who had made the work of the by then out-of-fashion RLS his life's work, told us the story: Bob, it seems, was quite an alcoholic. To his good fortune he was a workaholic too, however, and wrote late into the night drinking sherry, then brandy and Scotch--and when, upon coming around the next day he found he was unable to decipher his handwriting of the night before, he went out and got himself a Hammond.

But seeing as how his notable works were products of the mid-late 1880s, (pre-Hammond), and that Bob keeled in '94, one comes to the conclusion that little or nothing of lasting merit was written upon it by him, or if it was he spilled booze all over it when he turned into Mr. Hyde at 2 am. The machine is said to still be out there, in the hands of a British lawyer.

At least Bob never logged on to Ebay.

## Typewriter Collectors - Convention 2000

On June 15<sup>th</sup> - 18<sup>th</sup> 2000, there will be an international meeting of typewriter collectors in Philadelphia, PA. The idea for a meeting was introduced on one of the typewriter email lists back in November and because of the overwhelming response, I decided to take on the task of assembling it myself. After all, there hasn't been a national meeting of our collector group in over seven years.

At the time of this writing there are over thirty-five registered attendees, some coming from as far away as Brazil, Australia and the Netherlands, and the list is growing quickly, mostly from the internet community of collectors. My intention with this letter is to spread the news beyond this core group and into the hands of those who may not be "plugged in" to the internet email lists for typewriter collectors. So, with that in mind, I will mention some of the highlights of our meeting as well as point those collectors, who are interested in attending, in the right direction.

The Convention has an Internet Web Site (see link below) which lists all of the details of the meeting as well as a printable registration form, for those wishing to attend. In addition to the schedule of events listed on our internet site, we are also encouraging buying, selling and trading from hotel rooms as well as a planned auction. The centerpiece of our auction will be memorabilia from the thirty year ephemera collection of Paul Lippman. This is the first time this material will be publicly displayed and offered for sale. A real treat! For those who didn't know Paul Lippman, he is best known as the author of "American Typewriters, a Collector's Encyclopedia". Paul began collecting typewriters in the 1960s (the typewriters have long since been sold) and also collected a great deal of typewriter ephemera including many rare operators manuals, letterheads, postcards, early typewriter advertisements, original early typewriter documents, advertising artifacts and more... too much to mention in one letter. This material was the basis for his book and offers a lifetime of collecting efforts. A collector may never see this caliber of typewriter ephemera in one place again! We will also have some typewriters included in the auction. One rarity is a Williams Junior! There will be more typewriters announced in the coming weeks. If you will be attending and would like to consign a machine for auction, please contact me as early as possible.

One event that will have you "buckling up your seat belt" will be a 1930s style "Speed Typing Contest". This is being organized according to the official rules of the typing contests and already has a number of contestants. •

Another exciting event planned for the meeting is a visit to Tom Russo's Office Equipment Museum in nearby Wilmington, DE. Tom's collection is one of the premier collections of office equipment in the US, a real treat to see. If your are looking to add some additional antique hunting to your visit, early admission to the world famous Kutstown Extravaganza will take place on the Thursday following the convention and is only a short drive from Philadelphia. You will already be in the heart of Pennsylvania antique country.

Our itinerary is still developing, there will be surprise announcements along the way, but, I hope what you've read here will wet your appetite and entice you to attend. You'll have the opportunity to meet and make new friends as well as rekindle old friendships. If you need more information, please contact me at 516-489-8300 during business hours or send email to: [typebar@aol.com](mailto:typebar@aol.com). Thank you and I'm looking forward to seeing you in June.

Best regards,  
Tony Casillo

Dear Darryl:

I just wanted to take a few minutes to let you know what a great job I think you did as editor of the Publication. You raised the level of interest several bars and I for one will miss you and your talents. But, one must move forward and I know you will do well at anything you decide to commit yourself to.

I hope you will continue to keep in touch with us and that you won't leave us completely.

Thomas A. Russo, Sr.  
Wilmington, DE



March, 2000 Vol. 50

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## **Advertising and Ephemera Preservation**

By Donald Hoke, Ph.D.

Most typewriter collectors have accumulated a bit of advertising and ephemera to accompany their collections of cast iron, rubber, and tin. While much has been written and discussed about restoration and preservation of typewriters, collectors might be interested to learn something about the preservation of the paper that sometimes comes with the machines.

After spending seven years as the Curator of the Carl P. Dietz Typewriter Collection at the Milwaukee Public Museum, I got tired lugging around the cast iron and upon leaving the museum, focused my personal collecting on advertising and ephemera. Having been formally trained in museum methods, I know something about paper preservation and conservation that may be of interest to typewriter collectors.

Philosophically, I don't think of owning my collection of paper and ephemera. I am simply the current custodian. My goal is to insure that the items in this collection are preserved (and sometimes conserved - there is a major difference!) so that future generations can use them to learn about and enjoy the history of typewriters.

The basic concept is something like the Hippocratic Oath - Do No Harm. That trade catalogue you just bought is 110 years old. It has survived over a century with little or no care, so don't do anything to it that would harm it. Take your time. If you feel the need to do some "restoration," remember that this catalogue was created in the previous century and a few weeks or months of waiting will not change it appreciably.

Most conservators and museum curators hold to the concept of reversibility. Whatever you do to an

object, you should be able to reverse the process.

**Storing Your Collection:** Most paper objects, such as trade cards, postcards, letterhead, postal covers, etc. are best preserved using one of two methods. If you intend to view items often, they can be stored in mylar sleeves placed in a three ring binders and kept out of any direct light, particularly sun light. Sun light will fade photographs, lithographs, and other printed artwork. Mylar sleeves for postcards and other paper items can be purchased from a number of supply houses that service museums. (See below.)

The other method of paper storage is inter leafed with acid free paper, in acid free folders, in acid free Hollinger or Solander Boxes. Hollinger Boxes are large, flat archival grade storage boxes that come in a variety of sizes. They, like Hollinger Boxes, are made from acid free and they come in several grades. Solander Boxes are used for larger items that cannot fit in Hollinger Boxes, such as large magazine advertisements and posters.

Some collectors skimp on the storage materials, putting their cards and paper in polyethylene. In the short term, this may not damage postcards, but in the long run it might and probably will. My philosophy is simple. If I am going to collect paper and cards with the idea of preserving them for the future, I'll spend a few extra dollars to store them in the best archival grade materials. Quite frankly, the cost differential is not significant in the long run.

**FRAMING:** If you feel compelled to display some of your antique typewriter paper, I strongly recommend having it professionally framed using acid-free, 100% rag content matting materials. In addition, use ultra violet (UV) filtered Plexiglas instead of window glass in the frame. The use of "UV Plex," as it is called, will cut out 95% of the ultra violet light that so quickly fades artwork (and upholstery and drapes and carpets). I also highly recommend having UV films

placed on the windows of your home. By cutting out 95% of the UV light, UV window films not only preserve your artwork, but also keep your home warmer in winter and cooler in summer thus saving on utility costs. In addition, your draperies and furniture fabric will last much longer.

The person or shop that does your framing should not only use 100% acid free mats but must also understand that the item must be hung in the frame with a space between the item and the plexiglass. Never frame an item against the glass. This will eventually result in moisture condensing on the inside of the glass and damaging the framed item.

**Conservation (not restoration):** In a word, when it comes to antique paper, DON'T EVER do this yourself! The chances are, you will do more harm than good. Paper conservation is a profession and an art. Unless you are professionally trained, I highly recommend that you send your antique paper to a professional paper conservator for cleaning and/or minor restoration. Trying any of the "home remedies" on old paper or postcards is more likely to cause damage and decrease value of your paper.

Needless to say, never use Scotch Tape. Most tapes are made of rather unstable materials and the tape will discolor with age. More importantly, the adhesive on the tape will migrate into the antique paper item you are trying to preserve, leaving an indelible stain on the item.

If the advertising is very rare and of high quality or is historically important, pay a professional paper conservator to do the job correctly. Otherwise, as with much of my own collection, just keep your items safely stored in mylar sleeves or acid free paper. Doing no harm to a historical document or piece of advertising is far better than damaging it while trying to "restore" it yourself.

Conservation of paper usually consists of de-

acidification. In the later part of the 19<sup>th</sup> century, paper manufacturers used acid to break down wood to create wood pulp. This is still done today, and daily newsprint is a prime example of wood pulp paper. The problem with wood pulp paper is that the acid is never fully washed out of the wood (which has its own acidic properties) and thus the paper is by its very nature acidic.

Acid burns. Wood pulp paper actually burns very slowly, which is why it turns brown. Leave your Sunday newspaper in the sun for a week and compare it with the following Sunday's paper - you'll see the difference.

Because wood pulp was cheap, it was often used for disposable advertising. Thus having your paper "de-acidified" can be important in preserving an object. De-acidification can be as simple as spraying with a basic solution to total immersion. Your conservator can advise you.

Old paper, particularly prints that were framed in mats with a high acid content or backed with wood slats, often have acid burns. Sometimes these appear as "mat burns" or as brown discoloration on the back of the print that shows through the image.

Prints that were framed without a mat often have water damage on the lower edge due to condensation within the frame itself. These appear as oddly shaped brown curves on the bottom edge of the print.

All of these discolorations can be removed or greatly reduced by a trained paper conservator. These artists can also repair damage to edges or tears. On occasion, they can in-paint missing parts of the image.

This process is not inexpensive, but for better pieces is well worth the investment.

To find a good paper conservator, call your nearest art



museum. Many museums have staff conservators who can direct you to a conservator in private practice. Curators of prints and drawings will also know who the good conservators are. There is an association of conservators that can also supply a list of accredited professionals.

You can contact the American Institute for Conservation of Historical and Art Works. The AIC, as it is known in the profession, is located at 1717 K St., N.W., Suite 200, Washington, DC 20006. (202) 452-9545. The email address is [infoaid@aol.com](mailto:infoaid@aol.com). The associated web site is [www.aic.stanford.edu](http://www.aic.stanford.edu) or [www.aic.org](http://www.aic.org).

There are a number of regional conservation centers that can also be of great help. For example, one might use the Northeast Document Conservation Center. They too, can be found on line.

Suppliers I use include the following:

Light Impressions, P. O. Box 940, Rochester, NY 14603-0940. 1-800-828-6216.

For Solander Boxes, contact:

General Case Company  
32 South Janesville Street  
Milton, Wis. 53563

One final note, whatever you do (or don't do) to your antique paper, DO NOT LAMINATE IT! This is not a reversible process, and it irreversibly damages the item. Once an item is laminated, it cannot be "unlaminated." An extremely fragile item can be encapsulated between sheets of mylar. Cut two mylar sheets larger than the item to be protected. Then using double sided tape around the edge of the mylar sheets, put the fragile item in the center of the mylar sheet and place the other sheet over top, attaching it to the first mylar sheet with the double sided tape. This preserves and protects the object without doing anything to it.

Remember, we don't "own" these things, we merely protect them for the next generation of collectors.

\*\*\*\*\*  
\*\*\*\*\*

Donald Hoke lives in Dallas, TX with his daughter, CJ, and his very understanding wife, Carolyn. He may be emailed at [dccjhoke@email.msn.com](mailto:dccjhoke@email.msn.com).

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### BABIES

(ms. in-progress on  
the Underwood...)

After having spent the better part of her ninety-two years in the company of nocturnal animals, at last Mrs. Anja Showalter had become ~~something~~ of one herself. She lived alone in her "retirement apartment" in the gated community of Pleasantbrook, which was a sort of euphamistic nursing home for well-off elderly people who could still more or less make it to the bathroom on their own, so as to make them feel independent; but make no mistake about it, the place was what it was, all its units looked the same and there was a button by the toilet and one beside the bed like they have in hospitals (the red one) for the old person (the patient) to push in case something went wrong (and it often did), and a staff full of nurses and a doctor or two on the premises on call 24/7. The units were small and their beds had rails and more often than not a second toilet, the potty kind, right beside the bed.

This was where Anja lived with her seven cats, those beloved creatures with whom she'd spent all her slightly high-strung life (not these cats, of course, but every time one of her "babies" went to <sup>be with</sup> ~~^~~ "Tod" she'd get another one the next day or so, up until about three years ago when the family put her in Pleasantbrook) -- and not only did she love them as if they were all she had in the world, she loved them ~~they was~~ back when she had things in the world, like children and money from her late husband, with whom she'd emigrated to America just before the war. He'd been a research scientist. She'd been beautiful.

Now she wore dentures and wet her bed nightly, and her babies hid from her and she couldn't seem to find them, even though the place was small--or maybe it was her eyesight,

the NEW, automatic, tape-operated

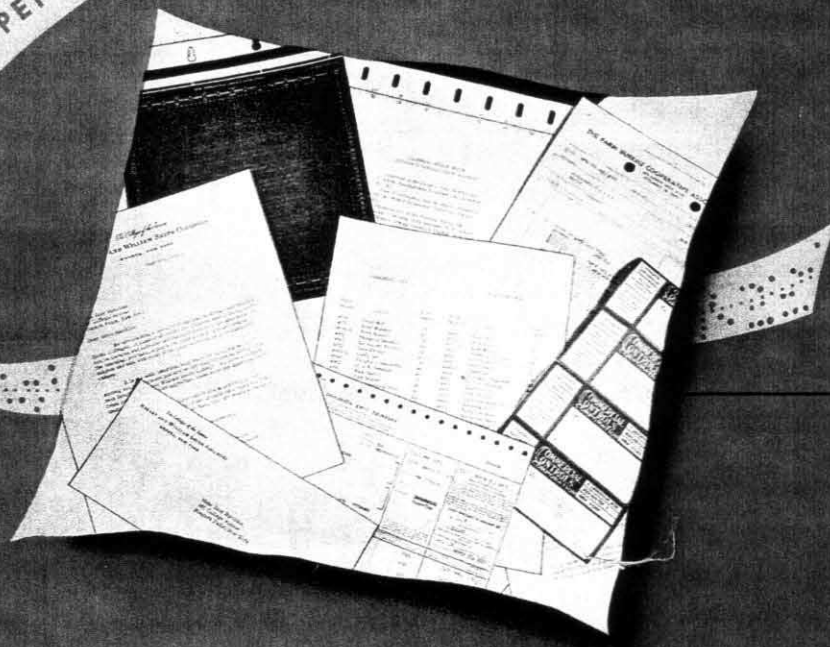
# Flexowriter<sup>®</sup>

model FL



TYPES REPETITIVE INFORMATION AUTOMATICALLY

**COMMERCIAL  
CONTROLS**  
CORPORATION



"The Mechanical Secretary." An intriguing idea to say the least. This was the "hook" in the advertising for a device called the Robotyper, developed in the late 1930s, to produce individually-typed form letters on existing electric typewriters.

The Robotyper used a wide paper roll similar to that used by an old-fashioned player piano. The device itself was not a typewriter, but a unit that attached to any electric typewriter. The punched roll was created with a separate record roll perforator, and punched rolls could be duplicated with a so-called "Re-perforator."

In the 1950s, the Robotyper was transformed into another machine: The Flexowriter. The change was a dramatic advance in technology.

The Robotyper, as did the old player piano, used a single perforation in the paper roll for each key. As the paper passed over the "tracker bar" with holes for each key, a little puff of air was sucked through the hole in the paper into a certain valve, and the operation was performed.

However, the Flexowriter exhibited a giant leap into coded mechanicals which proved to be practical, and it could be produced with the capabilities of the times. Today's computers use the same on-or-off or one-or-zero unit idea-- (now called information "bits") as in this fascinating early breakthrough.

For this article, we will study the Flexowriter Standard Model FL80, serial number 17172, made about 1954. It is both Recorder and reproducer, and the main parts are shown here:

Few would call it attractive. The three-inch-wide oblong hole in the front forms a kind of finger grip so the machine can be tilted up on its back for service, and this became a design trademark.

The machine was finished in light gray, and there was a special matching table. The heavy-duty IBM Electric typewriter is fitted into the larger cast iron frame, and the units for punching the paper tape, or reading it, protrude from the left side. A bank of relays is under a cover at the rear, and the reel for the thousand-foot spool of paper tape hooks onto that. The back also has two legs and a double roller for standing in the upright position.

The Flexowriter uses a 7/8" wide paper tape, and the codes illustration shows how this tape is laid out in six channels, providing 61 possible combinations of holes.

In 1890, Emil Capitaine invented a mechanical principle, using a system of catches and levers, which would play a piano with the tiny action of a little lever falling into a perforation in a moving cardboard sheet. As can be seen in the patent drawing, a strong motion can be produced

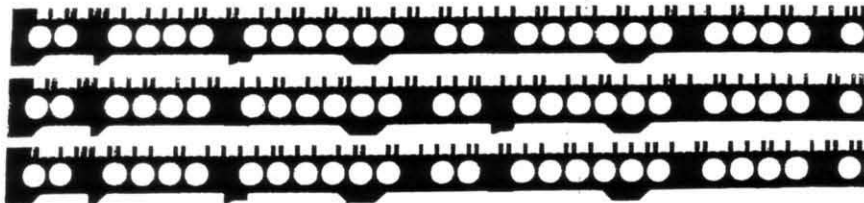


with a minimal triggering of the big lever as it rubs the revolving friction roller. Perfection of this idea formed the workings of the IBM Electric typewriters (the only thing "electric" was the motor which turned the friction roller).

The Flexowriter adds a tray of fifty rods to the works of a traditional electric typewriter. Linked to the existing action, a rod for each character (or machine function such as "tab" or "shift") cycles forward-and-back when its associated key is pressed. Each of these rods has as many as six "bumps," corresponding to the six channels in the punched tape. When the rod slides forward, the bumps hit tiny switches which activate magnets in the machine's "Punch Unit" to "record" what has been typed on the paper tape.

The "Tape Reader Unit," which translates the holes in the paper tape into letters is another amazing example of advanced electro-mechanical engineering. In the "Translator" unit, there are six, eight-inch-long, specially notched plates, carefully stacked one above the other. With each cycle, magnets are activated through the open holes in the tape. The magnets selectively force the appropriate number of the six plates to shift a tiny distance to the side. The "teeth" of these comb-like plates then become arrayed to specifically allow one and only one of the fifty front-to-rear rods to fall into place, activating one and only one typebar.

The Friden Corporation of California was a huge manufacturer of mechanical business machines and supported a huge research and development facility. All work and records were controlled by the company, and it has been difficult to find names and backgrounds of the gifted inventors who created this machine. It was also continually improved and modified to work with wider paper tapers, Hollerith punch cards, and even magnetic tapes. Some of these machines were in use in the seventies, well after the more efficient electronic machines came along.



#3 of the 6 "translator" plates. Comb teeth are slightly different in each one. Shifting them selectively opens single "path" to release a given typebar or a given keystroke.



# SECTION I

## INTRODUCTION

### GENERAL DESCRIPTION

The Friden Flexowriter is available in two basic models. The Model SFD (Systems Flexowriter Double Case) is the monospacing (fixed letter width) version. The Model SFD-President uses proportional spacing type styles, and is described in Section IV of this manual.

As illustrated on the frontispiece (facing page) any one of three input readers for automatic operation are available as component parts of the Flexowriter. The punched tape reader is standard; edge-punched card and tab card readers are optional. Manual input is accomplished by operation of the writing machine keyboard.

Either of two punches provide tape (standard) or edge-punched card (optional) output as well as the typed document produced as part of Flexowriter operation.

In addition to this, the Flexowriter has the ability to connect any one of 16 available auxiliary input units for further operational flexibility and control.

### COMPONENTS

Five major components make up the Flexowriter Model SFD (see figure 1): the reader, code translator, writing machine, code selector and punch.

Reader. Mechanically senses codes punched in tape (edge-punched cards or tab cards), and converts each code into a series of electrical impulses which are sent to the code translator.

Code Translator. Converts these electrical impulses into a mechanical action. This action causes a keylever to be operated or a function performed.

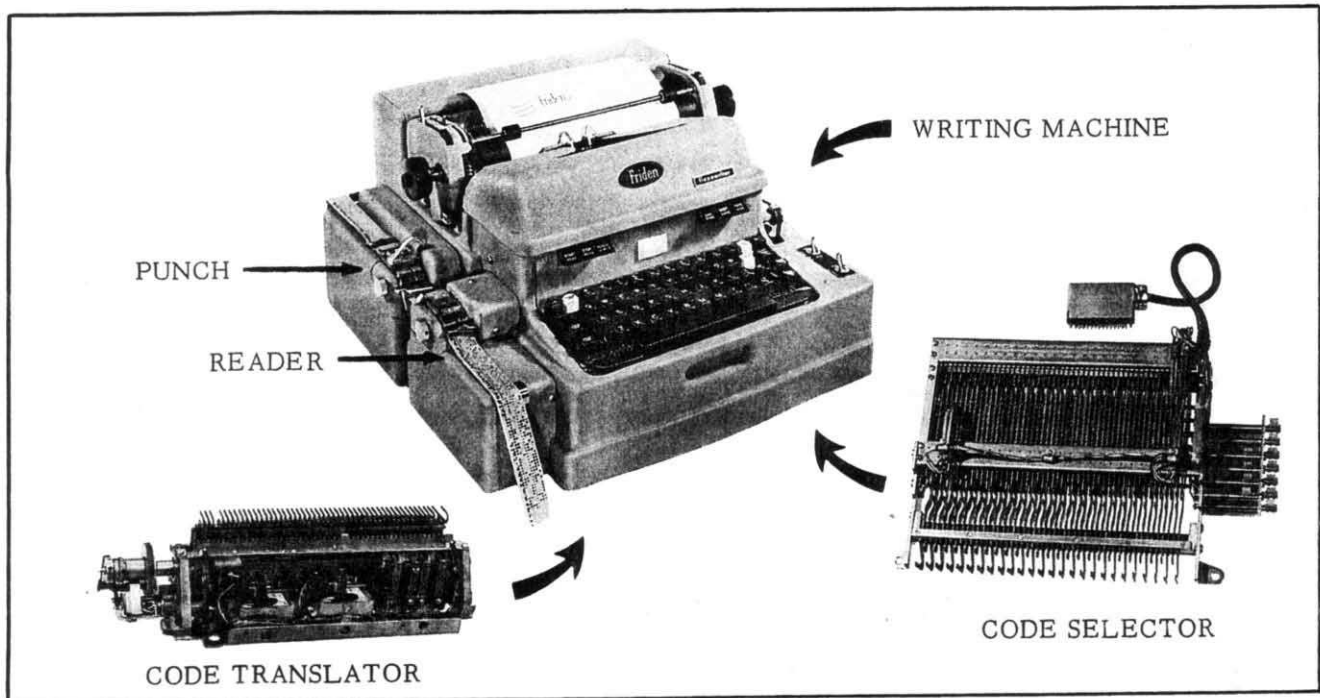


Figure 1. Flexowriter Components.

Writing Machine. Contains the power supply, the keylevers, and all of the necessary equipment to allow the Flexowriter to write a document.

Code Selector. When a keylever on the writing machine is operated either manually, or by action of the code translator (automatically), the code selector converts this mechanical action into a series of electrical impulses which are sent to the punch.

Punch. If the punch is on at the time these impulses are received, the code assigned to that operated keylever will be punched.

#### COMBINATIONS AVAILABLE

These five components can be combined in different ways to form three Flexowriter variations called the Recorder-Reproducer, the Recorder, and the Reproducer.

Recorder-Reproducer (See figure 2). Contains all five components. They allow the Flexowriter to be operated automatically or manually to produce a written document. Simultaneously, the Recorder-Reproducer can produce a punched tape or edge-punched card containing all, or a portion of the information typed on the document. In addition, this variation can be used to revise, alter and duplicate tapes.



Figure 2. Flexowriter Recorder-Reproducer.

All further reference to the Flexowriter will imply the Recorder-Reproducer variation unless otherwise indicated.

Recorder (See figure 3). Consists of the writing machine, code selector, and punch. These units allow the Flexowriter to be manually operated to produce a document and to simultaneously punch a tape (or edge-punched card) containing all, or part of the information on the document.



Figure 3. Flexowriter Recorder.

Reproducer (See figure 4). Contains the reader, code translator, and writing machine. These components permit the Flexowriter to operate automatically from punched tape (edge-punched cards and tabulating cards), or to be manually operated to type a document.



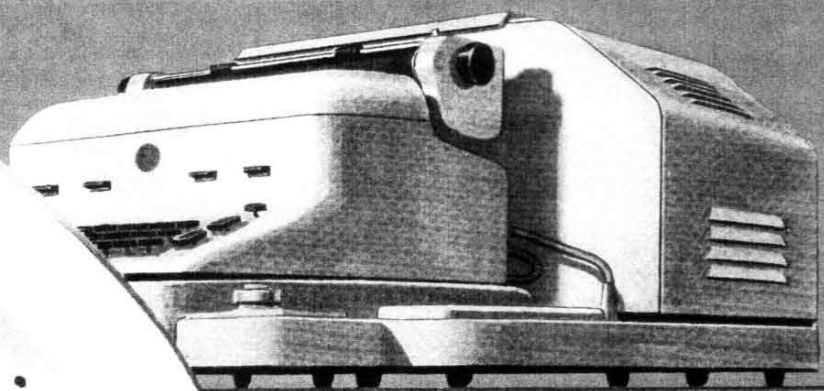
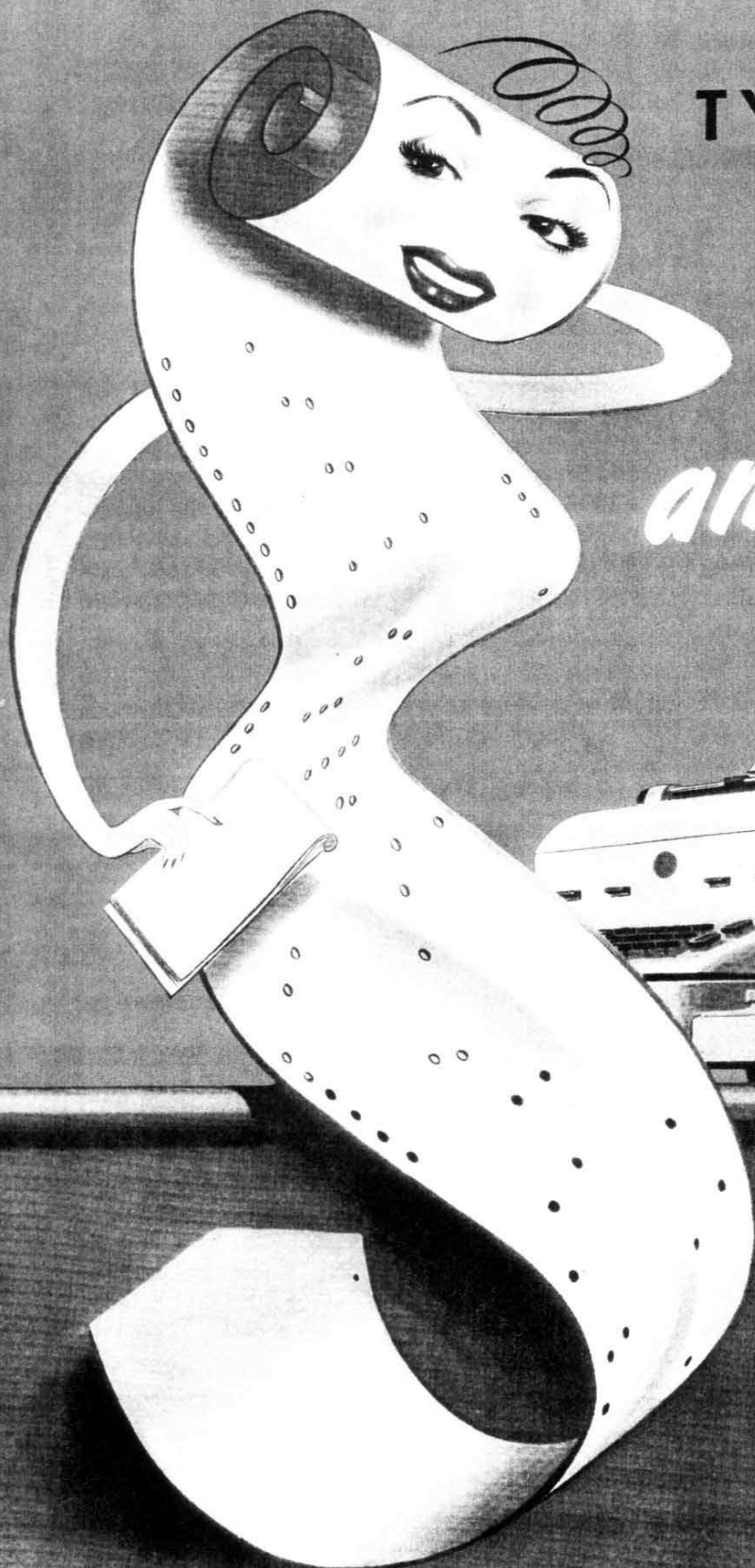
Figure 4. Flexowriter Reproducer.

All three of these variations have been designed to serve specific business applications. For example, in applications involving a considerable amount of repetitive writing, one Recorder or Recorder-Reproducer can be used to punch tapes for use by several Reproducers. By using the machines in this manner the maximum benefit can be obtained from each.

# *Multiplies*

**YOUR  
TYPING OUTPUT**

*400%  
and 1600%*



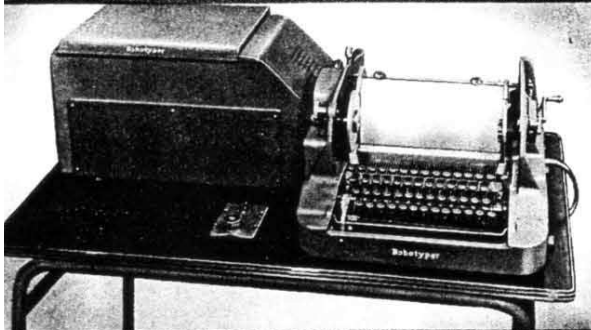
**Robotyper**



# Robotyper

## RECORD ROLL PERFORATOR—MODEL MP

... for cutting record rolls used on Robotypers. Your local Robotyper representative will perforate rolls for you at a nominal cost; but having your own Perforator always available offers many advantages. Cutting a roll is as simple as typing the original letter. Rolls are easily and quickly corrected. A single record for any Robotyper is equivalent to three pages of single-line copy. Rolls last almost indefinitely.



## RE-PERFORATOR—MODEL AP

... for automatic reproduction of one or more additional rolls from a Master Roll. Used in multiple Robotyper installations. One record is prepared in the usual manner, checked for errors and copies made at high speed.



## PERFORATOR STAND—BUILT-IN POWER UNIT

This unit saves any interruption to Robotyper production—you simply switch on your independent power unit connected to the Perforator. Designed for independent operation, comprising vacuum pump unit built on to a tubular stand.

## EFFICIENCY STANDS FOR ROBOTYPER EQUIPMENT

Sturdy, steel tubular stands, removable shelves and spacers. Stand assemblies may be set up singly or in battery form by use of steel triangular spacers.



Form No. 102-A  
Litho in  
U.S.A.

Made by

# Robotyper Corporation

125 ALLEN STREET, HENDERSONVILLE, NORTH CAROLINA

DEALERS IN PRINCIPAL CITIES IN THE U.S.A., CANADA AND OVERSEAS

**ROBOTYPER . . . Single and Multiple More Than Pay for the Outlay by Producing  
"PLUS BUSINESS" . . . "PLUS RESPONSE" . . . and "PLUS GOODWILL"**



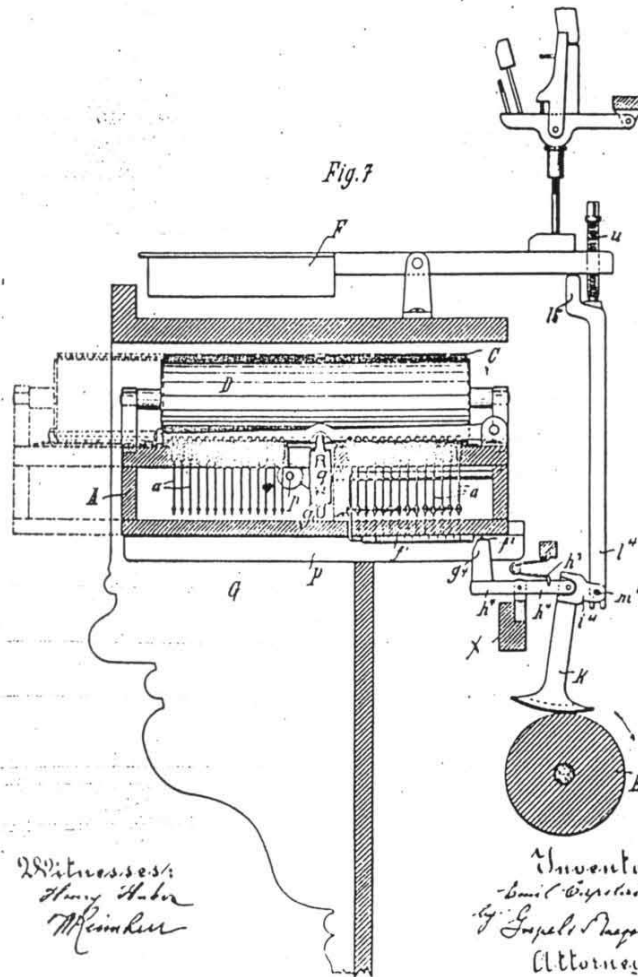
(No Model.)

3 Sheets—Sheet 3.

E. CAPITAINE.  
MECHANICAL KEY BOARD PLAYER.

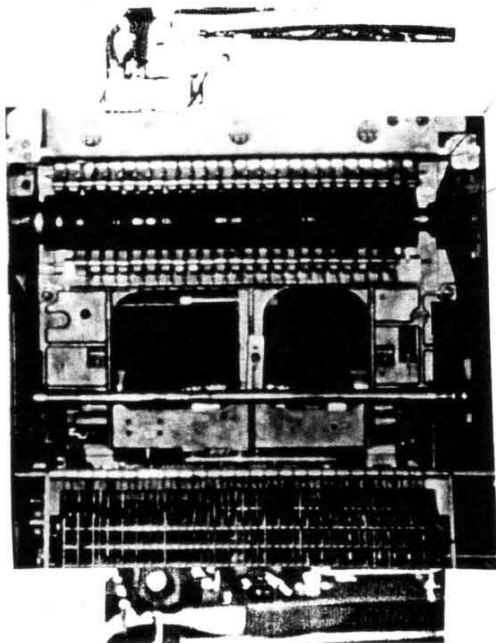
No. 429,419.

Patented June 3, 1890.



Witnesses:  
Henry Huber  
M. K. Huber

Inventor:  
Emil Capitaine  
by Joseph P. Rogers,  
Attorneys



Under the I R M typewriter, we find fifty small round disc-like servo-units in two rows, which are very lightly touching the revolving roller, similar to a typewriter platen. When a typewriter key is pressed, a small catch inside the proper servo-unit is released. The servo-unit now rubs the roller much harder, causing it to make a full turn, coming back to rest with the catch. This somewhat violent turning action causes the proper type bar to fly out of the type basket, onto the paper and fall back. The large movement of the servo-unit made the FLEXOWRITER possible.



## Ads & Classifieds

Wanted:

Historical Office Magazines (like Typewriters Topics), paperbacks, prospects, manuals, instructions only of typewriters from the beginning up to the 90's. Best offer!

Leonhard Dingwerth  
Eichendorffstr. 77  
D - 33415 Verl (Germany)  
Fax: + 49 5246 - 8483  
eMail: [typenkorb@t-online.de](mailto:typenkorb@t-online.de)

\*\*\*

### **Why the Writer *also* Uses a Manual Typewriter**

Kevin,

Yes, I, too, am a writer. My collection began when a friend of mine gave me a pristine little charcoal gray Royal and told me that he hoped it would inspire me to write more often. Not only did it inspire me to write more, but it inspired me to buy more typewriters. I have my favorites, particularly my shiny burgundy Corona and an 1896 (or 1898, I can't remember) Oliver. As I'm sure you can understand, when you live among typewriters, they seem to have personalities. They become your children and your friends. "Wouldn't it be easier to collect stamps?" someone one asked me. "Yes," I responded. "It would."

Another reason I prefer writing with a pen or typewriter vs. a computer is the concept of permanent deletion. When I write with a pen or typewriter, and I later decide that I want to change a bit of it, then I put a dash line through, but the original thought is still there and readable,

and very often, the original thought is the best one. I like the feeling of permanence - the fact that I will have record of every thought for reference. And to me, there's a much stronger feeling of accomplishment when the letters on the page are pressed into the paper by the force of my fingers, not a printer.

I look forward to seeing the newsletter!

-Lauren Mactas

Note:

If you sent me a classified by postal mail and it didn't get in this issue, please forgive me and re-submit it. I received classifieds in both French and Spanish for this issue and set them aside to translate and alas! I passed my deadline.

E-mail [Typewriters@onelist.com](mailto:Typewriters@onelist.com) for info about becoming a member of a growing international online typewriter collector's community.

# Friden

## *President* **FLEXOWRITER®**



This back issue of

# ETCetera

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

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