SMCS NEWS for Sewing Machine Collectors



Issue 4, 1985
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Leeds: Biggest Local Meet Yet

WHAT MORE CAN I SAY than that the Leeds meeting was an unqualified success? In fact, the place was heaving with collectors bearing machines when I arrived about 1-30pm, half an hour early. I'd already called at two antique fairs and a giant boot sale but the only SM I found was a late toy for 30p.

Mike Kneeshaw, with Kenneth Waite's help, had cleared the electronic and computer-based modern marvels from the shelves of his city-centre shop, and Victorian technology had taken over. And though I've yet to see a Willcox & Gibbs flash a 'Leeds welcomes SM collectors' message in electronically-lit moving letters across its rocking arm, then automatically embroider it when Mike presses the appropriate button, one collector brought along a hand-crank American Button Hole Machine. Readers of the Newton-Wilson supplement will remember this model could make 100 button-holes an hour and embroider in satin stitch, as well as doing ordinary lock-stit-

ching, by swapping over various attachments. It just took minutes rather than seconds to complete the adjustments.

Northern members came out in force, the biggest lobby being the locally-based agents and mechanics handling modern machines, some with wives and friends. Mike was nominated host because he had the biggest shop which, incidentally , Ken used to run with his wife Mary before he became a free-lance mechanic servicing most of the area's shops, putting him in an ideal position to introduce our society to his customers.

According to Ken, Harold Glick from just up the road has a broom cupboard under the famous Nash's fish restaurant and he has to demonstrate his machines from the street whenever a customer walks in -- there's a lot of comeradery in Leeds -- but Harold was one of the very first enthusiasts I met after I started collecting years ago. He couldn't be persuaded to part with an early, pre-Weir Raymond I covetted.

He brought to the meeting a sad-condition, but still rare, turned-leg Grover and Baker missing its legs and base. He'd bought it from an old boy who wanted to liquidate his stock on retirement -- scores and scores of old Singers -- and he rescued the Grover from being squashed by tons of old iron in the cellar.

Mike Horton, a SM mechanic from Wakefield, brought along another desirable model, an 1873-patented Smith and Starley's Queen of Hearts (see News 2, page 18). The machine was complete, though without its resplendent green and gold paintwork, and exactly covering that part of the base where Starley's circular trademark of a lady with a baby on her back should have been was fastened a metal badge embossed with the name of local manufacturer Isaac Pickard of Leeds, Bradford and Harrogate, Patentees Registered Trademark.

Graham Siddle, who has a shop near the station, completed the quintet. A newcomer to collecting, he could be seen in deep conversation with Jack and Anita Malloney who've had the bug for a long time. They accepted our request to bring along display machines with a vengence. As well as a selection of hand machines, there was an 1868 Britannia pub-table model and a Wanzer on a monopod stand. Jack was able to exchange an Original Express for a Little Wanzer, enabling him to complete a second monopod missing its machine head.

Doreen and Arthur Roston took one look at the 40-plus machines on show and confessed 'we've only got a small collection, this is all rather new to us'. But we soon put their minds at rest. In fact the best way for beginners to get involved is to come along to our get-togethers, see and handle machines, and talk to other enthusiasts

about what interests them. Quite a few models exchanged hands during the day both for money and in exchanges.

Hillary and Richard Stephenson crossed the Pennines with a Driffield-manufactured Taylor, and Diana and Peter Herbert from Bristol brought their Sellers Allen model incorporating hands in the casting as it was made in nearby Keighley, together with their 'Little Stranger' manufactured by Leeds-based Nussey and Pilling.

Although Geoff Darnborough couldn't leave his work as curator of the Castleton Museum, near Sheffield, he sent this lovely illustration of the 'Little Stranger'. It seems Yorkshire children are taught to sew at an early age.



Chairman Brian Matthews and Vera made the 300-plus-mile round trip with a number of machines, including their pretty Doncaster-made Hopkinson. And Midlands-based Vera and Leonard Hemmings kindly offered their home as a venue for the New Year meeting on Sunday 19 January. Many of those at the Leeds meeting promised to turn up.

Over the past few months I've been taking advantage of Graham Forsdyke's expertise as a former Press photographer to catalogue my machines in black and white and colour, and we used some of the resulting slides to illustrate part of my own collection, with Graham giving a running commentry.

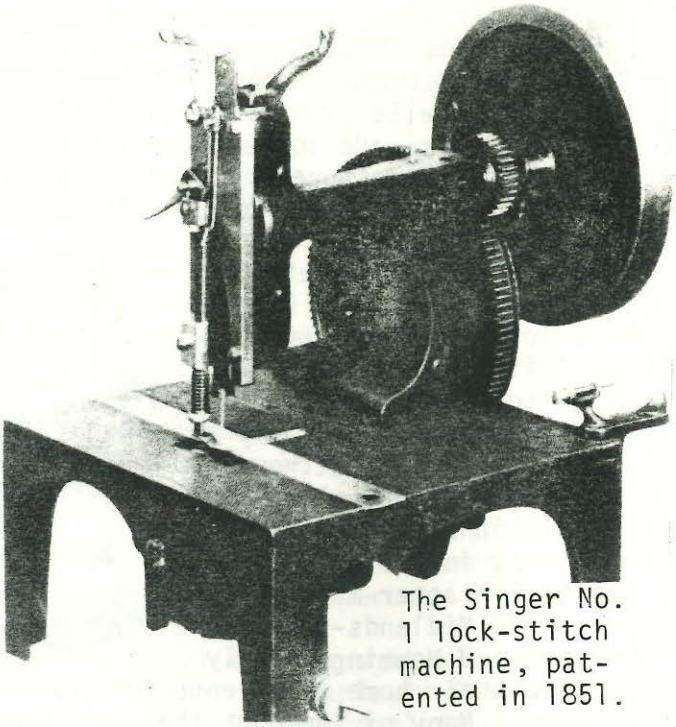
Mention must be made of the excellent buffet produced by Mike's wife Carol and their two daughters, Lisa and Louise, and the weather. Even the sun put on a show for us.

It seems to me that Leeds is destined to become a hot-bed of radical collectivism (SM-wise that is). I hope they'll invite us back. We had a wonderful time. MS

Next Meeting -- Jan 19

FLUSHED WITH THE SUCCESS of our first northern meeting, we're coming just a few miles south on Sunday 19 January (2-5 pm) to the 17 Grange Hill Road, Kings-Norton, Birmingham 38 home of Vera and Leonard Hemming. They live only a mile or two from Junction 4 of the M5 motorway. Please give them a little notice on 021 458 3466 if you can visit. An added bonus is their garden which they open to the public for charity. MS

Singer Finds Family Home on the Clyde



The Singer No. 1 lock-stitch machine, patented in 1851.

WHAT WOULD YOU DO if you were offered 500 SMs? Very few of us are given the chance. But when the Singer Company closed their factory after more than 100 years making SMs in Clydebank, their collection became available and John Hood, Chief Librarian at Clydebank, took the opportunity of preserving the complete collection in a museum setting for the town.

Only a few models are on show in the museum, most still being held on racks in the basement, but arrangements can be made to view the entire collection if you give a few day's notice. Official opening hours at the Old Town Hall, Dumbarton Road, Clydebank, near Glasgow are: Monday and Wednesday 2-5 pm and Saturday 10 to 5pm. Other times by appointment. Telephone 041 952 8767/1416.

Wallace McIntyre spent 20 years with Singer, and as a museum volunteer is now devoting much of his spare time with the collection. He wrote the following piece. MS

Although moves to set up a museum in the town had been in the air for years, the actual setting up could not take place until the Old Town Hall was vacated with the building of new Municipal Offices. This happened to coincide, in June 1980, with the news that the Singer Company were moving out of the town.

We were naturally keen to save anything that was worth saving and a move was made to see what reaction the company would have to a request that some of the treasures they had stored away should be donated to the new Local History Museum. The first reaction was not too favourable as they did not know ofour existance. The whole SM

collection had been offered to the Royal Scottish Museum, Edinburgh who were wondering where they were going to house it. Once it was established that we were anxious to save the collection for the town the RSM were quite happy to let us deal with the situation.

Another approach was made to Singer and contact was made with the heads of the departments concerned. After that things started to arrive on our doorstep by the truckload. The only storage space of any size was in the basement, and soon the floor was littered with SMs of all shapes and sizes.

To try and bring some order out of this chaos, the machines were sorted into two groups -- Singer and non-Singer. Wooden stands used by the factory for stacking machines during manufacturing processes were salvaged from dumps of unwanted equipment. The Singer machines were sorted into class number, the non-Singer machines were put into families and then into alphabetical order, then slotted into the stands.

The collection is almost evenly divided between the Singer and non-Singer machines. The Clydebank factory had -- almost from its inception -- purchased machines from opposition companies. Firstly to see what was new in the way of ideas, but also to check on the unauthorised use of Singer-held patents. In fact, a number of the machines held by the company were the result of litigation.

It is inevitable that only a small proportion of the SMs would be of interest to most collections. Few would be interested in the modern machines; the heavy industrials would also probably leave you unmoved. The Singer machines are represented by some 70 classes, but some have numerous varieties, designed for specific jobs. the non-Singer machines cover some hundred manufacturers and also contain a number of industrial and modern machines as well as less-interesting models of the last 80 years.

What would be of interest is the Singer No.1 of 1851, particularly the treadle model mounted on its case which doubles as a stand. The wooden pitman fits through a slot in the case to connect the wooden treadle with the drive wheel. The Turtleback of 1856 (the first Singer domestic machine) and the Letter A model of 1859 would also be worth a second glance, but here the conventional SM shape is starting to take over.

Maggie and Graham seemed to find the Newton Wilson machines of interest together with a couple of early Wheeler and Wilson-type models, one of which Maggie attributed to the Wanzer company. A large C-shaped frame model called the Non Parail also brought a gleam to their eyes.

There are probably other items of interest tucked away in the collection. In the dim light of the basement it's not easy to be sure

what is unusual and what is commonplace. We are hoping to photograph some of the more interesting items then we may be able -- with expert help -- to determine what should be receiving more attenttion in our endeavour to preserve what must be a unique collection.

SMs were not the only thing worth saving -- not as far as we were concerned, anyway. There were machine lay-outs, service manuals, parts lists, price lists, catalogues and instruction books and much more. The catalogues covered such things as: accessories, cabinets, machines, motors, needles, power benches, screws, nuts and bolts and stands. The instruction books cover most of the classes and many of the varieties of machines made at Clydebank, as well as many others. The more common machines are covered by instruction books in a variety of languages; over 30 are represented.

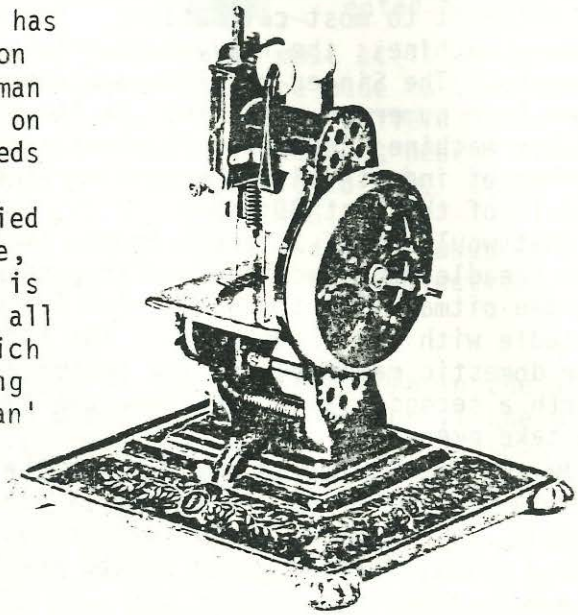
Photographs, too, came in by the boxful and were sorted out into various categories: machines, cabinets, attachments and accessories, manufacturing processes and sewing samples. With some departmental records and other miscellaneous items this should be a fruitful ground for some future research by someone with the time and inclination.

A lot of what we have been able to save will be of little interest to most collectors, but will never-the-less provide a fund of information which will become more important in the years to come.

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* Scottish member Norah Sims has been tracking down information on her recently-acquired Dorman and she has sent us a report on the machine from the 1890 Leeds International Exhibition.

' A very good stand is occupied by this pretty little machine, and specimens of the work it is capable of accomplishing. Of all the cheap SMs (so-called) which have flooded the market during the past few years the 'Dorman' is the only one we know which has held its ground, and fairly offers to the public most of the good qualities of a high-priced machine, at an outlay of considerably less than a sovereign.



Photograph: Hans Peter Luzi

Ladies' Men

CONSIDERING HIS flamboyant nature and aggressively theatrical attitude to marketing, Singer was surprisingly conservative when it came to naming his machines. Admittedly he christened his first model 'Jenny Lind' after the 'Swedish Nightingale' singer but this was soon changed to 'Singer's Perpendicular-Action SM' or simply the 'Singer SM' followed by the Singer Family and New Family models.

Many of Singer's domestic and industrial models were simply given numbers even to the present day, eg 12 and 20 (manufactured in the USA) and 12K and 20K made in the Kilbowie, Clydebank, works.

In contrast many other manufacturers christened their brain-children as decoriously as the machines themselves and often with women's names. Newton Wilson was a case in point with the Princess of Wales, Queen Bess, Cleopatra, etc and James Starley with Europa and the Queen of Hearts.

Relatively few models were named after men, the most common being Bradbury's Wellington and the Royal SM Company's Shakespear. But even this latter machine was not, in fact, named after the bard but after the manufacturer, Thomas Shakespear. However, the maker certainly capitalised on his name by using Will's picture on the machine.

The Britannia SM Company of Colchester named their 1869 machine after another poet, Tom Hood, son of a London bookseller and assistant sub-editor of the 'London' magazine. His much-quoted 'Song of the Shirt' extolled the wearisome plight of thousands of pre-machine-age seamstresses. Hood died of consumption in 1845, aged 46.

We're still trying to find out who 'Todd Champion of England' was. Most amusing guess was a champion boxer, but 'Boxing News' hasn't heard of him. Another guess was a greyhound. Any ideas, anybody?*

The only other 'manly' machine I have come across is my recent acquisition 'The Byron' whose gold-leaf pattern gushes over all the circular frame, heavy base and solid wheel as effusively as the aristocratic poet himself. It was named by Charles Gooch of Hertford, but a machine with similar casting though with a different wheel and base was supplied by Leeds manufacturer, Nussey & Pilling.

MS

* Could we not be barking up the wrong tree, here? Todd was surely more likely to have been a manufacturer or agent who named his machine after the popular engraving 'Champion of England' published in the 1860s after an original by Thomas Oldham Barlow, RA. This picture was a best seller and showed the legendary nailing of the Union Jack to the mast of The Venerable during the battle of Camperdown after it had been dislodged by an enemy cannonball. Graham Forsdyke

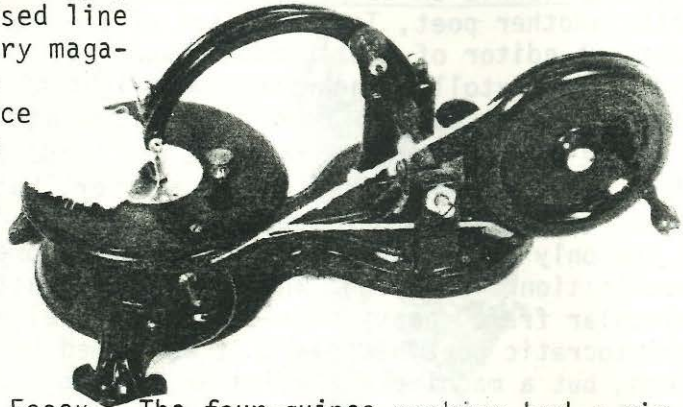
Song of the Shirt



An 1853 shirt factory using steam power

I GOT QUITE excited about a Brittania SM I thought I'd discovered through an 1869 magazine. It took me ages to link it with the repainted 'Tom Hood' sold through Christie's five years ago whose photograph was reproduced on page 21 of CH's booklet 'Old SMs'.

Those wonderful idealised line drawings from contemporary magazines and manufacturer's handouts tended to enhance the model to prospective mail-order buyers.



The 1869-registered rotary hook machine named after the writer of 'Song of the Shirt' was manufactured by the Britannia SM Company, Magdalen St, Colchester, Essex. The four-guinea machine had a circular belt drive and a solid, front-facing hand wheel. It was described as the 'prettiest and best hand machine yet manufactured' and for an extra £1 10s (£1.50) you could buy an ornate bronze treadle stand which was intended to speed up the sewing process. Thomas Hood's 'Song of the Shirt' was one of the most quoted and anthologised poems of the last century, and others plaguerised it to put across their own pious messages. A Mr Simeon Smith delivered the 'Temperance Song of the Shirt' during his Popular Temper-

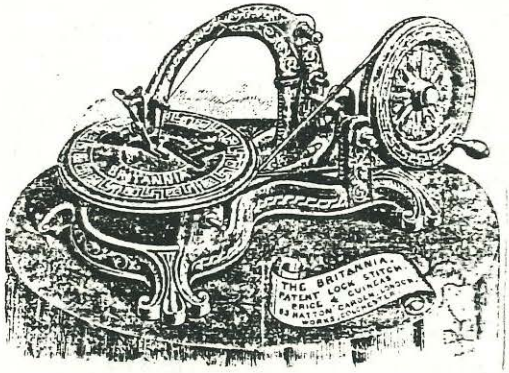
ance Musical Evenings, words by a Mr J Nott, music by Mr G F King. We only have two verses, but Mr Owen Robinson (see Extra)would certainly have approved, particularly with the use of the SM.

SONG OF THE SHIRT

With fingers weary and worn,
  With eyelids heavy and red,
A woman sat, in unwomanly rags,
  Plying her needle and thread--
    Stitch! stitch! stitch!
In poverty, hunger, and dirt,
  And still, with a voice of
                dolorous pitch,
She sang the 'Song of the Shirt'

'Work! work! work!
While the cock is crowing aloof!
  And work-work-work,
Till the stars shine through
                the roof!
It's oh! to be a slave
  Along with the barbarous Turk,
Where woman has never a soul
                to save,
  If this is Christian work'.

I CAN SEND THE COMPLETE POEM IN RETURN FOR A STAMPED ENVELOPE.MS



FROM THE IRONMONGER, SEPT 1869

TEMPERANCE SONG OF THE SHIRT

With fingers lightsome and slim,
  And eyes of joyous gleam,
A woman sat in her temperance home,
  Plying her sewing machine.
    Stitch, stitch, stitch,
  No poverty near her nor dirt,
But still with a voice of
                sonorous pitch
  She sang this song of the shirt:

  'Work, work, work,
Aye cheerfully with a will;
  And work, work, work,
With God above us still
It's oh! to be a slave,
  To brandy, wine, or beer,
As if man had not a soul to save,
  And nothing on earth was dear.'

THANK YOU, BRIAN

ONE OF THE founder members of the original Society, Brian Matthews,and his wife Vera have ceased to collect SMs. (see letter over). Their reasons for doing so are understood and respected. However, on behalf of the committee and all members of the Society, I now place on record our appreciation of his work done for the group and especially my own personal esteem for the depth and clarity of his tireless researching.

MS

LETTERS

Dear friends and fellow collectors

As those who have attended our Annual General Meeting can, hopefully, testify, I try not to be a waffler but tend to come straight to the point.

Which I do now and tell you that Vera and I have stopped collecting sewing machines. Not only have we stopped, we've sold the whole collection, information as well (actually, not quite the whole, we've kept four including, of course, a Weir).

We cannot fully explain why especially, as our life has changed considerably since the start of October. We can tell you that we have become very involved with our local church, Vera's health has suffered quite a setback (a temporary one, thankfully) and we've re-examined many things. The end result included the decision to sell the collection.

It wasn't a lightly-taken decision but it seemed correct at the time and still does.

However, we will remain as subscribers and whilst I intend resigning as Chairman at the AGM, we'll try to attend regional meetings.

At least the Society is firmly established and 'our' information has not gone outside our membership. In addition we're not turning our backs on all the friends we have made.

Keep collecting -- keep attending meetings -- and make sure the Society keeps growing.

See you at the AGM -- if not before.

BRIAN AND VERA MATTHEWS

Prints Charming

WE'VE HAD A RE-THINK over our printing for the magazine. The problem with inexpensive printing such as we use is that only line drawings, not actual photographs, can be used. We now have access to a rather superior machine which will produce acceptable results from certain photographs as can be seen in this issue.

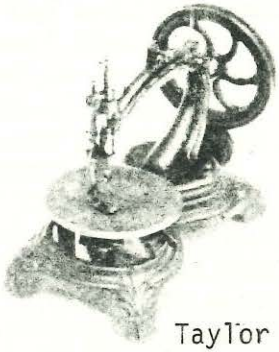
Photographs have to be of good quality and sharp with a white background to stand any chance. Main problem is size. We cannot increase or decrease in size so we are severely limited. However, it's a big step forward so please bear with us if some illustrations are not perfect -- they'll certainly be better than nothing.

Auction News

CHRISTIE's, South Kensington, 10 October, 1985

THE BEST BUY in this sale was the early 1870s Patent Friction Taylor. It's the first heavier-construction version I've seen, having a form of friction very different from the friction drive of the smaller twisted-loop machines, also manufactured by the Driffield, Yorkshire firm.

The hand wheel has a straight-edged groove around its periphery into which fit a pair of spring-loaded discs mounted on the lower main-drive shaft. The spring between the discs force their edges into contact with the groove on the hand wheel, thus providing a perfectly-silent drive. The possibility of slip is not critical as all movements, including that of the needle, are taken from the lower shaft.



Taylor

The painting was somewhat fatigued, but that's usual with Taylors and as there was still some gold showing you could call it a C8, though on a make which survives with a better finish a 6 would be more appropriate. The £160 price tag illustrates that collectors were probably dissuaded from this treasure by its condition, which makes the high prices of some of the remaining models more surprising.

A complete though stiff Moldacot brought £90, a high enough price when you consider the brass was showing through the nickel plating and there was no tin box. Also the rather plain Chas Raymond/Weir would have been fairly priced if you were prepared to improve its 7 condition with'wet-and-dry'on the bright-metal parts, particularly as it came with a drop-front mahogany box. But the extra 15% (VAT) spoiled the effect somewhat.

There were several children's SMs, including an interesting chain-driven Bing in a bright yellow cardboard box. The C8 condition would have made it a good buy at £38, but the cast-iron frame was snapped at the base and the very bright edges made me wonder how recent was the accident.

A mixed lot of a rather rusty 1920s Singer toy with a couple of more recent clean Essex look-alikes, one with instructions and a leather box, and a similar, clean, Lead plus a Frister & Rossmann brought a total of £55. And a rather boring and distressed (C5) Beaumont-style Elias Howe, Jnr marked with 1846-1872 patents managed to stagger to a £15 finale.(No buyers' premium at South Ken.) MS

Photograph courtesy Christies.

In at the Beginning /Part 2

GREAT TRIAL BETWEEN THE HOWE ANT SINGER MACHINES

WHILE I WAS making these tests and getting posted on the merits of the Nichols & Leavitt machine, a party came in from the Hoadley Carriage Factory, who said he had ordered an A B Howe machine cylinder and they had been waiting for it for 30 days and got tired of waiting, and thought they would come in and see what there was to the Singer machine and what we claimed for it. I told him the Singer machine would sew anything from a shirt bosom to a trace. He said. 'Young man, if it will do half of that, it will be satisfactory.'

(In this connection, it will not be amiss to relate that years after this occurrence, while I was in the directors' room with Mr Clark on Union Square, I related this experience of my first sale at the New Haven office and repeated the above statement as to the capacity of the machine, of which expression he was the originator -- published in the Sewing Machine Gazette. This caused him to laugh most heartily, I joining, and it was some time before we could cease, this being the only time I ever knew Mr Clark to laugh heartily.)

I fixed up a machine and took it over to the Hoadley Carriage Company on the following day, and who should I find there but Mr A B Howe with his cylinder machine. He was an expert operator, understood machines and was doing the best kind of work. In taking the machine to the factory, I had it threaded with silk, but they insisted upon my sewing with soft linen thread, which I failed in doing. I then said to Mr Beers,the foreman, that I was not experienced in practical work, just coming from the factory, and that it was not the fault of the machine, but altogether from my inexperience. 'I have been working sewing on cloth and have had no experience sewing linen thread or on leather. If you will give me time, I will be able to show you that ours is the best machine.' He replied 'Howe has kept us waiting 30 days and now we propose to keep him waiting.'

In investigating, I found that the needles made by the Singer Company were utterly worthless for linen thread. I took a needle from the Nichols & Leavitt machine and fitted it to the Singer and found it sewed the thread much better. In breaking one of the Singer needles in the middle and also a Leavitt, I found that the Singer had a very shallow groove, rough in the eye and groove, whereas the Leavitt needle had a deep and very smooth groove and highly polished, with a large and oval smooth eye.

I found out that these needles were made by Patch & Company of Boston. I called there and got them to make me 200 of various sizes and needles for leather work, asking them if they could make them

any deeper in the groove, so as to favour our machine, inasmuch as our machine carried a much larger shuttle, which was more difficult to go through the loop than the smaller one used by Nichols & Leavitt, my idea being to get a needle as favourable as possible.

I got these needles and took some of them over to the Hoadley Carriage Factory, and I also took over six-chord linen thread as our machine would not sew the soft-finished thread because it was the reverse twist and would untwist in sewing and break. With the new needle I could sew the six-chord linen at a higher speed than either the Howe or the Nichols & Leavitt.

The operator I was instructing objected to the Howe machine, on account of its hard running as it was beyond her strength. This made her favourable to the Singer machine, provided satisfactory work could be done with it. This gave me an advantage over the Howe machine. With this hard-twisted thread, while it was not good on hard-patent leather, yet it was good on th enamelled soft leather such as was used on the curtains and tops, and that was the great bulk of their work, so the girl got so she was very expert with the Singer machine. As I called there every day to watch the progress, I asked the operator to call me if anything went wrong. However, what they wanted was a soft linen thread.

On stitching the hard patent leather, the cable thread would not pull in and the stitch would lay loose on the surface, so I determined to order some reverse-twist soft linen thread and for that purpose went to a house on Chapple Street that was in the importing business and ordered a six-chord reverse-twist linen thread, pure white. When this thread arrived, it gave excellent satisfaction and worked well on hard lether.

The only thing they disliked about it was that it did not make the same stitch as the Howe or Nichols & Leavitt, both being transverse shuttles, and made what was called a bird's-eye stitch, whereas ours was a twisted stitch. Then it occurred to me that I would alter the twist of the needle and I made a needle with the reverse twist and we put this in the machine and got very near the bird's-eye stitch.

I took a sample to the foreman and he said it was very nice. So one day, while both machines were at work, the foreman all this time sewing on the Howe machine and the girl on the Singer, the Howe broke down. This gave me an opportunity to show him the weakness in the mechanical construction of the Howe machine, it being a long-arm machine, the needle being driven by a long lever fulcrumed at the base of the arm, thereby a small amount of the wear at the fulcrum would multiply to a large difference at the end of lever to which the needle was attached; that it was full of cams, while we had but one small cam on the needle bar, and the rotating power shaft could

be extended to any length without detriment to the machine, like the vibrating arm. However, the foreman repaired the machine and got it going the next day. The girl was doing better work all the time on the Singer, and the Howe broke down again.

Then he said to me, 'Bolton, how much of a commission can you afford to pay me if I decide in your favour?' 'Well,' I said, 'Mr Beers, the Company charges up the full retail price. This machine is charged up at $178. I'll tell you what I will do. I will give you $5 out of my own pocket, for if I get beat in this thing, I don't know where I will land. It will be a great thing for me to make this sale, because it is rumoured around town that a great trial is going between the Singer and the Howe machine in your factory.' He said, 'That will be all right, Bolton, and I will tell you where you can sell another machine. Go right over to Durham & Booth. Booth is a brother-in-law of mine, and you will be able to sell him one.'

With the experience I had in this factory, it took me but little time to close up the second sale to Durham & Booth, and receiving the pay for both machines enabled me to clear up the indebtedness in the New Haven office, with a balance to place in the bank, which gave me great courage for the future.

To be continued.....

We're Getting There

WITH THIS MAGAZINE we've topped the hill of our first year and are heading towards the home strait. So I thought it a good time to re-cap and bring you up-to-date.

We have a membership of 87 made up from 56 renewals from the joint society and 31 new members. 64 are UK-based and 23 are spread throughout the world, including Holland, Switzerland, Germany, Norway, Denmark and Sweden, one each in Australia and South Africa, and several from the United States.

This is most heartening but I still believe we can break the 100 barrier by the AGM in April/May next year.

An article I wrote for the Sewing Machine Times -- a journal for the SM trade -- paid off with seven new members and we should now easily be able to maintain a magazine of 20 pages, including any specials such as last issue's Newton-Wilson supplement and the current one about Owen Robinson and the membership census. I obviously want to go even further than this and more members would make all the difference.

The committee and certain individuals have done a sterling job of

promoting the society, but we're running out of contacts. So we'd like you, the members, to have a go. It will sound obvious when you think about it, but if every one of you introduces just one person we will double our membership overnight.

Question is -- how to go about it. Bernard William's approach to his local paper resulted in several enquiries via their antiques page. Norma Simms told us in News 3 how she got a good SM through her local radio station. Telling yours about our society could also promote interest.

Small-circulation papers, particularly the give-aways, are always looking for unusual subjects, so why not drop them a line? Many offer free advertising for non-trade items. By using this service you may find good machines as well as new members. And dealers in modern SMs as well as antique dealers could also be persuaded to join our ranks.

Maybe we could offer a special prize at the AGM to the person recruiting the most new members. Four months to go -- I look forward to the avalanche. MS

Membership News

NEW MEMBERS

PATRICIA MASON, 66 Station Rd, Pershore, Worcs. Tel: 0386 552937
GUNTHER SENSSE, 17 Zollnerstrasse, Celle 31, W Germany. MD
JOCHEN FENDLER, Fossveien 20, N-1322 Hovik, Norway.
NORMAN ATTWELL, 55 Powers Hall End, Witham, Essex CM8 2HF
S NUTT, 56/58 Alum Rock Rd, Birmingham B8 IJA MD
D COWAN, S M Centre, 114 Seaside, Eastbourne, Sussex BN22 7QP MD
MICHAEL DAWSON, Stitch in Time SMs, 40A Burleigh St, Cambridge MD
R T WESTLAND SMs, Threadneedle House, 19B West St, Boston, Lincs MD
B E OSMAN, Devon SM Co, Torquay Market, Market St, Torquay, Devon. Tel: Torquay 28969 MD
MRS K C SELWOOD, K C SMs, 14 Church St, Bishop Stortford. MD
ANN HOOKER, Eastons, Aldington, Ashford, Kent. TN25 7BA
ALAN A SHEEN, 124 High St, Winsford, Ches. CW7 2AP. 06065 3554 MD

MEMBERSHIP FEES

IT OCCURS TO ME that prospective members getting hold of later magazines than the inaugural one will not know our joining procedure.

No matter when in the year you join the fee is £8 (UK) and £10 (overseas) which includes back issues to the start of the current

year. UK readers can pay by cash, cheque or postal order; Europeans by sterling Eurocheque. Elsewhere personal cheques, particularly in local currency are a problem, as it costs us money to clear. Cash is easiest (currently $15 in the US) but travellers' cheques, postal and bankers drafts in £10 sterling are also OK.

Any cheques should be made out to SMCS. MS

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** THE ABOVE WISH ALL OUR MEMBERS A VERY HAPPY CHRISTMAS AND A **
** LUCKY, MACHINE-HUNTING NEW YEAR **

ADVERTISEMENTS

STARTING A COLLECTION: Sewing machines for sale, also toy machines. Basement, 288 Westbourne Grove, Portobello Market (Sats only). Reg & Jean Dykes, 312 Carterhatch Lane, Enfield, Middx. Tel:01-363 7494

SEWING MACHINES bought and sold; also typewriters and gramophones, etc. The Talking Machine, 30 Watford Way, Hendon, London NW4. Tel: 01 202 3473. Open every day.

WANTED: Prima Donna to complete my tripod treadle. HERBERT, 22 Willsbridge Hill, Willsbridge, Bristol. Telephone: 0272 322606.

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.

TOY SEWING MACHINES WANTED by American collector. Single or collections, especially a child's treadle. Please send list and condition of items. JUIN FORESMAN, c/o 30100 Crown Valley Pkway, Suite No.21, Laguna Niguel, California 92677, USA.

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.