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The Music Box

An International Magazine of Mechanical Music

Volume 13 Number 8

Winter 1988

Edited by Graham Whitehead

Inside

The Journal of the Musical Box Society of Great Britain

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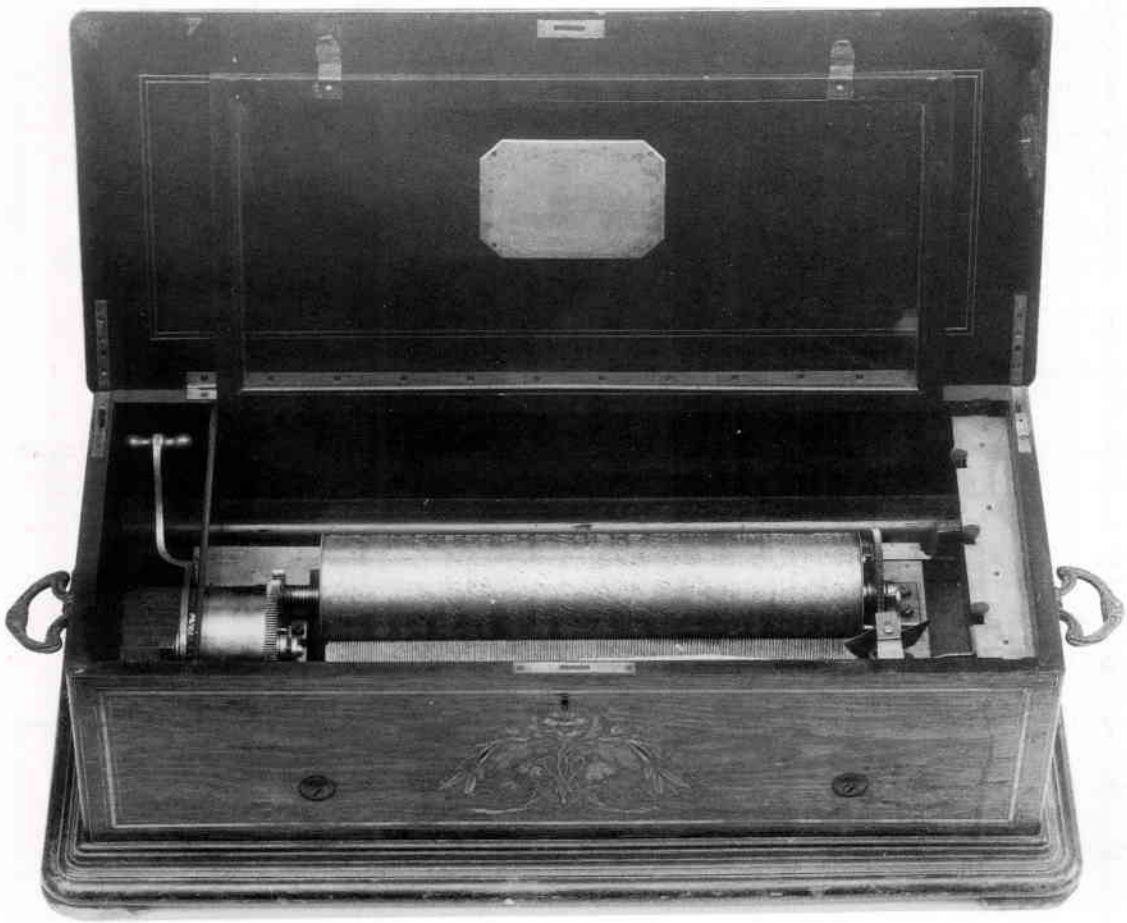
MECHANICAL MUSIC

December 15 1988



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The Music Box

An International Magazine of Mechanical Music

The Journal of the Musical Box Society of Great Britain.

Volume 13
Number 8
Winter 1988

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Front Cover:
An original Victorian photograph.

Contents

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Editors Notes

CASH CRISIS

The Society is facing a financial crisis. Please can you help ?

Members who attended the Annual General Meeting held on 4th June last, will know that the Treasurer reported that the Society is "in the red" to the tune of £2,600. The reason for this was discussed in detail at the AGM which is due to a variety of reasons, the main one being that when I took over as Editor, the Music Box was being published behind schedule. In the catching-up process 5 magazines were published in one year against a budget for only four.

We have never regained the extra £3,000 incurred. The current decline in the value of the dollar has been another significant reason for the current shortfall.

Although an increase in the subscriptions could be justified by comparing the increased cost of the Music Box against increased costs of other publications over the years, (for example, I happened to notice the price of an old edition of Exchange & Mart, it was 30p in 1983 and is now 75p) it was resolved that there be no increase in the level of UK subscriptions at the present time.

Whilst the Society's funds are not worsening, the present deficit is static and will not resolve itself.

To me there is a simple solution which would depend upon the generosity of our members. – The present deficit represents the value of one edition of "Music Box" – £3.00. Enclosed in this edition is a subscription renewal form and if those members that felt like doing so would be willing to make a donation of say £5.00 in addition to their renewal subscriptions, provided that donation averaged £3 across the whole membership, then we would be back on the straight and narrow once more. Those who are paying by standing order or who have honorary membership could make a separate donation by using the form enclosed.

In anticipation of your kind assistance may I take this opportunity of thanking members for donations and on behalf of the committee, wish all members a Happy Christmas and prosperous New Year. I look forward to being able to continue the present quality of the magazine throughout 1989. ■

SOCIETY TOPICS

AUTUMN MEETING 16 - 18th September 1988

An hotel of the Victorian era, The Metropole at Llandrindod Wells, provided our base for the Society's Autumn meeting and annual organ grind. It was not only the hotel that had a Victorian quaintness about it, so too did the whole town. Modern aluminium framed shop fronts with their bright illuminated signs do not appear to have penetrated this far into Wales. The unspoilt shop fronts therefore provided an excellent backdrop with the correct time period for the very many instruments jostling for recognition before them.

In all fairness there were too many instruments in too small a space, one could not really appreciate the music due to the competition from ones neighbour. Many of our members sensibly overcame this problem by moving away from the central area.

Our organ grind coincided with Llandrindod Wells Victorian Festival and the festival organisers were fortunate in having many other grinders not just the Musical Box Society, present on that weekend. It should be emphasised that the organ grind was organised by the festival committee and not by the Fairground Organ Preservation Society as so many people seemed to believe.

Saturday afternoon saw a small public exhibition held in the Metropole Hotel of musical boxes and other mechanical music kindly loaned by members of the Society. Saturday evening saw the usual Society dinner after which many members slipped off to visit the other events related to the festival that were taking place in the town that evening. I am told that the Victorian costume ball was quite an incredible sight and will be a treasured memory for those who visited it.

On Sunday a coach trip of the area had been arranged. We visited the reservoirs and dams of the Elan Valley. This proved quite a pleasant morning and appeared to be a "first time" for many. The meeting had been arranged by Alison Biden, our meeting secretary. At this location there was no local organiser so a special thank-you to Alison for arranging such a pleasant meeting from so far away from her home. ■

FORTHCOMING MEETINGS

WINTER MEETING

3rd December 1988
At the Tuke Common Room,
Regents College,
Inner Circle,
Regents Park,
North London

Full details at the time of printing are as follows:

9.45am – Tea, coffee and registration
10.15am – Speaker: Graham Whitehead. "An electrifying experience". This will be followed by a presentation by Ted Bowman about the Beckstein Piano Factory with assistance by Frank Holland. After lunch Nicholas Simons will be giving his talk entitled "Confessions of a Musical Engineer". This will be followed by a panel brains trust where members can put questions to some of the experts in the society on various aspects of restoration and collecting matters. The panel includes Dr. Burnett, Ted Brown, Peter Howard, John Powell and Nicholas Simons. At the end of the meeting tea will be served. A bar will be open between 12 and 2 but no provision has been made for lunch. Members attending may bring packed lunches or visit the various catering establishments nearby.

New Year get together 31st December 1988 to 1st January 1989 based at Moat House Hotel, Northampton. At the time of printing there is still availability for this get together on New Years Eve at Napton Nickelodeon with a visit to Mr and Mrs Harold Smith to see their collection at Saddington on the 1st January. We are assured of a most hospitable welcome, but warm clothing is advisable and members have been requested not to smoke in the house and not to make tape recordings. The Smith's have asked us to emphasise that they will welcome all members on that day from 10.00am onwards, they would in particular like people to visit them that do not have musical boxes or only a limited number, as they feel that those people may be left out of a lot of visits.

The New Years Eve visit to Napton Nickelodeon will consist of an informal playing of the instruments followed by a theatre presentation featuring the Compton organ, to take us up to time for Auld Lang Syne.

SPRING MEETING

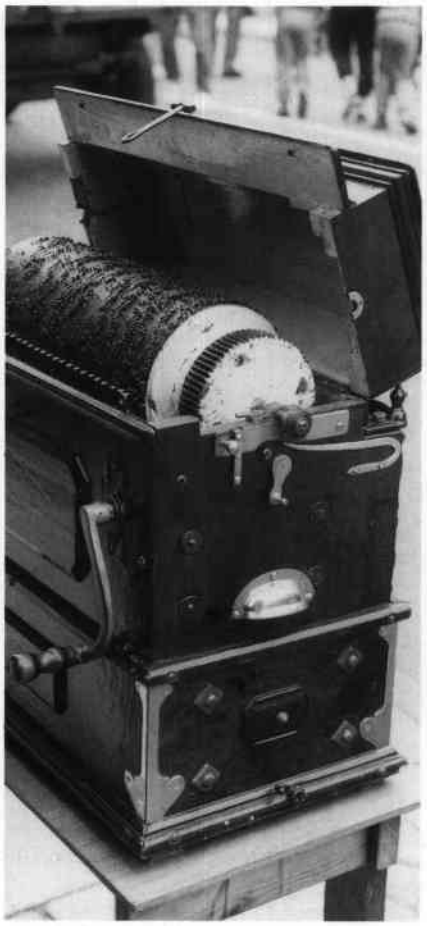
31st March to 2nd April 1989
Based at Victoria Hotel, Bradford.

An action packed weekend is currently being arranged by the local organiser, John Powell. It is hoped to include talks by Pam Fluke about reed organs and her Reed Organ Museum, Mr Austin on gramophones and phonographs, as well as one by John Powell himself. Also a visit to the Imax Cinema in Bradford and the Reed Organ Museum.

There will be a trip to Switzerland and the Thun Organ Festival in July 1989. Further details are available from Alan Wyatt. ■

Llandrindod Wells Photo-call

Russell Wattan plays Andrew Pilmer's 26 key reed organ. The organ bears the name W. Dickinson Slaithwaite near Huddersfield, October 11th 1933. It was made for and used on a scale model round-a-bout in a form of a set of gallipers approximately 3 ft in diameter with the organ standing in the middle.



Lyn Wright plays his McCarthy organ with an animated top made by himself. The music was arranged by Pete Watts.

Joyce Taylor from Stockport playing her Verbeeck organ.

Mr. Friends in true Victorian setting.

More Photo's on Page 246.

Photo-call (continued from Page 245).

"Isn't it a nice baby," so Margaret Miller seems to be saying!

M.B.S.G.B. President's daughter Linsey, plays father's Gasparini.

Mr. & Mrs. Ray Grimmet with their Raffin organ.

NEWSDESK

Exhibition of Mechanical Music at Prescot

A special exhibition of Mechanical Music can be seen until 23rd January 1989 at the Prescot Museum of Clock and Watch Making from 10.00am until 5.00pm Tuesdays to Saturdays, 2.00pm to 5.00pm Sundays (closed Mondays – except Bank Holiday Mondays – and Christmas Eve, Christmas Day, Boxing Day and New Year's Day) with free admission.

At the opening of the exhibition on 7th November to enlighten the guests of the scope of the subject Mr. Griffiths, the Curator, was fortunate in having persuaded Arthur W. J. G. Ord-Hume, a founder member, former President, Editor and Honorary Life Member of our Society to give the opening address. He gave a brief history of mechanical music, reviewing its scope and diversity, then emphasised that far from being simply a novelty, as it had generally been regarded until twenty years ago, it was now being recognised as of vital assistance to the serious musicologist encapsulating and reproducing the manner in which music was performed at the time of its composition.

The exhibits are displayed with professionalism, well lit and well labelled. One can see what one wishes to see and this is well interpreted for the casual visitor.

The exhibits themselves, mostly we understand from private collections, number some very interesting and exciting pieces. In total there are fourteen cylinder boxes, including three snuff boxes, three disc boxes (two Polyphons and a Stella), four singing birds, five musical watches, six musical clocks, two hand-cranked organs, a Seraphone, a Weber Grand Piano with Ampico System, an Aeolian Orchestrelle and an Edison Phonograph.

The cylinder boxes included Nicole Freres, Lecoultre Freres, George Bendon, B. A. Bremond, Ami Rivenc and P.V.F. amongst their makers while one of the singing birds was made by Jacques Brugier and another by Freres Rochat.

It is this last piece, on loan from America, which is depicted on most of the exhibition's publicity and is exquisite, being incorporated in an enamelled watch thought to have been made in 1820.

Many other exhibits merit detailed description, but to do this would prevent this brief review appearing in this issue thus giving United Kingdom members notice of this event while there is still time to visit it.

Prescot is some ten miles east of Liverpool, just off the M62, and was famous for its watch and clock makers, hence the establishment of this museum in a former 18th century town house. Its permanent exhibition is absorbing.

This exhibition, of particular interest to connoisseurs of fine craftsmanship, justifies a considerable journey to see not only many unique pieces but also how they should be displayed. ■

Singing Bird Enamel Watch made by Freres Rochat, Switzerland about 1820, on loan from The Time Museum, Rockford, Illinois, USA.

MR. SONY ON TV

The Chairman of the Sony empire, Ako Morita, is himself a mechanical music collector. Recently, American CBS Television based in London, visited his Japanese collection which was filmed for inclusion in the CBS news magazine "Sixty Minutes." Without giving the film makers secrets away I can reveal that one or two extra shots were filmed at Napton Nickelodeon to compliment their existing material.

The programme is due to go out in the States before Christmas, on a Sunday at 7 pm Eastern standard time and in England at some future date. Unfortunately as this programme is repeated in England at the rather unearthly hour of 2 am on a Wednesday morning, only the real night owls will stand any chance of seeing it. ■

Organ Grinders chat

by Geoff Alford

LLANDRINDOD WELLS. When the Festival Committee chose what was once 'Stourpaine Weekend' for the date of the 1988 Organ Festival I thought that they were tempting providence. Having suffered from a wet Saturday in 1987, all that was needed to dampen spirits was a weekend of Stourpaine weather in '88. Sure enough the weather deteriorated at the start of Victorian Festival week and I thought thats it, we're in for a washout. Well, as those members who were at the Metropole will know, the weather improved so everything went off O.K.

An important aim had been to get as wide a range of organs as possible, and with the bonus of the MBS members playing on the streets on Saturday I think that this was better than last year. But it was no thanks to the five organ entries for whom accommodation was reserved and who had been advertised in the press,, club magazines and the published programme, who just failed to turn up without apology. It was left to Peggy and I to apologise on their behalf in response to enquiries from the public. So we had no Alderman, Frati or Carl Frei organs for the public to see and hear. One organ owner said 'Well, it's their loss.' However it cannot be dismissed as easily as that, for they took reservations which could have been taken by applicants who were turned away. We 'lost' another organ when Ray Grimmett sold his 20 keyless Dean but he still participated by borrowing a small Raffin. One of our Continental entrants with a 26 key Bacigalupo also had to cancel because of transport problems.

Despite these problems the great majority of those entered came, and started arriving as early as Wednesday. To be host to our good friends Kurt Niemuth and Christa Mademann from Berlin I consider quite an honour and there are few foreign countries they visit more than once, let alone twice running. Kurt's 45 keyless trumpet organ is a fine instrument and an important attraction and as he is building only a limited number of these organs it is likely that they will at some future date achieve a rarity value. He also produces his own music only for these instruments so we could enjoy music and arrangements not to be heard on other organs. Discerning enthusiasts bought up all the copies of the new recording which were available. I suspect that nearly as many different people played this organ as all the others put together. Unfortunately it overshadowed another outstanding organ deserving greater attention, a fine 38 key Bacigalupo trumpet barrel organ of around 1920 which Kurt is in the process of restoring back to original condition and which was also a pleasure to play. It was a pleasant surprise to gain a vintage organ, which is not to disparage the 26 key Niemuth Violinopan barrel organ which was scheduled to appear.

Alan and Amanda Pell just came as visitors last year so it was good to having them taking part in '88. As a street instrument Alan's 49 note Harmonist organ is of substantial proportions, with built-in registers and an attractive sound helped by good arrangements. I suppose that one could call it the British answer to the Hofbauer Micro, although it is also available as a keyless instrument with book or roll music. The organ was mounted on a smart matching wooden trolley with spoked wheels bounded by narrow solid rubber tyres. Alan had also brought his 31 keyless organ with four manual registers bearing a strong resemblance to the Raffin organ of this scale. This was the prototype organ attractively hand-painted by Amanda Pell. Kit organs tend to be available spasmodically because there is more money in supplying them ready built and builders would rather keep their construction methods to themselves. Also a badly assembled organ is no advert for the builder. Last year Hal O'Rourke had brought the only kit model sold be the Görkl firm. This year Stephen Simpson came with his 24 key Le Ludion book organ which he had assembled in 3½ weeks earlier in the year. This was the only street organ of French origin present and it interesting to hear typical French arrangements, although Stephen is also producing his own music. I had only seen one of these organs before, at Thun Festival last year. Readers of the Music Box will have seen the article on the Fussell organ in a recent issue and at Llandrindod it was possible to see and hear the organ which was played by Brian Munt. I understand that this was the prototype and that later models will have a number of modifications. Having the standard 20 note roll scale enables it to play music from all the Continental as well as British sources. Unlike most organs using the exhaust system this had a bar which clamped down, fair organ style, over the tracker bar instead of using its own weight as with most street organs to keep the paper in place. In the short time that the Belgian firm of Verbeeck has been producing their 35 key street organ, it has become very popular, being a well voiced organ with plenty of bright and cheerful book music available from the builder. So it was good to have Albert and Joyce Taylor back again, almost straight from the Manchester Organ Festival which they help to organise. Once again, however, the most popular organ at the festival was the 20 note Raffin. This is hardly surprising since it has been in quantity production longer than any other street organ I know and has been tried and tested and not found wanting over many years. There were five models present dating from 1981, though they were built some years prior to this in substantial numbers and some bear the name of Carl Frei, through whom they were sold. Two of the 31 keyless 4 register Konzert models were present and also two of the latest 20 note 40 reed Raffin organs. These last attracted a lot of interest with their distinctive accordion-like sound and are possibly the first two models in the country, some 50 having been sold to date.

A homegrown builder whose organs have achieved popularity in a short space of time is G. P. McCarthy, who visited the festival over the weekend to service customers and potential customers. Two of his small 20 keyless book organs participated and a third, which had been adapted by MBSGB member Lyn Wright had an added attraction in the form of several Siamese-type figures linked to the action of the organ to provide interest. Russell Wattam brought a 26 key Meloton barrel reed organ of unknown manufacture but believed to be of about 1900 vintage. Alan Wyatt with the intuition of a true barrel piano grinder had picked a good spot to play outside the Midland Bank on Saturday, complementing John Nixon's Pasquale barrel piano of about 1880 which played a little farther down Middleton Street. Whilst I am very much an enthusiast of organ as opposed to barrel piano music, there is no dodging the fact that it was the latter which formed an essential part of the Victorian street scene in Britain and no Victorian Festival would be complete without at least one of

Nicholas Simmons (left) looks over the shoulder of Kurt Niemuth.

these distinctive instruments. Which leads to an interesting question. Why did barrel pianos so completely dominate our street scene whilst street organs appear to have been the exclusive instrument in Germany?

Some think that because the emphasis at Llandrindod is on smaller mechanical instruments it is because I am anti fair organs. How wrong can they be. Those who know the town will be aware that its capacity to accommodate large organs is severely limited and that an increase in their number would only be possible with a greatly increased number of visitors to permit an extension of the playing area. It would be possible to accommodate a number of large organs in the Lake grounds which is partly occupied by a fair during the organ event. Stan Wade brought his 37 keyless Leach organ for the second time to provide organ music in the Lake grounds and also at Rock Spa. I really wanted a genuine old fair organ and had just about given up when Paul Kirrage telephoned to offer his 46 key Gasparini of 1906 vintage. It so happed that I remembered the organ from the days when it resided in Bishop's Castle in the Marches so I knew that we were on to a good thing and that we were fortunate in these days of high fuel costs to find an enthusiast prepared to bring an organ all the way from Surrey. A fine powerful and well-decorated organ it provided what I call 'the icing on the cake.'

Friday night is a quiet evening, as some have travelled a good distance after a day's work. A chance to renew acquaintances and, for those for whom it is the first time, to break the ice. My job is to say a few welcoming words and lay down the ground rules – such as they are. Saturday is the main day of course, and at 10.30 Bill Brookman and three of his companions from Webb Foote Productions arrived to lead the Parade of Organs from opposite the Old Town Hall along the length of Middleton Street to the Victorian Bandstand. With much twirling of flaming batons and banging of drums they preceded about twenty organs which added to their sounds as they went. At the Bandstand the Mayor of Llandrindod welcomed everyone and officially opened the festival, after which he was shown several of the organs and tried his hand briefly at being an organ grinder. Organs then dispersed to play around the town, though most concentrated on Middleton Street as it is closed to traffic all day. On Saturday evening our gathering this year was at the Commodore Hotel where, after our meal, there was the usual Bring and Buy of mechanical music related items. A few had brought their organs – Niemuth, Pell, Verbeeck, Raffin and Fussell – and these were played in turn whilst Alan Pell told us something about his Harmonist organ and answered questions. It was an enjoyable evening and some were reluctant to go when 11.30 arrived. Time seems short on Sunday morning with having to be at the Grand Pavillion at noon, and this year the Mayor was early so we had to stop organ grinding a bit earlier than usual. The Chairman of Radnor District Council joined forces with the Mayor for the closing ceremony speeches and distribution of certificates, and also joined us on the balcony steps for the group photographs. We seem to be lucky with our Sundays – it was as sunny and warm as last year.

The unlucky ones had to leave after lunch, whilst the rest of us returned to have our final organ grinding session. Sunday is always a quiet day, but a few shops stayed open and cafes did good business as there were more enthusiasts and public around this year. Some who are used to big cities expect to see bigger crowds around the town, but the whole mass of Mid-Wales only has a population of around 40,000 so it never gets crowded. Apart from the locals, there are the day trippers who come by rail and coach every day during the Victorian Festival, the hotel overnighters from coaches doing the Wales tour, and most important of all, the organ enthusiasts. If we can continue to provide more variety each year a larger public can be attracted. After nine days of organ grinding I was glad to have a relaxing time with Kurt Niemuth and several others outside a cafe until 5 p.m. Many stayed to see the torchlight procession to the Lake where the firework display this year was said to be better than ever. A small group of us gathered in the Metropole Hotel to watch the video which Christa Mademann had made during the festival which proved to be most entertaining.

Now is the time to start looking forward to next year. The Festival Committee want another Organ Festival, though the date will be a little earlier – August 25/27, and they have kindly asked Peg and I to run it again. With so many nice things being said how could we say no. Most participants want to come again it seems and I hope that the MBS can think of having another visit to Llandrindod.

Bacigalupo

The name of Giovanni Bacigalupo is synonymous with street organs and Berlin – the Berlin sound – and as the largest of the Berlin builders the name is justly famous. Small wonder then if modern builders seek to use the name to boost sales of their organs. The late Kurt Baum, well known organ owner from Hamburg, collaborated with Bacigalupo some years ago in producing a modern authentic Bacigalupo type 26 key barrel organ and had permission to use the builder's name. So the Baum-Bacigalupo organ was born and these organs now fetch high prices since the death of Kurt Baum. Next an organ dealer and museum owner near Kassel started selling organs bearing an external resemblance to the Baum organs and sought to capitalise on the Bacigalupo name by calling his organs by the name of Bausigalupo. Latest to seek to adopt the mantle of the Bacigalupo name is no less a name than Carl-Heinz Hofbauer whose organs I would have thought have established a reputation in their own right with their strong Berlin-type sound, but which is nevertheless considerably different from the tone of Bacigalupo organs. Taste in sound is a highly subjective matter, but if I could have complete freedom of choice I would choose a Holl organ every time!

20 note roll music

The latest Mel Colebrook roll was available just in time for Llandrindod despite the postal strike and was well received. It is an exceptionally long roll with 43 metres of music giving a good 10 minutes playing time compared with the average 6 minutes or less. The tunes, which were selected for their 'singability' are old favourites so it has been christened his Music Hall Selection. The 16 numbers are in groups and are titled as follows: Sing as we go, Wish me luck; Pack up your troubles, Keep the home fires burning, There's a long long trail, Mademoiselle from Armentieres; Roamin' in the gloamin', I love a lassie; Has anyone here seen Kelly, Oh Oh Antonio; If you were the only girl; Beside the seaside, the man who broke the bank, All the nice girls; There is a tavern in the town, Drunken sailor. The music is cut on durable plastic and supplied complete with Raffin-type spools and costs £32. Paper roll is cut in batches and the first quickly sold out at Llandrindod. However if there is enough demand and interested persons would like to contact me, I am sure that the arranger would cut a further batch. Mel Colebrook's first roll, 'Our Director' is now on the Raffin list but a few copies are still available here at the lower price of £29. ■

Continental diary

February 18 - 21, 1989	Markt + Shau 89, Essen. Annual Showman's Exhibition.
February 18 - 19, 1989	Annual meeting of German Organfriends Club in Essen, celebration of 20th anniversary jubilee.
March 19, 1989	Rüdesheim am Rhein. Collectors market. Siegfried Wendel, Oberstrasse 29, 6220 Rüdesheim.
May 4 - 7, 1989	5th International Organ Meeting, Linz am Rhein. Rhein in Flammen celebration.
August 25 - 27, 1989	3rd International Organ Festival, Llandrindod Wells. Geoff Alford Tel: 0432-267466.
October 20 - 22, 1990	2nd International Organ Meeting, Lemgo.

There will be no Berlin Organ Festival in 1989, the next being in 1990.

Venues with Mechanical Music — 7

Murray's Museum in the Isle of Man

by Jim Hall

Having been to the Isle of Man several times, I have visited Murray's Motor Museum, which not only has a fine collection of motor cycles and related memorabilia, but also has a number of items of mechanical music.

There is an upright Polyphon, which the visitor is invited to play by the insertion of a coin, also a large coin operated Orphenion.

Several cylinder musical boxes and phonographs can be seen in the display rooms. There is also a 'glass Harmonica', oil lamps, porcelain, furniture, etc, etc.

Murray's Motor Museum and cafe is rather isolated, situated on Snaefell, near the intersection of the mountain railway and the main road, which is part of the famous T. T. course. One can board an electric tram at Douglas and travel to Laxey, where one changes to the rack railway up the 'mountain' to Snaefell, which is the highest point on the island. Leaving Laxey, a good view can be had of the Laxey wheel (Lady Isobella) the largest water wheel in Europe.

From the top of Snaefell on a clear day, you can see England, Scotland, Wales and Ireland. One stop from the summit, one can alight from the railway, and walk a short distance to the Museum, or one can travel to the summit and walk down the mountain to the Museum.

When I last visited the Isle of Man in August 1986, there was the added attraction of the Annual Carnival Parade, with drum majorettes etc. The Hurdy Gurdy Man was a participant, with a gramophone cabinet on wheels!

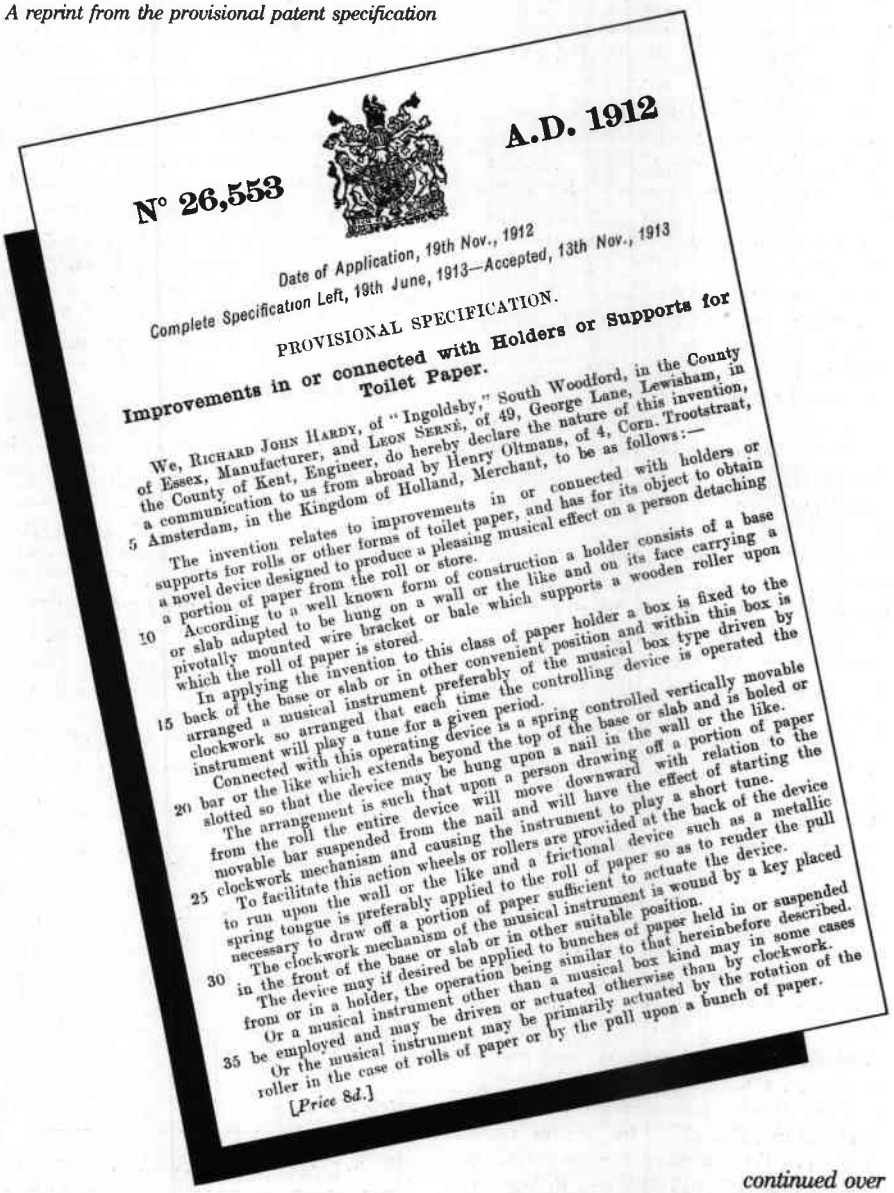
If you travel via Heysham one can leave the car in the car park at the sea terminal. It is about a four hour cruise to Douglas, Isle of Man, which on a sunny day can be a delightful crossing, breathing in the sea air on the open top deck, or relaxing in one of the various lounges below. ■

Subscriptions

1989 Subscriptions are now due. Would you kindly complete the enclosed renewal form and forward to Ted Brown as soon as possible. Please read Editors Notes on page 244 regarding the Editors appeal for donations to bring the Society's finances out of the red. Thank you in anticipation of your help.

Musical Toilet Roll Holders

A reprint from the provisional patent specification



N° 26,553 A.D. 1912

Date of Application, 19th Nov., 1912
Complete Specification Left, 19th June, 1913—Accepted, 13th Nov., 1913

PROVISIONAL SPECIFICATION.

Improvements in or connected with Holders or Supports for Toilet Paper.

We, RICHARD JOHN HARDY, of "Ingoldsby," South Woodford, in the County of Essex, Manufacturer, and LEON SERNÉ, of 49, George Lane, Lewisham, in the County of Kent, Engineer, do hereby declare the nature of this invention, a communication to us from abroad by Henry Oltmans, of 4, Corn. Trootstraat, Amsterdam, in the Kingdom of Holland, Merchant, to be as follows:—

The invention relates to improvements in or connected with holders or supports for rolls or other forms of toilet paper, and has for its object to obtain a novel device designed to produce a pleasing musical effect on a person detaching a portion of paper from the roll or store.

According to a well known form of construction a holder consists of a base or slab adapted to be hung on a wall or the like and on its face carrying a pivotally mounted wire bracket or bale which supports a wooden roller upon which the roll of paper is stored.

In applying the invention to this class of paper holder a box is fixed to the back of the base or slab or in other convenient position and within this box is arranged a musical instrument preferably of the musical box type driven by clockwork so arranged that each time the controlling device is operated the instrument will play a tune for a given period.

Connected with this operating device is a spring controlled vertically movable bar or the like which extends beyond the top of the base or slab and is holed or slotted so that the device may be hung upon a nail in the wall or the like.

The arrangement is such that upon a person drawing off a portion of paper from the roll the entire device will move downward with relation to the movable bar suspended from the nail and will have the effect of starting the clockwork mechanism and causing the instrument to play a short tune.

To facilitate this action wheels or rollers are provided at the back of the device to run upon the wall or the like and a frictional device such as a metallic spring tongue is preferably applied to the roll of paper so as to reuder the pull necessary to draw off a portion of paper sufficient to actuate the device.

The clockwork mechanism of the musical instrument is wound by a key placed in the front of the base or slab or in other suitable position.

The device may if desired be applied to bunches of paper held in or suspended from or in a holder, the operation being similar to that hereinbefore described.

Or a musical instrument other than a musical box kind may in some cases be employed and may be driven or actuated otherwise than by clockwork.

Or the musical instrument may be primarily actuated by the rotation of the roller in the case of rolls of paper or by the pull upon a bunch of paper.

[*Price* 8*d*.]

continued over

By the means hereinbefore described a novel form of paper holder is obtained which will afford the public a considerable amount of surprise and amusement and therefore prove an attractive novelty.

Dated this 19th day of November, 1912.

WHITE & WOODINGTON,
Chartered Patent Agents,
29, Southampton Buildings, Chancery Lane, London.

COMPLETE SPECIFICATION.

Improvements in or connected with Holders or Supports for Toilet Paper.

We, RICHARD JOHN HARDY, of "Ingoldsby," South Woodford, in the County of Essex, Manufacturer, and LEON SERNÉ, of 49, George Lane, Lewisham, in the County of Kent, Engineer, do hereby declare the nature of this invention, a communication to us from abroad by Henry Oltmans, of 4, Corn. Trootstraat, Amsterdam, in the Kingdom of Holland, Merchant, and in what manner the same is to be performed, to be particularly described and ascertained in and by the following statement:—

The invention relates to improvements in or connected with holders or supports, for rolls or other forms of toilet, wrapping or other paper and has for its object to obtain a novel device designed to produce a pleasing musical effect on a person detaching a portion of paper from the roll or store.

According to a well known form of construction a holder consists of a base or slab adapted to be hung on a wall or the like and on its face carrying a pivotally mounted wire or other bracket or bail which supports a wooden roller upon which the roll of paper is stored.

In applying the invention to this class of paper holder a box is fixed to the back of the base or slab or in other convenient position and within this box is arranged a musical instrument preferably of the musical box type driven by clockwork so arranged that each time the controlling device is operated the instrument will play a tune for a given period.

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The arrangement is such that upon a person drawing off a portion of paper from the roll the entire device will move downward with relation to the movable bar suspended from the nail and will have the effect of starting the clockwork mechanism and causing the instrument to play a short tune.

To facilitate this action wheels or rollers are provided at the back of the device to run upon the wall or the like and a frictional device such as a metallic spring tongue is preferably applied to the roll of paper so as to render the pull necessary to draw off a portion of paper sufficient to actuate the device.

The clockwork mechanism of the instrument is wound by a key placed in the front of the base or slab or in other suitable position.

The device may if desired be applied to bunches of paper held in or suspended from or in a holder, the operation being similar to that hereinbefore described.

Or a musical instrument other than a musical box may in some cases be employed and may be driven or actuated otherwise than by clockwork.

Or the musical instrument may be primarily actuated by the rotation of the roller in the case of rolls of paper or by the pull upon a bunch of paper.

And in order that the said invention may be more clearly understood and readily carried into effect we will proceed aided by the accompanying drawings more fully to describe the same.

DESCRIPTION OF THE DRAWINGS.

Figure 1 is a front elevation of a holder or support for toilet or wrapping or other paper constructed according to the present invention.

Figure 2 is a side elevation thereof.

Figure 3 is a rear elevation of the musical box portion of the apparatus.

Figure 4 is a view of Figure 3 taken at right angles thereto.

Figure 5 is a detail view of parts looking from the rear illustrating more particularly the stop device and connected parts and showing the stop in its disengaged position.

Figure 6 represents part of Figure 5 showing the stop lever in the position it would assume after detaching a piece of paper, that is, resting upon the side of the gear wheel ready to engage a perforation therein.

Figure 7 is a similar view to Figure 1 but illustrating a modification and showing the device applied as an advertising means.

Figure 8 is a side elevation thereof.

Figure 9 is a rear elevation of parts illustrating the application to the device of a modified form of musical instrument.

Figure 10 is a side view of parts illustrating a modified means of giving motion to the musical box pin barrel of the instrument such as that shown at Figures 1 to 6.

Figure 11 is a similar view illustrating a further modification.

Figure 12 is a similar view to Figure 3 illustrating a further modification and

Figure 13 is a similar view to Figure 4.

In the several figures like parts are indicated by similar letters of reference and Figures 4 to 6 are drawn to an increased scale with respect to the other figures of the drawings.

Referring to Figures 1 to 6. a represents the base or slab of the device which on its face carries a pivotally mounted bracket or bale b which may be constructed of wire or other suitable material and this bracket b supports a wooden roller c upon which a roll of paper d is stored in the manner well understood.

At the back of the base or slab a is fixed a box e, or it might be placed in any other convenient position, and within this box is arranged a musical instrument of the musical box type consisting of a pin barrel f and a comb of musical teeth or tongues f^1 adapted to be acted upon by the pins of the barrel f in the well known manner.

The pin barrel f is driven from a spring box f^2 through a shaft f^3 by means of suitable gearing, whilst on the shaft is fixed a gear wheel f^4 which through a train of wheels gives motion to the usual fly or regulator f^5.

At the back of the slab a and extending a short distance above the same is arranged a vertically movable bar g which is provided with a hole or slot g^1 therein by which the apparatus may be hung upon a nail g^* in a wall or door or in other situation and this bar g is controlled by a spring g^2 in such manner that the bar is normally held in a given position controlled by studs or pins g^3 projecting from the slab a through guide slots g^4 in the vertically movable bar g.

Connected to the vertically movable bar g is a rod or wire g^5 at its lower end cranked at g^6 and pivotally mounted at f^6 upon the base plate f^* of the musical instrument is a lever f^7 one end of which is adapted to be engaged by the cranked end g^6 of the rod g^5.

The lever f^7 is provided with a detent f^8 which is adapted to engage the fly f^5 of the clockwork mechanism whilst at its extremity the lever is provided with a nose f^9 adapted to rest against the face of the gear wheel f^4 until one

of two perforations f^{4*} comes opposite to it when, under the influence of a spring f^{10}, it snaps into said perforation and permits the offset or detent f^8 to engage the fly f^5 and stop the clockwork mechanism.

The clockwork mechanism of the musical instrument is wound by a key f^{11} placed in the front of the slab or base a or it might be placed in any other convenient position.

The arrangement is such that upon a person drawing off a portion of paper from the roll d the entire device will be moved downward with relation to the vertically movable bar g suspended from the nail g^* and said bar will through the rod g^5 and its cranked end g^6 turn the stop lever f^7 upon its axis so that the detent f^8 will be withdrawn from the fly f^5 and the nose f^9 of the lever will be withdrawn from a perforation f^{4*} of the wheel f^4 and will ride upon the face of said wheel thus permitting the clockwork mechanism to act until the next perforation f^{4*} arrives opposite to said nose f^9 and thus the musical instrument will be caused to play a tune for a given period each time a person draws a portion of paper from the roll d.

To facilitate the action of the apparatus wheels or rollers c^1 are provided at the back of the device to run upon the wall or the like and a frictional device such as a metallic plate spring d^1 is preferably caused to bear upon the roll of paper d so as to render the pull necessary to draw off a portion of paper sufficient to depress the slab a and actuate the controlling device of the clockwork mechanism.

In order to increase this action a strip of roughened paper d^2 or the like is preferably fixed to the base or slab a so that the roll of paper d will bear against it in a frictional manner.

Although one use of the apparatus is as a holder for toilet paper it will be understood that the holder may be employed for wrapping sheets or other purposes sometimes in connection with advertising devices.

In the example given at Figures 7 and 8 is illustrated a modification in which bunches of paper d are substituted for the roll d and the apparatus is specially designed for advertising some marketable commodity.

In this case the bunches of paper d are substituted for the roll d, hereinbefore described with respect to Figures 1 to 6, and are held upon the slab a by means of hook like spikes h fixed to the base a.

A spring bale or bracket b is provided in this case to press upon the face of the bunches of paper d to assist to hold them in place.

In other respects the device is constructed in a similar manner to that hereinbefore described and its action is the same, that is to say, the pulling off of a sheet d depresses the slab a and starts the clockwork.

In the example given at Figure 9 means are shown whereby a different kind of musical instrument may be sounded by the depression of the slab a.

In this case f represents a box carrying a reed instrument f^1 of the ordinary character adapted to sound a chord and f^2 represents a bellows which is by a rod g^5 connected with the vertically movable bar g.

A spring g^2 is provided to close the bellows and therefore raise the slab, the detachment of a piece of paper d, which may be carried either on a roll or in bunches, causing the depression of the slab a and the opening of the bellows f^2 whilst on the removal of the paper d and therefore the cessation of the pull upon the bar g^5 the spring g^2 closes the bellows and causes the wind therein to be expelled and emit a sound through the reeds at the same time raising the slab a to its normal position.

In the drawing the bellows f^2 are shown in the position they would assume when opened by a pull upon the paper d.

In the example given at Figure 10 is shown a further modification in which the clockwork mechanism is dispensed with and the roller c upon which the paper d is stored is provided with a pulley c^2 upon which is mounted an endless band i which passes around another pulley i^1 upon the pin barrel f of the musical instrument and thus the drawing off of a portion of the paper from the roll d rotates said barrel and sounds the musical instrument.

In the example given at Figure 11 a further slight modification is shown in which a bunch of paper is hung in saddle fashion upon the roller c of a bracket b of similar character to that described with respect to Figures 1 to 6 and at the back of the slab a is mounted a disc or roller i^2, or there might be two discs, which extends beyond the face of the slab a and engages the bunch of paper d.

The disc or roller i^2 is fixed upon the axis of the pin barrel f which coacts with the musical teeth f^1 and thus as a sheet of paper is drawn from the bunch rotary motion is given to the disc i^2, and consequently to the barrel f and musical sounds are caused to be emitted by the instrument.

In the example given at Figures 12 and 13 the base a is fixed and a bunch of paper is hung upon a hook carried by a cranked lever g^{5*} which acts upon the detent lever f^7 in the same manner as the rod g^5.

It will be understood that the details of construction of the device and the character of the sound producing means may be varied without departing from the spirit of the invention, for example bells or whistles might be substituted for the devices hereinbefore shown and described.

By the means hereinbefore described a novel form of paper holder is obtained which will afford the public a considerable amount of surprise and amusement and therefore prove an attractive novelty and advertisement.

Having now particularly described and ascertained the nature of the said invention, and in what manner the same is to be performed, we declare that what we claim is:—

1. In a paper holder, means for supporting the paper, a musical instrument or other sound producing device and means actuated by a pull upon the paper in order to sever or detach it for causing the device to emit sound as set forth.

2. In a device of the character included in Claim 1, a base, a store of paper carried by the base, means for suspending the base, said base being vertically movable with relation to said means, a spring for normally holding the base raised with relation to the means of suspension, a clockwork driven musical instrument of the musical box type, carried by the base, a detent for restraining said clockwork and a connection between the detent and the means of suspension, the arrangement being such that a pull upon the paper will depress the base and trip the detent and means for causing the detent to remain disengaged from the clockwork for a given period as set forth.

3. The improved paper holder illustrated and described with reference to Figures 1 to 6 of the accompanying drawings.

4. The improved paper holder illustrated and described with reference to Figures 7 and 8 of the accompanying drawings.

5. The improved paper holder illustrated and described with reference to Figure 10 of the accompanying drawings.

6. The improved paper holder illustrated and described with reference to Figure 10 of the accompanying drawings.

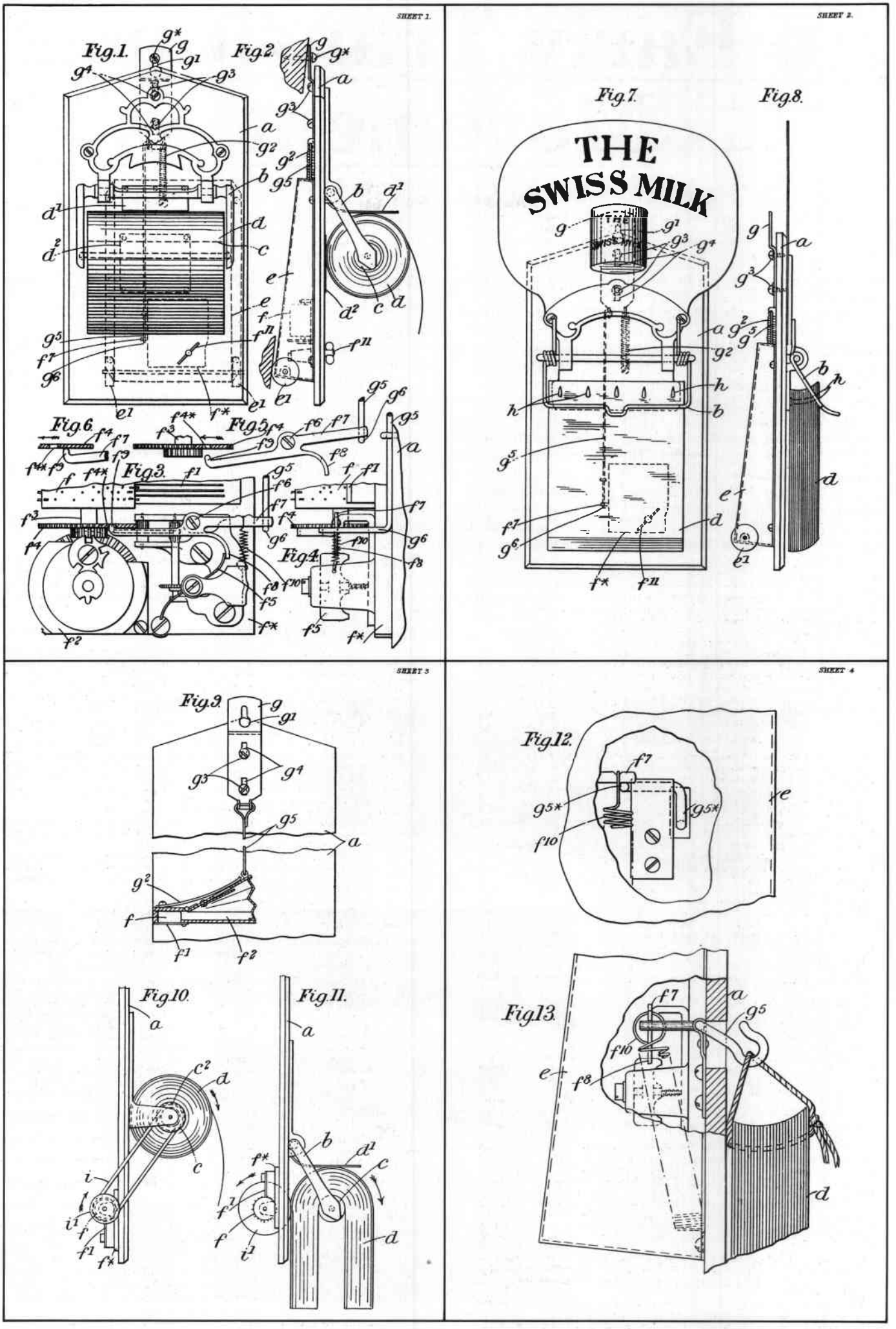
7. The improved paper holder illustrated and described with reference to Figure 11 of the accompanying drawings.

8. The improved paper holder illustrated and described with reference to Figures 12 and 13 of the accompanying drawings.

Dated this 19th day of June, 1913.

WHITE & WOODINGTON,
Chartered Patent Agents,
29, Southampton Buildings, Chancery Lane, London.

Redhill: Printed for His Majesty's Stationery Office, by Love & Malcomson, Ltd.—1913.


SHEET 1.
Fig.1.
Fig.2.
Fig.3.
Fig.4.
Fig.5.
Fig.6.
SHEET 2.
Fig.7.
Fig.8.
THE
SWISS MILK
SHEET 3
Fig.9.
Fig.10.
Fig.11.
SHEET 4
Fig.12.
Fig.13.

An Early Transitional Movement

by Oliver Tillotson

The musical box shown in the accompanying photographs is of the early keywind variety. The fine fit and finish of its individual parts bear silent but incontrovertible evidence of its having been made by a craftsman.

Three exposed control levers protrude from the left end of its plain chestnut case which measures 30.75cm long by 11.5cm wide by 9.5cm deep. The lid is fastened by two brass hooks. The movement is affixed to the case in the customary manner by four case screws fitted with flat brass washers (see fig. 1). In these respects, the box closely resembles many others of the period 1830-40.

However, there are a number of aspects of its construction which are unusual and suggest an earlier date of manufacture.

Cylinder Construction

The cylinder of 19 x 4.5 cm shows no evidence of repinning. This is very significant in as much as the cement in the cylinder is so sparse as to barely cover the pins. This is therefore responsible for the somewhat thin, metallic quality to the sound associated with very early movements. There are three equi-distant 4mm holes in each cylinder endcap drilled 3mm from the periphery. The purpose of these holes may have been intended for the introduction of the cement. Of three other contemporary movements in the author's collection having exposed controls, one (F. Pigot 6062) is devoid of such holes in the endcaps, another (Nicole 7279) also has such holes and very little cement while the third (H. Lecoultre 224), of the 'fat' cylinder variety, has two such holes at each end but the cylinder is about two-thirds full of cement, including the holes. The latter movement, however, bears evidence of having had the endcaps removed in an earlier repair and thus no assurance can be given of the amount of cement originally intended.

Tonal Technology

Accustomed by hindsight at distinguishing the tonal differences between cylinders sparsely and liberally cemented, it is difficult for us to appreciate why someone acquainted with the sound of the latter might prefer the former.

This movement has no feet on which to rest, exposing the underside of the cylinder and drive wheel to damage if the uncased movement were roughly handled. Such feet were later functionally incorporated into the sound production aspect of musical box technology by serving as sound posts to the base of the box which acted as soundboard. Instead, the 10mm thick base, or soundboard, of this box is attached to the case (whose ends and sides have been rabbeted to accommodate it) by a centrally located machine screw securing it to the bedplate (see fig. 6).

Unlike most musical box cases, the four sides of this box are unrelieved (see fig. 1) thus leaving nothing but an open lid for the dissipation of the sound.

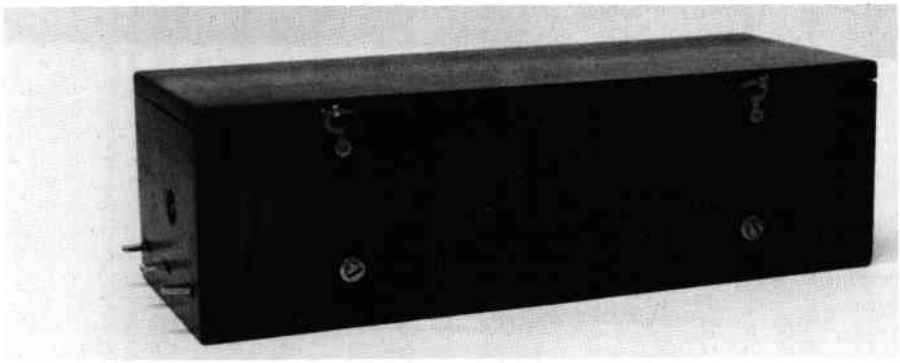


Figure 1.

Comb and Comb Base Construction

First, the comb of 102 teeth is in sections of 52, 49 and 1 respectively soldered to a massive steel base measuring 19 x 4.5 cm. The teeth are 'hooked' as seen in figure 2 and have 57 soldered dampers. The comb surface is canted to only 2.75 degrees from the horizontal and is affixed to the 10mm thick brass bedplate by seven sequentially-marked square head bolts fitted with steel washers (see fig. 3). A size 12 key which fits the winding arbor also fits these comb bolts.

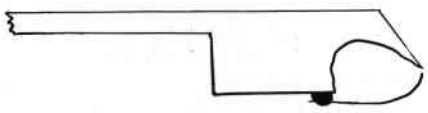


Figure 2.

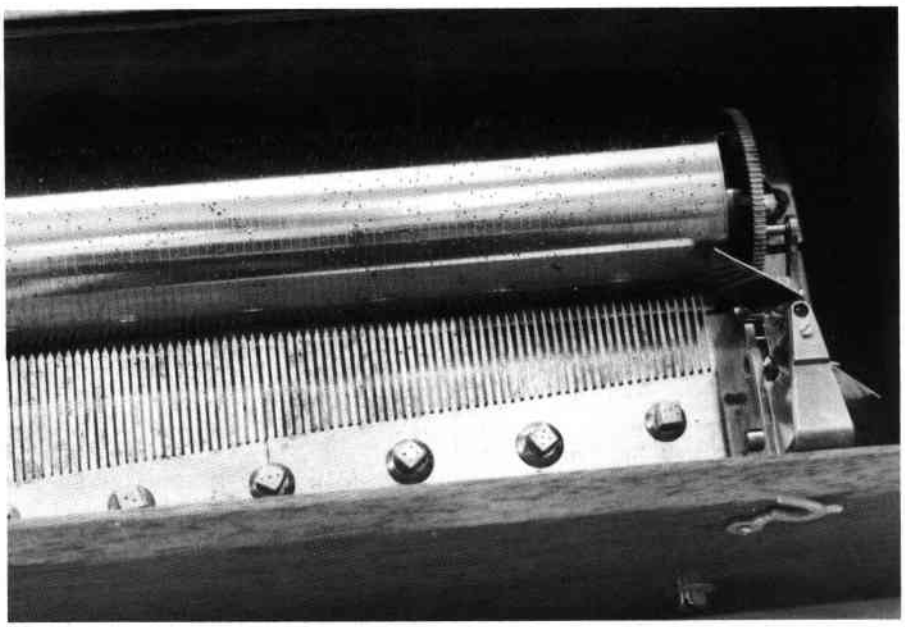


Figure 3.

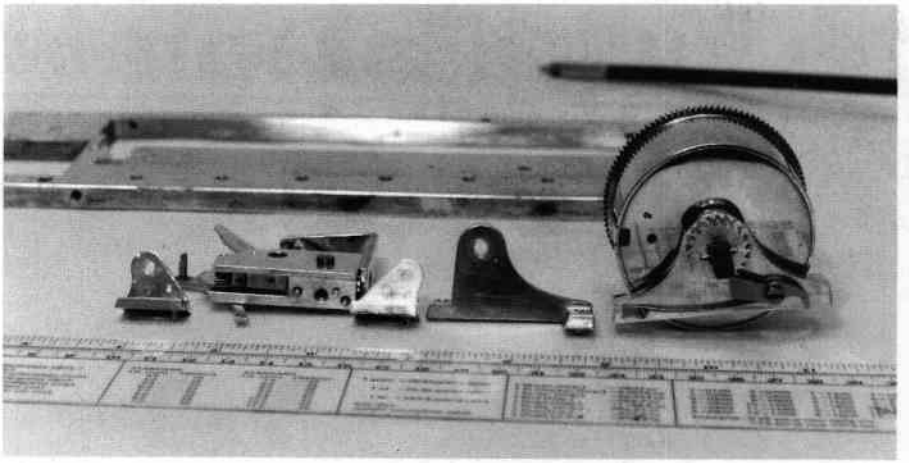


Figure 4.

Identifying Marks

There is no 'serial number' as such stamped on the bedplate. On the drive wheel, bedplate, spring barrel and cover, and base of governor are stamped '3' together with a logo punch mark which resembles a torch (see fig. 5) prompting the author to nickname the box 'Flambeau'. A search of the literature has failed to uncover either logo or such a name among makers. Scribed on the bedplate, cylinder, cylinder drive wheel, governor side plate and cock is the number '4'. Scribed in Indian ink on the base of the box itself is 'no. 13458' which seems to be out of all proportion to the frequency with which this maker's work is or has been encountered (see fig. 6).

Figure 5.

If the movement were marked in the manner practiced among independent horologists of the period, we might speculate that: 1) the number '3' stamped or punched on the parts mentioned refers to the 'batch' as most makers, at least according to such notable authority as John Clark made from four to six movements at a time, varying only the comb and pinning of the cylinder to accommodate individual orders. 2) The '4' scribed on the parts mentioned suggest the number of the movement within the 'batch' i.e. this movement would then be the fourth of batch #3.

Thus, two of the numbers of the 'serial number' inscribed on the base of

Figure 6.

the box, 13458, have been accounted for. Of the remaining, the initial number was often the number of the year of operation as a business. The quality of the movement in question, however, suggests that if this were the case, i.e. made in the first year of operation as a business, then the maker had probably undergone a very thorough apprenticeship under an even more competent craftsman.

The latter two numbers (5, 8) could conceivably be the month and year of manufacture . . . May 1828 (1838, 1848, 1858 ? ? ?). Lack of sophisticated consideration for the tone (lack of cement in the cylinder, lack of feet as soundposts, unrelieved sides and ends of case for dissipation of sound) suggest the year 1828 in preference to 1838. A comparison with the three boxes mentioned above also tends to support this thesis as Nicole 7279 has the date 1826 on the spring and Lecoultre 224 has been reliably dated at 1824.

Musical Considerations

Identification of the music could prove critical to the accurate dating of this box, but alas! the tunesheet is missing, albeit the remaining tackholes, measuring 70 x 100mm bear evidence of the previous existence of a tunesheet.

The movement plays four airs, the first in ¾ time believed to be ballet music or an instrumental concerto with orchestral accompaniment. The melody lies somewhere within the deep recesses of the author's memory but has thus far eluded all attempts at retrieval. The remaining three are dance tunes in ¾, ¾ and ¾ times, at least one being an eccosaise.

Information on similar early movements is earnestly solicited via the Editor. ■

VANISHED STREET MUSICIANS

"In peace time, the proprietor of street pianos hired out some 30 machines a day for up to two shillings (10p) a time."

There is sorrow among the children of the back streets. The man with the barrel-organ has disappeared, and the youngsters whose feet are itching to dance and caper to his music look for him in vain.

Week after week they used to hear him long before he reached their street and ran to meet him as he moved their way. They have come to adore every inch of the dingy brown organ with the decayed mirror and the gaudy panels. They loved the dark-skinned, shock-headed Sicilian who trundled it along. They knew that he was not the brigand he looked. Had he not sometimes granted them the rare and precious privilege of turning the handle and drawing forth the music of the cylinders? Best of all, they worshipped the monkey which held out its skinny fingers for their coppers and made an elastic purse of its mouth. Had they not often fed the ugly little creature with scraps of bread and the cores of apples? Now "all, all are gone, the old familiar faces", and the children miss them sorely.

One by one the wandering purveyors of "cheerful noises" have vanished from the streets of London. The German band which used to blare the "Blue Danube" from the street corner was the first to go. The bandsmen have laid down the saxhorn and taken up the rifle; one form of "frightfulness" has eclipsed another.

These were the *élite* of the street musicians. At the other end of the scale was the wretched fellow who laboured mournful tunes out of a tin whistle. He, too, has gone. The one-man orchestra, that amazing pluralist who contrived to play half a dozen instruments at once, is heard no more. The cornet-player is no longer found on the kerbstone outside a public house. tearing the air with his brazen blasts. Here and there a decrepit old man is still to be seen squatting on the pavement, grinding weird and doleful noises out of an asthmatic hurdy-gurdy.

A year ago there were 400 street pianos pouring their strident notes upon the ears of London. Where are they now? If you would have an answer, walk along Great Bath-street or Little Bath-street, or any of the ill-named, ill-paved, and ill-kept streets which lie between Gray's Inn-road and Farringdon-road. Here, in the jumble of narrow courts and alleys known as Little Italy, you will find the home of the ice-cream merchant and the street-piano proprietor. Turn into the dirtiest street you come to, where tattered washing hangs on a cart-tail and chickens are pecking at the garbage in the gutter. Over a gateway you will see an Italian name and the words "piano-organ manufacturer."

Behind the gate you will find the missing street-pianos, packed tightly together in rows like motor-cars in a garage. Some of the pianos still stand upon their barrows; the barrows of some are piled on top of the pianos. Many of them are empty shells; their inner works lie rusting in a heap in the corner. All is desolation and decay. ■

Reprinted from "The Times" Newspaper, September 1st, 1915.

The Mysterious Colophon

by Graham Webb

About two years ago I bought a very pleasant, early key-wind, external levers, 4-air cylinder musical box in a fruitwood case. It was just the type of box I really like, so I decided to keep it for a while.

I was intrigued by the mark on the movement, which I am not aware of having seen before. On the bedplate, just above the left bridge of the spring barrel assembly, was stamped, sideways, a colophon containing the letters 'T.F.' (Fig. 1). The serial number, at the top left of the bedplate, was 9096. On closer examination of the movement the mark of the 'rampant puppy' (Fig. 2), which has, in the past, been associated with Lecoultre, was discovered in two places on the bedplate, one just below the spring barrel and the other under the teeth of the comb.

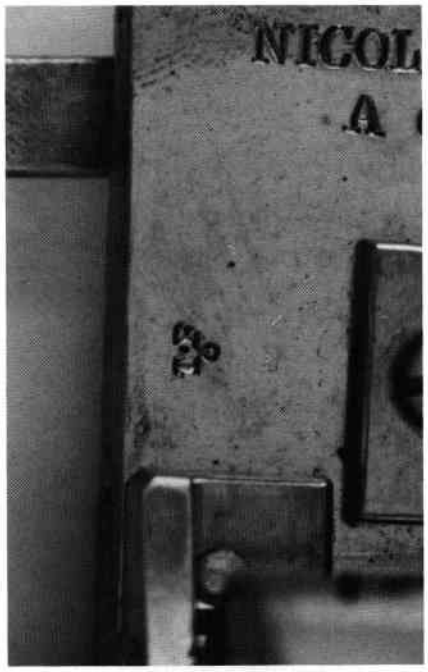


Figure 1

Figure 2

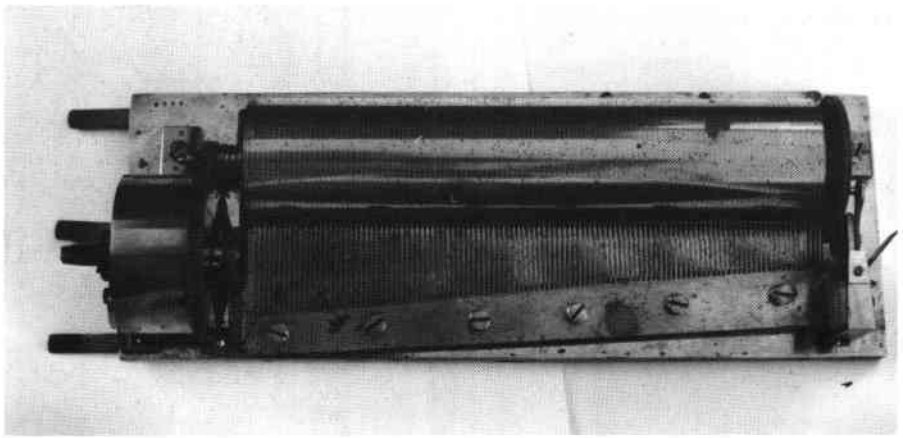


Figure 3

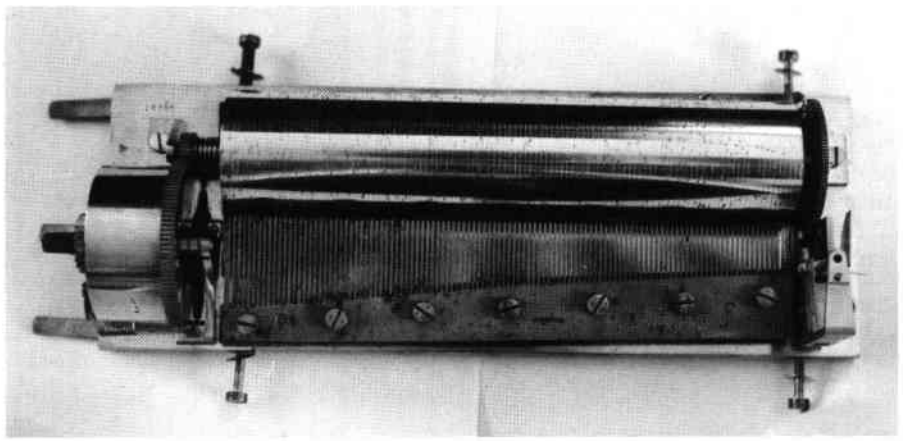


Figure 4

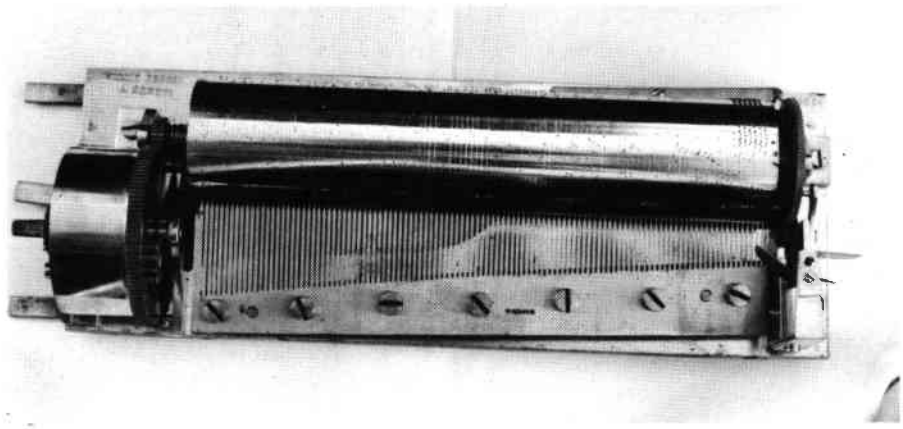


Figure 5

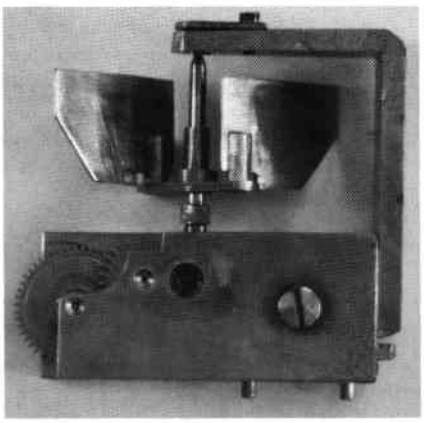


Figure 6

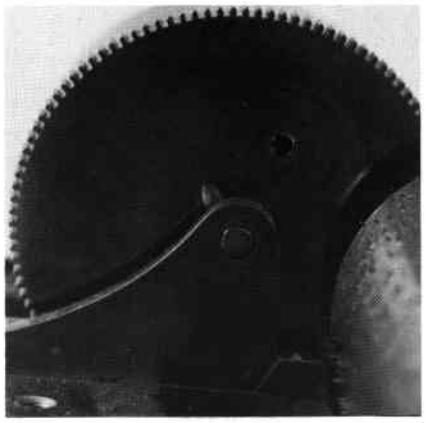


Figure 7

In the first half of June of last year, literally within the space of two weeks, I bought two early cylinder boxes which were just about identical in size to the one above. One was marked 'F. Nicole' on the comb, serial number 14924, the other a 'full blown' Nicole, stamped on the bedplate, and with 'F. Nicole' on the comb, serial number 19696. A nice find, made even nicer by the fact that both movements bore, in the same place on their bedplates, the identical colophon containing 'T.F.'.

Remarkably Similar

It will be seen from the illustrations and the Table that all three movements are remarkably similar. In fact any differences could be explained by the time intervals indicated by the serial numbers.

We can speculate all manner of things about the relationship between the movements, for instance were 'T.F.' associated with Nicole? Were they, perhaps, 'blank' suppliers of the early period? Is 9096 an early unmarked Nicole?

There is plenty to ask questions about. In any case the comb stamp 'F. Nicole' has yet to be fully explained! And what about the 'rampant puppy'?

Perhaps we should all examine our early boxes, Nicole or otherwise. A few more clues may come to light, then someone can write an article that is not all questions. ■

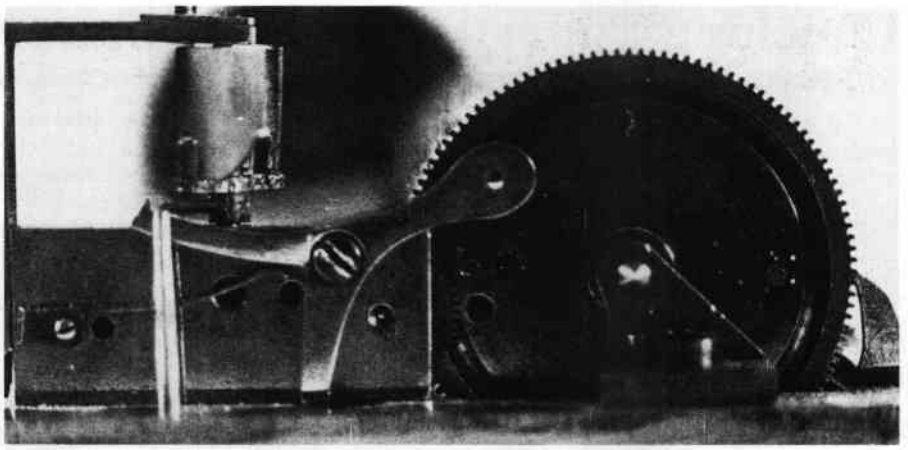


Figure 8

A table to show similarities between the movements

	9096 (Fig. 3)	14924 (Fig. 4)	19696 (Fig. 5)
Cylinder	19.6cm x 4.3cm 4-air Shaped bridges (Fig. 8) Brass return spring	19.6cm x 4.3cm 4-air Shaped bridges (Fig. 8) Brass return spring	19.75cm x 4.3cm 4-air Shaped bridges (Fig. 8) Brass return spring
Comb	113 teeth (1 not used) Hidden dowel pins 6 unmarked screws No washers Long tooth tips No positioning screw No mark	112 teeth (1 not used) Visible dowel pins 7 coded screws No washers Short tooth tips Positioning screw (Missing) 'F. Nicole' mark	112 teeth (2 not used) Visible dowel pins 7 unmarked screws No washers Long tooth tips Positioning screw (Missing) 'F. Nicole' mark
Bedplate	26.8cm x 9.7cm 'T.F.' mark 2x 'Rampant puppy' mark	26.6cm x 9.7cm 'T.F.' mark	26.8cm x 9.6cm 'T.F.' mark Nicole Freres mark
Spring barrel assembly	Shaped inner bridge (Fig. 7) Steel leaf spring Brass ratchet wheel	Shaped inner bridge (Fig. 7) Steel leaf spring Brass ratchet wheel	Classic shape bridge Replacement spring Brass ratchet wheel
Governor block	Shaped inner plate (Fig. 6) Steel bearing plate Steel leaf spring	Shaped inner plate (Fig. 6) Jewel bearing Replacement spring	Shaped inner plate (Fig. 6) Jewel bearing Replacement spring

Botchers Award

by Mike Tucker

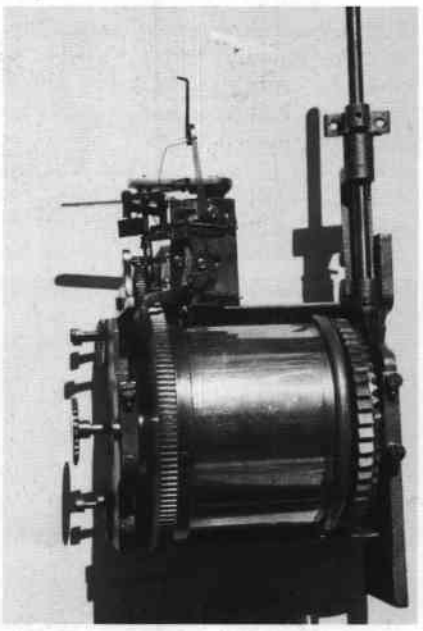
Recently I was given a Stella motor from a coin activated machine to repair a suspected broken spring. This appeared to be a straight forward repair, but in the way of these things, that was not to be the case.

Removal of the spring barrel assembly from the motor was a very simple matter, as was the removal of the end cap from the winder end of the barrel.

A quick inspection showed that the spring at that end was intact, leaving the problem with the second spring.

Removal of the end cap on the driving end of the spring barrel would be a simple matter– remove four grub screws and the cap slides off. Not so! At some time in the past, the small projection which trips the coin mechanism, releasing the coin, and which is attached to the end cap, had come loose and had been re-attached. Had it been re-attached! The projection had been brazed to the end cap AND to the spring barrel.

The result was that the end cap could not be removed without freeing the brazed section from the spring barrel. In view of the damage already evident around the "repair" – see photograph, I decided to do the job the hard way – remove both springs from the winding end. The owner was not available to authorise rectification.



The problem was, as is common, that an over-enthusiastic and over-muscled winder had given the machine "one for the road" and torn the end out of the spring. The repair was simple, but replacing the springs and attaching them to the spindle something of an effort.

This job is just another reminder that the "quick fix" and low cost repair can often lead to major and costly repairs in the future. ■

Punching Paper Rolls

by Nicholas J. A. Simons

In my last article I described how I marked out music rolls, with particular attention being paid to the problem of speed build-up in piano rolls (Vol. 11, Page 110). In that article I promised (threatened ?) a further one detailing the simple roll punching machine that I use. Well, five years later, here it is.

The machine is based on an old treadle sewing machine which I picked up for four pounds at a local auction. This has been used to cut a variety of roll sizes including 88 note piano, custom orchestrion (Vol. 13, Page 45), Peerless organette and Improved Musette organette. Any music roll up to about 12 inches in width can be cut, whatever the hole size or track spacing.

An overall view of the machine is shown in Fig. 1. Three lengths of paper are draped across the machine as organette roll punching is in progress. The sewing machine has been removed from its table and mounted on rails so that it traverses at right angles to the length of the roll. A new table is mounted above the original table such that the base of the sewing machine passes under it with the single punch passing through a slot to meet the die which is mounted on the machine base. Although it has been found easiest to cut organette rolls as shown it is safer when punching piano rolls to mount the spools at either end of the table in the fixtures shown.

Fig. 2 shows the punching head in more detail. The sewing machine is stripped of all mechanism except for the needle vertical shaft and the main rotating shaft. The needle shaft now holds the punch in exactly the same way as it previously held the sewing needle. The main shaft is still used to drive the punch although its movement is now restricted to an arc rather than allowing full rotation. A crank is fitted to the back of this shaft and this is connected to the treadle by a steel, ball jointed, rod. This can be seen in Fig. 4. The punch is made from either a silver steel rod or the shank of a twist drill, of a diameter to suit the roll being punched. The die is made from a 5/16" diameter bar of silver steel, drilled to suit the punch, and mounted in an adjustable base plate to allow it to be aligned

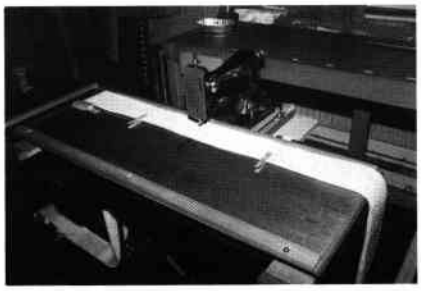


Figure 2

accurately to the punch. Silver steel should be heat treated by heating to cherry red and quenching, this being done after machining to increase its hardness. Case hardening is not beneficial as the carbon content is already adequate. To date, I have found that three sets of punch and die have been sufficient for the variety of rolls produced. These have diameters of 0.080, 0.100 and 0.125 inches. The punch and die should have a smooth running fit with minimal clearance, no more than a few thousandths of an inch. It has been found that if three or four thicknesses of paper are punched simultaneously the resultant holes are cleaner than if one tries to punch only one roll. Also, a single thickness of piano roll paper, which is thinner than organette roll paper, will tend to get jammed down between the punch and die and impede your progress.

Figs. 3 and 4 show the rolling carriage in more detail. The four wheels on which the punching head runs are, in fact, small ball races and the rails are lengths of aluminium angle. Also to be seen in Fig. 4 is the index bar. This is a length of half inch square brass bar drilled with a line of holes spaced at the desired roll track spacing. My index bar is drilled on three sides with spacings of 9, 6 and 5 to the inch. The carriage is held in position by a spring loaded pointed plunger operated by the large brass knob on the side of the punching head.

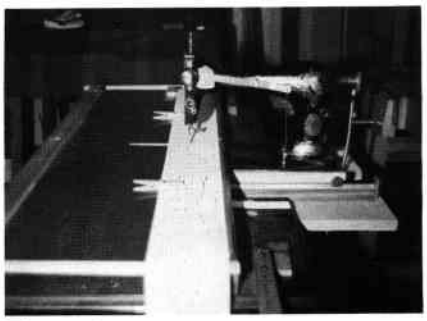


Figure 3

Roll punching is done in sections of about one foot. The paper strips are held together with clothes pegs as shown and all holes punched before moving on to the next section. Only move one clothes peg at a time in order to maintain synchronisation between the copies. The throat depth of my machine is only six inches so any rolls wider than this have to be cut in two passes, turning between each. The relationship of the index bar to the working table must be checked before punching begins and it is essential to make a scale stick accurately showing the position of the various note tracks relative to the edges of the roll.

Roll punching in this way is obviously very time consuming but very rewarding in that it enables you to copy those hard to get rolls for your organette, organ or piano and as an added bonus you will have a few spare copies to sell to your MBSGB friends to help reduce the pain of the inevitable arm ache, foot ache and eye strain ! With practice your times will improve. My last roll, a 30 foot 20 note organette roll, took around four hours to punch once the master had been marked out from a borrowed roll. Thanks Roger ! ■

Figure 1

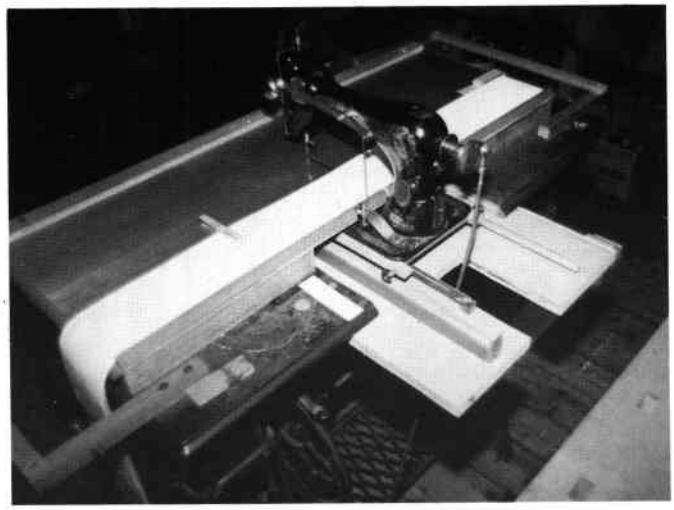


Figure 4

THE MANUFACTURE OF MUSICAL INSTRUMENTS IN SAXONY, LEIPZIG 1895

Part One – The Upper Vogtland.

Research into historical data by L. Goldhoorn of the Netherlands has led to the discovery of a publication by the above title published in 1895. It is a description of the mass production in Leipzig of mechanical musical instruments with changeable disks.

Mr. Goldhoorn believes that today, no copy exists in Europe. However he did manage to locate a copy in an American library and has sent it to us for an exclusive report in the "Music Box". The book is compiled from a series of articles which appeared in the high class widely read musical journal, "The American Musical Courier". "The little work is indicated to be placed in the hands of the leading musical firms abroad especially in England so that they may form a true view of our native industry of the manufacture of musical instruments which has unhappily been prostrate for so many years." Mr. Goldhoorn also wishes to acknowledge a book published in 1960 by Ernst Simon: "Mechanische Musikinstrumenten Fruherer Zeiten und Ihre Musik" (Mechanical musical instruments from the earlier days and its music) which fortunately lists this 1895 publication ■

Contents.

I. Markneukirchen.

The infancy of mankind has long since passed away. Its youth too is over, the time when the unquenchable fire of enthusiasm for the ideal flamed bright. Mankind stands now on the verge of mature age. But this too has its blossoms. Higher knowledge, more extended science, humaner tempers, love for peace and its arts, may compensate for the lost fire of youth. Enthusiasm for the ideal is replaced by that for the real. The more men occupy themselves with the real, the greater the care with which they adorn it and make their lives more comfortable and enjoyable. The universal rivalry directed to this end causes the wants of mankind to multiply infinitely. For enjoyment and want are inseparable. Acquisition offers the means of contentment. Acquisition is therefore the special aim of human activity. For this reason too industry has risen to such high esteem because it possesses the richest mines from which acquisition may be gained. For the same reason the elements of industry have attained a validity and a recognition of their value which they could never have gained in the old world, that is, in the youth of the human race, although many branches of trade already flourished. To this time belongs the invention of musical instruments, the beginnings of which, according to the myths of Apollo, took their rise on the heights of Olympus. For no sooner had men begun to

express their feelings in musical tones than they conceived the idea of instruments which should afford an expressive accompaniment of song, or even take its place altogether. This factor presents itself in almost an identical manner in all nations, in some earlier, in others later. Feeling for music did not originate in the laurel groves of Peloponnese or on the wave-washed shores of Italy. In the far North the skalds sang to the sound of the lyre. In the dark forests of Germany the songs rang out more vigorous, more martial, more triumphant, more heartfelt. From the time of the bards the love of music has developed more and more in Germany. And thus it is natural that our country should have become a nursery for the manufacture of musical instruments. We find traces of this industry in the large towns in early times. But it has created for itself a far more charming and secluded home in the valleys of the Saxon Vogtland. Here, where, under a kindly sky, beneath a roof of luxuriant forest-trees, in the shade of gracefully sweeping hills, on the banks of pleasantly murmuring brooks, the child's ear receives the pure harmony of the creation before hearing the discords of the world, here is the appropriate spot for the promotion of a trade that belongs to the sphere of art, and whose products sound out to the most distant lands to the glory of God and the joy of men.

It was during the middle of the seventeenth century, after the Thirty Years' War, that the art of violin making, respectively violins, basses, gambas and mandolins, was introduced in the Saxon Vogtland by Bohemian workmen. The first charter given to the guild of these violin makers was confirmed by Duke Moritz of Saxony, March 6, 1617.

The Upper Vogtland was up to several decades ago almost excluded from the trade centres. It was only in 1835 that the first wagon road was built which connected Markneukirchen with Oelsnitz. To illustrate how wretched the condition of the roads were previously to that time it was a common saying, "If we get our goods as far as Oelsnitz, then there are hopes that they will reach America." Of course to-day goods are shipped from the Markneukirchen railway station direct to all countries.

The first violin makers had to use the most primitive means to find their way to a market. With wheelbarrow, knapsack or the so-called Reff they traveled over the country, often as far as the shores of the North Sea, visiting village and city fairs. These violin makers—many of whom had thus laid the foundations of present flourishing factories—proved at the same time the pioneers for the development of the Vogtland instrument industry. In order to cater to their customers they had to carry, besides violins and basses, other musical instruments and articles that were in demand, which they had to obtain first from Leipzic, Dresden, Prague etc. Owing to this, young people of Markneukirchen would go to places where they found factories where they could learn the making of wood and brass instruments. What these wandering violin makers learned in their intercourse with musicians and what the young people learned in the foreign shops was later transplanted to the Vogtland, and in time was improved upon. In this way, little by little, the manufacture of every instrument had taken root in the district. These goods were sent formerly to Switzerland, Tyrol, France, Holland, England, Germany, Denmark, Norway, Sweden, Russia and Poland; then through express or freight offices to Spain, Portugal, Turkey, and across the Atlantic Oceans.

Vogtland instruments were shipped to America as early as the middle of last century; not direct, however, but through Nüremberg and Sonneberg merchants, who passed the goods as from Nüremberg and Sonneberg.

About the year 1805 a shoemaker, Gottlieb Paulus, of Markneukirchen, left for America, where he joined the Quakers at Bethlehem. He opened a small place for the sale of musical instruments, which had been sent to him direct from home. In 1826 he sent for his nephew, Heinrich Gütter, who joined him. These and George and August Klemm, two brothers, and others who arrived about that time from the same place, gave a stimulus to the Markneukirchen musical instrument trade. It was especially from New York and Philadelphia that the imported goods were sent still further south as far as Brazil, which brought about at a later date direct communications, so that at the present time goods are shipped direct from Markneukirchen to all parts of the globe.

In Germany, in fact all over Europe, the Vogtland trade has steadily gained in influence, not being affected by important competition which tried to bar the way on all sides. It is a fact that "Vogtland goods" had to combat—and even up to date—with a prejudice as not being substantial. The cause for this is partly to be ascribed to the low prices, partly because of the so-called "ordinary goods" which are sold as Vogtland manufactures, while the better class of goods are still sent abroad under foreign labels.

The leading feature of the instrument trade in Vogtland is cheapness united with the endeavor to combine it with the requirements of art. No artist or amateur will underrate this sentiment. Perfection in the manufacture of instruments will be obtained, with patience and perseverance even musicians with small means will be able to acquire good instruments.

It is hardly necessary to point out the beneficial influence of this on the universal adoption and development of the art. It is in this direction more than in any other that artists and critics should give encouragement. The district of the instrument trade in Vogtland covers nearly a German square mile. Klingenthal with Brunndöbra, Adorf with Brambach mark the boundary, and about thirty villages make it their means of existence. In the Vogtland the predominant character of the industry is the home or house industry; that is, where the master of a small shop is manufacturing from his own material, either alone or with the aid of a number of workmen and apprentices, and disposing of his goods to trade firms. Even if in this relation with the trader the workman is in somewhat of a dependent position, it is not to be gainsaid that the trade firms have had a highly beneficial influence on Vogtland instrument industry. The large firms have fructified production with their capital; they have by their experience and knowledge organized, ennobled, given advances and loans for the purchase of material, and they have effected through widespread commercial intercourse a never failing market, which is the best stimulant of production.

The oldest branch of the Markneukirchen instrument manufacture, as has been already mentioned, is the making of string instruments, guitars, mandolins, etc. Lately this branch has received a great impetus. The yearly output from Markneukirchen and its vicinity may not fall short of

Ein Geigenmacher aus dem XVII. Jahrhundert.
A violin-maker of the XVII. century.

50,000 violins. Formerly Markneukirchen could not keep step with the competitors of Mittenwald, but this was changed from the day the young artisans left for foreign parts, who then brought back from there models of the old masters and perfected themselves by close application and perseverance in the art of violin making, until the Mittenwald violins have to take a back seat as regards tone and complete readiness for use. The best proof of this assertion was furnished by the Vienna World's Exposition in 1873. The world renowned firms of Mittenwald received only for their exhibitions of string instruments, from the smallest violin to the contrabass, honorable mention, while those of Markneukirchen were distinguished by one medal for progress and two medals for merit.

It is worth notice that lately the orders called less for decorations, that is, inlays with mother of pearl, goldfish, etc., and more for a good quality.

Simultaneously with other booms in the violin industry, the guitar trade started up. Formerly guitars were made as a side issue by some violin makers. About 1820 several cabinet makers, especially a certain Martin (whose son still carries on the trade of guitar making in America), Gottlob Wild and Carl Jacob, who had worked in a guitar factory of Vienna, began the industry at home. At that time the Guild of Violin Makers, claiming the sole right to build guitars, made a great fight to prevent these people from practicing their industry, and the case was brought into court. It was decided, after several years of fighting, that the cabinet makers, who built guitars, had to join the Violin Makers' Guild. At present, aside from a tremendous supply of so-called ordinary guitars, Markneukirchen furnishes elegant inlaid guitars, which are equal in every respect to the best foreign manufactures.

It is fifty years since zither making began, and at the present time Markneukirchen furnishes great varieties, while formerly they had to be brought from Vienna, Linz, Passau, etc.

Only a few firms make mandolins, lutes, viols, banjos, philomelons, metronomes, harps, drums, tambourines, æolian harps or cymbals (cinellen), triangles, lyra, chimes and bell trees.

For the middle class and a part of the finer qualities of violins, 'cellos and basses, the different parts, like the backs, fronts, necks, etc., are made in the neighbourhood, and then put together and finished by Markneukirchen workmen. The varnishing and polishing are mostly done by women. The wood is cut in veneer also at Markneukirchen. The chief material for this branch is maple, pine, ebony, yacaranda or palisand and mother of pearl. The wood for sounding boards (fir and pine) comes from Bohemia. The import of foreign woods which is used for string instruments aggregates 1,500,000 pounds. The wooden parts of guitars and zithers are principally made in Graslitz and Zwota. Much complaint is made of the scarcity better sorts of wood, like a good English Pernambuco and fine ebony. The finer class and higher priced bows are nearly all made in Markneukirchen.

The manufacture of strings consists of two branches, the making of gut strings and the covered or overspun strings. This branch of industry has made such progress during the last twenty-five or thirty years, that it now employs more than ten times as many people as it did formerly.

The raw material for strings is sheepgut. These are obtained from Italy and France, where strings are also made, and from the most distant parts of the world. In former years Denmark furnished the best gut, as they kill there mostly lamb. This is very fine and thin and is usually made into the better quality of string. With the extension of this as well as other branches of industry using gut it became necessary to look for other places of supply. At present England and Russia control the market. The gut of the English sheep is thicker and stronger than that of Denmark and is made into D and A strings for violins and correspondingly for other string instruments. When split they are also used for E strings. The English gut seems to deteriorate with every year. This is attributed partly to the improvement of the stock (as the higher the breed the less value the gut for manufacturing purposes), and partly in the lack of cleaning rooms with good air, especially in London, where they are not even suffered to exist. The greatest detriment, however, is to be found in the more and more negligent manner of treatment, especially in the cleaning of the gut when it is often too late. Against this Russia is now the principal source of supply. It is now thirty years since the first guts were brought from Russia. These were distinguished by their excellent quality and have nearly driven the Danish gut out of the market. After two or three years most of the string makers and dealers, recognizing the good quality of the Russian gut, made Russia their supplying source. The result is very satisfactory. Nearly all the wholesale slaughter houses in European Russia are in the hands of Markneukirchen tradespeople. The latter receive the gut from their buyers on the spot. Besides this, Asiatic Russia also furnishes Markneukirchen with sheep gut. It is to be regretted that a large portion of the Russian gut, though originally of good quality, is spoiled by poor handling at the time of the cleaning, which necessitates its use for a middle or low quality of goods.

At the same time with the introduction of the Russian raw material the export of strings to America increased so enormously that the former export did not represent a twentieth part of what it represents now. The demand for low grade goods is lately decreasing. However, of fine white strings the demand exceeds the supply. The raw material for the covered strings (G strings in violins, violas and 'cellos, C strings in the two last named and the A and E strings in basses, the D and E strings in guitars and zithers, strings for harps, banjos and other instruments) is leonic wire from Nüremberg, Fürth and Schwabach, which is spun over an underlay of gut, silk, steel or brass wire. For the finest G violin and guitar strings pure silver thread is used, for others it is silvered copper wire, and only for the finest guitar strings (single, double or triple) gilt copper wire; for zithers, pure copper wire. The price is regulated by the increasing numbers, and these increase in price with the size of the wire. In Markneukirchen the numbers 5 to 22, and occasionally 24, are principally manufactured. As to the silk which is used for a basis for the common guitar strings sent to Central and South America, so-called gros (wholesale) strings, this is "chap silk," remnants from Bohemian factories, not pure silk (so-called "Phantasie"), as well as a better sort from Swiss ribbon factories. For a better class of violin and guitar strings, however, raw silk from the silk houses, Dopi Trama, somewhat dirty and knotty, Canton Trama and China Trama, is used.

The string spinning is mostly done by women; many do this as a side speculation; some families, however, make this their sole source of income. Quick spinners can make daily as many as twenty-five dozen guitar strings, or as many as forty dozen violin strings. The silken E strings, or "Chinese strings" can only be used for violins, and these go to Poland or East Prussia. They are very durable and are chiefly adapted to those, who play in hot rooms. The raw material for this is Canton Trama and China Trama.

The manufacture of wood wind instruments has also kept pace with the requirements of the times, but this Markneukirchen has not developed equally with the other branches. The cause of this is to be found partly in the fact that metal instruments have superseded the wood, especially in military bands, and partly because this trade, more than the other branches, has found lodgement in the neighbouring villages, which, however, all send the supply to Markneukirchen dealers. Since the return of the wood instruments in the bands this branch has made a step forward. To-day Markneukirchen makes clarinets and flutes, which compare favorably with the best made in foreign countries, but fagotti and oboes have retreated into the background. The flute and the clarinet must be used with the smallest orchestra, but this is not the case with the oboe and fagotto.

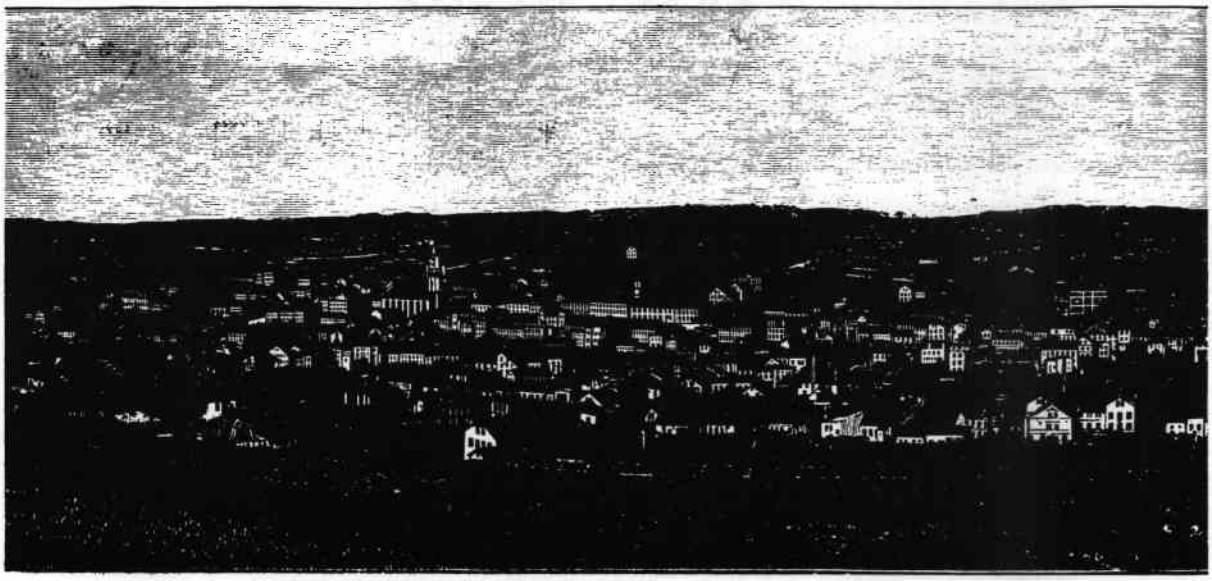
The wood wind instrument manufacturers create especially flutes, piccolos and clarinets. Flageolets are made by workmen in other parts of the district. The export of these, as in the other branches, goes through the hands of the dealers of Markneukirchen. Occasionally flutes and clarinets are made of German silver or brass.

The principal development, next to the string industry, is to be found in the manufacture of brass wind instruments. At the beginning of this century the use of keys or stops began to supersede the old way, which was to place the fingers over the holes. This made it possible to make larger brass instruments with more perfect results. These keys again were discarded for Heinrich Stölzel's invention, Breslau, 1814, the so-called stoppers on ventils, air-tight sliding tubes, which could be pushed down with the finger and would return in place by a spring. This invention was introduced into Markneukirchen in about the twenties. After many improvements by so-called pump, tube, slight or lift ventil, at the beginning of the forties the Vienna discovery was put into use; it was the cylinder or turn ventil. These, as well as other improvements since, were imitated at Markneukirchen as soon as they could be procured. Dealers would buy models, sometimes at high prices, and had workmen copy them, which production could be furnished cheaper at Markneukirchen than elsewhere. The improvements on the brass instruments were of the utmost influence in the forming of music bands. While formerly but few brass instruments were used, bands were now organized that used only brass, and were known as brass bands. This brought a demand for the instruments, which hand labor was too slow to supply, and soon machinery was employed to accomplish quicker results. Such machine establishments had existed several years in France and Belgium, and now Markneukirchen made its first trial. The firm of Michael Schuster, Jr., built in 1862 a factory, employing machinery driven by water power, and later, when this was not quick enough, introduced steam. This venture was imitated the following year by an association, which built for the same purpose a steam factory.

Although hand work cannot be done away with entirely, the use of machinery has proven its great advantage, as it not only enables the manufacturer to turn out more goods, but it divides the working time into more correct and equal parts than was possible when working by hand. The machines in use are the ordinary brass worker machines. A specialty of this industry is a cylinder drawing machine. In several factories they make only cylinders or ventils and in others only principal or sounding pieces, etc.

The instruments destined for the German and American markets (made in every desired shape) are very different in name, form and price. A not inconsiderable portion of the separate parts, tumblers, machines, etc. find a market in large cities. These parts are there put together and marked as of home manufacture.

The manufacture of cases is of consequence, especially those for violins, guitars, clarinets and flutes. The workmen at this branch are nearly all finished cabinet makers. From all that has been said here, it must be observed that the working and business life of Markneukirchen is extraordinarily active. The working time averages twelve hours daily and often more. It is nothing unusual for those working on their own account to give sixteen and more hours to their task. Workmen do this for extra pay. The owners of factories and warehouses furnish them an example in regard to diligence and "hustling." This staying power in the face of muscle taxing work is in accordance with a sound and regular mode of living. Children under fourteen years of age are seldom given work, but occasionally are employed as helping hands.



ANSICHT VON MARKNEUKIRCHEN. — VIEW OF MARKNEUKIRCHEN.

The significance of the Vogtland instrument industry has often been underrated. It is, however, in the interest of the cause that the actual circumstances should truthfully be stated. Once more mention must be made as to how important it would be for the future of the Vogtland instrument industry, especially for the better and best class of instruments, if a discontinuance of the falsification of labels could be effected, so that in the future firms in other parts of Germany or in foreign countries do not receive the credit which is due to the Vogtland industry.

II. Klingenthal.

Among the countries where the manufacture of musical instruments is the principal industry, besides Markneukirchen, Klingenthal ranks first. It must give credit for this feature to the few who have had activity, perseverance and ambition enough to reap the benefit of their industry from a small beginning, enjoying now a worldwide renown. Who but for them would know of the Saxon village, hard on the Bohemian frontier and far from the general bustle of the world's commerce? It is situated northeast from Markneukirchen, in the valley formed by the Zwota Creek, called "Höllenhammer," and the village received its name from Klinger, the owner of the iron works. The village is built on the side of the water, which meanders between hills, the spurs of the Eger mountain chain, the principal points of which can be seen in the distance. The few green meadows, hidden between hills, the stony surface of the ground, as well as the unfavorable climatic condition, proclaim the incapacity of this district for farm production.

Hence most of the inhabitants are devoted to the work bench. Like those of Markneukirchen, they are descended from the brave defenders of their faith who left their homes in Bohemia after losing the protection of Emperor Mathias. These fugitives found after the battle at the White Mountain a sheltered spot at Klingenthal, where they took root and made musical instruments. While the principal industry of Markneukirchen is the manufacture of strings, here it is harmonicas, accordions, concertinas, etc. These carry much weight, inasmuch as they give to the great majority of people who are not acquainted with higher class music an opportunity to satisfy their musically limited taste. The demand for this class of instruments has increased so that many millions of these articles are manufactured. The primitive form of these instruments is the harmonica, which produces a tone when blown in and drawn from one side of the mouth to the other. This instrument was known to the Chinese over 2000 years ago. A metal tongue fastened to a thin strip of metal, in which has been punched a hole, large enough to produce vibration — this was the first instrument of this kind. In the course of improvement a bellows was attached to the square box and pulled up and down. The air was forced against ventils, which gave sounds when opened by finger pressure.

This was the beginning of the accordion. Later on this accordion was placed on a table, with keyboard attached and bellows worked by foot pressure, and called harmonium. The square accordions had at the beginning 10-12 and 14-20 keys. The demand for these occasioned their increase in size. The market for six or eight cornered concertinas, with 26-28 keys, is monopolized by Klingenthal. The latter instruments are mostly shipped to America and England, whence other markets are supplied.

Concertinas are made partly in factories, partly by the workmen at home. For the component parts are used different metals, wood, leather, gauze, pasteboard, mother of pearl, goldfish shell and imitation ivory. The zinc plates, which take up the sound, are cut first, then straightened, pressed and perforated for the wire rivets. There are small springs of brass or britannia metal.

These are fastened to the plate and then filed smooth. When the plates are ready they are attuned and screwed on the wooden frame and then tuned once more. The making of the box, the sounding board and the bellows frame requires again special workmen. Other hands are required to place the Jacaranda veneer, to fasten the German silver bands, and for the inlaying of mother of pearl, goldfish shell, britannia metal, tombak, brass, etc. Another group of workmen are busy with the making of small wire springs and keys, covering the keys with leather, boring holes for the keyboard, marking each hole with a number, and pasting on the gauze. The keys are then fastened to the ventils and the box covered with leather to make it air-tight.

The making of bellows is divided in the folding process and the cutting of the pasteboard, the gluing on of the bellows, the coloring of the leather for the corners, the cutting out of the leather corners, and the fastening the same on the bellows. The making of the keys is done in different ways. For this either ordinary wood is used, with a covering of bone or britannia metal. These are either filled with wood or left hollow. At the turning lathe are made the solid ivory keys, and the metal workers make the keys of britannia metal.

The air stops are made by wood workers. When all these parts are done, then comes the finishing. All this work is divided among different workmen. Most of the work is done in factories. The filing of the holes, attuning the plates, coloring and stenciling of the leather, the gluing of the straps, making of the hand straps, the making of the box, etc., are generally done at home.

The artisan most sought after is the tuner, whose trade is hard to learn. It is not so much a musical ear which is required of them — this seems inborn in the people thereabouts — but other necessary accomplishments. The Klingenthal manufacturers have succeeded in giving various forms and decorations to the concertinas through their inventing new designs. Double tones, double octave tones, also the tremolo, so much desired in America, have been added.

The tremolo is produced by two tongues, one of which is tuned a little higher than the other. The sound waves, on account of this, give the tremolo. The beauty and fullness of the tone have also received proper attention. Many patent rights have been issued for novelties. There are now over 140 different kinds of concertinas. This activity bore golden fruits. Business became very active and manifested itself in exportations to trans-oceanic countries. It is noteworthy that most demands are for the better class of articles. The manufacturer has chiefly to take care of purity of tone, with power and fullness, new forms and tasteful ornamentation. Concertinas are principally sent to England, and from there to the colonies. Accordions have their best market in North and South America.

A further specialty of this country is the harmonica, which is made at Brunndöbra, a village to the north of Klingenthal.

Hand organs, melodeons and music boxes are also manufactured at Klingenthal, but in smaller quantities. The village and the surrounding settlements all manufacture, besides their own specialties, those industries which prevail in Markneukirchen, and their diversity of manufacture outdoes that of the latter.

The accordion manufacture necessitated the erection in 1866 of a factory for the making of the tools. This establishment furnishes all the machines that are used in the trade. In 1872 a second factory was established, which gives employment to numerous mechanics, locksmiths, etc. Of the trade situation the reports speak favorably. Most of the firms are not only busy, but their orders are beyond their capacity. The increase in the orders is felt equally in all branches of the industry. Large orders for jew's-harps have been again received from North America, also large demands for violins, zithers, concertinas and accordions. The South American trade is however still weak.

Sweden and Norway have proved good markets. These countries use comparatively much in this line; they are slow payers but sure. In comparison with the local industry and the great production, neither the manufacturers' profit nor the wages of the workmen are, what they ought to be. With every order, if large, there is a pressure for lower rates. Large buyers are not above inquiring prices from house to house in order to obtain the very lowest market price. This is mostly followed by a reduction of prices, which will be felt keenly later on, as the profit on lower grades is already very small. Goods at medium prices have quick sales, but they are not ordered often enough. The large demand for work is also the means of reducing wages.

Finally, let it be known that a music school is established in Klingenthal since 1844. A yearly state subsidy enables it to exist. Some communities and some manufacturers, as well as the pupils, contribute also. The hours are divided so that nine lessons are given per week in string, wood and brass instruments. The attending pupils come from the Klingenthal and Zwota parishes.

To be continued

Musical Box Oddments

by H. A. V. Bulleid — Number 39

The French composer Charles Adolphe Adam (1803-1856) was, like his father, a piano teacher and composer. His eighty works for the theatre included three ballets and many operettas and their tunes are often heard on cylinder musical boxes. They include:–

1831 Casimir.
1834 Le Chalet. This was Adam's first big success, it was called Swiss Cottage in England.
1836 Le postillion de Longjoumeau. The postillion's song was said to be a show-stopper. It is on Polyphons 1579 and 5109.
1841 Giselle. Ballet.
1850 Giralda.
1852 Si j'étais Roi.
1852 La poupée de Nuremberg.
1856 Le Corsaire. Ballet.

Adam is often noted on tune sheets, despite being just as often uncredited. In contrast one hardly ever sees his German contemporary, Konradin Kreutzer (1780-1849) who was very popular in the 1830 to 1860 period. His two most successful romantic operas were both first performed in 1834 – *Das Nachtlager von Granada* (see Fig. 8) and *Der Verschwender* (the Prodigal). I expect quite a number of forgotten Kreutzer tunes are still heard on cylinder boxes of the 1835-1850 period whose tune sheets are long since lost.

Mandolin, Tremolo, Guitar

Dictionaries published around 1900 gave these descriptions:–

Guitar, a 6-stringed finger-played musical instrument.

Mandolin (e), a musical instrument of Guitar kind with paired metal strings.

Tremolo, a rapid quavering, vibrating effect.

More to the point, the 1912 edition of the leading French encyclopaedia, Larousse, gave Guitare as above, Mandoline as a small, stringed musical instrument, and Tremolo as a trill on one note. If the musical box Swiss bothered about such definitions, which I doubt, Larousse would have been their authority.

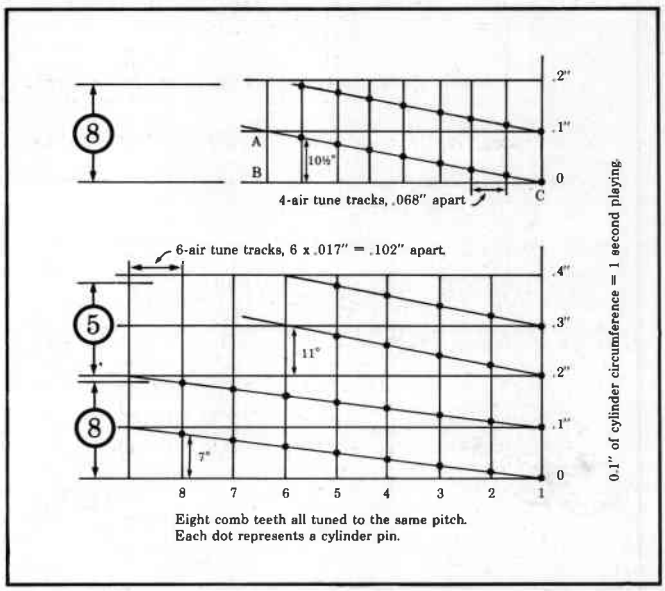


Fig. 1. This diagram shows the cylinder pin arrangements for an 8-note trill on 6-air and 4-air movements also a 5-note trill on a 6-air movement. Notes played per second are shown in circles. The tangent of the helical angle of the pins, angle ACB, is AB/BC i.e. 0.1/(8 x 0.068) = 0.1838 so from the trig. tables the angle is 10° 25′ near enough 10½°.

I think it is pretty obvious that the makers chose whichever word they liked best, with a sharp eye on its sales value. Mandoline was the old original, tremolo came along beside it and sometimes replaced it later on, and later still one finds a few boxes labelled Guitare.

Almost all these boxes display the mandolin effect at about eight notes per second, and by far the most common application is to "spread" individual notes with between four and eight repetitions, lasting from about half to one second. Running these "spread" notes consecutively often gives the good effect of a sustained trill; but a genuine trill, with the same note repeated indefinitely, can only be achieved on mandolin boxes having groups of eight teeth all tuned to the same pitch. This is because it was general, and very wise, practice not to place consecutive treble-half pins for the same tooth closer together than one second. This is illustrated in Fig. 1 for the most common case of a six air movement with the cylinder running at the usual surface speed of one tenth of an inch per second. It follows that if there are only seven teeth of the same pitch, the maximum trill rate is seven per second which is decidedly less effective.

The angles of the characteristic helical lines of cylinder pins which proclaim a mandolin movement depend, for a given rate of notes-per-second, on two factors: the number of tunes and the surface speed of the cylinder. So, on a particular musical box, if the angles vary so do the notes-per-second played. The tune arrangers were not concerned with helical angles; they

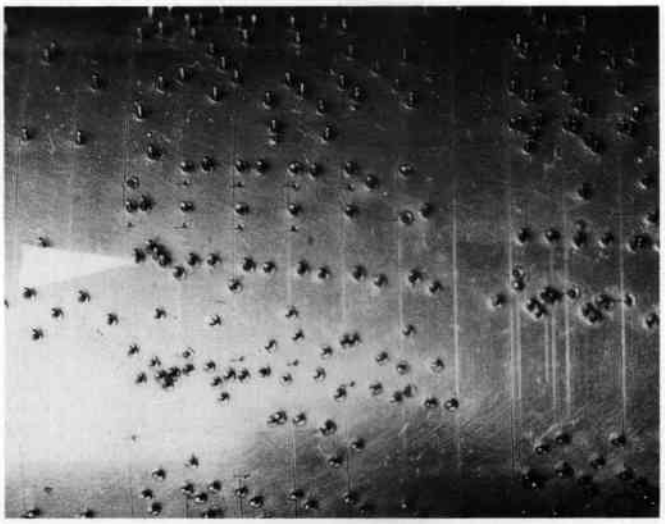


Fig. 2. Detail of different rates of notes-per-second on Conchon Harpe Tremolo serial 7481 playing eight airs with separate tremolo comb. The two groups of six pins here arrowed differ in helical angle by 2° and play at about six and eight notes per second. (A flat view of the curved cylinder surface distorts the helical angles).

simply wanted the best tremolo effect from the teeth available. One therefore sees variations in the helical angles of the lines of pins on most boxes, – generally varying by just one or two degrees from the common norm of about 7°, and thereby producing rates from about six to ten notes per second, see Fig. 2.

There is a distinctive further variation often found in movements having groups of only five, or even four, teeth of the same pitch, and where a sustained trill is needed. With five notes, a trill to last indefinitely runs at only five notes per second, with helical angle 11° on a six-air box, as shown in Fig. 1. So the arrangers compromised by combining a second group to increase the rate, see Fig. 10.

I have noted this effective compromise on mandolin and tremolo boxes by most makers, but I think it occurs most frequently on boxes with a separate tremolo comb – which after all are the more common type.

A similar compromise is often heard on Piccolo movements, both with and without a separate piccolo comb. On these, the extreme treble teeth could be pinned to play again after a shorter interval than one second; but they mostly adhere to the

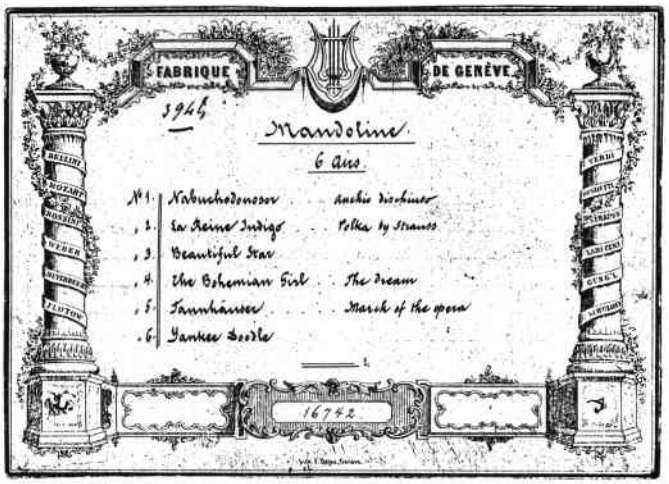


Fig. 3. Typical Bremond tune sheet, printed in light blue, with Mandoline as the tune list heading, serial 16742. Latest tune is from *Indigo*, 1871.

one-second convention which may well have been in the "Music Arrangers' Bible." Often there are only groups of two, three or four piccolo teeth of the same pitch, and it is common to find piccolo trills made up of different notes to allow a total speed of eight or more per second. This also applies to discs.

Exceptions to the angles shown in Fig. 1 occur in early movements whose cylinder surface speed is often 0.08 inches per second, or even less. This results in flatter angles, – the 7° angle becomes 5½° for eight notes per second with six airs. Also, L'Epée angles are always a whisker flatter with their 0.018 inch track spacing; and purists may like to note that there is also a slight difference in angle on those comparatively few Nicole boxes with 0.016 inch tracks instead of the standard 0.017. Late movements with 0.022 inch spacing would have decidedly flatter angles – for example 8½° instead of 11° for five notes to play at five per second – but these late cylinders usually run at surface speed 0.12 inches per second which restores the angle from 8½° to 10½°.

Bremond Mandoline

Not surprisingly, I have always found that the most satisfactory mandolin boxes are those simply inscribed "Mandoline" on their tune sheets, as with the Bremond in Fig. 3, and as often seen on Lecoultre and PVF and other tune sheets. Nicole, who made many excellent mandolin boxes including the gems with 11 inch cylinders playing six airs, usually made no mandolin mention on their tune sheets.

The Bremond of Fig. 3, serial 16742, has a 13 inch cylinder playing six airs with a comb of 123 teeth including two groups of 6, eight groups of 5, four groups of 4 and one group of 3 teeth of the same pitch. It is one stage superior, so to speak, to the 11 inch Nicole mentioned above whose 115 comb teeth include (on serial 41573) four groups each of 6, 5, and 4 teeth and three groups of 3. These groups total 71 for the Bremond and 69 for the Nicole, allowing 52 and 46 teeth respectively for support at the bass end. These Nicoles score with their 0.016 track spacing which allows seven extra teeth in an 11 inch comb.

I think both these types represent about the ideal mandolin arrangement; admittedly they are technically inferior to the rare "super-mandolins" with groups of eight teeth, but they are much more attractive in performance than those commonly found with 13 inch cylinders playing eight airs and therefore having only about 96 teeth, with correspondingly reduced groups.

A rare manufacturing blemish on Bremond 16742 has tune 5 pinned about 0.004" too close to tune 4. All tune 5 pins were bent to restore register. It must have been tempting simply to alter the snail cam, but this would inevitably cause stray noises on both tunes 4 and 5 due to interference. As it is, the box performs without fault.

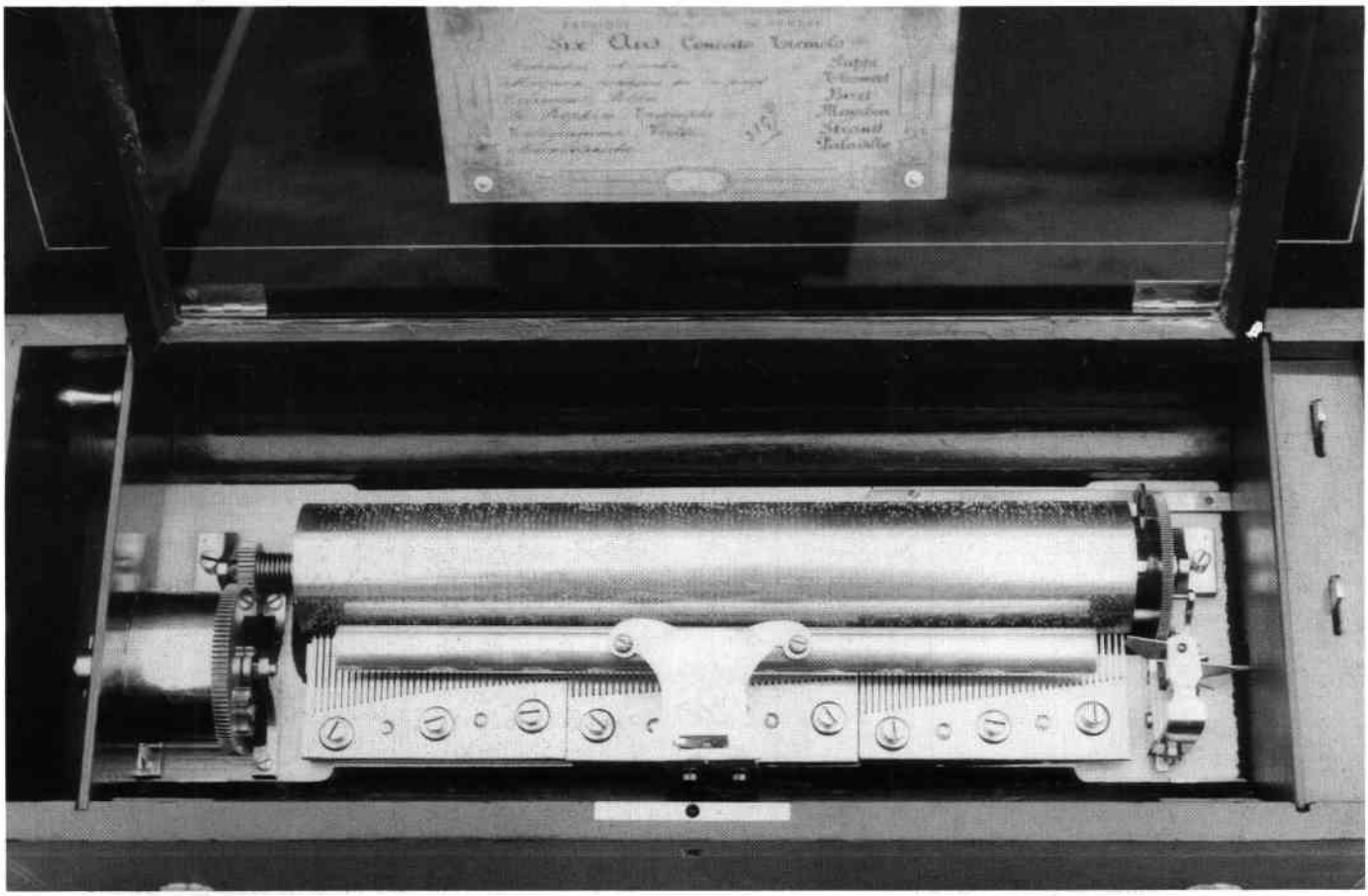


Fig. 4. Langdorff's typical Concerto Tremolo arrangement, with 44-tooth tremolo comb at centre, serial 20430. The zither holder covers most of all three combs, but I think the tissue was only applied over the tremolo comb.

Concerto Tremolo

This was Langdorff's apparently standard description of their sublime harmonie tremolo boxes, which have three combs with 39/44/40 teeth, with zither. The centre, tremolo comb plays an integral part of each tune, not merely an accompaniment. The 13 inch cylinders play six tunes and the layout is shown in Fig. 4, with tune sheet in Fig. 5.

The helical angles of pins playing the groups of teeth in the centre comb are mostly 7°, giving a rate of eight notes per second; but there is the usual minority of pins at slightly different angles, mostly one or two degrees steeper, up to about 9°, giving rates down to 6 per second. I must report that this provides an excellent zither effect on tune 6.

It so happens that four of these Langdorff boxes are known, all playing exactly the same tunes though not, mysteriously, all with the same gamme number. The four have serial numbers 20254, 20430, 20570 and 20649. Member Clive Jones has 20570, which is on show at the Chichester Museum of Mechanical Music. They were all made in 1881, when Langdorff output was about 400 a year, so their serial numbers span about a year's production.

Fig. 5. Tune sheet of Langdorff 20254, different design but same handwriting and with maker's name at foot. Also at lower centre retailer's label, C. H. Dick, Vevey. Latest tune is from the opera *Fatinitza*, 1876.

Guitar

The Bremond tune sheet in Fig. 6 belongs to the Guitare movement shown in Fig. 7, which was made for Bremond by Ami Rivenc, so we cannot be certain whose is its serial number 31977. It has a 14 inch cylinder and 84 comb teeth playing ten airs and dates from about 1885 or a shade earlier. The helical lines of pins have the flatter angles associated with ten airs, – they mostly play at about eight notes per second.

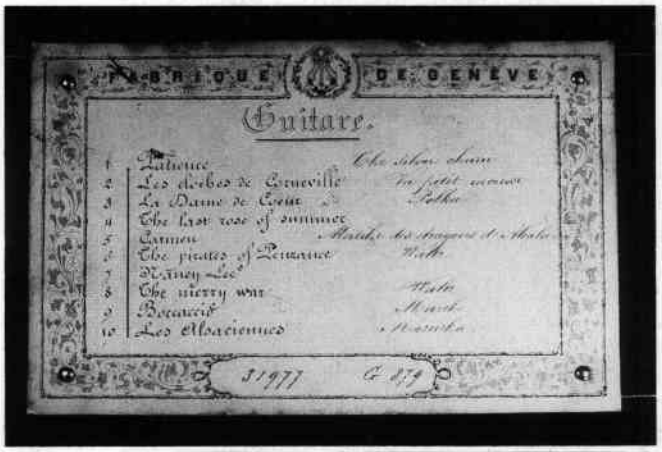


Fig. 6. Another typical Bremond tune sheet, white cross over lyre at top centre, for Guitare serial 31977. Latest tune is from *Patience*, 1881.

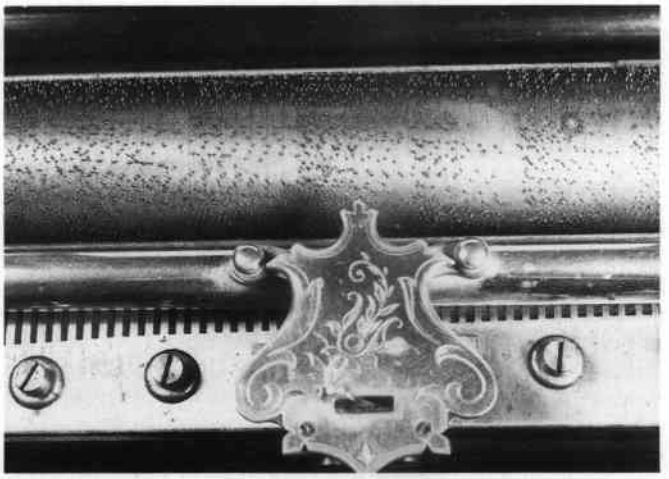


Fig. 7. Part of the 10-air cylinder of Bremond 31977 with correspondingly flatter helical angles mainly of about 5° giving the usual rate of about 8 notes per second.

Guitare was certainly the last of the three descriptions of movements with groups of teeth tuned to the same pitch. All had various distinctive sounds, sometimes differing from tune to tune, and I must say that the more one examines them the more impressed one becomes with the effects obtained by the tune arrangers. Nonetheless, I am quite sure that anyone hearing this box without a sight of its tune sheet would simply describe it as mandolin.

Mandolin on disc

Piccolo trills are common on disc, but I think I am right in saying that the mandolin effect is not to be heard on discs smaller than 19⅝ inch. Groups of four teeth tuned to the same pitch start at about 5½ inch radius on these machines, and are usually played, for mandolin effect, at just under six notes per second. This involves playing the same tooth again after only two-thirds of a second, and is quite practicable on disc machines with their very effective damping. They could be played even faster, but then they seem to blur together and spoil the effect.

A typical mandolin arrangement is shown in Fig. 8, part of 19⅝ Polyphon 50253, *Beautiful sound of the evening bells* from Kreutzer's 1834 opera here freely translated as *The bivouac of Grenada*. Several groups of four teeth are involved, usually playing from eight to twelve notes but with one run of 23 notes lasting four seconds. All are very effective.

Fig. 8. Part of 19⅝ Polyphon disc 50253, showing the mandolin effect based on groups of four notes. All these groups play at about six notes per second. The helical angles only vary, in this case from about 42° to 50°, on account of their different distances from disc centre and therefore their different surface speeds.

The rate of about six notes per second is based on the 19⅝ inch disc running at 100 seconds per revolution. This seems to be the accepted playing time and, interestingly, it involves closer spacing of the projections compared with 15½ inch discs; if it was the same as a 15½, a 19⅝ would only take 85 seconds per rev. At that speed the mandolin effect in Fig. 8 would be at nearly seven notes per second.

In contrast to these mandolin (or tremolo) rarities, most 15½ inch discs sport a piccolo trill, usually spread over at least two groups of notes of different pitch. Typically, a 22-note trill on Polyphon 10360 *The Honeysuckle and the Bee* lasts 1¾ seconds at 9 notes per second. An unusually long trill of 35 notes lasting four seconds comes with Polyphon 1344, *Stolling round the Town.* These rates assume the disc is playing at 67 seconds per revolution. Though effective, I think they all tend to lack the clarity of trills on cylinder boxes.

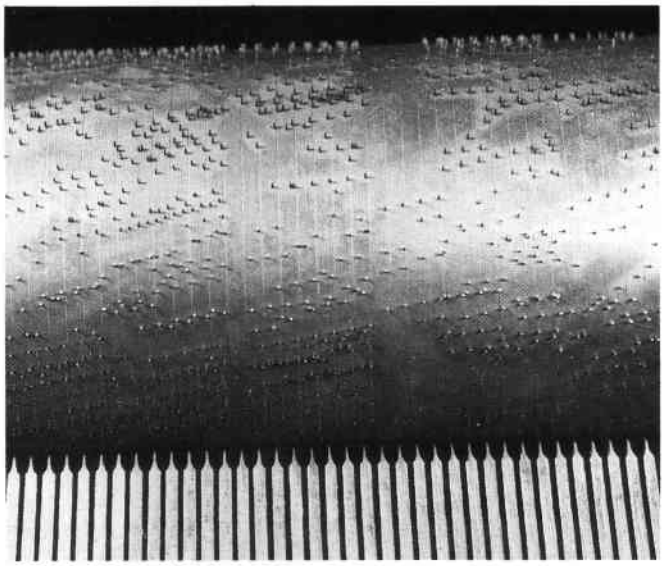


Fig. 9. Typical Lecoultre cylinder, with the treble end tooth of each group pinned first, giving uphill slope to the helical lines of pins. This is from a 16 inch cylinder playing six airs, serial 38005, Organocleide, – which means that the mandolin effect is extended towards the bass.

Lecoultre

An interesting by-product of examining cylinder pin helical angles is the realisation that the vast majority of makers pinned the bass-end tooth of each group first, so that the helical lines run downhill, reading from left to right. The same naturally applies to rolls on drum and castanet, always the bass-end tooth is used first. The really notable exception comes with all types of Lecoultre boxes, which are pinned treble-end tooth first, so the helical lines run uphill, see Fig. 9. This applies to both the Geneva and the Le Brassus Lecoultres. If it could be established that this feature is unique to Lecoultre it would be another very useful identification clue. So I hope any members finding another make with "uphill" lines will duly report.

Alibert

It is not known to what extent Francois Alibert, at 10, rue J. J. Rousseau, Paris in the early 1800s, was a musical box maker. His name appears at top centre of his simple-bordered tune sheets and his combs are stamped F. ALIBERT. But in general appearance Alibert cartel boxes are so similar to those of David and Falconnet that the blanks were almost certainly obtained from the same source.

Alibert serial 6245 is typical, with 7½ inch cylinder playing four airs on a 101-tooth comb – twice stamped F. ALIBERT. The governor has a fixed bottom bearing for the endless and the case is plain with no key partition. The movement is inserted from below and two small screws hold the base board in position, – typical of the early period and far less effective for sound radiation than a glued-in base. Code number 15 is stamped on the bass edge of the bedplate and on most of the spring components. The serial number 6245 is stamped on the bedplate and the great wheel.

Alibert seems to have made mostly tabatieres and small cartel boxes; his serial number 6389 is another with 7¼ inch cylinder playing four tunes, and the biggest I have seen is serial 6749 with 10½ inch cylinder playing six airs and, incidentally, the sophistication of a key partition in its plain case. All have external controls.

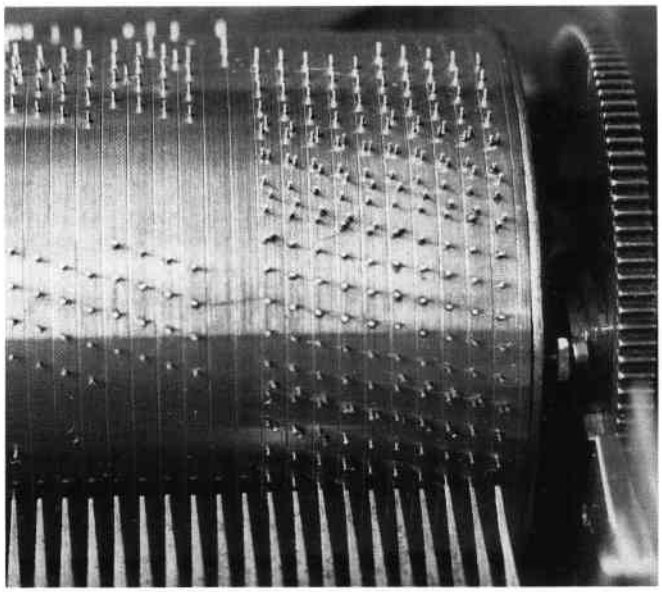


Fig. 10. Piccolo trill on Alibert 6245, showing both top treble groups of five teeth played at 5 notes per second, helical angle 14°. This cylinder plays at 0.085 inch per second; if the speed was 0.1 inch per second the angle would be 16½°.

On serial 6245, each of the two highest treble notes has a group of five teeth. On one tune they all play in a 17-second trill whose 174 pins occupy a length of 1½ inches around the cylinder and play at ten notes per second. (The cylinder diameter is 1⅝ inch, pinned to play at just over 0.085 inch per second, giving one minute per tune.) The pins for the trill are arranged to play each group of five teeth at 5 notes per second, helical angle 14°, see Fig. 10. They could have been arranged at about 7° angle to play alternate groups at 10 notes per second, – or of course any intermediate arrangement. This indicates the extent of tune arrangers' choice, – not perhaps always fully exploited.

Similar trills, often of the same basic arrangement, are often to be found on overture boxes. ■

Letters to the Editor

Letters sent to the Editor may be reproduced in part or whole, unless marked, "Not for Publication." Due to the amount of work involved in producing the "Music Box" the Editor regrets he cannot answer all letters personally.

Midland organ builders

Lyn Wright writes from Stourbridge:–

I was recently brought a small chamber barrel organ (2 ranks each of 16 wooden stopped pipes) which had been standing in some derelict building for many years and required completely stripping and rebuilding, including three new pipes.

On opening up the wind chest I was pleased to find written on the leather the words 'J. Halmshaw, organ builder, Birmingham 1854.' I was unable to find this name in any organ reference book available to me, but on looking up the local Post Office Directory for 1854 I did indeed find 'Joseph Halmshaw, Organ Builder, Camp Hill, High Street, Bordesley, Birmingham.' Has anyone else come across an organ by this builder?

The directory also included a list of organ builders in Staffordshire, Warwickshire and Worcestershire, though whether any of these ever built barrel organs is not recorded. I give the list below in case any members have come across them (Nicholson's excepted, of course !):

S. Atherley, Solihull.
G. Baldwyn, 98 High St., Worcester.
G. Bentley, Whitestitch Lane, Hilderstone.
C. Bernard, 27 Bath St., Leamington.
R. Bourne, High St., Dudley.
J. Brucker, Hope St., Leamington.
H. Elliston, Mill St., Leamington.
W. G. Freston, Southam.
J. T. Greaves, Victoria Rd., Tamworth.
H. Linter, 6 Brunswick Terrace, Stafford.
John Nicholson, Palace Yard & Fish St., Worcester.
T. Sharratt, Church St., Rugeley.
E. Sims, 4 Middlesboro' Terrace, Coventry.
C. Tovey, Broad St., Pershore.
B. Woodward, Bridge St., Wednesbury. ■

Advice wanted

R. B. Bain writes from Gwent:–

Nicole Freres Musical Box No. 44118.

I have recently come into the possession of the above box. A 12 air mandolin machine pinned to play Hadyn and Mendlesshon. While the mechanics and the box are fine, as expected, the comb is damaged. On full "tooth" missing, and the tips off 92 others. The lead resonators are all there but six spring dampers need replacing.

So – you will be shaking your head by now and perhaps saying – put it out. That I can do, but where.

Having recently read David Tallis and Graham Webb it seems that all is not lost and that repairs are possible. However, I am not practical enough and so far have not found anyone locally to take it on and now look to you for advice.

If the comb can be repaired or replaced please reply and wish me luck in my search. ■

Dendrochronology and Music Boxes

Georg Duve writes from Hamburg, West Germany:–

Despite the current dating methods there is still a doubt and I think that a further method can help in this case. Everybody knows that trees develop rings in the wood during the growth. The width of these rings depends on the climate and the wood. Fell a tree, take a piece of wood, measure the width of the rings and then take another, older piece, you'll find some matching rings – so you can go back year after year. In some regions the scientists are now 8,000 years back in time.

Of course there are some problems. The wood of the boxes isn't always the outer part of the former tree – so the item seems older than it really is. And the wood dried maybe some years before it was used in the box. But these are problems that could be solved.

A more serious problem is the kind of wood. Scientist's normally use long-living trees like oak or pine, but in the boxes there is usually cheaper wood, fruitwood.

For Switzerland there are existing lines for larch, spruce, stone-pine and oak. For Germany: oak, fir, scots pine, larch, spruce and beech tree. So maybe we have to start our own research to establish a "wood-line" back in time. ■

L'Epée details

Leo R. Morris writes from Hendersonville, USA:–

In response to Mr. Wright's recent article in the MBSGB "Music Box", I am listing the details of a L'Epée cylinder box which I own, to help to your data bank.

Serial No: 36587
Cyl. Length: 8 ¼" (8" comb)
Airs: 6
Teeth: 73
Winding Handle: Wooden knob, extending normally to the left.
Tune Card: 3 ½" x 9"; Ser. No. 36587 at top, No. 514 and G 632 at bottom; border similar to #26925 (Bulleid, Fig. 5-17), Welsh tunes, titled in both Welsh and English.
Glass Lid: 12", winding lever and controls exposed.
Bedplate: Ni (?tin)-plated, with 3 screws through bottom of case. Serial No. and "AW" in oval in upper left corner.
Case: Simple box, banding on lid, grained on front & sides; #514 on bottom of sounding board.
Details: U-shaped springs, glass slides into lid frame, control lever platform screwed to divider, governor cock has straight-sided taper.

The article was quite informative and helpful in summarising much information and I wish him success in extending it. ■

So near yet so far

Frank Pitt writes from Victoria, Australia:–

I am not a member of the MBSGB, but my long-time friend Laurie Marshall is an early member, and as his eyes have "gone" (glaucoma) I usually look through the magazine and discuss it with him.

I have written to two (three ?) people about the Mechanical Organ Owners Club, but got no answer. Do we not count, out here in the colonies ? So I thought "that Graham Whitehead looks a nice kind of bloke, having seen a photograph of him in the Music Box; maybe he'd give me an answer" – so here I am writing to you.

Do you belong to the Mechanical Organ Owners Club ? If not, why not ? Should I join ? If so, why so ? If not, why not ?

I have made several hand-organs, and I arrange the music and punch the paper rolls myself. I read about all those famous people, Hofbauer, Raffin, Pell, Schuhknecht, Byrne, etc., etc., but that's as near as I can get to them.

The M.O.O.S. Secretary is Mr. B. Oram, Diplands Court, St. Mary Bourne, Andover, Hants. ■

An un-recorded bird-box maker

Robert Burnett writes:–

I have recently had through my hands a singing bird-box of the simpler kind signed "Flajoulot, Paris." I have not been able to find any reference to this maker, although I have seen a small singing bird in a cage – about six inches high – in the collection of the late Howard Fitch by this maker.

The owner of the box was not able to tell me when it was acquired, but she thought that it had been bought new between the wars on the French Riviera. Thus a date of 1928 is almost certain to be right within ten years. The bird had a metal beak which gives some confirmation to the view I had formed previously that bird-boxes in which the beak of the bird is of ivory or bone were made before around 1920.

The movement was very well made with good heavy plates and was of the usual design. The case was of tortoiseshell and the whole thing was in sparkling new condition. The lid covering the bird was of gilt metal and this, too, is in accordance with my view that enamel pictures on the lids of tortoiseshell bird-boxes were normally only found on boxes made prior to 1920. ■

Music box for 50p

William Cooper writes from West Sussex:–

Being now getting old in the tooth, I thought perhaps a letter wouldn't be amiss.

Having collected my first musical box in 1934 at a cost of 10/- or 50p now, I must be sorry for the new members, especially the younger ones, this first box I still have, a hollow ground Alexandria 7 36 airs, still plays well. Later, 12 years ago, a Polyphon 11" Penny in the Slot £400, a Nicole Freres box I bought at the same time £15, it needed a repin, having had it restored at a cost of £300, it's reputed to be worth £700. I enclose an amusing advert for a 1962 antique book. Just to think all the experts were wrong, in dating the disc box.

1962 Music box – Symphonium with discs. Approximate year 1875. German make £20, also 365 Claviola Scrolls, 11½ in. Box 3134. ■

Puzzling rattle

Les Sidaway writes from Colchester:–

Recently I have been restoring a music box and noticed that the case had a distinct rattle coming from the enclosed section below the controls.

After 'deglueing' this section I discovered a safety pin and an old style hairpin were the rattle causes.

However I also found the enclosed piece of paper with two recipes written on it, obviously very old, which I though may be of interest to you to print in the Journal, for the attention of the lady members or wives.

Spice Cake

1¾lb of flour, 2 powders, 8oz butter, 4oz lard, 3oz peel, 5 eggs, 1lb ?????, ½ ?????? nutmeg, ¾lb sugar.

Seed Cake

¾lb flour, 5oz butter, 1oz lard, ½lb sugar, 1 powder, ¼oz seeds, 3 eggs, ½ cup of milk.

Can any Victorian cooks tell us what the unreadable ingredients are? ed. ■

L'Epée data

C. H. Kok writes from Wassenaar, The Netherlands:–

Mr. Wright asked in his article about L'Epé, for comments; here is a reaction:

In my possession is a large box with two combs, both marked with an etched lozenge.

In the lozenges are clearly visible the letters "C. L." and Geneve (sketch). Is it possible "C" is the brother (from Ste. Croix) of Francois-Louis Le Coultre using the lozenge of later Le Coultre Freres.

I now see in the L'Epée article of Mr. Wright the use by Nicole of a lozenge on the bed plate. What is the matter with all those lozenges?

The box works very well after a big restoration. It is a six air ouverture type with a 1g reed organ built in bronze winding lever, No. 8270. It looks like the box on page 31, Vol. 1 of Mr. Webb's MB handbook 2nd edition.

A part of my (small) collection is a French Empire clock posted on a black wooden base, accommodating a key wound playwork. (See photo). One minute before every hour strike the box plays one tune out of eight.

When I had finished the very big restoration of case and playwork, I found an Empire clock matching my base.

It was difficult and slow to make a mechanism, commanding the playwork, two minutes before every hour strike.

My request for data in the MB magazine was not answered, so I had to find out about it myself.

The result was a perfectly working musical clock. ■

Mr. C. H. Kok's French Empire Clock.

Book Review

by Graham Whitehead

Automata – The Golden Age 1848-1914, Christian Bailly. Fully bound with American style hard case and of generous size 12¼" x 9¼". First published 1987 for Sotheby's Publications by Phillip Wilson Publishers Limited.

With Christmas less than a month away what better time could there be to bring to attention this absolutely superb publication which is both a serious reference guide and an armchair picture book, interesting enough to captivate and satisfy both the casual browser and the serious researcher.

Sotheby's have taken advantage of their in-house photographic studio with large format photography, artistically lit with soft shadows, to bring out a fine detail in most of the illustrations.

This book devoted entirely to the period of the Automaton's Apogee, breaks new ground for the collector, specialist and all who are interested in Automata. The introductory chapter depicts the Paris in which Automaton makers lived and worked, it's atmospheric preoccupations and amusements. Then follow the little known histories of the 7 leading makers. They are, Bontems, Vichy, Roullet and Decamps, Phalibois, Theroude, Lambert, and Renou. It follows their foundation in the mid last century to the decline of production after the First World War. This information is the result of the author's pioneering researches into commercial archives, the contemporary press and of personal documents of automaton makers' and descendants. The final chapter covers technical aspects of automata mechanisms, musical movements and restoration. Over 150 automata are illustrated in colour photographs and a substantial collection of pages from catalogues of the period in facsimile, published for the first time, show many further pieces in black and white. Many of these illustrations will be quite familiar, similar pieces have passed through Sotheby's auction rooms over the years.

However, I was pleased to see very many pictures which were to my eyes for the first time. I have a clown juggler automaton which appears to be waving a wand. I have long wandered what was missing from the end of its wand. The manufacturers catalogue section, that of Vichy-Triboulet revealed that it is in fact balancing an upturned bottle. So thanks to this book I now know.

One personal criticism, why do we need to go to Belgium to print these books when British printers could produce the goods just as good and at a similar price. This is an expensive specialist publication, potential buyers would not be put off if the British price was a couple of pounds more than the continental, it might even be less!

This certainly is a book that should afford many hours of enjoyable reading. In fact at £90, a perfect Christmas present if you can afford to spoil yourself. Available from Zwemmers Art Book Sellers, The Art Shop, 24 Lichfield Street, London. Tel: 01 379 7886. Also published in USA by Harper & Row, 10 East 53rd St., New York, NY 10022. ■

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Minimum cost each advertisement £3.
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(**bold type** 10p per word extra).
Minimum cost each advertisement £6.

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Inside covers: Full page £95, Half page £50

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