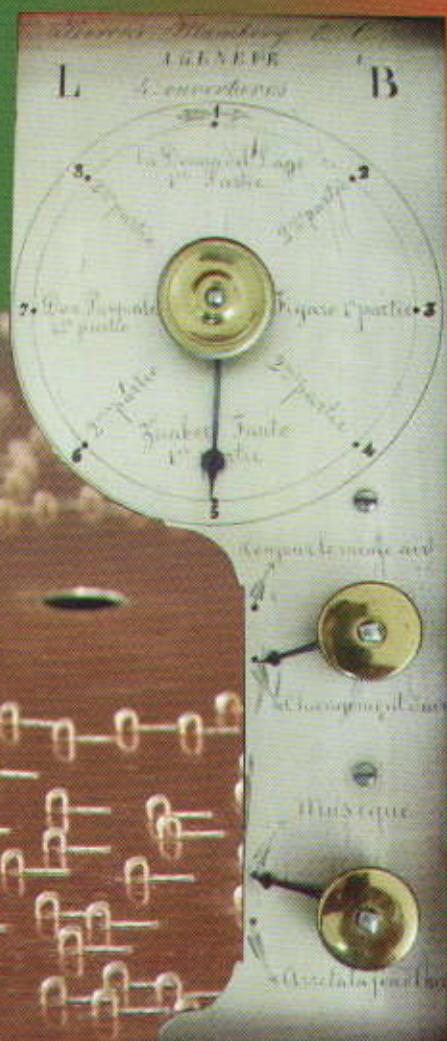


The Music Box

Volume 26 Number 8
Winter 2014

An International Journal of Mechanical Music



In This Issue:
Engine Turned Bells
A Monopol Saga
Orphan Cylinders
and Barrels

The Journal of the Musical Box Society of Great Britain

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A remarkable assembly of fourteen Francois Nicole musical boxes was gathered at Walter Behrendt's house in August. That is almost half of the currently known total of 31 Francois Nicoles.

Walter Behrendt is at the head of the table, with Alan Godier and Luuk Goldhoorn behind, on his left. Also present are Mark Singleton and Roy Ison, Jean-Marc le Bout, Germar Schrimph, Niko Wiegman and Johan Goyvaerts.

We are grateful to Jan Rosum for the photographs

Front cover: a bee striker from Kevin McElhone joins a Monopol disc and other features from this issue



The MUSIC BOX

Volume 26 No. 8 Winter 2014

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This issue concludes Volume 26 of *The Music Box*, and it also concludes my temporary Editorship (which was originally meant to be for one issue only). As a mere amateur editor, with an innate hatred of computers, the time it takes me to produce a magazine makes it impracticable for me to carry on with *The Music Box*. I would like to thank the many members of the Society who have come to my assistance by providing articles. At an early stage of each of my three issues, I have wondered how on earth I would fill 40 pages, and as press day approached the problem has become 'How to fit all this material into 44 pages?' In particular, I must thank Alison Biden, who has worked hard to co-ordinate material from various sources and often helped prepare it for publication. And as President, Alison has much else to occupy her time, such as seeking the next Editor; see her *President's Message*.

That Editor (now in waiting) will be fortunate to have, as I have had, a short set of Guidelines for Editors which my illustrious predecessor, Arthur Ord-Hume, drew up about thirty years ago, and it might be helpful for Members to be aware of these, even if they are not offering to become Editor, so they are printed below: C.P.

Editorial Guidelines

Remember that *The Music Box* is read all over the world

Avoid printing any material which might be classified as politically sensitive, offensive, ethically ill-advised or otherwise ill judged

The Journal is a respected publication so avoid publication of sub-standard or irrelevant material

The editor is responsible for what is printed in the journal and has the right to edit all material submitted for publication. It is always advisable to err on the side of caution and not publish any articles that could possibly be conceived as being libellous, vilifying, slanderous or defamatory. If any author refuses to allow editing or alterations to their work, then it would be wise to reject it out of hand.

A précis of any AGM or EGM should be published in the following journal after that event so that members are aware of what has taken place at those meetings.

The editor will ensure that the Society logo and the required ISSN number(s) are placed on the front cover of the journal together with a suitable and adequate editorial disclaimer within the body of the document.

Back Numbers obtainable from Kevin McElhone (see *Officer's list overleaf* for details)

The Journal of the Musical Box Society of Great Britain Volume 26 Number 8 Winter 2014

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THE MUSIC BOX

The Editors welcome articles, letters and other contributions for publication in the Journal. The Editors expressly reserve the right to amend or refuse any of the foregoing.

Any contribution is accepted on the understanding that its author is solely responsible for the opinions expressed in it and the publication of such contributions does not necessarily imply that any such opinions therein are those of the Society or its Editors.

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SUBSCRIPTIONS NOTICE

This issue of *The Music Box* includes the Subscription Reminder for 2015. Please note that the 2014 AGM approved a modest increase in subscriptions as follows:-

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Europe (EU)	£32.00
Rest of World (Surface mail)	£34.00
Rest of World (Air mail)	£38.00

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PRESIDENT'S MESSAGE No. 6

The MBSGB has been in existence for 52 years and many changes have taken place in the wider world during that time. The Executive Committee, and many active members, believe that thinking about the long term survival of the Society, and the changes necessary to secure it, is well over-due. This may sound paradoxical, but let us reflect on how the Society is currently run, and the environment in which it finds itself.

Until now running the Society have been carried out by volunteers, who have given freely of their time. Often their knowledge and expertise in the subject is second to none, and as long as people have been content with an informal approach to the conduct of business in general, this *modus operandi* has sufficed.

However, 1995 saw the explosion of the internet, opening up infinite channels of communication and research opportunities. Additionally, people have become more discriminating and sophisticated in their perceptions and expectations of how things should be done. They expect a more efficient, or 'professional' way than was acceptable over fifty years ago. What was more than satisfactory in 1962 is now woefully inadequate, and if the Society is to hold its own among competing organisations and other distractions or alternatives, it needs to up-date its image, its thinking and its methods. A Society clinging to its old ways and ideas is unlikely to regenerate itself.

This edition of the journal is the last to be edited by our 'guest' Editor, Christopher Proudfoot. Since he stepped up to the mark in the Spring of this year some changes are already evident. He has made the magazine more visually dynamic, exploiting the full-colour process that was adopted at the beginning of 2013, and brought to *The Music Box* his flair developed

in editing other periodicals. An unexpected consequence of his taking over was that the Society has saved at least £800 per edition on production costs, as he was able to supply FloPrint with print-ready copy needing no further enhancement by them.

Trying to find a more permanent Editor has been problematical. Equally important as knowledge of mechanical music is the ability to compile the magazine in an efficient, accessible and exciting style, employing up-to-date computer software. Finding someone with these capabilities, and the time, is not easy. It has been a balancing act between enthusiastic volunteers (of whom there are very few, incidentally), and candidates with the necessary creativity and desk-top publishing expertise.

Some of our sister Societies have recently changed Editor for one reason or another. Some (shock! horror!) pay the person who edits their magazine some sort of honorarium or fee. I have concluded that we should do the same, to ensure that we should do the same, to ensure an Editor capable of delivering the product this Society both deserves and needs.

This may sound alarming from two points of view: the change in policy (for justification you need only to read the above), and the financial implications. The good news is that this exercise will be more than self-financing, as the money saved through use of suitable software will exceed the cost of employing someone to use it! This is the last chance (or warning): unless we have a volunteer who has the necessary skills and flair, or knows of someone else who is willing to edit the journal free, then this course of action will be taken.

Further, I foresee that in due course, even with a change of

webmaster, the Society may well have to pay other experts in this field to develop our website. I note that the MBSI webmaster, acknowledging that a keen amateur can only do so much, has already warned our sister Society that it will need to pay a professional to develop *its* website. Let us hope that we can achieve this on a one-off basis, and if done sensibly it should prove to be a worthwhile investment.

Finally, unlike many similar organisations, MBSGB remains an 'unincorporated association.' This has legal ramifications, and the received wisdom is that it is rare for an organisation like ours to remain unincorporated these days. Consequently the Executive Committee is exploring restructuring the Society and the implications, and whether incorporation is appropriate for MBSGB. More information will be passed on to you in future magazine as it becomes available.

The aims of the Society, as enshrined in the Constitution, include the promotion of interest in all forms of mechanical music and the stimulation of research into the subject, as well as providing the opportunity for members to get together to share their interest. I am keen that not only does this last one continue to be enjoyed to the maximum, as evidenced by our excellent meetings, but that greater endeavours are made to fulfil the two former aims. A higher profile among enthusiasts, professionals and academics alike will significantly contribute to the success and longevity of our Society. If you believe MBSGB should flourish through moving with the times, I hope you will support whatever measures are deemed expedient to foster this progress.

My very best wishes to you all for the forthcoming festive season. See you in 2015.

REGISTER NEWS No. 84

Over the next few months the Register will undergo a period of change. The old Masterfile database written in DOS will continue but it will also be copied into a modern database running in Windows. The two will then run side by side, Masterfile and Access. This could take some time to set up and get running without glitches and I could not possibly achieve all this without the help of John Farmer to whom I owe a debt of gratitude for undertaking the job.

There is no reason to stop sending in information about any boxes but there may be some delay before they get integrated into the new system. It is always useful when you send me in reminders about boxes advertised on the Internet or in any of the auction rooms.

What is happening these days in the Register is that "new" boxes are nearly always slotting into an existing numbering systems of the various makers. It is easy to become a little bored when another standard 6-air Nicole box turns up to add to the few hundreds that are already there, but every now and again a particularly interesting box appears that opens a new chapter about an agent or maker. Recently a welcome event took place when I received details of a Nicole gamme number which was also required for 6 other Nicoles. Equally it is frustrating to have been looking for over 40 years for a specific number without having any success! If you have gamme number 1613 for Nicole, please let

me know as several people will be most happy.

Looking at the late Victorian period historically, I believe that musical boxes might not have developed in the way they did if the rapid development of industry and the development of the railways had not taken place. The turbulent history of Europe in the last part of the 19th century and the rapid population movement all helped. Now there were people to make these things but more importantly a means to send them to the wider world at much less cost. I feel sure that if history had been different we might never have had the window of one hundred years when mechanical music was in its prime.

Now we have a world that is moving even faster with a generation seemingly moving at an ever increasing speed and most certainly less interested in the world of yesterday. We have to be the guardians of mechanical music for the moment until the cycle of interest returns and mechanical music is once more appreciated. In these intervening years I believe the number of surviving musical boxes will continue to decline as regrettably boxes still have "runs" and sustain major damage. Often these boxes are scrapped as being uneconomic to repair as people dedicated to specialist repair work are becoming fewer in number. The days of the hobbyist repairer content to repair a box largely for interest seem to have gone.

Turning to another topic and on looking through the Register recently for Samuel Barnett boxes, some interesting facts have turned

up about this agent. Only 5 of his boxes appear to have survived to date. The highest serial number is 3300, so one would have expected more to have appeared on the Register had they been out there! Barnett boxes range in style from those with the movement held from underneath to those with the normal front and back case screws. All seem to have been lever wind and those sporting tune cards have designs as T/S Book No 122 or 123. This design of card was used by Bremond so it seems reasonable that he made these boxes.

Looking closer at these boxes with an original tune card, never once do I see a composer mentioned. That follows the practice of Bremond and suggests again that Barnett Samuel boxes were made by Bremond. Serial numbers fit in with Bremond's numbering system and all boxes register on the last tune suggesting Geneva manufacture. Three of the surviving Barnett Samuel boxes play hymns but whether that suggests that they made lots of hymn boxes I cannot say, but it is rather extraordinary.

Bremond used many designs of tune sheet, but the type where his name appears on a tab at the top of the tune sheet is rare. It only appears to be on boxes with serial numbers ranging from 9,000 to 18,000 or so. This would be around the 1870's which was the time when Rivenc and Bremond split up. I wonder if it was a deliberate move on the part of Bremond to make sure people knew what his products were. Again it was a time from which

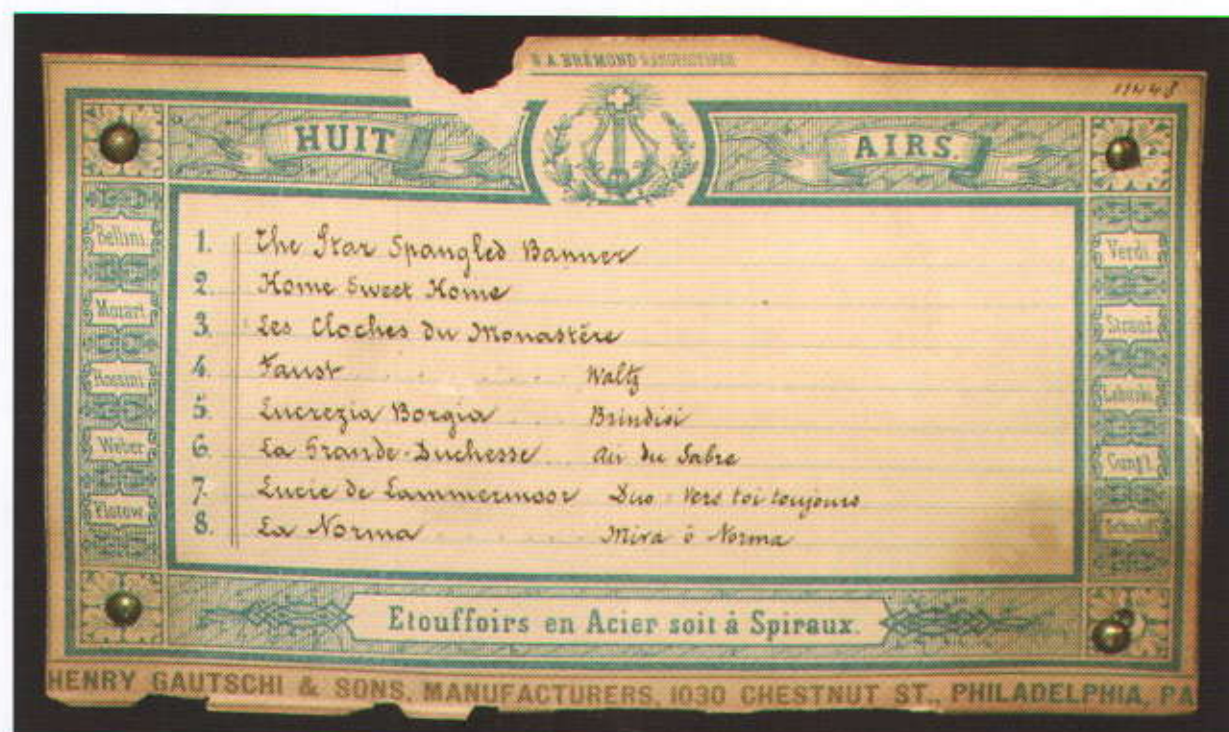


the monogram BAB is often seen on governor cocks. I feel sure Bremond was wishing to identify his goods as being quality products made solely by him. We will never know for sure, but I think it is a reasonable assumption to make.

The two pictures illustrating this article show the "tab" type of tune sheet made by Bremond. Illustration 2 shows the tune sheet of the box (Serial number 14074) that was given to my Great Aunt Ruth around the late 1880's by Bremond himself. It was also the

box that gave me a love of musical boxes that has lasted for 82 years and triggered off the Register. I first encountered it in my Grandmother's dining room around 1930 and inherited it in 1932 when just 5 years old.

Arthur Cunliffe



A HOME FOR ORPHANS

How two orphan cylinders came to find a foster parent

By David Worrall

In our collection is a large and very attractive musical box purchased just under 20 years ago from the late Graham Webb, then trading in The Lanes of Brighton. The musical box itself is in a case with attractive book-leaf walnut veneers; the movement is a Mandolin interchangeable playing eight airs per cylinder on two combs with a total of 107 teeth; it has a Tune Selector & Tune Indicator, the combs are stamped *Nicole Frères* and the governor bears the Nicole logo - see Figure 1. However, we have since learnt that with a Serial No 51468, it was made after Nicole had ceased to make their own instruments and were marketing instead those bought in from other makers; in this case the maker was probably Paillard of St. Croix.

Later research done using a contemporary catalogue revealed that it was known at the time as the 'Prize Model' and in the Nicole Frères 1896 catalogue sold for £24.0.0, with the additional cylinders selling at £5.18.0 each.

Our instrument came complete with three 8-air brass cylinders bearing Serial Nos 37, 40

& 47 on stamped tags and & with the Gamme No 5255 scratched on the cylinder end-cap. Cylinder 37 has a programme of arias and choruses from *Dinorah* by Meyerbeer; cylinder 40 has a similar programme from *Lurline* by Wallace; and cylinder 47 a programme of waltzes and polkas by Weber, Strauss and Waldteufel.

About two years ago we returned home one evening to find a message on our answer phone "Hello! Xxxx here; I understand you've got a 15" *Mermod Interchangeable*. Well, I've got two

spare cylinders, excellent condition, good pinning, nothing wrong with them. Are you interested in buying them?"

Our caller had bought these two cylinders as part of a job lot at an antiques fair; however, his main interest being in another item in the lot he was anxious to sell on these unwanted items as soon as possible to recover his outlay.

Well, the Mermod in our collection does not play 15" cylinders, preferring instead ones that are 14.5" long; but had our caller made a mistake or was he simply rounding up? Nevertheless, we are always interested in orphan cylinders and concerned that they should be matched again to a suitable parent instrument. After some consideration, therefore, we agreed that he should bring these two cylinders along so that we could see if, indeed, they did match the Mermod and could be played by our instrument.



Fig. 1: Nicole Frères 'Prize Model' No. 51468



Fig. 2: non-interchangeable cylinders



Fig. 3

the two orphans were concerned it is part of the cylinder sub-assembly - see **Figure 3**.

Thus far disappointed, we considered various ideas were as to how a suitable parent for these two orphan cylinders might be found elsewhere; and then we thought of the interchangeable bought from Graham Webb all those years ago. One of its cylinders was placed alongside the two orphans, and it was quickly realised that we had a potential match; see **Figure 4**.

The dimensions were the same, 15" in length and 2.5" in diameter, the tune register lines aligned

correctly and the tune change fittings were identical, it was just some of the fittings that were different, the finger grips, the cylinder great wheel and the cylinder end-caps. The finger grips particularly showed some interesting differences indicating perhaps that the cylinders came from different production batches and the components from different suppliers - see **Figure 5**.

The next step was to try one of the orphan cylinders on the parent instrument; first we removed all the power on the spring, then lowered the first orphan into the playing position

and locked it into place; a very careful eyeball check was then made to ensure that the pinning registered with the tips of the teeth on the combs; all seemed in order and so, with the change control set to repeat, the spring was wound to give just sufficient energy to turn the cylinder, then with hand over the governor as a means of applying "instant stop", we set the instrument to play! To our great relief and sheer delight there came from the instrument a beautiful and clearly recognisable melody with good supporting harmony, in other words, the cylinder appeared to be correct for this instrument and the orphan had found a foster parent!

The second cylinder was placed on the instrument with the same results, but nothing further was to be done at this stage as both orphans were seized on their arbors, coincidentally at Tune 4, so further tune changing was out of the question until they had received some workshop attention. Nevertheless, a deal was done and the vendor left satisfied, job complete as far he was concerned.

Short of sending the cylinders for professional restoration, some advice from another MBSGB member was obtained and followed on how to free the seized cylinders; what could be seen of the arbors was cleaned very carefully and a little oil applied; the cylinders were then set in a vertical position, with the

The two orphan cylinders were duly brought along; they were filthy, brown with age deposits and rusty in places; nevertheless, they looked otherwise to be undamaged in any significant way. So, they were placed alongside one of the cylinders from our Mermod 14.5"; from the picture at **Figure 2** it will be realised that the 2 orphans were totally incompatible with the Mermod instrument. They were indeed 15" long as our caller had said but with a completely different tune change mechanism; on the Mermod this is part of the instrument itself whereas as far as

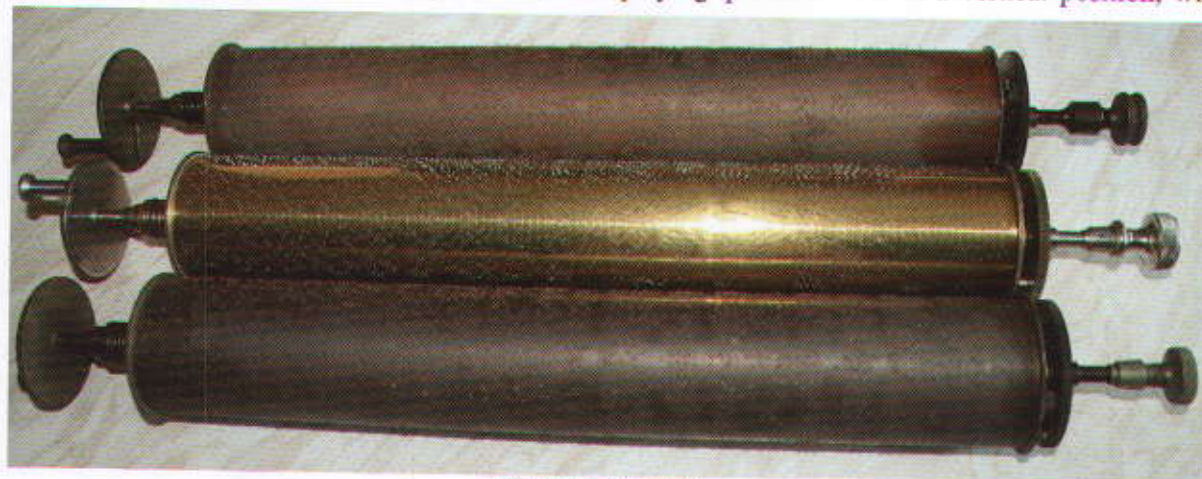


Fig. 4: a likely match

tune change cam at the top and the return spring at the bottom, and gently tapped on the bench to see if gravity would do the rest; it did! Some freedom of movement obtained, all exposed surfaces of the arbors were thoroughly cleaned and lightly greased to ensure that all resistance during the traverse of the cylinder had been removed; finally, the tune change cam was checked to ensure freedom of movement. The two cylinders, No 13 and No 24, were then placed back into the instrument in turn and each allowed to play all 8 airs. Their broadly similar musical programmes did not disappoint, each being a mixture of traditional songs, German lieder and operatic items featuring music by Beethoven, Gounod, Mendelssohn, Schubert, and Verdi - a musical feast of its type.

Job done, apart from and enjoyed thoroughly cleaning the cylinders to remove the brown age deposits and rust on the fittings, but those jobs could wait. Thus two orphan cylinders had been united with a parent instrument, and the music treat orphan cylinders more seriously and to advertise and/or cylinders thought to be around.

Fig. 5:
Different,
but inter-
changeable



Précis Minutes of the Executive Committee Meeting held on 25th September 2014 at the Radisson Blu Hotel, Durham

Present: Alison Biden [President], John Phillips [Vice-president], Michael MacDonald [Treasurer], Nicholas Simons and David Worrall [Recording Secretary].

Apologies: received from John Farmer, Robert Hough, Nicholas Newble, Kevin McElhone and John Ward.

Business discussed :

Society Bank Accounts: To remain with the National Westminster Bank for the time-being; more remunerative alternatives being sought.

PO Box Number: To remain as MBSGB PO Box 373 Welwyn AL6 0WY for another year.

Data Protection Officer: Michael MacDonald appointed in that capacity.

Society Assets: An Inventory of all Society Equipment and Stock to be established; the matter of gaining access to some Society property, including the Stroud bequest items remains.

MBSGB Publications: Allocation of these to ISBNs assigned to the Society clarified and the Committee Handbook corrected as necessary; a copy of *The Disc Musical Box* and its associated DVD has yet to be deposited with The British Library.

Musical Box Tune Sheets by HAV Bulleid: additional

material now understood to be available; options for publishing to be discussed with MBSI.

Editor: Potential Editor found; matter subject to further discussions.

Printing Contract: As the search for cost reduction continues, printing of *The Music Box* will remain with Flo-print for 2015.

Governance of The Society: EC investigations to establish fully the benefits and counter considerations of Incorporation continue; presentation to the EC on Incorporation by Mr P. Morrison agreed on a date to be determined.

Future Society Meetings: The Spring 2015 Meeting will be held in Chelmsford, Essex between 24th and 26th April 2015 at the Best Western Atlantic Hotel and will include visits to the Stowe Maries WWI Aerodrome and Museum of Power at Langford; possible venue for the Autumn 2015 Meeting being investigated is Glasgow; venues in mind for other future meetings include Llandrindod Wells, Bristol and Worthing.

Next Meeting. Friday 24th April 2015 at The Best Western Atlantic Hotel, Chelmsford, Essex. Time to be advised.

DECORATED BELLS IN MUSICAL BOXES

John Phillips



Picture by courtesy of John Moorhouse

This short article describes the decoration found on the Bells of a Drum & Bell Musical Box, and how it was produced. The box in question was Serial No.22653, produced by Ami-Rivenc in 1872/3. The box has seven bells, all of which are well tuned and decorated.

The decoration, (see figure 1) is made up of several patterned rings that are of two different types. The wavy lines pitched very close together were produced by "Engine Turning" on a "Rose Engine". The more irregular swags were produced by "Hand Engraving", as was the innermost ring of decoration.

Engine Turning

So how does a Rose Engine, (See figure 2), produce such attractive

decorations? Engine turning is basically a copying process where predetermined patterns built into the machine can be selected and copied on to the work-piece. The full intricacies of the machine are beyond the scope of this article but it is necessary to understand the basic principles involved.

The Rose Engine has similarities to a centre lathe but with several important differences. The most startling is that the headstock is mounted on two pivots so that it can rock backwards and forwards. The headstock spindle has a series of discs

outside edges and some also on the outer portion of their faces. For the decorations under consideration (on the domed end face of the bell rather than the outside diameter), the patterns on the outside edges of the roses are used.

Another important difference is that when in use the spindle is driven at slow speed by hand via a hand-wheel and belt and pulley system.

The rocking headstock is spring loaded against a 'Touch Piece' which is rigidly mounted on the bed of the machine. As the

A tool slide is mounted on the bed of the machine which allows a special tool assembly to be moved in two axes. One axis allows the tool to be 'indexed' sideways across the face of the work-piece under control of a ratchet and lead-screw. The other axis allows free movement of the tool in and out towards the face of the work-piece under the control of the operators thumb pressure.

The final part of the machine that needs understanding is the special tool assembly used to actually cut the pattern. This is shown in figure 3 from which it

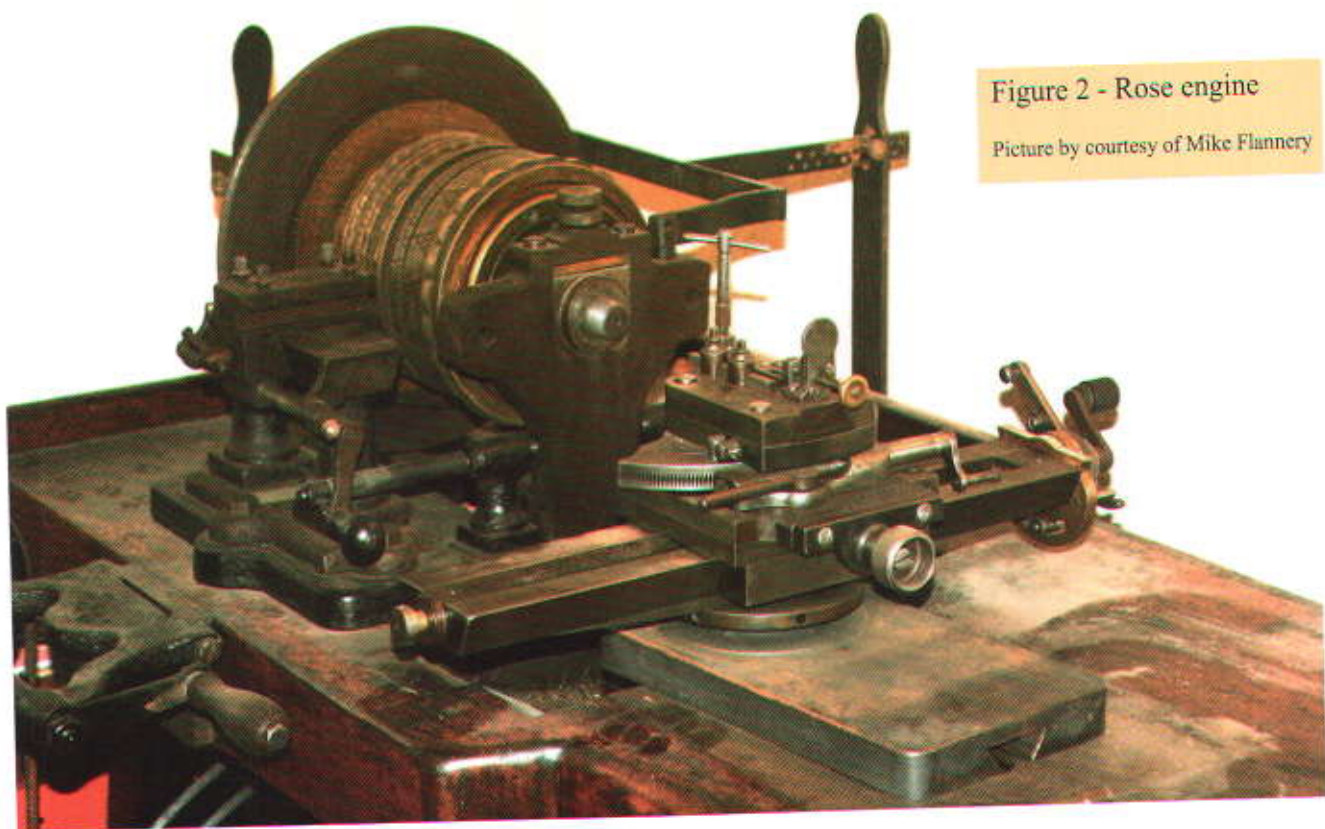


Figure 2 - Rose engine

Picture by courtesy of Mike Flannery

known as 'roses' (or 'rosettes' — Ed.) mounted on it and provision is made to enable these roses to be rotated/indexed by small increments and locked on to the spindle. Each rose has a different pattern or profile machined on it. The roses are profiled on their

spindle is rotated, with the touch piece in contact with the rose, the headstock rocks in sympathy with the pattern on the periphery of the rose. The work-piece (the bell in this case) is mounted concentrically at the end of the headstock spindle.

can be seen that it consists of two parts.

The first part is the cutting tool itself. This is honed to a shallow "V" shape as shown. It is important that the tool is not only sharp but highly polished so that it produces a highly reflective,

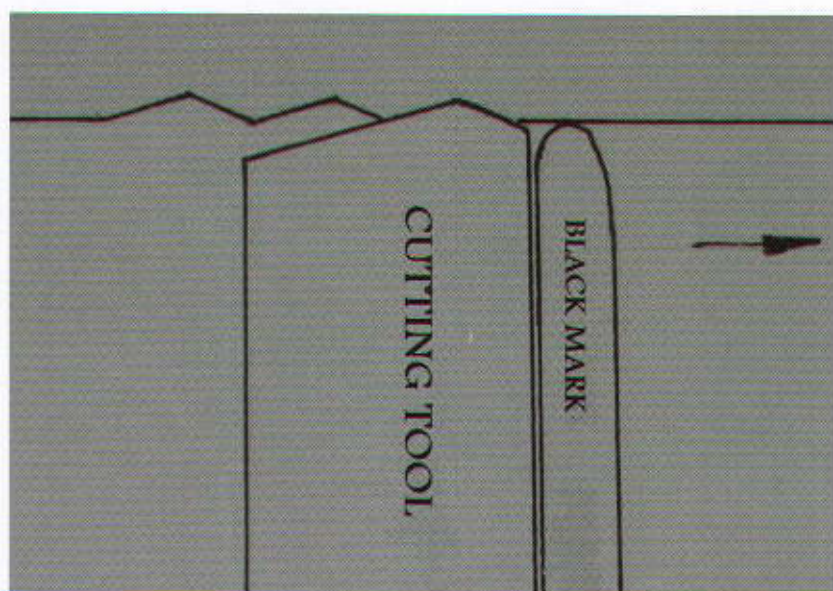


Figure 3 – The tool assembly
by courtesy of John Moorhouse

faceted cut on the face of the workpiece. The second part of the tool assembly is known as a “rubber” or “black mark” and as the name implies this is brought in contact with, and rubs (lightly) against, the face of the work-piece alongside the cutting tool. By careful adjustment of the rubber in or out relative to the cutting edges of the tool, the desired depth of cut can be set and then fixed by a locking screw.

The decoration process

So now we move on to describe the decoration process itself. The bell was mounted concentrically on the face of the spindle.

The headstock was spring loaded against the touch piece. The cutting tool was advanced under the skilled thumb pressure of the operator. The “rubber” touched the face of the bell whilst it was rotating and the cutting tool cut the first single line of the pattern to the pre-set depth. If the Rose had been a plain diameter the line cut would have been a plain circle. But the rose is not a plain diameter; it has a wavy

pattern on its outer edge. As the wavy pattern was rotated in (spring) contact with the fixed touch piece it caused the headstock to rock to and fro. Hence the line cut by the tool was wavy, being a

copy of the pattern on the rose.

We therefore finished up with a single wavy line cut on the face of the bell. The tool assembly was then withdrawn away from the

bell and was indexed a predetermined distance across the face of the bell by the ratchet and lead-screw. This presented the tool assembly to a fresh part of the bell and as the process was repeated a second wavy line was cut alongside the original. If you look carefully at figure 1 you will see that (starting from the outside and working towards the centre) 3 concentric wavy lines were cut. At this point two adjustments were made. First the rose was rotated on the spindle by half of the pitch of

the wave form so that the crest of the wave was then opposite the valley of the previous cut. The second adjustment was to index the tool across the face of the bell by a distance equal to the rise and fall of the wave form plus one of the incremental movements made previously to separate the rings. By so doing the next line cut was alongside the previous but offset by the pitch of the wave form. As you will see the cutting process was continued at this setting to cut a further eight concentric wavy lines. At this point the tool assembly was once again reset as before so that the final 3 lines could be cut, again with the crest against the previous valley.

It is worth mentioning here that because the bell has a curved

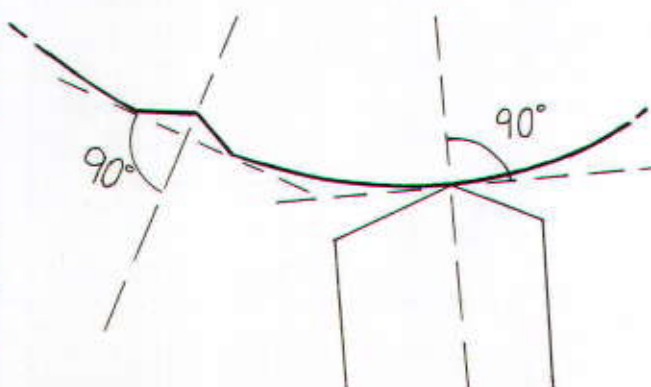


Figure 4.- Presenting the tool “Normal” to the work
(Diagram by courtesy of John Moorhouse)

surface, to ensure that each of the cuts appears the same, the tool has to be rotated slightly so that it is presented “normal” (at right angles) to the surface. (figure 4)

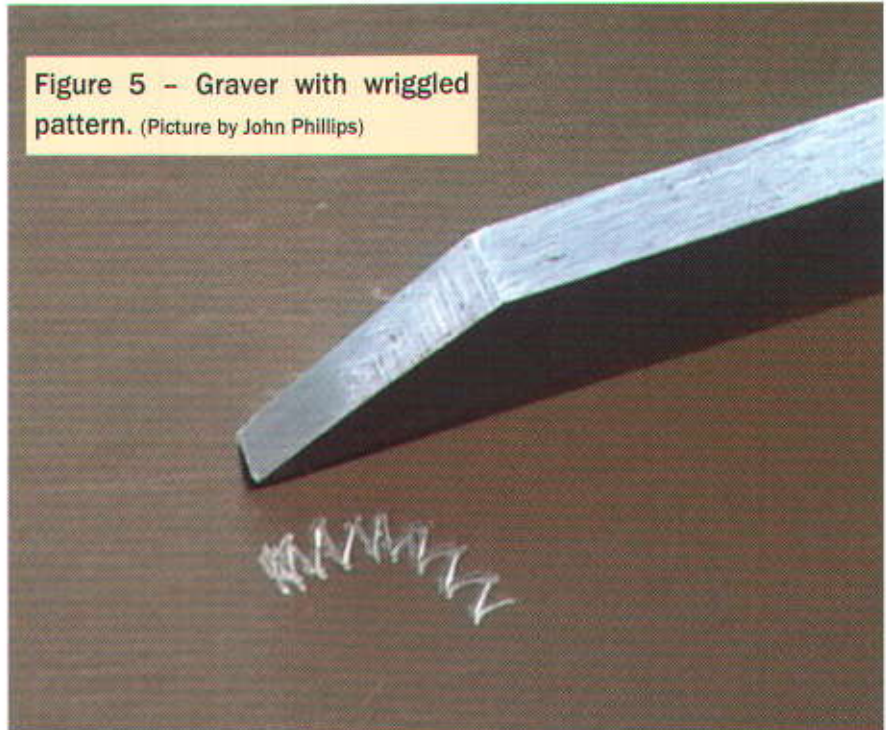
Having completed that wide pattern, the tool was advanced towards the centre of the bell and a further three concentric wave forms were cut. The tool was then advanced towards the centre again but this time the rose was not rotated on the spindle. A further 3 concentric wave forms were cut. The process was repeated once

more to produce the third and final set of three concentric wave forms, completing the Engine turned part of the decoration.

Hand Engraving

The other part of the process was done by hand with a hand engraving tool known as a "Graver". The graver used had a flat edge at the bottom (see figure 5). The engraving technique is known as "wriggling" for reasons that will quickly become apparent. The innermost ring of decoration was cut by gently pressing the graver down against the bell and "rocking and walking" (wriggling) it round in a circle adjacent to the innermost ring produced on the rose engine.

The same process was used to cut the two rings of swags, but this time the tool was walked around in a series of loops to create the swags that can be seen. Although the process seems very

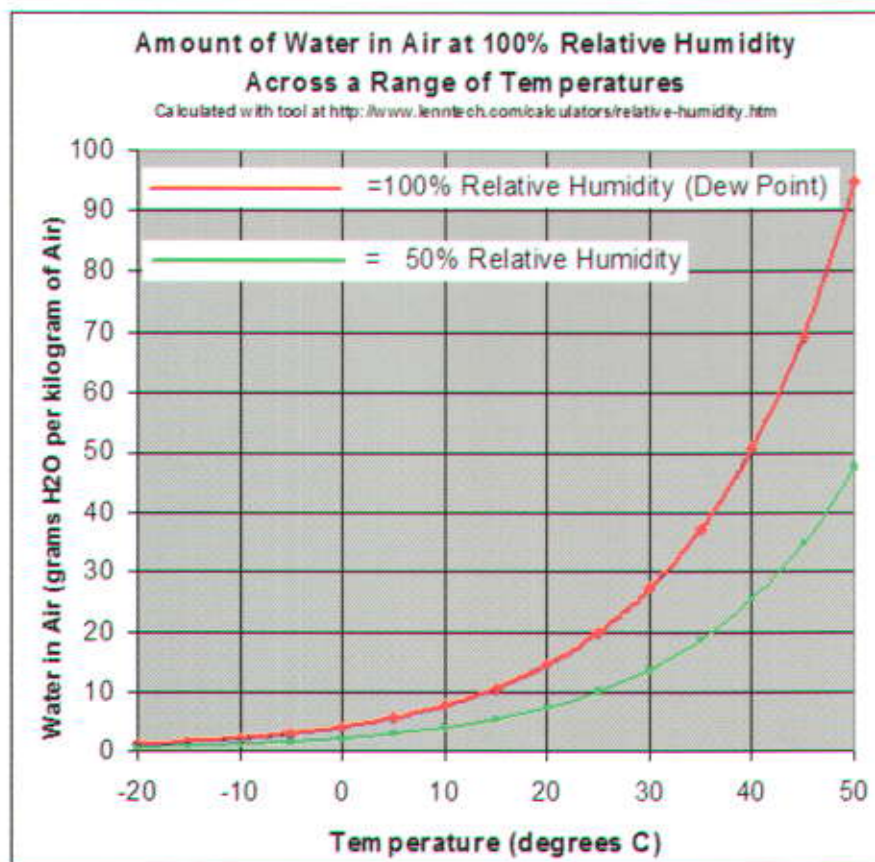


complicated and long winded, highly skilled craftsmen would have completed it in a remarkably short time. The process produced a very attractive decoration that must have added greatly to the

perceived quality and therefore saleability of these boxes.

The author would welcome feedback.

The author acknowledges help provided by John Moorhouse.



HUMIDITY:

Blame Editorial amnesia for the omission of this graph from Nicholas Simons's article on Page 276 of our Autumn issue

The Curious Tale of a Long-Lost Popular Song

by Arthur W J G Ord-Hume

It is often hard to realise how fast time flies. It is already a dozen years since that doyen of the mechanical music world, Murtoth Guinness, departed this world. His collection, of course, is preserved *in toto* in the Morris Museum in New Jersey where daily it is visited by many hundreds of people.

The last time members of the Musical Box Society International enjoyed the memorable experience of an evening at Murtoth's private house in New York was back in 1997. By one of those lucky strokes of coincidence and good fortune, I was among the visitors that evening at 117 East 80th Street, one of the very few remaining of New York's old brownstone houses and now wedged between a parking multi-storey and a modern building. Small wonder, then, some mischievous thieves had long carried away the musically-themed iron gates that had once graced the front steps of this quietly distinguished old façade.

Murtoth's collection of fine cylinder musical boxes and automata is now on display to a wider audience along with his Limonaire organ, orchestrions,

Hupfeld Phonoliszt Violina and many other instruments including indigenous American ones such as the delightful and softly-spoken (hence it was a marketing failure!) Wurlitzer automatic harp.

But amongst all of these, one instrument stood out for me and this was his London-made John Longman clockwork barrel piano. This fine instrument was

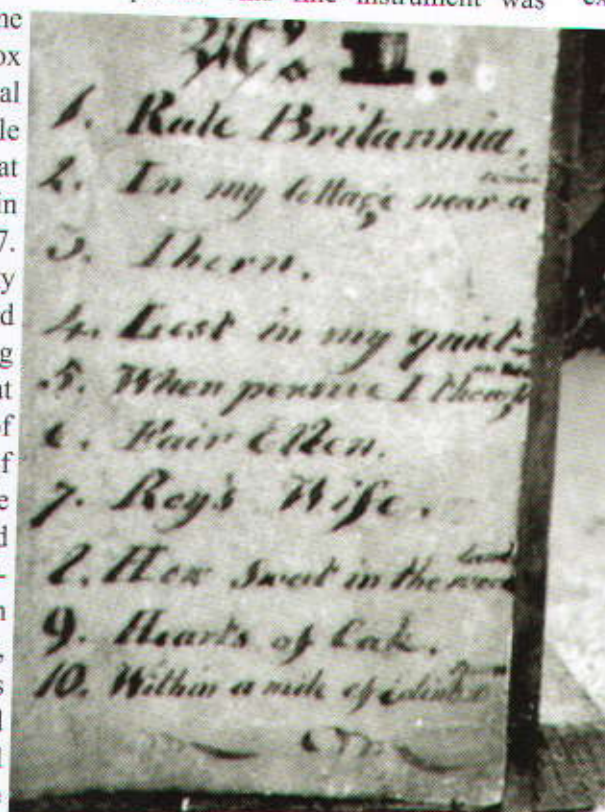
has since disappeared, a second and very ornate example formerly in the Cyril de Vere Green collection (now exhibited at the National Museum in Utrecht), a third at *A La Ronde*, the extraordinary circular house at Exmouth, Devon, belonging to the National Trust and which has lost its original barrels, and this example from Murtoth Guinness.

Of these, only two are in playing order, the Guinness example being one of them.

Like many early pianos that are migrated to different climates, the Guinness Longman was very difficult to keep in tune and each time I visited I would have to give the instrument a quick re-tune before playing it. On this occasion in 1997, I played an unfamiliar tune, one that I had not heard it perform previously. Counting the barrel notches and consulting the tune-list revealed a rather unusual title – *In my Cottage near a Wood*. It was one of those simple melodies that, annoyingly, stays in your head, playing over and over

again! At the time I noted down both the title and the theme but thought little more of it.

Soon afterwards I was in Stockholm on a business trip and met a lady pianist who, in the



made for domestic use between 1800 and 1822. Only four of these remarkable automatic pianos are known to me: one which was described in *Musical Opinion* more than a century ago and which

course of a memorable musical evening, introduced me to the music of the noted Swedish poet and song-writer Carl Michael Bellman (1740-1795). In a published volume of his compositions I found a melody very similar to that of *In my Cottage near a Wood*. It was grouped under the heading of songs he had adapted from French originals, this one attributed to one with the curiously narcissistic-sounding title *J'aime mieux m'aime* by an anonymous composer.

The story later took a subtle turn when I learned that the great-grandfather of Gustav Holst (he of *The Planets* no less), one Matthias von Holst (1767-1854) during his long and productive life had settled in London as early as 1807 and, in 1813, published a set of variations on a Swedish song from 1769 by Carl Bellman. There appear to have been six variations all, unfortunately, in the same key, the first of which is a statement of the theme on the Guinness Longman piano.

So who wrote the music? Was it some 18th century French melody popularised by a Swede? If so, how did it reach John Longman's piano-barrel-pinner in the first decades of the 19th century? And what part did Holst's great-grandad play in the matter? Little, one was forced to conclude. The Guinness Longman clockwork barrel piano dates from around 1815-20 so unfortunately post-dates both the Bellman and Holst attributions.

In my library I have many books of early music and recently I was checking through the pages of *The London Minstrel: A Collection of the Most Approved Irish and Scotch Songs* published

in London in 1820 and authored by 'a professional gentleman', when I suddenly discovered the music and words of *In my Cottage near a Wood* offered as 'a tune for 'the Voice, Flute, Violin, &c'. The tune was identical to the theme I had noted down in New York. Did

John Longman see a copy of this book of 'Irish and Scotch Songs' and select his programme from its pages? There is just a possibility, after all John Longman was also a music publisher and would have known everybody else in that close-knit London circle.

THE
LONDON MINSTREL:
 BEING
 A COLLECTION OF THE MOST APPROVED
ENGLISH,
IRISH, and SCOTCH SONGS,
Glees, Duets, &c.
 AS SUNG
 AT THE THEATRES AND CONVIVIAL PARTIES,
 WITH
The Music,
 ADAPTED
TO THE VOICE, FLUTE VIOLIN, &c.
 —
 TO WHICH IS PREFIXED, AN
Introduction to Singing.
 —
 THE WHOLE
 WRITTEN, SELECTED, AND ARRANGED,
 BY A PROFESSIONAL GENTLEMAN.

—❖—
London:

PRINTED FOR
 LEAN AND MUNDAY, THREADNEEDLE-STREET
 —
 1820

Probability might just be supported.

A subsequent search on the Internet revealed a number of entries under this song title, some as original with the indefinite article, others clearly misinterpreted and given the definite article as *In my Cottage near the Wood*.

There the matter might well have rested until one of those

unusual coincidences happened. Some thirty years ago, at a Christie's South Kensington sale, one lot was a box of orphaned organ barrels from a 19-note instrument. They went for a few pounds and have lived in my workshop ever since. Some little while back I was looking through these forgotten and silent musical programmes reading their hand-written barrel-carrier labels. One

bore the legend *In my Cottage near a Wood* presented in what was, from an examination of the pinning, quite clearly a colourful rendition. The barrels can be dated to 1820 plus or minus two years.

I have now embarked on the final task – building the missing organ with which to play the barrels and that curiously haunting little ditty. Who said Life was simple?

IN MYCOTTAGE NEAR A WOOD.

28

In my Cottage near a Wood.

Andante

In my cot-tage near a

wood, Love and Ro-sa now are

mine, Ro-sa, e-ver fair and

good, Charm me with those smiles of

thine. Ro-sa part-ner of my

29

life, Thee a-lone my heart shall

prize, Thee, the ten-der

friend and wife; Ah! too swift life's

cur-rent flies.

Linger yet, ye moments, stay;
Why so rapid is your wing?
Whither would you haste away?
Stay, and hear my Rosa sing.
Love and youth still bless my cot;
Fortune's frowns are for our good;
May we live, by pride forgot,
In our cottage near a wood.

ESSEX GROUP MEETING

6th September 2014

The Group met for the third time at the excellent venue of the St Margaret's Church Doddinghurst. This church converts to an excellent community hall with the use of large dividing shutters. It has a large car park with easy access to the hall and is situated just outside Brentwood. Only a few minutes drive from the M25, it is accessible from all the Home Counties, London and East Anglia. In fact many of those present come from well outside Essex.

It was decided to try something different on this occasion, using the morning to demonstrate and discuss our instruments and to have an organ grind and musical box demonstrations during the afternoon, to which local residents would be welcome.

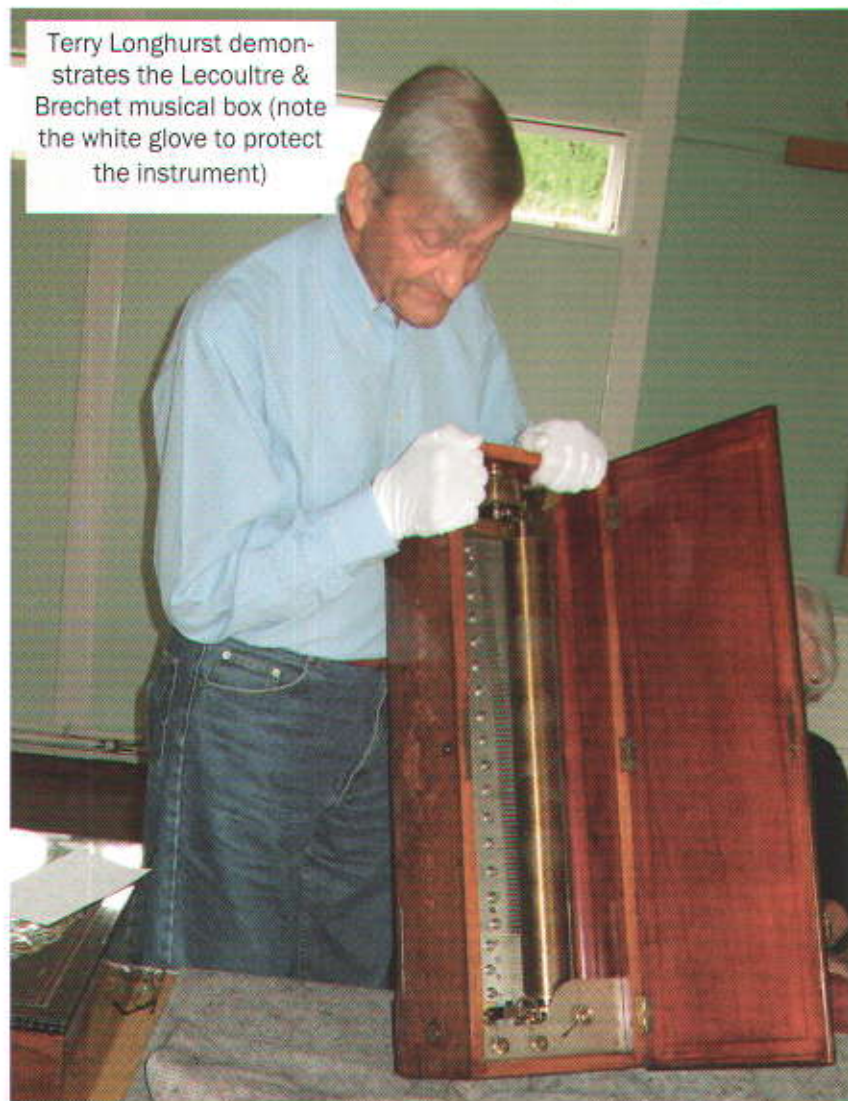
Proceedings started with Robert Ducat-Brown describing a restoration exercise. This was a musical box movement which he bought for £10 in Covent Garden Market. It was repinned and had teeth replaced with guidance from

Arthur Ord-Hume's book *Restoring Musical Boxes* and a great deal of advice from the late Jim Colley. It was later housed in a reproduction box. This key wind movement, with brass bedplate, is thought to be by Lecoultre and made about 1845-50. He also demonstrated an eight air musical box by George Bendon.

Daphne Ladell demonstrated two musical boxes, one attributed to Ami Rivenc and a sublime harmonie piccolo musical box by Baker-Troll, which unusually did not have a gamme number.

Terry Longhurst was then to amaze us with a very large musical box borrowed from a friend. This was made by Lecoultre & Brechet circa 1845-48. It had 136 teeth and 14 bells; it played two turns per tune. Although there was some damage to the bell playing pins, we enjoyed music from *Don Pasquale* by Donizetti, *The Magic Flute* by Mozart and *La Donna del lago* by Rossini. Terry then played a 6-air Ducommun-Girod box with beautiful bell accompaniment.

Kevin McElhone demonstrated a 14-note Clariona organette, two extra long arrangements on the type of movement used in our popular 50th Anniversary souvenir Racca Piano and a 26-key, double reed barrel organ of unknown make, which played eight tunes. He also demonstrated a nickel plated BHA 3-bell musical box movement which was stored upside down and needed to be removed and placed on top of its case. Kevin explained



Terry Longhurst demonstrates the Lecoultre & Brechet musical box (note the white glove to protect the instrument)

that this was extremely useful for demonstrations as the whole movement was exposed during playing.

Daphne took the floor again and allowed us all to experience her *Musique Automatique Stereoscope*. This played six airs while displaying 3D pictures from around 1900, some a little more daring than others. Members then explained the details of and demonstrated the organs which they had brought for the afternoon entertainment.

The organ grind was set up after lunch, this included Kevin with his Barrel organ previously explained, Roz Longhurst's Seraphone organette, Robert Ducat-Brown's home built 20-note Busker organ and 26-note, 70-pipe Universal, also a home build. Daphne played her 31-note 100-pipe Raffin Organ. Or rather Clive Houghton turned the handle while Daphne worked the stops. Terry manned the musical box demonstrations. Unfortunately very few villagers turned up, but those who did thoroughly enjoyed the experience and have asked us to do a return performance, when we



Some cyclists drop by: Daphne Ladell & Clive Houghton with the 31 key 100 pipe Raffin organ.

have been promised far greater local publicity.

The BHA 'reversible' musical box



Sylvia Ducat-Brown playing the 26-note 70 pipe Universal organ



Bill Sargent viewing the 3D pictures on the stereoscope

Roz Longhurst playing her Seraphone organette



Kevin McElhone's display

WESSEX GROUP MEETING

Saturday, 13th September

This, the fourth meeting of the Wessex Group, was held in Itchen Abbas Village Hall near Winchester. Any meeting of this nature depends for its success on the people who attend, and the instruments demonstrated. Twenty people came along and no fewer than fifteen instruments, all of them of interest, were played. The 'occasional' theme was an

instrument which was either an early acquisition, a late acquisition, or a favourite from the collection, allowing plenty of scope to those wondering what to bring.

Brian Chapman started proceedings with his Peerless Organette (below), provoking a discussion on the superior quality of music it produced compared with that of a Celestina.

Discussion was also provoked by the next item, a BHA 9" 'Alexandra' Smoker's Cabinet. Doyen of disc musical boxes, Kevin McElhone was on hand to note that boxes displaying the 'Alexandra' label on the pediment are relatively rare. We were also fortunate to have Lester Jones present to give us the benefit of his wisdom in explaining why some tunes on musical boxes are unrecognisable.

Alan Godier then played a cylinder box, which although a recent acquisition was the oldest instrument to be played. Dating from about 1820, it played two tunes each on two revolutions, each tune lasting over two minutes. Slightly intriguing in that it was stamped 'F Nicole' in one place, and 'Frères Nicole' elsewhere, it was judged to be an early example of collaboration, and demonstrated the 'tinkling treble and repetitive plucking of the mid-range and bass notes' typical of that period.

This was followed by another cylinder box with exquisite musical arrangements, demonstrated by Terry Longhurst on behalf of its owner. Made in around 1850, with an 8-inch cylinder and 115 teeth, it was made by Jaccard Frères, better known for making larger boxes. This was very much an example of a 'good thing in a small package,' as it too delighted the listener with the quality of the musical arrangements. Terry then demonstrated another cylinder box



Brian Chapman plays the Peerless

from the same collection, a large Ducommun Girod mandolin box, dating from about 1860-61. The 22-inch cylinder and 200 teeth were put to good use, producing breathtakingly beautiful music in six airs, one the haunting 'I dreamt I dwelt ...' (This box and others from the same collection, are available to view and hear on YouTube, see 'polyphonpete'.)

Gordon Bartlet provided a complete contrast with his demonstration of the similarities and differences between an unknown cylinder box, and a 1907 Excelsior Phonograph. Both had cylinders and governors, he argued, but one was binary and one was analogue. If this wasn't 'infotainment' enough, the cylinder he played on the phonograph was an instrumental version of 'Teddy bear's Picnic,' which was originally written as a two-step for dancing, and it wasn't until 1932 that an Irishman added the words. There was much discussion following this revelation, about Henry Hall, Jack Payne and the BBC technicians who found the tune particularly useful for testing acoustic equipment. (Kevin McElhone informed us that the tune was written by the great-uncle of Jim Bratton, who, incidentally, is mentioned in the 'News from Other Societies' section.)

Concluding the morning's entertainment



Detail of the John Heath organ

we had Kevin demonstrate a 26-note barrel organ, which, despite being in need of some TLC, gave a good account of its potential. It was crudely made, with a very plain case and leather loops for the carrying straps, and a single pressure feeder. The barrel played six tunes. The key frame was located under the barrel, posing a challenge for the grinder who was unfamiliar with them as to when to stop. There was some speculation that it was a 'typical

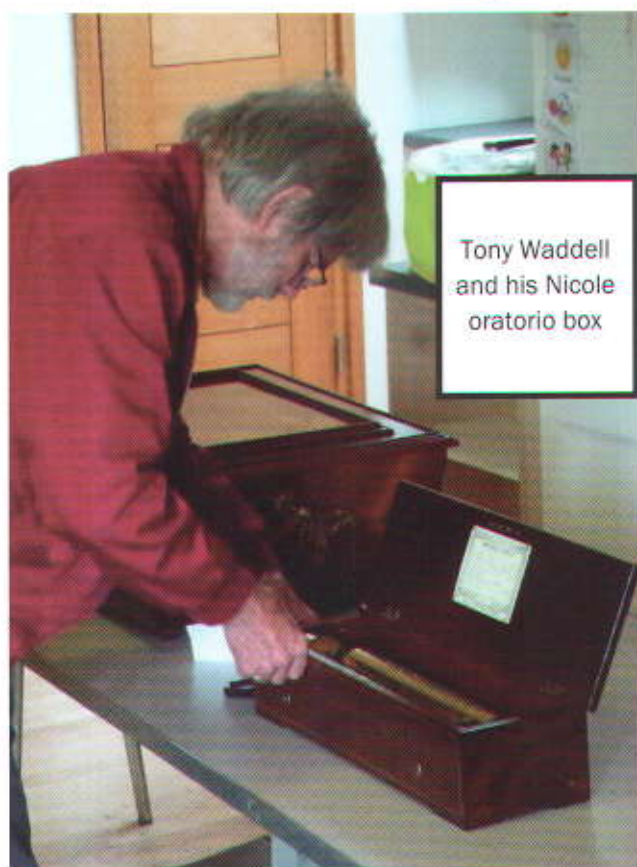
Mirecourt organ' and that perhaps some of the steel reeds were in the wrong way.

An organ with a totally different provenance followed when visiting guest John Heath demonstrated his home-built instrument. Based on a John Smith design, John Heath, an engineer, has made a number of modifications, including fitting abandoned church

organ pipes, a midi system and a synthesiser. As he demonstrated the stages of its development we heard it play various genres of music, including 'swing.' A fascinating and interesting mix of technology, one can say with confidence that it is truly unique.

After lunch Tony Waddell treated us to a number of airs from his oratorio box, made by Nicole in about 1860. Another excellent box, well worth listening to, it can be found on Tony's YouTube spot ('tonylecoultre100'), and also on the MBSGB's own website. Terry Longhurst then demonstrated yet another box not from his own collection, but one he had borrowed from its owner for the occasion, thought to be made by Lecoultre & Breschet. This unusual box has been demonstrated at a number of venues, (see the Essex meeting report on preceding pages and the article on Page 338).

This was followed by yet another superb offering: a Ducommun Girod cylinder box dating from 1854, with a nest of 10 hidden bells. The clarity, precision and tone of the bells attracted



Tony Waddell and his Nicole oratorio box

special attention, and the observation that hidden bells enjoy better timing than bells in view.

Three disc musical boxes closed the afternoon. The first, demonstrated by Kevin McElhone, was a 11" Polyphon in a serpentine case. Kevin played a selection of all-new discs, made by 'Henstooth' in the USA. Then Lester Jones showed us two from his collection: a 16" Orphenion, and an 11" Fortuna. This was an opportunity for us to learn about the shortcomings of the Orphenion's zinc discs, which may be a reason that this type of box is uncommon. The Fortuna was a handsome-looking box, with bells, demonstrating advances in the technology, but with a brasher tone.

So ended an extremely varied, interesting and entertaining day, where we were privileged to enjoy an array of outstanding instruments, as well as add to our



Lester Jones with Orphenion and Fortuna

knowledge. It is hoped the next Wessex meeting will be held towards the end of February, 2015. Those interested in attending but not on the contact list should look at the website for further details nearer the time, or contact Alison Biden.



Gordon Bartlett in full flow with a phonograph (who's that taking notes in the background?)

Left: a closer view of the Fortuna

BBC 2 VISITS MBSGB in WORCESTERSHIRE

It was a bright clear summer's day in the latter half of July when a film crew from the BBC descended upon me at my music room. No, it was not a complete surprise, as just a few days earlier arrangements were made for them to do some filming here for their new BBC 2 series "The Great Antiques Map of Britain" where Tim Wonnacott is the star of the show. The programme will be touring the UK, filming antiques that have a link to a particular area of Britain. In my case it was to show antiques from Worcester.

What did I have to offer from the world of mechanical music that was made in Worcester? A good question with a difficult answer! I first thought of my Euphonic piano, designed and patented by Surgeon John Stewart in 1842 and built by F. Beale and Co. in London as it was my understanding that John Stewart

came from Worcester. The BBC showed a real interest and as I only had about two weeks before the proposed date for filming I set to, working all hours trying to get the 'so far untouched instrument' into a condition worthy of filming. However my enthusiasm was soon dashed by the research team at the BBC. They discovered that John Stewart actually came from Wolverhampton not Worcester, so I was disqualified as far as that instrument was concerned.

Now I knew that Musical Boxes came predominately from Switzerland, and other mechanical music machines came from many other parts of the world but try as I might to find something made in Worcester I could not. I was downhearted as it was my aim to try to get publicity for Mechanical Music in general and the MBSGB

in particular, in the hope that it would increase interest and awareness as well as hopefully, membership. In the end, a somewhat tenuous connection was found.

Worcestershire is the home of the world famous composer Elgar. So I looked through my collection of piano rolls to see if there was something striking enough to tempt the BBC to come. I drew a blank but was able to I

borrow a roll from another member of the Society which seemed to fit the bill. It was a Duo Art roll number 032 called Land of Hope and Glory, played by Max Darewski. Now we all know that tune, don't we? Yes! - But I doubt many of the general public will have heard it played as Max did on this roll.

It is a very different arrangement well worth the trouble of looking for and listening to. Some love it, others hate it, as it is so different from what we are used to. Go on, find it and listen to it, then decide for yourself. (I will try to get it on our web site so all members can hear it). Being a Duo Art roll, it was not just the composition that was old but the sound was exactly as would have been heard back in the early days of the 20th Century. Couple that with the age of the roll itself, and my Webber Duo Art pedal electric grand piano (C.1925) and bingo, we have an old if not strictly antique connection with Worcester. It was good enough to satisfy the needs of the programme and we were in business after all.

So shortly after 9.30am on the allotted day, 5 people in three vans turned up, each van fully kitted out with organised shelves and dedicated storage facilities, jam packed full of all the equipment needed to record a TV show. Cameras, tripods, lighting & reflectors, microphones & recording equipment, camera dollies and sliders, and cables galore. After a short while to get





the equipment out and set up we were in action filming all the cutaways, and recording sounds ahead of the arrival of the star of the show, Tim Wonnacott, planned for 10.30 am. Each member of the production team had their own responsibilities and they swung into action like a well-oiled machine. I was staggered by how little preparation and rehearsal time was allowed in the production, but it worked ok.

Tim Wonnacott duly arrived, (albeit a little late due to lack of directions on how to find us), in a Land Rover towing a magnificent American Airstream trailer (caravan) that was all gleaming aluminium and decorated with advertisements for the TV show. After a short time to get him acquainted with what he was to be talking with me about, the filming and interviews proper started. I have already said what the main subject matter was but will not let on what else was filmed so that it will not detract from the programme, if and when you get to see it.

In the little free time we did have together, Tim told me he had a few musical boxes himself and that he needed help and advice on how and where to get them restored. What a great opportunity to extoll the virtues of membership of the MBSGB. Tim

showed genuine interest, took away a membership application form, and promised to join us. A few weeks later I was delighted to learn from our Subscription Secretary that Tim had been

true to his word and he is now a member.

"Welcome Tim, I do hope you enjoy what you find in the Society and that members will make you so welcome that we may have the pleasure of your company from time to time at Society meetings".

Then, with filming of the show in the music room finished one would have thought it was all over, but not a bit of it. Outside there was more filming, first to show Tim driving the caravan into the courtyard, (a tricky manoeuvre considering the size of it and the limited space available), then being introduced to Hilda and myself, and all the other introductory shots that might be useful in the editing room. Not content with that, there were no less than four cameras set up at strategic positions along my drive so that Tim could be filmed

waving goodbye as he drove away. Finally about six hours after they arrived Hilda and I were standing alone in the courtyard thinking to ourselves – all that, for a two-and-a-half-minute slot in the programme.

When the programme is due for broadcasting is not yet known save to say it should be on BBC2 sometime late this autumn. Keep your eyes open for notices as to when. We will endeavour to announce it on our web site as soon as we know. Feedback on how successful you think we were in promoting awareness of Mechanical Music and the MBSGB would be welcome.

J.P.



Euphonicon

GOING ROUND IN INCREASING CIRCLES

Alison Biden

Earlier this year someone in Germany contacted the MBSGB via its website, kindly sending us a copy of the catalogue of discs for the 12½-inch Monopol machine. Not only was this spontaneous gesture from a complete stranger very generous and thoughtful, it also filled a huge gap in our knowledge about the discs for this machine.

It was also the start of another chapter in a very long story. In the Winter 2001 edition of *The Music Box* I had written about how I had acquired an additional 20 discs for a Monopol of this size, through a series of extraordinary coincidences. This was no mean feat, as is evident from the original story, here reprinted.

From my Collection

A Monopol story by Alison Biden

One of the less obvious enjoyable aspects of collecting mechanical musical is that, certainly in the case of my own collection, each piece seems to have its own colourful history. Here is the story of one:

Several years ago, early in my collecting 'career', I was introduced to a 12½-inch Monopol table top box by a then member of the Society who was expecting to sell it to a third party. When the sale fell through, I asked if I could buy it at the same 'special' price, and so became the happy owner of a very pretty-sounding and mellow-toned, if somewhat modest, disc musical box. My simple satisfaction was fortunate, as I was warned that it hardly represented a good investment, its compliment of discs amounting to just seven. With many boxes this would not necessarily be a problem. I believe it is possible to substitute some Symphonion discs for some Monopols — but not for this particular size. Nor, it seemed, had anyone ever come across or

heard of another 12½-inch Monopol, let alone discs, which might be copied or traded.

Thus I lived for a number of years owning an antique, the very rarity of which paradoxically limited its value rather than increased it. From time to time I'd enquire after extra discs, more as a challenge than with any expectations of success.

Then, quite by chance, I received a catalogue from Steve Ryder in Summit, New Jersey, and instead of setting it on one side, as was my wont, I glanced through it. To my surprise he was advertising for sale a 12½-inch Monopol disc musical box. Moreover, it came with 16 discs. The temptation was too great; a telephone call confirmed that none of the discs was a duplicate of the seven I already had. All I had to do, therefore, to increase my collection of Monopol discs, was to buy the box from Steve, ship it to England, and have the discs copied before selling it on.



Sounds simple.

Steve was a little mystified when I explained my motive for buying the box. He had never heard of another 12½-inch Monopol and, consequently, wondered, since I already had one, if perhaps they were common in the UK! Ironically, this was not an occasion to relish cornering the apparent world market!

But the shipping company Steve Ryder approached couldn't locate Winchester. However, by extraordinary coincidence, our

Winchester neighbour was living at that time in the next town to Summit - and was about to make a lightening trip home - so I arranged for him to bring the box over. Not only did it solve the problem, but speeded up the delivery process and avoided a lot of hassle also.

The box was duly delivered and I couldn't wait to try out my 'new' discs. We then discovered that Steve had forgotten to send them! Not being *au fait* with musical boxes, my neighbour hadn't checked that he had them before leaving Summit.

Time for fate to lend a hand again. About that time, my sister, resident then in Florida, mentioned that she was due to go to New Jersey on business and volunteered to pick up the discs on my behalf. Moreover, when she checked her destination, it turned out to be none other than Summit itself. And when she called Steve from her Summit hotel to ask for directions on how to find him it transpired he was no further away than 'across the block' and he obligingly dropped the discs round to her. At this point my luck ran out for a while, as my sister and I decided the discs could stay in Florida, believing it would only be a matter of a few months before we saw each other. Business trips got cancelled, and months turned into years, until finally I brought the discs back myself at the end of a holiday.

Once again things took a turn for the worse. We were burgled and, although not much was stolen, the haul included an Alexandra smoker's cabinet and the mis-matching Monopol discs! My despair and irritation was compounded by the thought that I now had not one, but two boxes,

without any discs to play, and the thieves had over 20 discs but no means of playing them. Even more frustrating, they would most likely throw the discs away after a newspaper report described them as "extremely rare".

But ... within days the thieves were caught, and the property returned. (Another long story!) Eventually I selected twelve discs from the two combined collections and tentatively telephoned Brian Clegg to see if he would be able to copy these 'rare' discs. Seemingly quite blasé he told me to send them to him immediately, as his equipment was already set up for copying 12½-inch Monopol discs. Besides this being yet another bizarre coincidence, it also prompted the question "what 12½-inch Monopol discs was he copying and, given their rarity, how had he come by them?" It transpired he had borrowed about half a dozen from a museum in East Germany, something which had only recently been facilitated by the advent of glasnost. (Unfortunately I forgot to enquire why he wanted to copy them or whether there was another of these 'rare' boxes in East Germany). This enabled me to commission for myself additional copies of three of the borrowed discs.

So, after several years, I had achieved what had once seemed the impossible: despite several setbacks through several amazing coincidences, my collection of 12½-inch Monopol discs had grown from a meagre seven to a glut of 26. This tale of persistence may provoke a wry smile of familiarity by some of our more seasoned collectors. Or it may serve as a warning — or inspiration perhaps? — to the novice.

Since 2001, that Monopol box — and the discs — have experienced another curious series of events.

In 2009, the *box* was stolen — but not the discs! Sadly, to date, it has not returned. However, this was not quite the disaster it might have been. 13 months after the event I was rudely awoken one morning by a telephone call. It turned out to be Kevin McElhone, who had spotted what he thought was my stolen Monopol in an auction the other side of the country, scheduled for later that very morning ...

This necessitated a frantic call to the auctioneers. I was passed to a member of staff in the saleroom for further details. 'Does it play?' I asked. After some audible fumbling, the man's response came back: 'Yes, it's going round ...' I established there were a number of discs with it, and eventually I was able to listen to part of one. It was enough to prompt me to leave a low bid.

Forty-eight hours or so later I had the machine — and additional discs — in my possession. The case was in rather a state, and the mechanism was improved with a little attention from an expert, but at least I had a machine on which to play my grand total of 37 discs. During this process I realised that my original 'sole' box was no longer unique, as I now knew of no fewer than four in the UK. And the very limited repertoire of discs had grown considerably.

That was 2010. The story now comes up to date. Something about this size of Monopol seems to attract coincidences.

We are grateful to Felix Koerner of Germany for supplying us with all the details, and allowing us to tell the story of his 12½-inch Monopol in his own

words. Whereas I had started with a box and few discs, his quest started with the acquisition of some discs – but no box. He writes:

“My Monopol story begins 17 years ago. I got an offer for a cabinet gramophone from a cousin of a friend, at least 500 km from my home. As he wanted to give me the gramophone as a gift, I did not mind making such a long journey. He also gave me about eight discs for a disc musical box. If I had not taken them, he would have scrapped them as the instrument no longer existed.

“I took the discs with me and tried to find an instrument. After ten years I forgot about the discs, because there was no musical box to find.

“Two and a half years ago I walked through a big flea market in Nürnberg [Nuremberg]. A professional antique retailer offered a Monopol box. I wasn't sure if my discs would match with it. But he had about 20 discs for the box ... I left the market for a while, thinking about the box. When I went back it was still for sale. I thought it must be destiny and so I decided to buy it.

“The wooden box of my Monopol was in a good condition, but the movement was not so good, and needed work doing on it.”

Felix then goes on to describe what he did to get the Monopol working properly – which may form another article in due course. What is striking is that he is not a collector of musical boxes, but became intrigued by the engineering challenges



posed by getting the Monopol into good working order. He continues:

“It took me nearly two years to get a working Monopol musical disc box. Perhaps you can understand why I like it so much. I matched all the challenges and this gave me a strong affinity with the ‘old madame’.

“To conclude the story: In December I bought a second Monopol, exactly the same model as mine, in a really fine condition. It works perfectly. I bought it, because there were nine interesting discs attached and because I want to ensure having one instrument which works, in case one of them develops a defect. Effectively the whole work on my first box was needless!

“I had a stroke of luck with a friend in Schleswig-Holstein. I told him about my box and he told me that his sister *also* owns such a Monopol. I laughed, because I know that this model Monopol is rare. But it's true: she has the same box and now I have borrowed her discs. In summary, my ‘collection’ is about 40 discs (she sent me about 10.) So I'll get enough content for an Audio-CD. The recording will be done with professional sound equipment, so it will be a pleasure to hear the recordings.

“If you really have some discs for me I would be very lucky to add them to my Monopol disc collection. You also can get discs from me to have copied by Renaissance Discs.”

(We have subsequently learned that Felix has been delighted to obtain a copy of *The Blue Danube* waltz from Lester Jones at Renaissance Discs.)

It appears that what was once thought to be the only one of its kind, has now, in the space of 30 years, become almost commonplace! Perhaps this is only the latest instalment, and not the last word on this Monopol saga ...



Felix Körner and his Monopol
(previous page).

On this page; details of the
inside and outside of the lid of
the Monopol



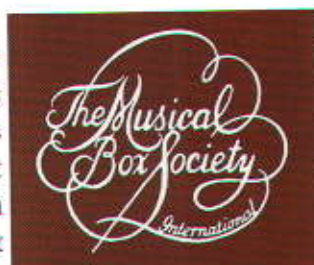
Another Monopol, this time a
manivelle (hand-turned) version.
This was bought by Kath Turner in
a Society auction, in a sorry state,
but clearly responded well to
treatment.



NEWS from OTHER SOCIETIES

**Mechanical Music, Vol 60,
No. 4, July/August 2014**
(www.mbsi.org)

Rarely does my eye hover over the inside cover, but with this edition, the very first item I noticed was an advertisement in just such a place. This is for



a new instrument called a 'Primotone,' described as a 'hybrid music box' [sic]. It is effectively a comb of steel teeth, plucked by starwheels, programmed by an SD card, all housed in a glamorous case. Although my personal preference is for the real deal, it is gratifying that Japanese company Brother Industries Ltd feels confident enough in the current interest for mechanical music to go to the lengths to produce such a machine. Will it catch on? No price is quoted.

Another surprise is the interesting items spotted in the minutes of the MBSI's Trustees meeting of last March. The next time our Committee flags during a two or three hour meeting, we must spare a thought for our American counterparts: their meeting lasted over ten hours! Significantly, it is reported that advertising is on the increase; that MBSI is considering reducing the number of Trustees on its board; there was a slight decrease in net numbers of members, and 60% of all new members are recruited via the MBSI website. The Society is also looking at spending money on updating its website, while the Web committee Chair has created a

YouTube channel for MBSI. Many of the issues MBSI is currently grappling with also apply to our own Society.

There follow fifteen pages of pure delight: an excellent, very accessible article about 'The Popper Felix.' This charts the machine's history, and how it came to be imported into the USA in the early 20th century by an enterprising German immigrant. In addition, there is a side bar about Popper himself, and sections on his company and the Popper roll arrangements. This is followed by a detailed account of restoration works carried out at the end of the last century, and a comparison of European versus American orchestrions. Simply put: American machines were designed more for fun entertainment whereas the design of European ones was driven by the desire to provide more 'serious' music. (The latter also being, I believe, a key factor in the European development of the gramophone.)

Knowles Little then shares his thoughts and experience of 'Enjoying more music' in another stimulating article. 'Part one describes a MIDI Player for a 15 1/2 inch Regina, Polyphon and Porter disc music boxes and the motivation to develop it. Part two describes the author's findings from his transcribing more than 800 discs ... Benefits and limitations ... are described.'

Next is a short account of a public event in California, where

members of MBSI and AMICA demonstrated small organs. This is the first of many entries in this edition, reflecting collaboration or joint efforts on the part of MBSI and AMICA, who appear to have successfully shared several of the local Chapter meetings.

The Southeast Chapter report reveals another intriguing little snippet: at The Villages, located in Florida and probably the largest retirement community in the USA, 'an intergenerational program is planned for this summer when grandparents and kids will study a combination of music and science to make instruments and even write music on punch cards.'

Finally, in the regular series, 'The Hunt', David Burke writes about his 'find' on eBay: a musical inkwell.

After finishing reading this refreshing edition, mechanical music seemed to be alive and kicking and finding its place in the zeitgeist.

**The AMICA Bulletin, Vol
51, Number 4 July/August, 2014**
(www.amica.org)

After the usual preliminaries, this edition starts with another subject for 'Meet the Younger Generation', this time Andrew Park.

In his regular column, 'Nickel Notes' Matthew Jaro writes about 'A Music Trade Press Reader's History of the Ampico.' This is presented as a set of reproduced extracts, with Matthew's own comments alongside. As he says 'it presents history as a living

thing rather than dull statistics and overwhelming details.' I'm all in favour ...

I only mention this next bit because of the references to the ivory trade in the Reed Organ Quarterly (see below.) The AMICA bulletin has, as a filler, a reproduced cartoon by Gary Larson. It shows a demented elephant at a cocktail party, glowering at a piano, with the caption 'The party had been going splendidly – and then Tantor saw the ivory keyboard.'

Former Editor Terry Smythe then provides a veritable treat in his article, 'The Thrill of Research.' Terry never ceases to amaze me with the amount of work he dedicates to his interest, and the enthusiasm with which he shares it with others. In this article he takes the reader through various sources for research, and if that were not enough, then advises on the use of software, computers, and document preparation. All extremely valuable.

A short technical piece by Mike Walter describes tubing a late Steinway Duo-Art grand piano, and this is followed by another brief item about promotional letter openers. Steve Bentley writes about his piston-operated player, and Bryan S Cather about the Rise and Fall of the H.C. Bay Piano Company. However, the jewel in the crown of this edition has to be the nine pages relating 'J.P. Seeburg: Seventy Years of innovation (Part One)' something I hope to savour when I have more time.

No fewer than twenty pages are then dedicated to the Association's convention in Fresno earlier in the year. In the 'business' section, it is of interest to see that AMICA has been asked to accept

lower subscriptions in exchange for 'electronic only' versions of its bulletin. This has been mooted at times within MBSGB, but, like ourselves, AMICA presents a strong argument in favour of maintaining the status quo. AMICA is another organisation about to up-date its website.

There is a preview of the 2015 convention, to be held in Denver, Colorado, in early August.

Vox Humana – June 2014

(www.moos.org.uk)

In the news section by Mark Jefford, there is an account of his researches into postcards of organs. He asks for help to further his research, including information on the Fairground Postcard Society, if anyone can oblige?

This is followed by the second instalment of the account of last Autumn's MOOS trip, the Peculiar Pilgrimage, covering the re-dedic-ation of the Theophile Mortier grave in Antwerp, the visit to the De Voer Family open day, the Heesbeen family organ builders workshop, the Draaiorgel Museum in Haarlem, the Pianola museum in Amsterdam, the Peerlee organ museum and workshop, Martin Conrads' workshop, the Gaviolizaal in Helmond, the visit to Decap in Antwerp, and finally, the collection formerly owned by Jef Ghysels, now owned by the government. If you feel breathless after reading that lot, think of the people who undertook the trip!

Peter Craig writes at length about his 92-key Gebr. Decap organ, Jonny Ling relates a visit to Finchcocks in April, and Matt Gamble gives a commendable account of the 'Organs on the Terrace' - the organ event held on London's South Bank at the end of March. The last article in this

edition is about the chequered history and restoration of the Gavioli Fairground organ No 6694. The restoration was carried out by Dean Organ Builders, who have contributed the article, and who make some insightful comments. "The organ now includes parts from every stage of its colourful life, including original Gavioli components, parts from its conversion to perforated book operation, alterations made by Strudwick, parts contributed by Michael Bevis and new work added by Dean Organ Builders. Thus it is an excellent example of the evolutionary nature of English fairground instruments."

Reed Organ Society Quarterly, Vol XXXIII, No.1, 2014 (www.reedsoc.org)

An impressive instrument graces the cover of this magazine: a Wilcox and White 'Symphony', with 376 reeds. Currently undergoing restoration, happily it will return to its proper home, Day's Ferry Congregational Church.

ROS is yet another organisation with a change of Editor, this edition being the first by the new incumbent. President Nancy Varner reports that over 300 of the 400 plus ROS members currently receive email newsletters, in addition to the regular Quarterly magazine.

Rodney Jantzi describes his 'Unusual Harmonium Find', and the reader has to congratulate him on his good fortune in finally acquiring the proverbial needle in a haystack, a European harmonium in North America. As he himself concludes, 'The quest ended up finding a harmonium with a rich history and some famous connections.'

There are then several pages dedicated to the Beatty Organ and Piano Company, enriched with a plethora of reproduced ephemera and promotional material.

A rather technical item entitled 'The Normal Harmonium and its Literature' transcribed from something published in 'The Music Trades Review' in 1905, discusses the problem of the paucity of music available for the harmonium, attributed to the non-standardisation of the various makes and models, which is subsequently addressed.

This is followed by an article about 'Three Mason & Hamlin Organs.' The first is referred to as a 'Minimal Normal-Harmonium 4405', although the Editor points out that ROS prefers that the term 'harmonium' should apply only to a pressure instrument, whereas the one in question is suction. The second instrument is a 'Normal-Harmonium de Luxe 93BF' and the third is a 'Mysterious 108AE,' (the latter two also being suction instruments.)

Joop Rodenburg then describes the 'Vox Humana: The fan Tremolo in the Reed Organ.' This concluding article is lengthy, containing lots of data, photographs and informative diagrams

Reed Organ Society Quarterly, Vol XXXIII, No.2, 2014

(www.reedsoc.org)

It is amazing what one learns from the most unlikely sources. Here in the ROS quarterly's 'Second Quarter Report' one reads: 'The latest updates to ivory regulations severely restrict the import, export, and interstate transport of antique instruments containing

ivory parts, including reed organs with ivory-clad keyboards and/or stop faces ... The recent elimination of this exemption [for antique musical instruments] negatively impacts owners, musicians, repairers, restorers, and dealers.' Elsewhere in this edition, the ROS Executive Council provides its 'Position Statement of the Reed Organ Society Regarding the Ivory Ban of February 11, 2014 and Its Enforcement', duly sent to the appropriate Senators and Congressional Representatives. Strong stuff: 'The ban and restrictions are an effective taking of personal property by the government through significant devaluation.' [Non US readers of The Music Box, note: Anyone contemplating exporting or importing an antique item to/from USA containing ivory, pre-ban, antique or otherwise, are advised to avail themselves of the latest information on the situation.]

In a four-page article, Ron Hoffman recounts how he came by the 'Vocalion' once owned by Jim Bratton, and his long association with Jim. It's a personal and very readable item, the tone concisely conveyed in this short sentence: 'It was pretty dirty and didn't work quite right ...' (I should add, at this point he is not referring to Jim Bratton's Vocalion.) This is followed by another very personal story, entitled 'The Family Organ,' by a Jeff J Marshall.

The regular music manuscript series features the score for 'Mountain Home Waltz' by Phil B Perry, though disappointingly this time there are no remarks about either the composer or the piece itself.

A technical item follows, on 'Making Wooden Screws for

Melodeon Legs', extremely well-presented and illustrated with photographs.

The magazine concludes with an item entitled 'Treasure in the Attic: A forgotten Two-Manual Cottino Harmonium', and very obligingly includes some brief information on the relatively unknown French maker, J Cottino.

Non-English journals

***Het Pierement* – July 2014**

(www.draaiorgel.org)

This edition opens with a report on the restoration of a street organ known as the Drie Accordeons (Three Accordeons), followed by two articles about the organ De Korsikaan. This was the first organ built by the firm of Carl Frei Junior in Waldkirch to be delivered to the Netherlands after the war, in 1974. The first article is a brief report on its recent restoration, and the second a review of its forty-year existence. The name, Korsikaan, resulted from a competition; it is a play on words, as the owner's surname was Kors. During its career it travelled widely on the continent. The fourth instalment in the series '50 years ago in Amsterdam' features two organs with a similar name: the Puntkap and the Puntkapje. The first is now in the Speelklok Museum in Utrecht, whilst the second sadly is no more. Two pages are then devoted to an article by Wim Snoerwang on the restoration of the Kleine Witte Ruth (Little White Ruth.) There follows the fifth instalment on the series on Eugene de Roy. There follows a reflective piece by Jacq. Van der Meer, entitled 'You remember ...' comparing the organ-playing activity of decades

ago with the present day. With the rise of shopping centres, costs of living, and increase in cars, things have changed considerably, and not for the good. More from the past in the 16th instalment of the regular series 'From the lost archive,' focusing on items from the early 1990s. After a number of notifications for the Dutch society, there is an article featuring Eduardo di Capua, an Italian composer, most famous for his music to 'O Sole Mio.' This is followed by one book and two CD reviews, and two pages of colour photographs of an event that took place in Arnhem on 18th May of this year. It is not common to find a photograph of musicians wearing kilts in this magazine, but on 29th March, the Band of Liberation was in concert with the organ, De Lekkerkerker, in Leiden. The 'Brief News' section features items about De Jonker street organ, and the 50th anniversary of the National Fonds Draaiorgelbehoud (National Organ Preservation Fund.)

Musiques Mecaniques

Vivantes – 3rd Quarter, 2014
(www.aaimm.org)

In his message, the ever amiable Jean-Pierre Arnault, President of AAIMM, commends the various visit that have taken place over the summer, and announces forthcoming events, notably the AAIMM AGM next Spring, which will take place in Les Gets, and marks the 40th anniversary of the French Society. Still on the theme of visits, Michel Trémouille writes about the journey of an Aeolian organ, from the South to the North of France, where it will shortly feature as one of the attractions of the AAIMM weekend gathering. Jean-Marc Lebout and Yolande

Mauffrey report on the AAIMM AGM which took place last March at Mirecourt. There were also presentations, such as one on the decline and fall of Thibouville-Lamy, and the Mirecourt Serinette. Entertainment was provided by a Decap automatic accordion, various organs/organettes, and a troupe of (French) Alpine Horn players. A technical article follows, as Anthony Chaberlot dedicates seven pages to changing the strings and pegs on a piano. This is followed by an article on playing the Pianola-Piano, and how to get the most out of the instrument. Still on the theme of pianos, the next item features once again, the 'Piano King', Marcel Mino, and focuses on Buisson-Rond piano, another of Marcel's rescues. Pierre Billon then writes about his 'revolutionary' serinette, picking up on a subject aired in MMV 89, and wonders who made his instrument. The only glue used in its construction is for the bellows; the rest is nailed, or uses mortise and tenon joints. The twelve airs on its barrel, are revolutionary tunes, and the whole is painted in blood red! Jean-Marc Lebout reports on various auctions: Chartres, Breker and Bonhams. A light-hearted item by Philippe Beauattempts to convince us that Guignol is a friend of mechanical music. (Guignol is a puppet character associated with Lyon.) Reviews of books, CDs, internet sites and foreign Society magazines, along with one obituary, complete the contents of this edition.

Das Mechanische Musik-instrument (Gesellschaft für Selbstspielende Musik-instrumente), August 2014
(www.musica-mechanica.de)

As if reviewing 60 pages of German was not challenging enough for a non-German speaker, the GSM has, for good measure, included an additional ten-page broadsheet bulletin featuring the Waldkrich Festival! In his message, Ralf Smolne, the President, either by accident or design, eloquently echoes some of the thoughts of contributors to the recent MMD discussion about the future of mechanical music, and voices ideas for meetings which have been discussed among members of our own committee. Could this be a case of 'great minds think alike'?

The first article in this edition commemorates the late Jan L M van Dinteren, and concerns Gebruder Bruder of Waldkirch and the Hannover branch. The next item is entitled 'Latest additions to the Lyrathon Disc musical box.' This instrument was made by Bruno Rückert, who also made the Orphenion (I only mention this because we had an Orphenion shown to us at the recent Wessex meeting.) Ralf recounts the various references to Lyrathon machines over the years, and brings us up to date on the subject. This is followed by the fifth instalment in a regular series about the unknown pianists of Welte Mignon, in this instance featuring Irène Enéri-Gorainoff. Despite being 'unknown' no fewer than nine pages are dedicated to her!

Another instalment in another regular series follows, featuring 'forgotten' personalities from Waldkirch's organ-building industry, focusing this time on the Kohler family. Up next is a two-page technical item about using a drill instead of a punch to make music rolls. Under the heading

Museums and Collections, Jessica Midding writes about the new location for the Deutsche Automatenmuseum at Schloss Benkhausen in Espelkamp. Adrian Schmidt writes about his busy 'week in Waldkirch', taking in not only the 11th Organ festival, but a number of other events and

attractions. Appropriately Ralf Smolne reports on the European Project, the latest meeting of which took place in Waldkirch during the Festival. There is news of the opening of the redesigned Deutsche Musikautomaten-Museums in Schloss Bruchsal, and an announcement of the 'Barbieri

Project', an initiative of the Italian Society. Also in this edition are reports on the Spring mechanical music exchange, an organ gathering in Vienna, and a Welte-Vorsetzer at the Styriarte 2014 festival in Graz, some CD and several book reviews, and finally, news from foreign Societies.

STRAY NOTES

No 47: A Two-air Musical Watch

By Luuk Goldhoorn

In the 18th century some horologists started making watches with music on bells. It was a very painstaking task. Nevertheless in the limited space of a pocket watch mechanisms were built that play even more than one tune.

In the Utrecht museum van Speelklok a coach watch is preserved which plays four different melodies on six bells.

The thin bells had an extremely high pitch, so high that the melody is barely recognisable. It was a short livened novelty.

After Favre's invention in 1796 of a musical movement without bells and hammers, new attempts were undertaken. In the first two decades of the 19th century three types of musical watches were produced.

One would expect that the barillet type was the first, because the watches with bells were built in that way, but no, the fan type came first and this type was produced for over twenty years.

However, the barillet mechanisms preceded the fan type, but were used in rings,

pendants and other novelties. They exist in watches, but these are not documented before 1810.

Finally the cylinder mechanism was developed and this kind was incidentally used in watches between 1810 and 1840. It had a revival in the eighties of the 19th century, initiated by Charles Reuge.

The earliest fan-type musical watches had only six teeth. And in the following five years this number was hardly increased.

As around 1810 the cylinder-type was developed, horologists were able to build such movements with over 30 teeth in watches. As a result the fan type watches were, at least for a couple of years, driven out of the market.

The fan type makers tried to regain their position, and around 1820 they recovered their lost ground. By enlarging the diameter of the disc, installing teeth on both sides of the disc and increasing the number of teeth, the watch remained thin. With these improvements, the musical quality equalled that of cylinder movements. As production of the fan-type was cheaper than that of the

cylinder-type, the battle was at last won by the former.

Although bell playing watches are known playing more than one tune, all musical watches made in the first decades of the 19th century seem to play only one.

Nonetheless, fan and cylinder-type mechanisms built in other housings than a watch were made with more than one melody. So the possibilities were present but it seems that they were not practised in watches.

It seems so, but they must have existed. Alfred Chapuis in *The History of the Musical Box* p. 141, quoting a message from the late Charles Constantin, wrote: 'In December of the same year (1811), a Geneva watch firm, unable to engage in production because of the deteriorated situation, offered to the Girod-Vacheron firm an order which had just been received from Ventrone-Hersent of Caen, merchants who had always been reliable in their transactions. The contract was made, and they were furnished with some fine musical repeaters, some movements with virgule [hook] escapement, the best that

can be made, playing, incidentally, two tunes at will, some musical seals, etc.'

And, here you see such a watch. It is in a silver housing and unfortunately not signed. Only the inner lid bears a punched number 21728 and the letters JTF in a square. The diameter is 5.9 cm

and it is 2.5 cm thick. The musical cylinder has the dimensions 4.1 and 0.75 cm.

Removing the dial reveals a very unusual musical cylinder-type movement. There are two combs placed in a kind of a forte piano setting, but the comb at the left side is the bass. It has 8 teeth.

The right comb has 31 teeth. Both combs are made from a thicker plate and have, remarkably, the (integrated) weights on top.

The music is activated by a switch at the left side of the watch, but will also play at the hour. A switch at the underside moves the cylinder from left to right. The

two melodies are well arranged, but a name to the tunes is not yet attributed.

When it comes to dating the silver housing indicates 1815 or later. Non-sectional combs started a bit later, so a good guess is between 1818 and 1820.



Restoration Matters!

17 – RECOVERING SMALL PLAYING PNEUMATICS

By Nicholas Simons

Recovering the small playing pneumatics is one of the more common jobs done when restoring pneumatic instruments such as player pianos, reproducing pianos and orchestrations. It is very rare to find an instrument still playing with its pneumatics still covered with their original material. Even if they look serviceable it is most likely that once the instrument has been played a few times it will start to leak and play in a sub-standard manner. It is always best to recover the playing pneumatics on an original instrument and even one that has been restored over thirty years ago. Modern materials can have a useful life much less than those used for original manufacture in the first few decades of the 20th century so if you are unsure, replace the material. For those readers who are unsure of what I mean by a 'pneumatic' this is the small

bellows that operates the piano action. It comprises two thin boards of wood, hinged together and covered with thin rubber cloth, also known as 'tosh' (an abbreviation of Mackintosh). Tosh is about 7 thousandths of an inch thick and is a thin layer of rubber over a cotton backing. Good tosh is getting hard to find. It must be made of cotton as some artificial materials cannot be glued reliably to wood with hot glue, and you must never use modern chemical glues for this job as it will make life very difficult for the next restorer.

Removing the old pneumatics from the valve board

This is the first job and if not done carefully can result in a lot of making good before you start the recovering part of the job. Fig 1 shows the valve board upside-down. All the output arms have already been removed from the moving boards of the pneumatics and all parts have

been numbered so they will go back in exactly the correct position. These instruments were all handmade and small variations exist, such as the lateral position of the outlet arm may vary so as to line up with the position of the piano action wippen. Each 'fixed' board must be removed from the valve board with as little damage as possible. The standard texts on this subject advise chiselling the boards away. This can be made easier if you are restoring a quality instrument where the manufacturer has added a thin paper or leather gasket all the way along this joint. My method is based on many years of experience and involves the use of a domestic iron. Please do not use your wife's best iron as this will inevitably result in divorce. Buy your own! This is also a very smelly job so do it in your workshop or ensure your wife (or husband) is out for the day. Remove all moving boards as shown in Fig 2. They are easily cut away with a sharp knife. Now

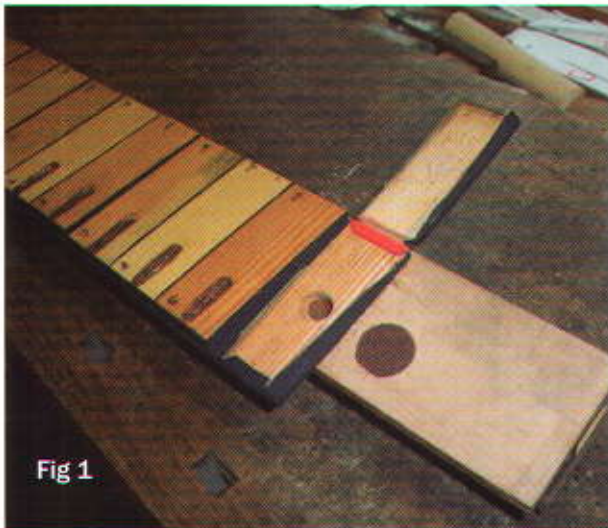


Fig 1



Fig 2

set your iron to hot and place it over the boards and hold it there for a few minutes. The heat will pass through the thin wood and slowly soften the hot glue used in the original manufacture. After a while you will be able to prise off the boards. The boards removed will be slightly bent but should recover their flatness after a few minutes. Once cold, all parts can be trued up on a sanding bench. The advantage of traditional hot glue is that parts can be separated by the use of heat, and when cold, it can be easily sanded away. Modern glues must never be used, please see RM 6 of this series.

Making the hinge

After thoroughly cleaning the wood and truing up any dimensional anomalies the boards must be hinged together. Fig 3 shows how this is done. A thin spacer must be glued to one board,

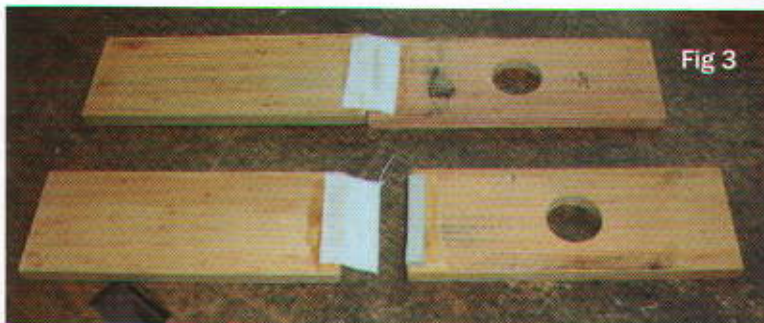


Fig 3

as this ensures that the cloth folds easily towards the hinge end. A small felt circle can also be glued to the centre of one board to prevent the two boards closing tight against each other. This is thought to extend the life of the cloth, although, of course, once installed and correctly set up, the pneumatic should never close up completely.

Fig 3 shows a thin card strip being used as the spacer, with the thin cotton tape being glued over the two ends, butted up tightly.

Once set, the two boards are folded closed, ensuring the two open ends line up perfectly.

Recovering the pneumatic

Fig 4 shows the easiest way of gluing the tosh to the two boards. Strips of tosh are cut to the width of the fully open span of the pneumatic. This should be measured from the old ones before they are removed. The length of the strips should be slightly more than the circumference of the boards to allow for the overlap at the hinge end. The hinged boards are glued lightly on their open ends and upended over the centre of the tosh strip, as shown. I do ten at a time and once the tenth has been glued, the first is ready for the next



Fig 5

for covering the hinge side is to close the pneumatic first. This is especially important for larger bellows with thicker cloth, but it is also good practice to do this for these small bellows. Hold the bellows closed with a clip, elastic band or piece of masking tape, then trim the free ends so they overlap by a small amount, say 6mm, with the joint in the middle

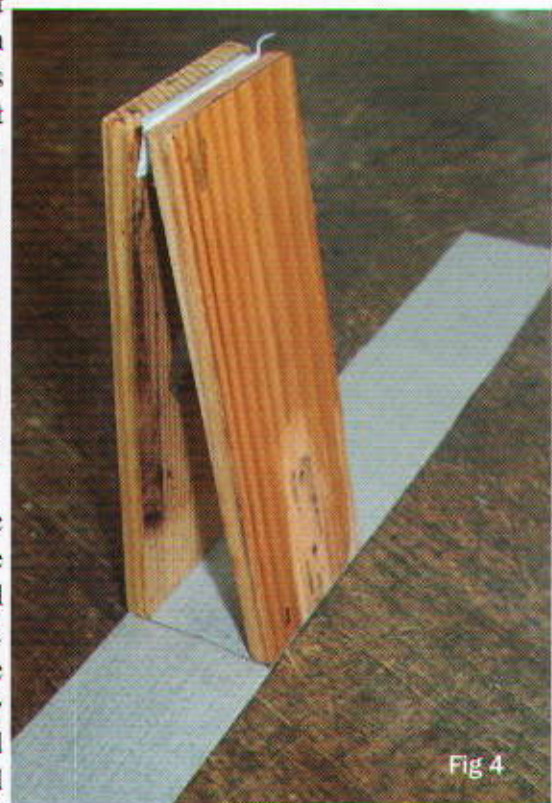


Fig 4

operation. The pneumatic is now laid flat and the upper side tosh is laid away as shown in Fig 5. The top edges of the boards are now lightly glued and the tosh folded over immediately and lightly pressed into place.

As the hot glue cools, the tosh is held in place. No clamping, elastic bands or tape is required. Once one side is done, turn over and repeat, so the result will look as in Fig 6. The correct method

of the hinge side and not near to the corners. Let the glue harden before removing the clip.

Once the glue has gelled, but before it has fully hardened, say one hour, trim off any excess cloth

with a sharp knife. As long as you have not used excessive amounts of glue, the pneumatic will now operate freely. If in doubt, do the job again.

The finished pneumatics are shown in Fig 7. Both are from the same instrument but have output arms of different design. The wooden arms are screwed and glued in place whereas the metal arms are cleaned thoroughly with a wire brush and then screwed in place with burnt shellac which adheres to the metal surface. Do not be tempted to use a modern



Fig 6

epoxy. The manufacture and use of burnt shellac is discussed in RM 6.

The completed pneumatics are glued back on to the valve board with a thicker mix of hot glue, and held in place by hand for a few moments until the glue gels.

which I believe adds historical interest and record to these instruments.

In a future article I will discuss an equally important aspect of rebuilding a player action, that of recovering valves and setting their travel.



Fig 7

HELP NEEDED

From new member, Dr Susie Robinson: susie@adelaidehillsclockworkshop.com.au

I'm having trouble with the governor assembly on a quite small cylinder box (5" length cylinder/comb). I can't get the worm/endscrew to turn easily when I put torque onto the first wheel in the assembly, with my finger. I've followed all advice and suggestions in various Ord-Hume books — played around with the depth/meshing, polished the surface of the endstone, re-bushed the top bearing hole which was worn, and ensured that there is only approx.

1mm of upward lift on the governor when you first put torque on to the gears (i.e. that there isn't too much play), but am obviously missing something. I'm worried there is wear on the endless thread itself, which might be causing it to not run? The whole thing moves perfectly freely if I flick the governor with my finger to set it spinning, but it won't go if I try to put the torque on the gears that mesh with the endless. But I'm not sure where to look, or what to consider next. I've not

encountered such a problem before (this is about box number 7 that I've worked on). Any suggestions gratefully received. I'd willingly consider sending the governor assembly over to someone from here in Australia where I'm based if anyone was willing to take a look who thinks they may be able to solve it. I'd love to get the box operational for its owners. Everything else is in good condition so it's a shame not to solve this problem...

Thanks, Susie

MBSGB Spring meeting 2015

To commemorate the centenary of WW1

Friday 24th April 2015 to Sunday 26th 2015

Best Western Atlantic Hotel, in the city of Chelmsford – www.atlantichotel.co.uk

Stow Maries Aerodrome near Maldon in Essex is the only remaining WWI aerodrome in this country, and an ideal venue for the Society to explore the theme of Mechanical Music associated with that momentous time. If you are interested in making music, in vintage vehicles, or in history, this is the meeting for you. Birdwatchers and wild-life lovers may also like to know that Stow Maries has featured a number of times on the BBC's *Springwatch* series.

Our visit, on a public open day at Stow Maries, will give us the opportunity to share our passion for mechanical music with a wider audience. We will play Mechanical Music to entertain Members and public alike, along with an exhibition of mechanical music and World War I, to commemorate the continuing centenary.

Stow Maries has its own push-up and a player piano, which we will complement with an organ grind. The City of London Phonograph and Gramophone Society will be joining us, and other organisations have been invited to participate. Additionally there will be a tour of the airfield, and demonstration of the airmen's clothing. On Saturday evening we will have a talk about the 'rescue' of the airfield by Russell Savory. Time permitting, more music will follow.

On the Sunday we shall be visiting the Museum of Power. Housed in a former water pumping station, the Museum includes numerous power-related exhibits, with working examples of various power sources, machinery, equipment and tools. An added attraction is a 7½-inch gauge railway. Once again an organ grind is planned for the benefit of the visiting public.

The Best Western Atlantic Hotel in Chelmsford is ideally situated for our weekend's activities, and you will be able to extend your stay at the preferential rate.

This weekend offers much fun for everyone, as well as the opportunity to promote mechanical music and the Society. Plenty of music is guaranteed. To get into the real spirit of the occasion, why not dress in period clothes?

Both locations have good publicity machines and are prepared to feature us as the main attraction, so please come along and participate and help make this the success it deserves to be. Book early to avoid disappointment (the Society cannot guarantee rooms beyond the cut-off date, as some members have found to their chagrin), and let us know what contribution you are willing to make. We look forward to seeing you there.

Saturday meeting: Stow Maries WW1 aerodrome, Purleigh, Essex - www.stowmaries.com

Sunday meeting: The Museum of Power, Langford, Essex - www.museumofpower.org.uk

More details from the Meeting Organiser John Phillips - phillipsjohn398@gmail.com

MBSGB



ORGAN GRINDERS and HANDLE TURNERS

THE EUROPEAN PROJECT

Work on the towards achieving the original time was spent discussing the European Project objective of constructing a multi-structure of the organisation within has resumed, lingual lexicon to be put on the each Society, and in appointing following a meeting internet, for the benefit of those Michel Trémouille of the French of the representatives of the interested in pursuing their research Society, AAIMM, to be the European Societies, held on 28th into mechanical musical Project's 'cloud' manager. June in Waldkirch, during the instruments, and to facilitate their Please contact Alison Biden if you town's Organ Festival. It was use of resources in a language other are interested in working on this or agreed that the Project would work than their native tongue. Much the 'Barbieri' project.

A NEW ITALIAN INITIATIVE: THE BARBIERI PROJECT

Following the meeting of the European Project representatives, Franco Severi and Flavio Pedrazzini from the Italian Society, AMMI, launched The 'Barbieri' Project: Sacred Mechanical Music in Europe. The following is taken from the paper circulated by them at the meeting:

"The AMMI Association maintains and preserves the large and precious 'Barbieri Fund', constituted mostly of machinery (with all matching and related components) for the construction of mechanical musical instruments, and of a valuable documentary and administrative section (manuscript and printed papers, including interesting letters.)

Born in Lombardy, Father Angelo Barbieri (1875-1950) was a Catholic priest of great genius and faith, who devoted his engineering and musical creativity to the pastoral action and education of believers, with the aim of giving appropriate and enjoyable liturgical music to the needy and illiterate Italian people from rural and mountain parishes.

His most valuable invention was the so-called 'auto-organo',



Fr. Angelo Barbieri

an electric mechanism applicable to any church organ, which allowed the playing of sacred music in the absence of an organist. This music, punched into perforated rolls, was often made of different famous and well performed pieces: organ music and choral accompaniments for *schola cantorum* (Gregorian chant and polyphony). In Northern Italy, the 'auto-organo' allowed a wide range and dissemination of 'good sacred music' in parishes that lacked this, and contributed to a more lively liturgy, able to amaze simple people who are listening to

Mass or divine office. (This was in anticipation of several traits of the Vatican Council II.)

The engineering and musical work of Barbieri is part of the so-called 'Cecilianism', a reform movement of Sacred Music, which spread in Europe between the nineteenth and twentieth centuries, especially in Austro-German, French and Italian Catholic areas, and in England, with extensions in America (both the United States and Latin America.)

This movement had positive implications in European cultural, social and liturgical/musical dynamics, subjects not yet fully studied. An essential point of 'Cecilianism' was also the reform of musical instruments, with reference also to mechanical music."

The Italian Society is keen to foster participation of each European mechanical music Society in this project, with each one appointing a delegate for research and disclosure paths about the instruments and the sacred repertoire, and inherent historic-aesthetic set-up. Ideally, they would like the delegates to hold a meeting at least once a year.

A MUSICAL BOX MUSEUM IN SINGAPORE

Naoto ORUI and Daiki ARAI, who joined us for the Spring Meeting in Devon, are planning to open a museum in Singapore.

Why Singapore? Well, Naoto ORUI explains, it seems that musical boxes and clocks were being produced in that area in the period 1800-1860; he tells how Graham Webb had supplied a musical box made in Singapore, which is unique in style, quite unlike those made in Europe. Graham had explained that the Singapore area in the early 19th century was a trading point for goods between Britain and Asia, but that colonials stationed there had difficulty in ordering musical boxes from home. As such tradesmen as watch-makers and cabinet makers were also based there, they imparted their skills to local craftsmen, with a resulting trade in locally made musical boxes and clocks of excellent quality. Mr ORUI also pays tribute to Keith Harding's part in his musical box education.

Below is a view of the 1913 building (Fu Ken Hoi Kan), part of a Chinese temple, in which the museum is due to open in late 2014 or early 2015.



Photo: The Royal Aero Club



Arthur Ord-Hume receiving his Diploma from HRH the Duke of York on May 13th, 2014, at the Royal Air Force Club.

Some long established MBSGB members may remember Arthur Ord-Hume's former house in west London, in one room of which were several player pianos and Orchestrelles (I forget how many of each); an aeroplane hung from the ceiling. The Royal Aero Club's press release explained:

The award records the pioneering work which he undertook in the development of the light aircraft movement. The last surviving Founder Member of the Ultra light Aircraft Association of 1946, later the Popular Flying Association and now the Light Aircraft Association, today he is the

Association's longest serving member. He was the first person in post-war years to design and build his own light aircraft at a time when legislation virtually prohibited such activity. Through his untiring work he was largely responsible for establishing the home-built aircraft movement in Great Britain which now has almost 8,000 members and looks after about 2,000 home-built aircraft, with a further 1,000 under construction. The first aircraft he designed for home-construction has been constructed by amateurs in almost every corner of the Western World and many examples, including Ord-Hume's prototype, are still flying.

"A NICE LITTLE BOX . . ."

By Anthony King

I owe the title of this article to Nicholas Simons, who organised the June AGM auction. Because that was his comment to me when I collected a neat little 'snuff-box' type two-tune musical box after the June auction. I have called it a snuff-box 'type' because there is no evidence that it ever had the usual transparent cover over the movement, and in any case there is insufficient depth for a snuff compartment.

It wasn't until I got it home that I realised there were a few problems to put right. These were:

1. it had no key,
2. the tune change didn't work,
3. nor did the stop mechanism.

Otherwise, for its age it was in very good order – it probably dates from circa 1840 – although the top of the lid had been re-attached at some time.

As I had no key I put a few turns on the spring (very carefully with a pair of snipe-nosed pliers) and it played very well, but I then came up against problem no. 3 – it never stopped! The stop-start lever (on the left of the cylinder) has a tiny arm riveted to it (arrowed in the last picture) which blocks the fan rotation. It was easy enough to move the arm to the correct position but, because the rivet was not very tight, the impact of the spinning blade at each stop gradually moved it so that it no longer stopped the fan. This I decided could be left until later.

A secondary problem with the stop-start mechanism was that the lever was moved directly by its slide-plate; there was no intervening spring to counter any excess movement of the plate which, in the worst case, could result in a bent stop-start lever.

Before I could go much further I needed a winding key so I turned to the internet. It's not easy to measure a recessed spindle, but I reckoned it was about 1.55mm. A search of the net revealed that there are two key-size scales – both go from 00 to 12, but one scale decreases in size from 00 and the other increases – slightly confusing! The decreasing scale is for fob watch keys (which was what I needed) and the other is for clocks. Complete sets of 14 are available for £6.99; individual keys are about £4 each. Since I was not



sure of the size I ordered the full set.

My first order via ebay never arrived, and I had to invoke the ebay dispute resolution scheme to get a (reluctant) refund, but the next attempt via Amazon was successful – key no. 2 was the perfect fit.

While waiting for the keys I turned my attention to the tune-changer – the right-hand button which moves a two-position lever. This has a slot that locates on the cylinder end-plate (visible on the right of the comb), a classic piece of unsafe design as there is nothing to prevent its operation while a tune is playing! It was not functional because the lever was not engaged with the slide-plate, being at least 1mm. short. My simple but inelegant solution was to add a pair of washers behind the slide-plate. Next, I contemplated the stop-start control. Although it was working, I was not happy with the arrangement, and this is probably where I part company with the purists because I decided to make a significant change to the slider to introduce a spring link.

I spent an hour or two devising a wire clip which I could slide over the plate after filing a locating groove



— the picture shows the final result. In close-up it looks massive, but the wire is only 20 thou' diameter and anything smaller was too flexible.

Possibly I should really have soldered the clip to the slider, but this is in two parts soldered together, and I could not risk melting the existing joint while attempting to add my clip.

Hence to the slipping stop arm (arrowed). The problem of the slack rivet was aggravated by the fact that some oil had got on to it, so I removed as much as possible with a solvent, and then applied a spot of clear enamel to lock it.

Just when I thought I had finished I noticed that the screw

holding the Geneva disc was loose, so of course I tightened it. It is the usual shouldered screw, which should ensure that it can be tight but leave the disc free — unhappily it caused so much extra friction that the spring could barely cope. The remedy was to remove the

disc (taking care not to drop the screw into the box!) and reduce its thickness by about 0.001". The result was perfect, and although I could do nothing about the



dubious tune-changer, my "nice little box" now works very well. I am, however, left with the usual frustration — what tunes is it playing?

MBSGB AUTUMN MEETING

Durham September 25-28 2014

The smart Radisson Blu Hotel, on the banks of the River Wear, was home to 45 members of the MBSGB for three nights, as they gathered for the annual Society Autumn Meeting in Durham. Despite its convenient location for exploring the town on foot, most members found the organised activities more than enough entertainment.

First up was a visit on Friday to the highly acclaimed Bowes Museum, at Barnard Castle. As well as a private tour, we were able to spend much of the day wandering at will. This was a visit full of surprises, for those unaware of the quality and quantity of things to see. Exhibits in the Bowes Museum are largely from the

private collection of John and Joséphine Bowes, who commissioned the French château style building in the late 19th century especially to house it. Archaeological finds, fine porcelain, old textiles and costumes, Victorian toys and furniture complement the large collection of paintings, some of the most astounding having been executed by Joséphine herself.

The highlight of any visit to this museum is surely the fabled Silver Swan musical automaton, watched by a hushed audience. Allegedly the size of a female mute swan, it certainly was a lot larger than expected. Afterwards we were treated to a private talk about the swan, its history and various modifications and restorations over

the last two-hundred-plus years, including work done on it by the late S F Sunley (whose papers are in the Society's archive.) Other items of interest in the museum are a Jacquard loom, Victorian musical toys, a Debain harmonium and a number of musical clocks.

Saturday saw us at Beamish, a very different museum, laid out over several acres of countryside to emulate the environment of over 100 years ago, with a farm, mining village and 'town'. Trams and open top buses are on hand to transport the public around the site. Two large Symphonions attracted the interest of visitors, particularly the children. One was in the main entrance to entertain people as they waited to buy tickets, the other in the café. Such is inflation that

instead of operating with a penny in the slot, you now have to drop in 50p. Also spotted were phonographs, early cabinet gramophones and a player piano.

A special feature on the day of our visit was a craft tent. Among demonstrations of patchwork quilts, lace-making and stone carving, there was a man making Northumbrian pipes, and another restoring Diatonic Melodeons and concertinas. The reed banks and associated mechanism for the instrument he was working on were very similar to those of an organette. Theo Gibb now makes a living from this work, and says demand cannot be satisfied; a familiar story!

Sunday morning was crammed with presentations. David O'Connor talked about the relationship between Phillips and Wurlitzer, with reference to items in his collection, some of which are still undergoing restoration. We were then treated to a DVD of 'Royal Music Machines', produced by the Speelklok Museum in Utrecht at the time of its special exhibition on this topic. Finally



came Mark Singleton's excellent illustrated talk on Black Forest Clocks, a real education for those who knew little about them. He talked at length about the clocks of Johan Baptiste Breha, despite what the 'experts' claim, Mark believes that Paillard cylinders were not used exclusively in the cylinder-playing clocks, but that Ducommun Girod also supplied them.

The following 'Show and Tell' saw Peter Ruf give a short talk on the progress of the museum in Moscow; Tony King related how

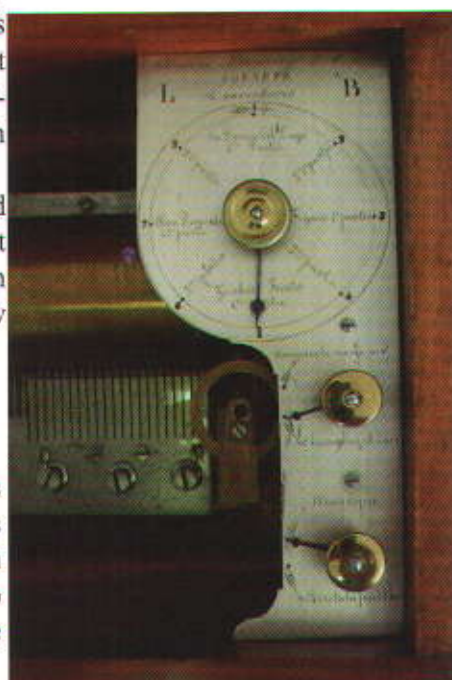
with a little TLC his 'snuff' box was transformed [see p. 336]; Roy Evett demonstrated an early Greisbaum whistling figure, 'Dr Eisenbarth'; David O'Connor returned to demonstrate a Chordephon; Eric Hartley managed to blow his way through one tune on a Plarola, and Terry Longhurst showed us a Lecoultré and Brechet cylinder box which he has been taking to various meetings [see below]. Roger Brooks tested our knowledge of tunes with an eight air cylinder box. It played surprisingly loudly and we were soon able to identify most of the popular/music hall

songs, and join in with a singalong.

We are all extremely grateful to Nicholas Simons and Bernard Weekes for arranging another very successful event.

LECOULTRE & BRECHET

Every box has its own secrets. Many Society members have been fortunate in recent weeks to have seen and listened to an unusual musical box attributed to Lecoultré & Brechet, at one national and two local meetings.



The first thing to strike the viewer is the control panel on the right hand side [shown above]. This has three brass knobs set in a finely engraved and silvered metal plate. At the top of the plate, in beautiful copperplate script, we see 'Berens Blumberg & Cie' (the last an abbreviation of the French word for 'Company.') This in itself is unusual; it is more common to see this agent's name shown as 'BB&C.' Underneath this is 'L A GENEVE B', which is accepted as being the makers Lecoultré and Brechet of Geneva.

Below this there is a brass knob within a dial. The dial acts as tune sheet, tune selector, and, with the pointer attached to the knob, tune indicator. Beneath this is the tune change/repeat knob, (*Toujours le même air/ Changement d'air*) and beneath this, a third knob which is the on/off control, labelled *Musique* and *Arrêt musique a la fin de l'air*.

This elaborate set up, along with the full name of Berens Blumberg, suggests the box was specially commissioned, and may even have been made for an

exhibition. Lever wound, it is thought to date from between 1845 and 1848. The 21-inch cylinder is pinned with four overtures, each in two parts, played on 136 music teeth. These are: *La Donna del Lago*, *Figaro*, *The Magic Flute*, and *Don Pasquale*. Curiously, given the trouble that has been taken to produce this elaborate set of controls, *The Magic Flute* is rendered inaccurately in German as 'Zuaber Fauto.'

There are no obvious numbers on the bedplate or case, but close scrutiny of the bass end cylinder cap reveals two scribed numbers, 21605 and 3580, which may reasonably be assumed to be serial and gamme numbers respectively.

The outside of the case is veneered in rosewood, the lid inlaid with leaves, scrolls and the like. Figures are an unusual item in musical box case design motifs, but on the front face of this particular case there is a man fishing from a boat, complete with anchor.

Another striking feature is that there are three horizontal slots in both the front and back of the case.

These are holes associated with the sound of hidden bells. There are fourteen bells, with nineteen strikers. What appears to be a separate bell comb is in fact a set of leaf springs which act upon individually pivoted bell teeth with strikers attached.

This is where the good news ends, and we move on to speculating about the box's career. It appears that at some time in the distant past it has suffered a run, although it only seriously affects the second part of the *Figaro* overture, and approximately 60%-70% of the pinning for the bells at the treble end of the cylinder is missing. It is thought to have been purchased by the present owner's mother, many years ago from Harrods, London; it was probably bought in its current condition and nothing has been done to it since.

Notwithstanding all this, it is easy to appreciate the quality of the music, and it plays sufficiently well that only a connoisseur would realise that it was not playing its best.

WEB SITE INFORMATION

The current user name for the Members' Section of the web site is

USER NAME: discbox

PASSWORD: lecoultré

Both lower case letters

This will change from time to time

NEW MEMBERS

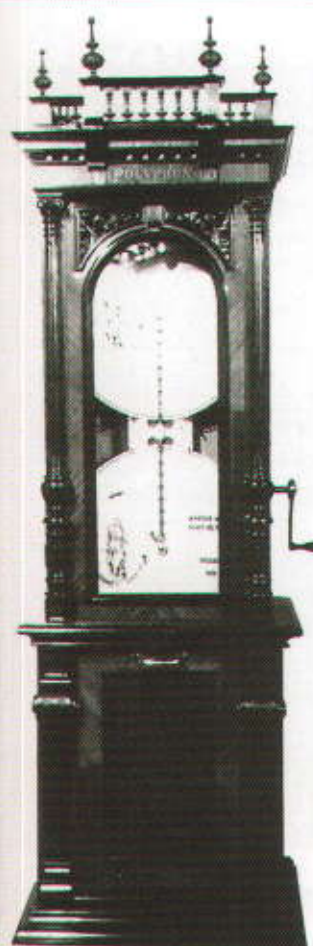
We welcome the following new members, who have joined us since the last journal was published:

3182 Alan .Lamado	U.S.A.
3183 Ruth Jeffrey	Kent
3184 Mrs. S.Holden	Gloucs
3185 Christopher Trueman	Shropshire
3186 T. Wonnacott	Sussex
3187 Mrs. Jennifer Weaver	Wales
3188 Akram Miknas	London
3189 Dr. Susie Robinson	Australia
3190 Thomas B. Thienpont	France

If you would like to get in touch with members near to you please look at the new members list or contact the Correspondence Secretary. If you would like to start a NEW Local area group please contact Kevin McElhone on 01536 726759, or kevin_mcelhone@btinternet.com who will be pleased to advise.

You will get far more out of your membership if you come along to a local or national meeting; you might make some new friends and hear wonderful instruments ... If you are not sure, then just book in with our meetings organiser as a day visitor the first time.

Now that there are four Local Area groups we hope that even more members will come along and join in.



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WANTED

Instruments – Upright Britannia Smokers Cabinet; Polyphon 1d in Slot; Chorophon; Coelophon. **Discs** – Adler / Fortuna 26 inch with Reed Organ; Polyphon 17 inch or 45cm with Bells.

Other things considered – what have you got?

These are for myself and other members.

Kevin_mcelhone@btinternet.com 01536 726759

(there is an underscore _ between my 2 names)

FOR SALE

Disc Musical Boxes – Kalliope 13 inch; Polyphon 11 inch Duplex combs; Mira 6 inch; Empty case for Britannia 9 inch Upright; NEW Polyphon / Symphonion **Pediments**; Orphenion 10 inch; Symphonion 6 inch centre drive; Mira 6 inch.

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These are for myself and other members so are located around the U.K. Kevin_mcelhone@btinternet.com 01536 726759

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»Portrait of President Vladimir Putin, 2014

Contemporary political automata by Christian Bailly, Paris, based on the classic model „Pierrot Ecivain“ by Gustave Vichy, Paris from the 1890s. Depicting the Russian President signing the treaty of the incorporation of the Crimea into the Russian Federation on 18 March 2014. - **Absolute unique piece!** - (US\$ 30,000 - 40,000 / Euro 25,000 - 35,000)



Gothic Cathedral Clock with Mandoline Musical Movement by B.A. Brymond, c. 1870 (US\$ 5,400 - 8,000 / Euro 4,000 - 6,000)



Group of 3 Contemporary Organ Figures: Conductor + 2 Bell-Ringers (US\$ 2,000 - 3,500 / Euro 1,500 - 2,500)



Musical Gold Repeater Pocket Watch, possibly Piquet & Meylan, with Sur-Plateau Movement (US\$ 11,000 - 16,000 / Euro 8,000 - 12,000)



»Bébé-Jumeau Liorograph«, c. 1895! Extremely rare phonograph doll in excellent condition, with superb celluloid cylinder with lovely laughing child's voice. - (US\$ 6,500 - 10,000 / Euro 5,000 - 8,000)

131st Specialty Auction

»Mechanical Music & Automata«

November 15, 2014



Exceptionally Rare »Singing Bird Automaton« by Charles Bruguier, c. 1835-40 (US\$ 25,000 - 40,000 / Euro 20,000 - 30,000)



Polygraphon: Rare Combination of 15 1/2 inch Polyphon and Record Player (US\$ 11,000 - 16,000 / Euro 8,000 - 12,000)



The Barrel Organ Attractive shop window automaton. Electric. - (US\$ 1,300 - 2,000 / Euro 1,000 - 1,500)



Silver-gilt Snuff Box, c. 1840 Excellent working condition. - (US\$ 7,500 - 11,000 / Euro 6,000 - 9,000)



Folding-Top »Emerald« Polyphon Nr. 49c with Bells, c. 1900 In just perfect condition. (US\$ 11,000 - 20,000 / Euro 9,000 - 15,000)



8-Air Barrel Organ by L. Bacigalupo, Berlin (US\$ 8,000 - 12,000 / Euro 6,000 - 9,000)



Musical Christmas Tree Stand with Crèche Figures, c. 1910 An unusual model. (US\$ 800 - 1,100 / Euro 600 - 800)



Coin-Operated »Regina Hexaphone« Phonograph, c. 1915 Excellent and complete working condition! (US\$ 10,000 - 13,000 / Euro 8,000 - 10,000)



Sensationally Rare »Polygraphon«, 1904 Combined machine for playing 24 1/2 in. steel discs and 78 rpm gramophone records. Extremely rare! - (US\$ 25,000 - 32,000 / Euro 20,000 - 25,000)



Impressive Sublime Harmony Piccolo, Bells and Harp Interchangeable Musical Box by D. Allard & Co., c. 1880 (US\$ 20,000 - 27,000 / Euro 15,000 - 20,000)



Automata Clock by »Xavier Tharion«, Paris, c. 1860 (US\$ 5,000 - 8,000 / Euro 4,000 - 6,000)



Full-Orchestral Musical Box by Langdorff, c. 1890 Excellently restored by Michel Bourgois in 2010. - (US\$ 13,000 - 20,000 / Euro 10,000 - 15,000)



Black-Forest Flute Clock with Automata, c. 1840 Size: 31 1/2 x 19 1/2 x 100 1/2 in. Good working condition! (US\$ 9,000 - 12,000 / Euro 7,000 - 9,000)



»The Pigo, 1950s Original carousel figure. - (US\$ 900 - 1,500 / Euro 700 - 1,200)



Rare Three-Per-Turn Key-wind Musical Box, c. 1850 Playing 24 airs on 8 revolutions. - (US\$ 5,000 - 9,000 / Euro 4,000 - 7,000)

...and many more!

For more information and large colour photographs of some more of the upcoming "Highlights" please visit our website at: www.Breker.com / New Highlights and youTube.com at Auction Team Breker starting mid October 2014

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