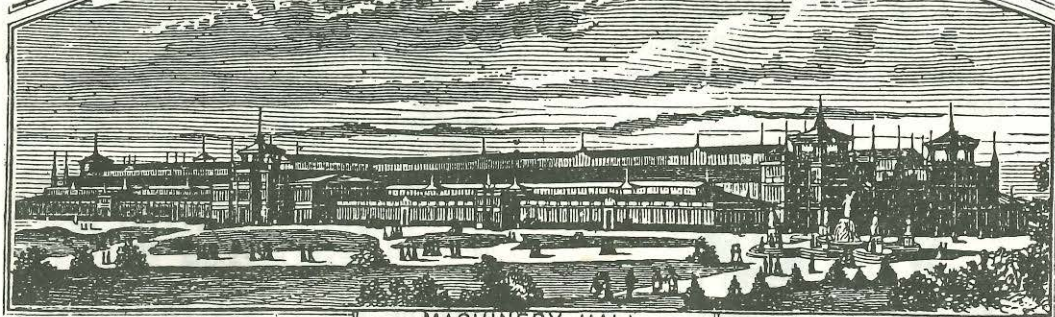


SMCS NEWS



MACHINERY HALL.

for Sewing Machine Collectors

Issue No1, 1985

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World First

WE MADE IT. Congratulations. By a majority vote of 52 to 17, both postal and personal, the collective membership decided to go for broke and UDI -- passports stamped at the door-- and split the typewriter and sewing-machine arms of our previously-combined group.

This is the initial magazine of the world's first independent society for antique-SM collectors and from now on there's only one way to go, and that's forward.

I can say it now. I'm glad we didn't split last year because with 12 votes to 11 against (there were no postal votes) there wasn't any enthusiasm for it. But there's no doubt now. Let's hope your enthusiasm will spill over into

active support.

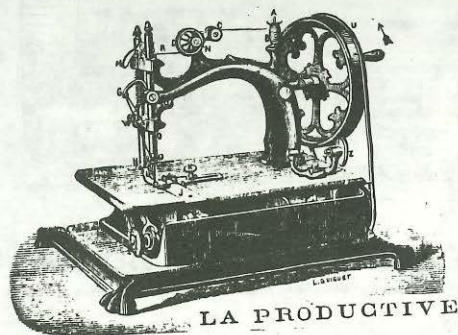
Any group is only as good as its members, so we're looking forward to contributions from you. Don't worry if you've never appeared in print before. Think of it as writing a letter to a friend who is interested in the same things you are. It's often collectors with practical experience who are most interesting and we can take care of the polishing if your prose is less than perfect.

We're trying to get some good, meaty research together that you may not find in traditional books on old SMs. So, if you have any ideas for a subject we can cover, even if you haven't the time or information to write it up yourself, please drop us a line.

MS

Everyone a Winner

THE THREE SM contests at the Luton AGM were well supported with top-class entries in each category.



Prize for the 'machine I want to take home' developed into a two-horse race between CH's fine-condition Whight and Mann Alberta Treadle and the mother-of-pearl-smothered French Hurtu of MS. Perhaps because the Alberta was a treadle it was the Hurtu that came out a narrow winner with the Handy of BM in third place.

GF's idea of a junk-machine contest produced even more excitement. And whilst the 'most desirable' competition was judged by the membership as a group, and the 'feelie' section was the first competitor past the winning post, GF, declaring himself an expert on basket cases, elected himself sole judge of what Americans would call the clunker corner. His judgement was as follows. MS " I was first taken by a very attractive Singer which left

pools of oil and piles of dirt in equal quantities. It's broken stitch plate was obviously a bonus but it earned demerit marks when I saw owner Anita Mallony use a rag on it. She maintained that she was keeping her hands clean but I had my suspicions.

' There were two machines in the running. One filthy specimen had been tastily converted to a form of crude grinding machine and it was to its credit that it wouldn't have worked very well at grinding anyway.

' But these almost mint examples were eclipsed by the superb Challenge entered by specialist Jack Malloney.

' Here was a machine that had seen the lot. Fortunately for Jack's wine cellar no over enthusiastic owner had cleaned or oiled the machine for at least 87 years and the fine patina of dirt, rust and something that resembled animal waste had been undisturbed for decades.

' Yes, Jack's machine not only looked like junk, it smelt like it as well. He got the prize.

' Burn that rag; get rid of your oil can; start preparing for next year's contest now.

' To Maggie's chagrin I stole her prize possession, a good-condition 1860s Shaw and Clark complete with original painted flowers, and hid it in a plastic dustbin sack for the 'feelie' contest.

' Theory was that the first member to whisper the right answer in my shell-like ear won

the bottle of wine. It was a mean model to chose because the S&C in the flesh bears little resemblance to the idealised line drawings in the Cooper book, page 110. It is much smaller and plainer, but with an attractive gothic-church-tower effect. When the society gets rich enough to include photographs in this magazine it will make life much easier.

'Trust CH, who is quite an expert on such things, to come up with the right answer. Still not convinced it wasn't just an educated guess, though.'

GF

Name Game

AT THE AGM where our new society was formed there was some discussion over the name for our group. With considerable inventiveness and originality the members present decided on an interim 'Sewing Machine Collectors' Society (SMCS) and SMCS News for the magazine.

These will last until someone comes up with better alternatives which the committee will discuss at their next meeting. MS

Treasurer's Hat

TO PRODUCE six issues of a 16-page magazine, postage, printing, stationery, publicity and other miscellaneous expenses will cost between £400 and £500. A bigger magazine will, obviously, cost more.

If all 60 of you renew your subscriptions at the old rate, and we hope you will re-join us in our new venture, this will bring in only £320. Even former prime minister Alec Douglas Home who worked out this country's budget using matchsticks, will see we need more money to survive. This means increasing the subscriptions and number of members -- preferably both. We all have an acquaintance -- the local antique dealer or SM shop proprietor -- who could be roped in to swell our numbers.

The newly-formed committee decided a fair compromise would be to increase both inland and overseas fees by £3 each to £8 (UK) and £10 (overseas) respectively. This will bring in a potential £500 which, with the £223 inherited from the joint club, will provide a healthy base.

We've also plans to organise special meetings, maybe with guest speakers -- the sort of thing you can do with a single-interest society that you can't with a mixed-interest group.

But all that is in the future. First we need your continued support and early return of subs. UK members:£8 cheque, postal

order, cash. Europe: £10 Eurocheque with card number, Post-office giro-cheque, sterling travellers' cheque, local or £ sterling currency. NOT local bank cheques (see USA). USA: £10. Any of the above but NOT, repeat NOT US bank cheques. They cost about £3 to clear this end and we would have to charge you the difference. \$ bills, currently about \$13, are fine.

Make out any cheques to SM Collectors' Society (or SMCS) and send to Maggie Snell at the address on the cover.

Because we are trying to run to a very tight budget during our initial year of going it alone the secretary would appreciate a stamped addressed envelope with any enquiries needing a reply. That may sound a little parsimonious but it would actually cost nearly £15 to send a letter to each member -- that's nearly two subs gone in one hit.

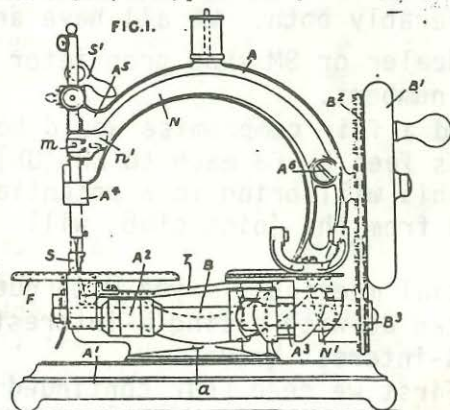
MS

Handy Solutions

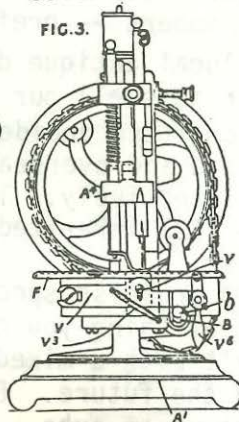
THERE'S A PROBLEM when putting on a show for fellow collectors for the third year running --how do you make your display look different? Carol Head came up with a neat solution. She concentrated on just one manufacturer. Mind you, Whight and Mann, the maker she chose, produced some of the rarest and most-sought-after models such as the 1868 Alberta machine head smothered with mother-of-pearl and set into a flying-buttress treadle decorated with ladies'-head 'gargoyles'. A similar version was the first machine to break the £2000 barrier in Auction -- and that was two years ago.

Another treadle on show was the Excelsior which someone once dubbed the 'village-pump' model and the name stuck. Apart from having

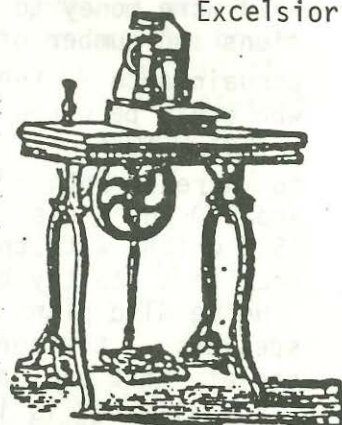
4545. Hughes, E. T., [Funker & Ruh]. Dec. 1. 1877



Columbia



Excelsior



a deeper base and worktop it looks almost identical to the 1858-patented West and Willson which Grace Rogers Cooper describes on page 117 of her book. She told how the machine stitched from left to right and the patent covered the peculiar method of operating a spring-looper in combination with an eye-pointed needle to form a chainstitch. I find it difficult to believe the 1861-patented Excelsior was not in some way connected with the West and Willson but have found no evidence to support or contradict this notion.

Among Carol's hand models was an unusual chain-driven Columbia made for G Whight by the German firm Junker and Ruh and it's possible they also made the German-manufactured New Excelsior. Completing the display was a Prima Donna by George Whight, one of four in the room.

And this is what is interesting about the collectors' get-together. We don't say -- four Prima Donna's, how boring. Everyone was running round comparing machines. For instance, Peter Tarling's was different to the others. The usual lion's paw holding up the stitch-plate was much plainer and the mechanism by the wheel was open rather than closed in, and the decoration was slightly different, though the distinctive brass slider was still in the stitch-plate.

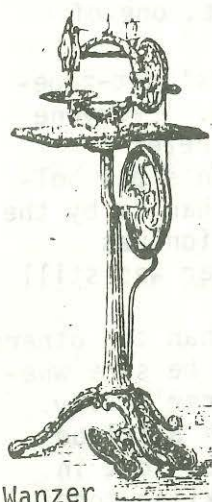
A consensus of opinion made it an earlier version than the others though, as there was no manufacturer's name, we can't be sure whether it was really a Prima Donna or another manufacturer's copy. Kim Kelly's Prima Donna was resplendently displayed on a tripod treadle and Brian and Vera Matthews' version nearly got lost in their vast array of around 20 machines including sparkling-condition Greshams, Princess of Wales and their super-rare Handy which shares the Cookson patent. We saw most of their models last year but it's still a very impressive display and first-time visitors appeared quite shellshocked by the variety. They were helped by the Matthews' captions on each machine -- and Carol included copies of contemporary advertisements and information on her machines.

Following the theme idea I could have put together a fun collection using the idea of hands, starting with Diana and Peter Herbert's Sellers Allen machine of London and Keighley, West Yorkshire. It incorporated two cast-iron hands in the design, one supporting the top-drive shaft, the other coming from underneath and holding the stitch-plate.

It was so very different to the two Starley machines I brought along which have a hand and forearm forming the tops of the frames and four hands instead of claw feet at the base. Yes, I did say two models -- I got another one a few weeks ago. When I bought it by telephone I thought it was a duplicate which could have been passed on to some lucky member -- but it was a different version,

narrower with a raised stitch-plate, though the gold Greek-key decoration and distinctive green border were the same. However, there was no Coventry Machinists 'European' trademark with a naked Lady Godiva riding her horse on this second model. I wish I knew how to find out which came first.

Then I'd add the Malloney's cast-iron-toy Nuremburg Lady which is cast in the shape of a woman wearing a long dress with the needle clamped in one of her hands. Jack and Anita drove down from Manchester with a car load. They put on sale a monopod-treadle Wanzer, two Shakespeares and various middle-of-the-road machines.



Wanzer

As well, they are looking for a red Moldacot tin to complete a set of three -- the others being blue and green. They will buy or exchange for a good-condition and, incidentally, rarer green tin.

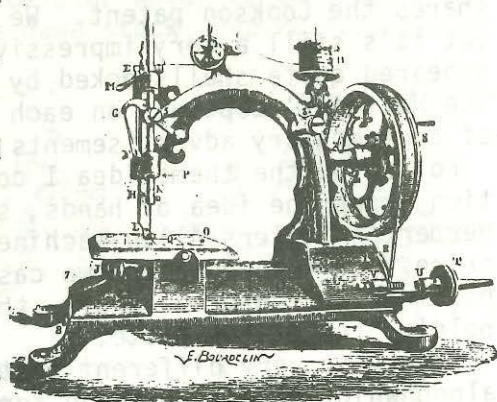
However Jack -- or more accurately Anita -- won't be parted from the Nuremburg Lady even though it isn't in the best condition having languished a decade or so in a rain-trough and suffered a re-paint. But it's still a special machine and one most collectors would give their right hand for.

And for no other reason than its name I'd have to add to my 'hands' collection the Matthews' Handy.

Bill and Norma Burleigh brought along a good-condition Wanzer on its one-legged treadle -- which I call a monopod though the instruction book calls a tripod. We must really produce a standard for these

things to prevent confusion. Look at the illustration above and see if you can work it out. At the time the extra stand cost £1-1-0d and the firm claimed it gave increased power and speed and enabled the operator to use both hands for guiding the work.

Another beautiful monopod treadle featured dolphins in the castings, mirroring the dolphin on its Newton Wilson Princess of Wales. The Herberts, who owned the machine, also had a PoW advertisement illustrating the combined models, and it would be easy to assume the two were made to go together. However, I have an advert showing this same treadle holding up, of all things, the humble Weir. Graham Forsdyke has a



L'ABEILLE

theory that this is a general-purpose stand suitable for many models and will air his views at another time.

The Herberts also displayed an odd-looking machine called a So-All which is considerably rarer than you may at first think. Australia-bound Ian and Claire MacGillicuddy also have this model which is at the moment on the high seas with the rest of their collection and household effects.

This adventurous couple came to the meeting to bid farewell to their collecting friends and the next day were heading out to Australia the hard way by train through Russia and China. But so we won't forget them they've left some information they researched

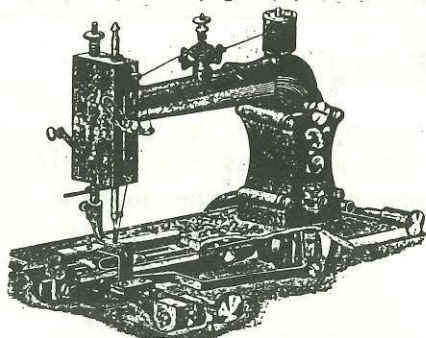
on the So-All which will appear in a later magazine. Incidentally, they've paid their subs and will catch up on the news when they arrive in about two month's time. We wish them bon voyage.

Bernard Williams (who was a founder member of the original society and as its sec/treasurer has done so much to promote and develop it and has now taken over the same job on the typewriter side) is still keen on collecting SMs. He brought along an unusual Wilson with a front-facing wheel in the treadle. (Wilson appears to have been a popular name in SM-manufacturing circles.) It incorporated a machine box cover that folded down flat to make a work-table top.

Bernard also brought his desirable hand Grover and Baker illustrated in S&R14 and his French Hurlu and Hautin showing 1862-68 patent dates on the slider cover. Bernard's machine is a treadle but he props it up on bobbin-like legs à la Grover and Baker and leaves the rather plain stand in his garage.

My machines tended to get scattered round the room, two of them ending up on the competition tables (see page 2), one of them in a black plastic bag. The other was a Hurlu labelled 'La Productive' in the French instruction book. To complete the Hurlu trio I displayed L'Abeille, pictured opposite, which shared the same patent-date details as Bernards, and was also shown in the same instruction book as La Productive. So we can assume these two were manufactured simultaneously and Bernard's one at least from 1868. I tried hard on a couple of occasions to get information on French machines from the Bibliothèque in Paris and their Science Museum, the Arts et Metiers, but without success.

This was the best-attended and most interesting and enthusiastic meeting in our three-year history. And though not everyone displayed machines there were many SM members looking and talking and



Wilson Sewing-Machine.

learning. Let's hope SM members can keep up the tradition and show those more experienced and well-heeled typewriter boys that we can make it on our own.

MS

Condition Chart

WE ARE REPEATING Graham Forsdyke's machine condition scale so that when machines are described, particularly in members' advertisements and in the auction reports, we can all have some better idea of the state of the items than good, very good or poor.

This scale takes no notice of mechanical condition. If something is broken or missing this should be stated, not hidden behind a number.

- 10: Just like the day it left the factory. Not a scratch or mark upon it. I think I have ever seen only two machines in this category.
- 9: As 10 but with the small, odd scratch or wear mark evident to very close inspection.
- 8: Very good used condition. All paint good, all metalwork bright. What the average antique dealer would call 'perfect'.
- 7: Good condition but rubbing of paint evident and some nickel worn.
- 6: As in 7 but more wear to paint and some surface rust to the bright work.
- 5: The average, hard-used, ill-cared-for machine looking for someone to love it.
- 4: Poor condition, chipped enamel, rusty metalwork but acceptable for a collection if a rare machine.
- 3: In need of restoration but a reasonable job for a dedicated enthusiast.
- 2: Total restoration needed to paintwork and bright metal. It's a brave collector that takes it on.
- 1: Spare parts only and these would be in need of extensive restoration.

This system seems to have worked well over the past 10 years and I commend it to members.

GF

Auction News

THE MAIN LONDON auction rooms regularly hold collectors' sales and when SMs appear we will report on them, using the above charged worked out by Graham Forsdyke as a guide to condition, together

with the prices realised. If SMs appear at your local auction, why not send in a report and we will publish it.

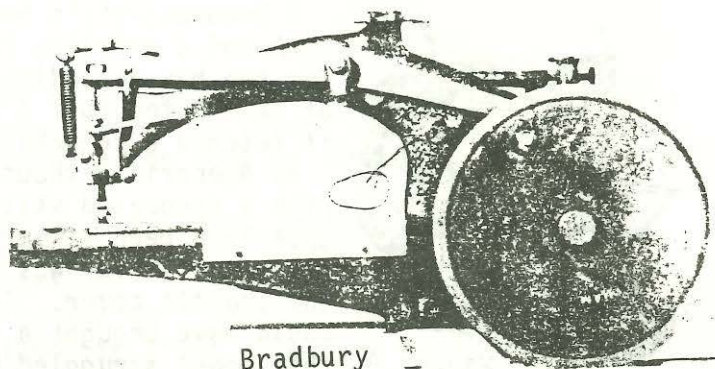
All prices mentioned are the hammer prices. Phillips and Sotheby's charge a 10% buyer's premium on top, Christie's, South Kensington do not.

MS

CHRISTIE'S, South Kensington, 18 April 1985

THERE was great excitement when the Christie's catalogue arrived because there was a photograph and description of a machine head that seemed to compare favourably with the re-painted 1853-patented W F Thomas that is on show at the Science Museum and in its out-of-print booklet.

The cataloguer suggested that '---Apart from a slightly lighter base casting, the only significant difference appears to be the elimination of the second cam on the back of the handwheel by cutting two grooves into the wheel itself--



Bradbury

That wasn't quite true, because the most noticeable difference is that the Christie's is almost twice the size of the Thomas. Indeed, my first reaction at the viewing was that it was just another late industrial model, probably used for leather work.

Bernard Williams worked out that the traces of the company name that appeared to say '& Co. Limited ... oham' stood for Bradbury & Co Limited, Oldham, which was further verified by the gilt lattice decoration which is a feature of the company's industrial machines. Although the Bradbury Company started operating in the 1850s we feel the machine on offer was much later, probably early 1880s. It did well, in C8, to bring £180.

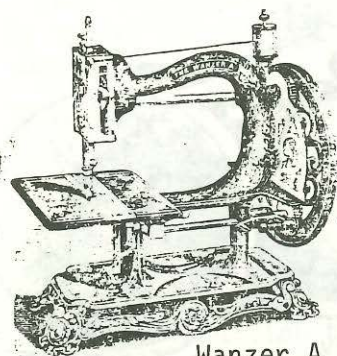
Christie's seem to have located an A W Taylor mine. Though this is a relatively rare model, several have turned up at the South Kensington auction rooms. It isn't a machine that survives the years in good condition, the surface often appearing pitted and the paintwork disintegrating. This C6 version was quite pleasant and a good buy at £160.

Confusion reigned over the two Weirs on view. A clean, bright C8 1869-dated model on a black baseboard was estimated at £30 to £50 whilst a much rougher C4 undated version with chipped paintwork, an

unturnable wheel and needing loving care to bring it back to normality was estimated at £40 to £60. The buyers knew better and the first brought £70 and the second £55.

An 1880 Raymond Household machine without the cast base was in sad C4 condition, though it still carried the beaver transfer and some remains of pattern; a bit overpriced at £130.

There were the inevitable clutch of Willcox and Gibbs -- a C7 in a box at £55; a sparkling C9 version with box, accessories and instructions, also £55; another C8 version, looking for all the world like a W&G, but stamped A.S.M.C. (for American SM Co) and E. Todd & Co on the stitch plate, and having a nickelled wheel, was £40; and a C6 1864-patented glass-tensioner model a cheap £10.



Wanzer A

A Beaumont-style Howe with patents to 1872 and a medalian cost £4.4.0d. plus 5/- for the box according to its original bill of sale dated April 1 1880. In April 1985 it fetched a remarkably high £80.

An Agenoria without much paintwork came with a decorated stitch plate that may once have been silver plated. Unfortunately the silver was now missing, as was the shuttle cover. In better condition it would have brought a lot more than the £55 this model struggled to make.

The under-rated Wanzer A with quite a lot of gold remaining (C7) reached a deserving £70, while a rough C5 Wheeler & Wilson 8 dropped to £10. A couple of Singer look-a-likes were £15 for the pair, as was a c7/8 Grossman Anita B special-purpose chain-stitch industrial. Finally a C8 Jones with only 2-inches of gold missing from the base, realised £55 with its box. MS

PHILLIPS, New Bond Street, 24 april 1985

TO BE WORTH its money as a collector's item rather than being merely decorative, a Moldacot must be complete. The bobbin winder, extra bobbin and printed instruction sheet may have encouraged someone to pay £100 for a C8 version in its illustrated tin, but where will he or she find the missing handle and two special shaped screws -- ordinary screws won't do the job. And though the correct screws can be reproduced they would be costly to make.

The second Moldacot was a better buy at £65. It, too, had a bobbin winder and spare bobbin and came in an unusual plush-lined case with instructions printed on the material and a picture of the machine on the leatherette covering. Unfortunately the box itself was distressed and the lid had broken away from the base. What was

worse, someone had Sellotaped it together, and the 90-plus year surface will pull away when the tape is removed.

The bargain of the day was the joint lot of a C7 boxed Willcox and Gibbs with accessories and an equally nice Swan-neck Jones. I nearly didn't check inside the Jones box because it looked like a late Singer on a flat base. Just shows you can't afford to overlook anything. The two left the room for £45.

Pièce de resistance was a lovely C8/9 gold-smothered Dorman on a square iron base. It came in a plain square box lined with lurid pink felt and with a tiny unillustrated instruction leaflet, and carried a £260 price tag.

MS

LUTON, 21 April, 1985

FIRST THE GOOD news. Some of the most exciting machines to come up in society auctions were offered at Luton. But the bad news is that, unfortunately, reserves on some of them were set a little too high.

Most spectacular machine was the early Taylor. Although the owner had replaced the leather drive belt with one in a particularly revolting shade of crimson, it was at least crossed as it should be. The Taylor failed to find a new home as did an attractive, boxed, New England the first I believe to have ever been offered in this country.

Top price paid was a round £100 for a rare ABC, a curious mixture of 1860 tower pillar, à la Monitor, but with a general air of 1880 about it. The new owner is bound to do some digging and we'll report any findings.

High prices were paid for a post-'72 Weir (£75) and a Bonita (£62), the Italian-marketed Moldacot but still manufactured in Germany. The rest were made up of the usual Willcoxes, German Atlas types and a cheap (£7), terrible-condition Howe.

There were some interesting ancilliary items in the sale such as a large photograph of a woman using a Singer treadle which brought £8, two Singer postcards for £6, an 1857 newspaper, The Independent, with an interesting SM article on the front page about the Grover and Baker, £5 (it will be reproduced when space permits) and some photographs of some of the Science Museum collection of SMs for the princely sum of £1.

Charges of between 50p and £2 paid by the vendors provided sufficient funds to pay for the hire of the museum and competition prizes.

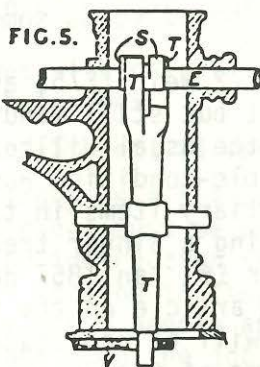
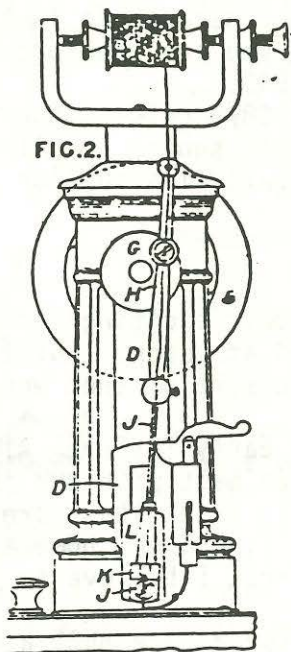
GF would like to thank BM and Peter Tandy for their help during this auction. He's sure that each would find ready employment as a porter in one of the London auction rooms. Graham Forsdyke

Excelsior

Patent Data

Double-loop stitching-machines; needle-driving; feed; needle-bars, vibrating laterally.

—In machines for producing the "interloop" stitch, the upper needle is employed to effect the feed, and a pivoted hook or claw co-operates with the horizontal needle carrying the under thread, to aid in forming the stitch. The upper needle-bar H, Fig. 2, is driven direct by the crank G on the main shaft, and the needle J works through the fulcrum guide K, the supporting-plate L of which is adjustable in the slotted bracket D, to enable the amount of oscillation of the needle, and consequently, the length of the stitch, to be regulated. The under needle or looper X, Fig. 4, is carried by the vibrating lever V, which is actuated through the lever T, Fig. 5, by the double cam S on the main shaft E. When the looper X has passed through the loop of the upper thread, carried by the needle J, the hook or claw Y is actuated by the driver Z on the bar V, to engage and hold the loop of the under thread until the next descent of the upper needle, when the hook or claw is returned by the spring a to its normal position, ready for the next stitch. A fence fixed to the bed-plate ensures the formation of the loop.



Whight, G., [Washburn, T. S.] Jan. 12 1861

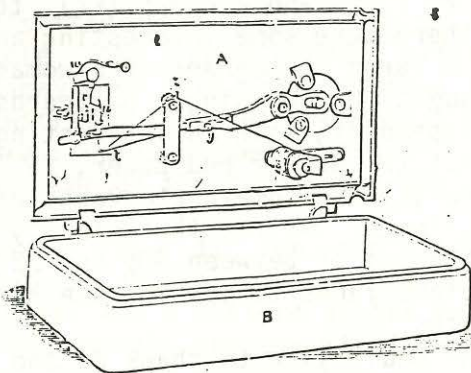
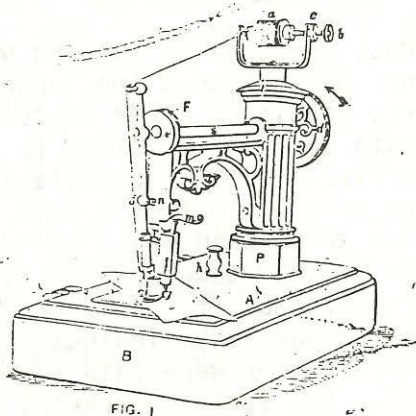
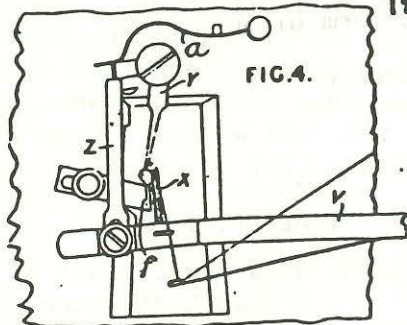


FIG. 2

Whight and Mann Story

THE WHIGHT AND MANN company was established in 1859 at Gipping Works, Station Road, Ipswich, with a saleroom at 143 Holborn Bars, London.

George Whight patented a double-thread chain-stitch machine known as the Excelsior two years later and this was exhibited at the Great Exhibition in London in 1862 where it was described as a simple and cheap form of SM, priced from 6gns.

The Excelsior, also shown at the Paris Exhibition in 1867, used two reels of thread to produce a double-thread chain-stitch. The instruction book recommends a thicker, glazed upper thread and a thinner unglazed lower thread, in order to achieve a good stitch. The needle's rocking motion gave the left-to-right feed and was ideal for embroidery as the work could be turned in any direction. The chain-stitch was formed on the underside of the work.

However, this machine proved to be more suitable for medium-to-heavy-weight fabrics, because the movement of the needle often tore fine material. The needles, made by Morris and Yeomans of Redditch, have a very long shank and measure $3\frac{3}{4}$ ins in length. This machine was the first to be advertised in the 'English Mechanic' (first published in May 1865) and it was recommended as the 'best family sewing machine' by several readers.

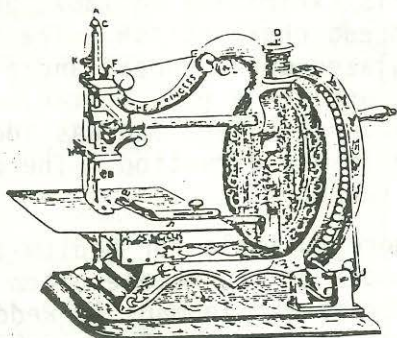
In 1868 W&M produced the Alberta lock-stitch machine based on the American Wheeler and Wilson rotary-hook principle but with several improvements. The Alberta was a very pretty machine with an ornamental bronzed three-legged stand -- a good design with the machine always stable and the third leg at the back, allowing it to be tucked away in a corner. It was priced from 5gns and recommended as suitable for outfitters, collar makers and for general family work. The illustration in the advertisement and instruction booklet for this machine shows the driving wheel and pitman on the left, but on my machine they are on the right.

During the late 1860s the company were also manufacturing the Princess hand lock-stitch machine which has a serpentine arm and enclosed hand wheel, priced 4gns. A rubber band has to be used to connect the hand wheel to the small wheel of the bobbin winder in order to fill the bobbin.

In 1869 they were advertising the Holborn Express SM and in 1874 the Little Darling silent lock-stitch machine, priced 5gns. Another hand lock-stitch model made in the 1870s was the Prima Donna at 4gns, also available on an ornate three-legged stand, with shell-shaped, fluted foot pedals for £5-12-0d. This machine has a G frame and

circular cloth plate. W&M also made a machine on the Thomas principle, the Celebrated No. 2 machine (9gns) for boot makers and tailors.

In 1874 W&M were advertising the Celeste piano, designed and manufactured at Gipping Works, Ipswich and with the London address of 40 Brooke Street, Holborn. Mr Mann died in 1878 and Gipping Works was sold shortly afterwards. Whight and Mann became George Whight and Co of 39 Buttermarket, Ipswich and 143 Holborn Bars.



The PRINCESS New Patent Hand Lock-Stitch Machine.
PRICE, FOUR GUINEAS.

Whight began to import SMs from Germany including the E T Hughes-patented chain-driven lock-stitch machine from Junker and Ruh of Baden. This machine, bearing the George Whight emblem, is called the Columbia. the New Excelsior lock-stitch machine advertised in 1879 was also made by the same German factory.

In 1887 George Whight and Co had another saleroom at 126 and 127 London Wall, London, and were advertising themselves as manufactu-

rers of musical instruments including hand organs, SMs (Improved Singer Low Arm and Improved Singer High Arm machines), clocks and watches. The general manager was Hermann Loog. Shortly afterwards the company ceased trading.

CH

AGM Report

THE BEST-EVER-ATTENDED AGM held at the Luton Art Gallery and Museum on April 21 attracted 52 members, family and friends. Apologies for absence were received from German TW members Hans Barbican, Jorn Holzmann and Fritz Nieman, who also sent special good wishes for the meeting.

Secretary/treasurer Bernard Williams reported that the membership was an all-time high of 123 and that the balance in the bank, which included some advance subscriptions, stood at a healthy £471.98p.

In his editorial report Graham Forsdyke thanked Maggie Snell who, he said, had done most of the work in producing the past year's magazines and Carol Head and Peter Tandy for their research work.

Main business of the meeting was the proposal from GF and seconded by CH that the society should split, dividing its assets equally and two new societies formed.

This was immediately put to the meeting by chairman Brian Matthews

and, with postal votes, resulted in a majority of 52 to 17 in favour.

New officers, drawn mainly from those involved in the old societies, were elected as follows:

	<u>SEWING MACHINES</u>	<u>TYPEWRITERS</u>
Chairman:	Brian Matthews	Amnon Paldi
Secretary/Treasurer:	Maggie Snell	Bernard Williams
Research Editor:	Carol Head	Peter Tandy
General Editor:	Maggie Snell	Graham Forsdyke

GF and MS undertook to produce magazines for both societies for a year but said that in 12 month's time they would like to see the jobs change hands. GF

Loose Ends

* On our cover we have a wood-cut illustration of the Machinery Hall at the 1876 International Exhibition, Philadelphia, USA, where SMs were prominently featured. It came from a Centennial handbook presented by the Davis SM Co. This year Luton, Next ----- ?

* A spy in the Christie's camp has whispered to me that if you go along to South Kensington at their next July sale you may just be able to buy a turned-leg Grover and Baker, the first to turn up on the open market for some considerable time.

Membership News

NEW MEMBERS

CONNIE & CHRIS WENNERBERG, Conrads, 5469 S Cornell Ave, Chicago, IL 60615, USA. Tel: 312 955 5772. MD

RUTH MOON, 2763 E Willow Wick Dr, Sandy, Utah, 84092, USA. Toys

G G SIDDLE, Universal Sewing Centre, 12 New Station Street, Leeds, Yorkshire. MD

NEXT MEETING - JUNE 16

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OUR FIRST MEETING will be held on June 12, between 2 and 5 pm. It will be held at the Bristol home of Diana and Peter Herbert. They live a bit off the beaten track so please ring 0275 882606 a few days beforehand for directions. The address is 22 Willsbridge Hill, Willsbridge, Bristol, Avon.

These are very informal affairs and usually visitors bring along a machine or two to show off or requests for information. Have a good day.

Bernard Williams will host a typewriter meeting Sunday July 14 at 80 Manor Road, Burton on Trent, Staffs (2 to 5 pm). Bernard, who

has a large SM collection, extends a welcome to our SM members. He asks that you try and give him a week's notice (telephone 0283 65858). If you are also interested in TWs he will also be delighted to sign you up (similar rates to ours apply).

MS

OFFICERS

Sec/Treasurer: Maggie Snell, 48 Nightingale House, Thomas More St
London E1 9UB. Tel: 01 488 0474
Research Editor: Carol Head, 3 Windwhistle Way, Alderbury Park,
Alderbury, Salisbury, Wils. Tel: 0722 710988.
Chairman: Brian Matthews, 8 The Vale, Oakley, Hants.
Tel: 0256 781834.

To save space and typing time some abbreviations will be used in the magazine. Initials of club officials and regular contributors. SM: sewing machine; CD: collector dealer; MD: modern dealer.

ADVERTISEMENTS

* FOR SALE: Large collection of rare SMs, including Shaw and *
* Clark figural. Send \$3 for illustrated price list to: *
* Maillet, 217 East 85 St, Suite 456, New York, NY10028, USA. *
* Telephone: 212 688 2319 *

* The Society's ruling is that all advertisements must state *
* prices, but following personal assurance from Maillet that *
* all lists sent out will have full and firm prices for all *
* machines with no suggestion of soliciting bids, it has been *
* decided to print the above. As all members should know, *
* the Society attempts to discourage all forms of trading *
* where would-be buyers are expected to bid for goods. *

** MAGGIE SNELL collects, buys, sells and exchanges early SMs **
** Large selection always available so send your 'wants list' **
** or telephone her on 01 488 0474. **

MEMBER'S private sales, wants and exchange advertisements are free, though all 'for sale' items must be priced. Collector/dealers and any member offering large quantities of machines will be asked to pay a modest fee of £1 per inch (minimum £1). Copyright of all articles submitted and used belongs to the SMCS unless previously assigned and the committee reserves the right to abridge, add to or alter in any other way any material submitted for publication.