

An International Magazine of Mechanical Music

Volume 14 Number 5

Spring 1990

Edited by Graham Whitehead

# The Music Box



**Inside** An English Organ Festival  
"Monique", The D.I.Y. Mandoline Girl  
Getting it Wrong

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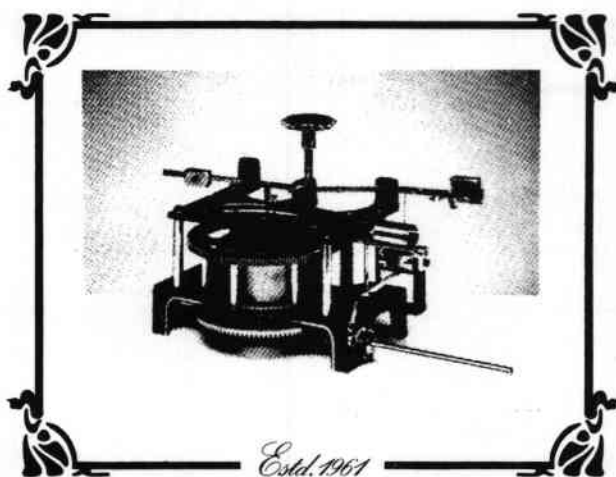
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# The Music Box

An International Magazine  
of Mechanical Music

The Journal of the  
Musical Box Society  
of Great Britain.

Volume 14  
Number 5  
Spring 1990

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### Front Cover:

Cover picture for the sheet music "The Organ Grinder" by  
C. H. R. Marriott drawn by T. W. Leelith.

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## Editors Notes

With this issue we enter a new decade. Before we quiver to think what mechanical music prices will be like at the end of this decade, perhaps we should look back over the changes of the last decade.

Auction houses, the main market place for the sale of mechanical musical instruments in England have seen some amazing prices. The change affecting most collectors has been the astonishing rise in the price of the 19.5/8 Polyphon which over a period of 18 months increased from £2,000 to £6,000. Even more amazing is the fact that the 19.5/8 Polyphon is reported to have a price tag of £20,000 in the antique shops of Japan.

At a Sotheby's sale on the 22nd September 1986, a large 101 key Mortier dance organ with an ornately decorated facade, failed to meet the reserve when bidding stopped at £22,000. Yet judging from a recent advertisement in "Worlds Fair", the asking price seems to have jumped considerably with a price tag of £100,000. In fact just one year ago, Sotheby's sold a Limonaire for £125,000 plus commission!

But are these prices all what they seem? Has the price of mechanical music raced ahead of inflation or are we just seeing exceptional pieces sold at exceptional prices? It is certainly true that the 19.5/8 Polyphon has established itself as a market leader, but without the Japanese buyers who are taking all the 19.5/8 Polyphons they can get, just where would the price be today?

Advertising an instrument at a seemingly high price, does not establish its value, but selling it does and there must have been at least two people willing to pay around £125,000 for the Sotheby's Limonaire.

When I recently spoke to Jon Baddeley of Sotheby's about these exceptional prices, he commented that over the decade people had become more discerning. Collectors were prepared to pay a lot more for exceptional pieces but felt that overall it is still a buyers market with the price of a six air box selling for under £1,000 at the end of the decade which was selling for £500 at the beginning. He also reports that a piece of antique furniture worth £2,000 ten years ago would now be worth around £20,000, whereas a musical box selling at £2,000 ten years ago would now sell for no more than £4,000. Whilst this may be bad news for the investor it is certainly very good news for the average collector, willing to buy other than the very best.

But just what will the market be like by the end of this decade? Will by then Britain be drained of its mechanical music assets by foreign buyers? Will pieces be owned by investors more than collectors? Will there be an influx of new collectors which the last decade has not seen? We can only sit and dream. ■

## SOCIETY TOPICS

### FORTHCOMING MEETINGS

**Friday, 30th March -  
Sunday, 1st April, 1990  
Spring Meeting at  
Burnside Hotel,  
Bowness-on-Windermere.**

Local organiser, Jim Hall, has organised a very comprehensive programme for this weekend, to include workshops, mechanical music "flea" market, sightseeing, visit to Richmond Mason's collection, talk by David Snelling, and much, much more. At the time of writing, interest in this meeting has been very high and we look forward to seeing many of you at this well appointed hotel in its lovely setting. **Don't forget to bring items for the "flea" market.** For information on last minute availability, telephone the hotel (09662 2211) and/or contact Alison Biden (tel. 0962 61350).

**Saturday, 2nd June, 1990  
Summer Meeting,  
Society Auction and A.G.M.  
Tuke Common Room,  
Regent's College, London.**

Entries for the auction accepted from 9.00am. Meeting to start at 10.00am. It is intended to have two guest speakers in the morning with the auction in the afternoon, followed by the A.G.M.

### REPORTS ON PAST MEETINGS

by Reg Mayes

**1989 Christmas Meeting  
held at Regent's College  
on 2nd December**

I started the meeting with a short report on the meeting held on August 30th - September 4th 1989 in America of MBS International held in Lowes Glenpoint Hotel in Teaneck, New Jersey which is on the western side of New York's Hudson River. Some 635 people attended - 14 from the U.K. I have made a separate report on this trip.

By the generosity of the International Society I was able to show a copy of their video tape (which had to be transferred to the British PAL system but had lost little in picture quality) entitled the Edna L. Southern Collection of Automatic Musical Instruments. It depicts the very generous donation made to the International Society (just before she

died of cancer) of her collection now on show in the two public displays their Society has in New York and Cleveland, Ohio. It is narrated by Stephen Ryder, our erstwhile Vice-President and it lasts about forty minutes. I can supply copies of the video but to cover the cost of conversion etc; I shall have to charge £8. All profits to our Society.

The next speaker was founder member Arthur Ord-Hume whose talk was entitled "How to destroy a musical box." He told how, just over a quarter of a century ago when some 20 enthusiasts formed our Society, those founders believed that between them they knew all there was to know about mechanical music. He pointed out that really all that had been learned since was how very little we knew 25 years ago!

Of particular concern to him was the modern practice of retuning some early musical boxes because they sounded out of tune. In a brief history of music and, in particular, the musical scale, he highlighted the fact that right up until 1890 unequal or mean-tone temperament was still in occasional use in England. Equal temperament only began to spread through Europe early in the 19th century.

Musical box makers tended to tune their instruments to parochial or "local" temperament and not until the growth of export markets from Geneva did the "new" temperament gain not just acceptance but become essential.

After explaining the significant part played by "key colour" and temperament by which strong emotional effects could be drawn into music, he suggested that several early makers made skilled use of the old temperament, typically Ducommun-Girod. "It is more than coincidence," he said, "that early boxes by this maker have the same notes apparently "out of tune" whether they are in collections in France, Switzerland, Britain or America. Those notes have not gone "out of tune": they were intended to sound that way."



Reg Mayes





**Nicholas Simons and Richard Cole**



Original comb teeth, he said, should seldom need retuning unless it is due to rusting or other damage and in altering the tuning to suit our modern ears we destroy a valuable characteristic of the musical box.

Next, Richard Cole, Curator of the Musical Museum, Brentford (founded by Frank Holland), gave us a talk on the facts and possible future of the museum. He recalled that Frank had a relatively large collection of instruments in a rented flat in Hangar Lane, Ealing, after his return from Canada in 1958. He was always on the look-out for larger premises, at a very small rent of course. This was not achieved until 1963 when he was given the use of the redundant St. George's Church in return for his services as "caretaker". In 1976, National Heritage awarded the museum third prize in the Museum of the Year Competition.

For the future, Frank's former "living accommodation" has been converted into an office, and the old kitchen reconstructed to provide an



**Arthur Ord-Hume**

indoor "loo" (luxury!), and a clubroom for the voluntary helpers.

The Museum's collection of instruments is being rationalised, and there will be a number of duplicate instruments available. These must first be offered to other bona-fide museums, and any remaining will then be sent to public auction. However, there will be an "on-site" sale of small bits and pieces on Saturday 31st March/Sunday 1st April 1990 between 11.00am and 4.00pm. Those members who will be at the Bowness meeting at that time can write to the Chairman of the Trustees, Musical Museum, 368 High Street, Brentford, Middlesex to let him know that they would like to arrange a special visit on the previous Sunday 25th March, between 2.00 & 5.00pm, or Tuesday 27th March, between 8.00 & 9.30pm. A partial list of items available will be found elsewhere in this magazine.

Ted Bowman had hoped to give us a talk but unfortunately his house was burgled and the equipment for the talk stolen. Our commiserations go out to Ted and let us hope that he has his items returned soon.

The slot for Ted was filled by Richard Cole & Nicholas Simon who took a question and answer session from the members in the room which was very much appreciated.

So once again we had a varied and interesting meeting, our thanks go out to Alison Biden for arranging it all and it was nice to find a venue in London that had free and adequate car parking near-by. ■

## Memorial Thanksgiving Service for Frank Holland

A memorial thanksgiving service took place on Friday 24th November, 1989 at noon in St. Michael Paternoster Royal Church in the City of London, near Cannon Street S.R. station. Frank chose this church because his father, a River Thames pilot, had his memorial service there, it being the church for the HQ of the Mission to Seamen. Frank had never married and the chief mourner was his sister Margaret Freeman, supported by nephews and nieces.

The church was almost full. The congregation included the Recorder of the City of London, many from the City Musicians Livery Company; several folk from the Brentford Museum and many of our Society members, led by the President and the full Committee, the rest of the members who were there, had also travelled from all parts of the country.

The service was led by a choir from Frank's school, Ardingly College; the Rector of Brentford, Malcolm Bridger and Canon Down of the Mission to Seamen. We all sang to raise the roof, although perhaps Franks' impish spirit was with us as the congregation misbehaved by failing to rise from their seats as the procession of the Cross, Choir and Clergy entered the church, again we did not rise or sing the Psalm. These incidents would have tickled Franks' sense of fun.

Franks' nephew, Richard Holland Carder read some poems that Frank had marked in his books. One of the Trustees of the Brentford Museum Richard Cole gave an amusing address as he had known Frank since he first met him when a schoolboy, some . . . years ago. Richard also gave a retiring recital on his electronic organ, made up of a medley of lighter tunes that Frank would have liked.

The whole service was uplifting and we were all grateful for the opportunity to pay our last respects and rejoice in having known such a man as Frank to enliven our lives.

Frank was a "dyed in the wool" Chartered Electrical Engineer as can be proved by his joint editorship of the four inch thick tome called Electronic Engineering Reference Book, as well as his; to say the least, "novel" arrangements for things engineering at Brentford. Being an engineer he always equated waste with inefficiency and his "waste not want not" philosophy created a great amount of paper or parts.

In the musical world his formal recognition is indicated by his honorary membership of both the German and our Society. ■

## New Year Celebration at Chichester



**Enid Jones "trying her hand" at playing the Theramin, Richard Cole looks on.**

Thirty two members enjoyed a New Years Eve Dinner and entertainment at "The Resort Hotel", Chichester.

Much interest was shown in the demonstration given by Richard Cole of the "Theramin", an early instrument using electronic sound as played by Musaire on the stage of the Music Halls. Several members tried their skill at playing the instrument as illustrated in the photo with Enid Jones, "trying her hand".

New Years Day was celebrated by 45 members being entertained by the Jones family and helpers at their superb collection of Mechanical Musical Instruments and Dolls. Over 50 different instruments were played all of which were in pristine condition.

This was a day to be long remembered and treasured as one of those special occasions for lovers of Mechanical Music.

Many thanks to Clive, Enid and Lester and another thank you for donating all proceeds from the day to Society funds. ■



**Alan Wyatt sends this picture as memories of a rainy Bristol meeting:- A box van load of organ grinders.**

## Did you receive the Winter edition of Music Box?

There are a number of members who will not have received the Winter edition of Music Box due to an error which occurred during the handing over from the previous membership secretary to the new membership secretary Ted Bowman. If you have not received your copy please contact Ted Bowman or Ted Brown who apologise to any members who have been overlooked.



# NEWSDESK

## MUSICAL BOX SOCIETY INTERNATIONAL 40th ANNIVERSARY CONVENTION IN NEW YORK

30th August - 4th September 1989

By Reg Mayes

The forty years commemorates the start of MBS International in Chicago in 1949 by a handful of hobbyists. This convention was a massive logistic exercise of providing excellent facilities for some 630 people, of whom 14 were from the UK. The venue was the Lowes Glenpoint Hotel in Teaneck, New Jersey, about 10 miles across the Hudson River from New York. Centred on this fine hotel were five days of activities; providing 17 specialist speakers giving 27 talks in small groups. Three or four talks would be running concurrently in different rooms, so one was spoilt for choice, but they were so arranged that you need not miss any of them.

On Wednesday, the first full day one had the choice of having booked on one of five separate coach trips. I had chosen the one that took us, first of all, to the Edison's Invention Factory at Orange. Thomas Edison was born in 1847 and died in 1931. His workshops; overalls and clocking-in point, where he queued up with his men are still there. One room was set aside with samples of all his sound recording machines, we heard every one. In one of the display cases was a talking doll made in 1888/9. It was a fascinating place.

The coach took us into Westside New York to visit the aircraft carrier Intrepid which is one of 24 Essex class carriers built at the beginning of the war with Japan. Although it weighs 36,000 tons and is 872 feet long it was built in 18 months. It carried 103 aircraft; 3,300 men, the all-up weight was 42,000 tons and it could cruise along at 38 mph. The next stop was at the American Museum of Natural History where they had the fine Hayden Planetarium as well as very good displays of all things natural. It also boasts one of the 32 Imax cinematic experiences which has a 60 ft wide screen and a 6 channel sound system, we have one in Bradford, Yorkshire. The final visit of the day was to the Museum of the City of New York which has rooms furnished in the style of nineteenth century New York. The five coaches met up here and we all had dinner together before returning to our hotel.

Thursday morning we stayed in the hotel to attend two talks on the theme of Historical Musical Presentations. The first talk was by Harvey Roehl entitled "Thirty five years of collecting". As you can imagine from thirty-five years collecting as well as being a renowned publisher of books on



**Musical Mingle, Roll Controlled Double Banjo.**



**Musical Mingle, Kallston - Pankalon Organette.**



**Lockwood-Mathews Mansion Museum, Norwalk, Connecticut. One of the MBSI Museum, home of the Regina exhibit.**



**Musical Mingle, 23 key Barrel Organ by G. Molinari & Sons, New York.**

our hobby he had plenty to recall for us. The second talk was by Craig Smith whose title was "In Search of the Lost Powers Orchestrion", which was the story of the ten year trail of what was the largest and finest orchestrion ever built in the U.S.A., it had once stood in the David Powers Art Gallery. It was a very intriguing tale built up from photographs; old inhabitants and site visits.

In the afternoon we assembled in the Grand Ballroom for a "Musical Mingle" where many members brought an instrument, all of which were in pristine condition and sounded very well. Space will not allow me to mention all of them, but I was particularly interested in the American made 23 key barrel organ by G. Molinari & Sons of New York; a Kalliston-Pankalon Organette and a roll playing double banjo.

Then came the wonderful evening event where we had a boat trip around Manhattan Island and dinner on board which with the multi-coloured skyline reflected on the water was quite delightful.

Friday morning and Saturday afternoon was taken up with 25 one hour "Workshops" sessions, given by 13 speakers, their topics were as follows:-

David & Carol Beck  
*"One Tooth, Two Teeth, Three Teeth - More"*

Ron Bopp  
*"The Nickel Grabbers: 1989 Update"*

Jim Brewer  
*"Vicrolas or Starting Out on a Shoestring"*

Coulson Conn  
*"Disc Musical Boxes, Their History and their Variations"*

Nancy Fratti  
*"Things to look for when buying a Musical Box"*

Ralph Heintz  
*"Musical Box Movements: Then and Now"*

Alan Lightcap  
*"Pneumatic Recovering Techniques"*

John Martin  
*"Music Box Disc Repairs"*

Frank Metzger  
*"Small, Precious, and Early"*

Marvin Polan  
*"The Ins and Outs of Photographing your Collection"*

Angelo Rulli  
*"The Organ Grinder in America: Fact and Fantasy"*

Craig Smith  
*"In Search of: The Lost Powers Orchestrion"*

Siegfried Wendel  
*"The Hupfeld Phonoliszt Violina Project"*

I wasn't able to attend all these talks but those that I did were excellent, and what a wide range of topics to choose from.

On Friday there was a luncheon after which the Society's business matters were dealt with. Nancy Fratti and Chuck Walker made a tribute to Ruth Bornand and the contribution her company had made to our hobby. This was followed by Bob and Diane Yates who recalled and reported on the 40 years of the International Society - in just 40 minutes. Our Vice-President Ralph Heintz received

the Literary Award. The Trustees Award went to Herman and his late wife Etta Ellenberger. Our President, Jon Gresham gave an amusing contribution. He expressed his thanks for our Vice-Presidents from America; Steve Ryder and now Ralph Heintz. The evening was taken up with the "Mart".

Following the "Workshop" on the Saturday was the "Social Hour" before the Banquet which was an excellent repast. What was to follow was indeed magical. It was billed as "19th Century Magic and Automata". First of all we saw a large screen presentation of the restored Jean Robert-Houdin's celebrated trapeze automata "Antonio Diavolo" (named after a famous Italian acrobat) made in Paris in 1849 and now fully restored by John Gaughan from a dirty bundle of papier mache parts, bits of wood, cord and brass, that he obtained in 1977. It was shown to go through some amazing feats, including jumping off the trapeze as its finale.

Then there was a real "live" presentation of many automata. The first was a decapitating clown. Then Kellar's "Psycho" (made in 1878) the card player who will outsmart you with his intelligence. Next was the Robert-Houdin's zither playing goddess "Isis" who would answer questions with a turn of the head for yes or no. The next demonstration was the "Fantastic Orange Tree" where six oranges grew on the tree before one's very eyes and to prove the oranges were real they were thrown to the audience.



Mechanical Jazz Band, Smith's Museum.



Smith's Museum, Double Mills Violano.

Jim Steinmeyer the famous Disney show designer performed some conjuring feats that we could only sit back and watch in wonderment. This was followed by Ricky Jay exhibiting his dexterity with playing cards, one wonders why the cards did not bend or break.

Whilst every performance received its due applause, it was no wonder that at the end of the evening there was a spontaneous standing ovation, it was well deserved. It was a terrific show including the adroit use of lighting to add to the atmosphere of mystery and aided by the Master of Ceremonies Steve Ryder. Let us hope that someone had a video camera record of it so that people throughout the world could see it.

On Sunday morning coaches took us first of all to Norwalk, Connecticut to visit the MBSI Museum in the splendid Victorian Lockwood-Mathews Mansion. The items were demonstrated in some six domestic rooms which were a natural setting for the instruments of the Edna L. Southern collection and the Regina Exhibition. They were in tip-top condition and sounded very well.

The coaches then took us to the private collection of Dr. and Mrs. James W. Smith. This collection was more catholic in that it ranges from band and fairground organs; orchestrions; a Double Mills; Belly dancer; Penny in the Slot; mechanical dolls; mechanical farm yard etc with perhaps the "piece de resistance" being the Jazz Band. A fascinating collection, which we heard more than once and they all sounded very well. This was the end of the "organised" section of the Convention.

The next day, Monday, was a Bank Holiday, Labor Day, so that we were able to take advantage of the hospitality of about a dozen members who lived around New York who had kindly offered "Open House". First of all I went to see Ronnie and Frank Randell's collection which included Ampico, Duo-Art, Welte Grand Pianos; Upright Steinway Themodist; Mills Violano Virtuoso; Wurlitzer 103 Band Organ; Nelson Wiggins Nickelodeon etc: As one listened to the pianos in turn, one felt that they were trying to out perform each other, they were in superb condition.

My next call was to Lore and Frank Metzger who in a way

extended the talk he gave at the hotel. I was privileged to see his workshop and was very pleasantly surprised to see a British made Myford lathe, which Frank said was the most accurate lathe for the money in the world.

I am very sorry that I wasn't able to visit more "Open Houses" and I do apologise to them but I did take the first bus out of the hotel at 9.30am and after trips on buses, taxis and trains I did not get back to the hotel until 9.15pm, without stopping for lunch, so I was more than grateful for the sustenance Ronnie and Lore provided. I would

guess that I only spent 3 hours with the collections. Like most cities nowadays public transport is not designed for fast cross-country runs. So once again my sincere apologies to those I said that I would call on but didn't.

I can only congratulate all the people who worked to such good effect to provide such a memorable Convention, not forgetting the Table Favour that will be a constant reminder of this excellent occasion. I am sorry that space does not enable me to highlight more of what I enjoyed so much. ■

## Musical Museum - Oddments Sale

The Musical Museum of Brentford, founded by the late Frank Holland, has disposed of its duplicate instruments. Dr. Jan-Jap Haspels has acquired these instruments for "Van Speeldoos tot Pierement", the National Musical Museum of Holland. In making the pun "Holland's collection goes to Holland", it is perhaps sad that no English museum were given the opportunity to acquire these pieces, though I am told that there was nothing of real consequence amongst the duplicated instruments.

The trustees have also sorted out many "bits and pieces" which are no longer required and these items, which consist mainly of pneumatic player parts, will be on sale on Saturday 31st March and Sunday 1st April between 11.00am and 4.00pm. As this clashes with the Bowness meeting, the trustees have agreed to open and offer these goods for sale to members of the Musical Box Society on 25th March between 2.00pm and 5.00pm or Tuesday 27th March between 8.00pm and 9.30pm. Anyone wishing to attend on those days should write to the Chairman of the Trustees, Musical Museum, 368 High Street, Brentford, Middlesex.

### Items for Collectors' sale

1. Higel 88-note stack, upright, no spool box
2. Welte Orchestrion action rail
3. 2 Modern 61-note organ keyboards
4. Aeolian 88-note upright stack
5. Hupfeld 88-note grand stack (above keyboard)
6. Bottom action from upright player piano (foot pedals, expression, etc)
7. Hupfeld Triphonola grand stack & spoolbox
8. Duo-Art upright stack, spoolbox & windmotor
9. Hupfeld upright stack (ex-Violina?)
10. Aeolian 88-note upright stack, spoolbox & windmotor (lacks Tracker Bar)
11. Duo-Art upright stack, spoolbox & windmotor
12. Aeolian 88-note upright stack & windmotor
13. Aeolian 88-note upright stack, spoolbox & windmotor

14. Sundry Hupfeld spares
15. Aeolian pedals/reservoir assembly
16. Aeolian pedals/reservoir assembly
17. 88/65 note spoolbox & Tracker Bar
18. Fair organ Keyframe (lacks touchboxes)
19. Orchestrelle windmotor (suction type)
20. Orchestrelle swell shutters
21. Orchestrelle Reed chamber assembly (suction type)
22. Various Tracker Bars (inc. Ampico & Transposing types)
23. Various Gramophone motors
24. Touchbox & key assembly from orchestrion (Imhof & Muckle?)
25. Various wooden Piano Panels
26. Duo-Art footblown expression boxes
27. Sundry Duo-Art & Aeolian spares
28. Sundry Ampico spares & expression mechanisms
29. Welte (green) grand stack & spoolbox
30. Various windmotors, pneumatics and assorted Player Piano parts
31. Roll catalogues, music books, printed ephemera etc.

Also a collection of miscellaneous items, some relating to mechanical music, others of historic and nostalgic interest. There will also be many 88-65 note piano rolls, but no reproducing rolls. ■

## Mechanical Music Museum to be sold

The well known mechanical music museum visited on two occasions by the Musical Box Society at Brugge is up for sale. The entire contents which includes such beautiful instruments as the Mortier "Black Cat" are to be sold, hopefully as a complete collection. The sale is being handled by Retonio Brietenmoser of Retonio Galleries, Degersheim, Switzerland.

If a buyer for the complete collection is not found quickly, they intend to sell the items off piecemeal. ■

### Have you paid your Subscriptions yet?

If not please send the appropriate subscription to Ted Bowman as soon as possible. Subscription rates will be found on page 144.



# An English Organ Festival

by R. Booty

The Dutch are well known for their street organs, a number of which have found their way into the hands of collectors in the U.K. Their sound has always been admired and a market has been found for the manufacture of entirely new instruments by at least one builder in Holland.

"Paulus Potter" is a brand new 51 key instrument from Jan van Eyk. Owned by David Vipan, it has five figures and a painting in the style of its 17th century Dutch artist namesake. In both sight and sound it is a fine instrument and a genuine complement to the older street organs.

Another organ in the Dutch style, but this time in sound only, is Nicholas Simons' 52 key, "The

Musician." The product of Page & Howard of London, details on its specification can be found in "THE MUSIC BOX", Vol. 13, p.175. Nicholas is very proud of and pleased with the organ. He has made additions of his own to its repertoire, three tunes coming to mind being, "Bach goes to Town," "Unsquare Dance," and best of all, "Take Five," that Dave Brubeck number which once appeared on a Polyphon disc.

Other continental organs pour from their builders factories, one of the most prolific seeming to be Josef Raffin of Ueberlingen, in Southern Germany. The three examples illustrated here are all 20 note. That on the left is owned by Chris Lee, seen here talking

to Susy Ackermann, the owner of the other two. The organ I particularly liked is the one in the centre, this being one of the new reed organs by Raffin. It plays the same music as the pipe instruments, but as can be seen here, is less than half their size. With double reeds tuned celeste, it has a very pleasant sound.

But what of the meet these five instruments were appearing at? The second Nottingham Organ Festival, in early August, was a very enjoyable event set amongst the trees of a riverside avenue. Approximately 30 organs of all ages, sizes, and qualities attended. If it is organised again in 1990, I would recommend a visit to you all. ■



Three Raffin organs.



**Paulus Potter.**



**The Musician.**

# "MONIQUE", THE D.I.Y. MANDOLINE GIRL

by A. J. L. Wright

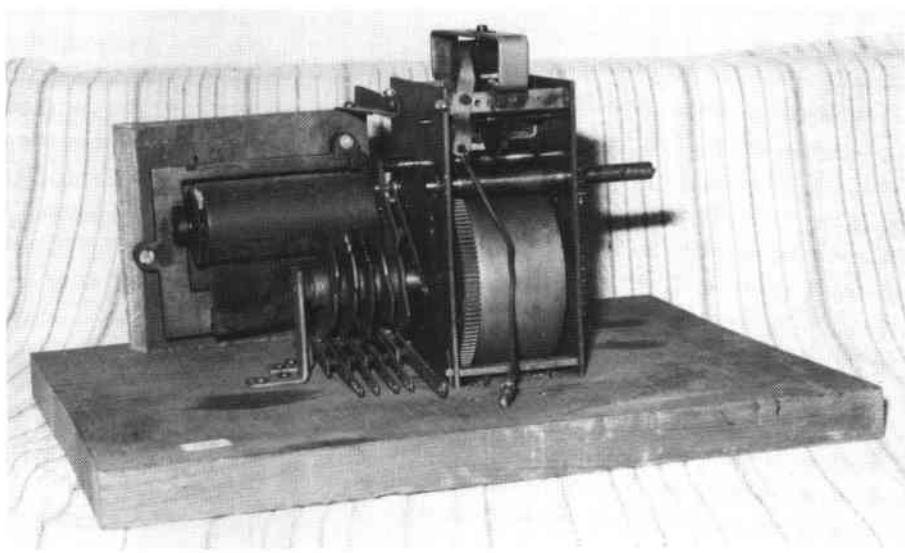


Fig.1. Motor unit and musical movement as bought.

It all started several years ago when I was offered a clockwork motor mounted on a piece of wood with a small musical movement (Fig. 1). It was very robust with geared winding, and had a shaft extension from the spring arbor with five cams, also an auxiliary shaft running at a higher speed but without a cam. Pondering on how to use it, I recollected a figure sitting on the back of a chair which had a rather similar layout and this offered interesting possibilities.

From then on, Monique, like Topsy, just 'grewed', bit by bit, and the nice orderly drawing in Fig. 2 was not made till long after she was finished, for use in this article. Numbers in brackets in the text refer to parts of this drawing.

First it was necessary to find out the relative movements of the various cams, and this was done by measuring the height of the ends of the cam followers from the base board at ten degree intervals of rotation of the camshaft. When plotted the diagram in Fig. 3 resulted. By now I had decided to make a mandoline player, and as the auxiliary shaft made five revolutions for each one of the main shaft, I estimated that a cam giving nine lifts per revolution on this shaft would produce a realistic plucking action of her right hand,(7).

For the other five cams it was what one might call inspired intuition. Obviously, she must turn her head from side to side (5) and

bend it forwards (2) which would account for two of them, preferable having an irregular and unrelated movement. Sitting on the back of a chair you would expect her to sway backwards and forwards in a slow regular way, using another cam (1). That left two cams. One of these (4) had a small irregular movement which seemed suitable for giving some movement at the shoulder of her playing arm to add some realism. The remaining cam had a deep undulating motion which seemed ideal for breathing (6).

What about some ancillary movements? Well, if one leg were to be pivotted on the body pivot rod it would be nicely placed for hitching to the plucking arm operating lever, so that she would tap her foot on the seat in time to her playing (7).

Later on, when I had been fortunate in acquiring a rather beautiful Armand Marseille head with a pair of loose eyes to fit it, I devised a mechanism (described later) to make her eyes move sideways (3) as her head bent forwards, appearing to be looking at her playing hand. Altogether then, I settled for eight movements.

The size of the finished piece was determined by the dimensions of the motor unit and musical movement (10), which was a 3" cylinder playing two airs on 50 teeth. The whole thing occupied approximately a 5" cube and had to be contained in the base of the chair (Fig. 4). Making the doll in proportion resulted in a total height of 29½". When constructing the chair it seemed only right to use old wood from stock (I never throw anything away!), the front and back panels being detachable. The seat was also detachable and after some experiment I borrowed a book from the library on making rush seats. Following the instructions in miniature using jute string, afterwards varnished, produced a very satisfactory result.

A set of pivotted levers was suspended below the seat to transfer the displacement of the cam followers from the front to the operating wires at the back of the chair. The relative lengths of the levers also provided a means of obtaining the most suitable displacement for each individual movement. Each lever, of course,

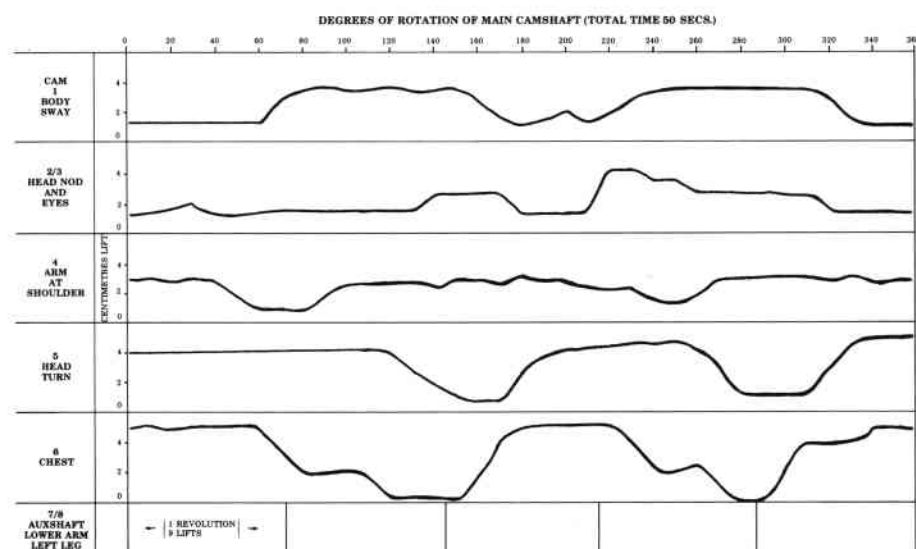


Fig. 3. Diagram showing relative displacement of the cams.



# "Monique"

## The D.I.Y. Mandoline Girl

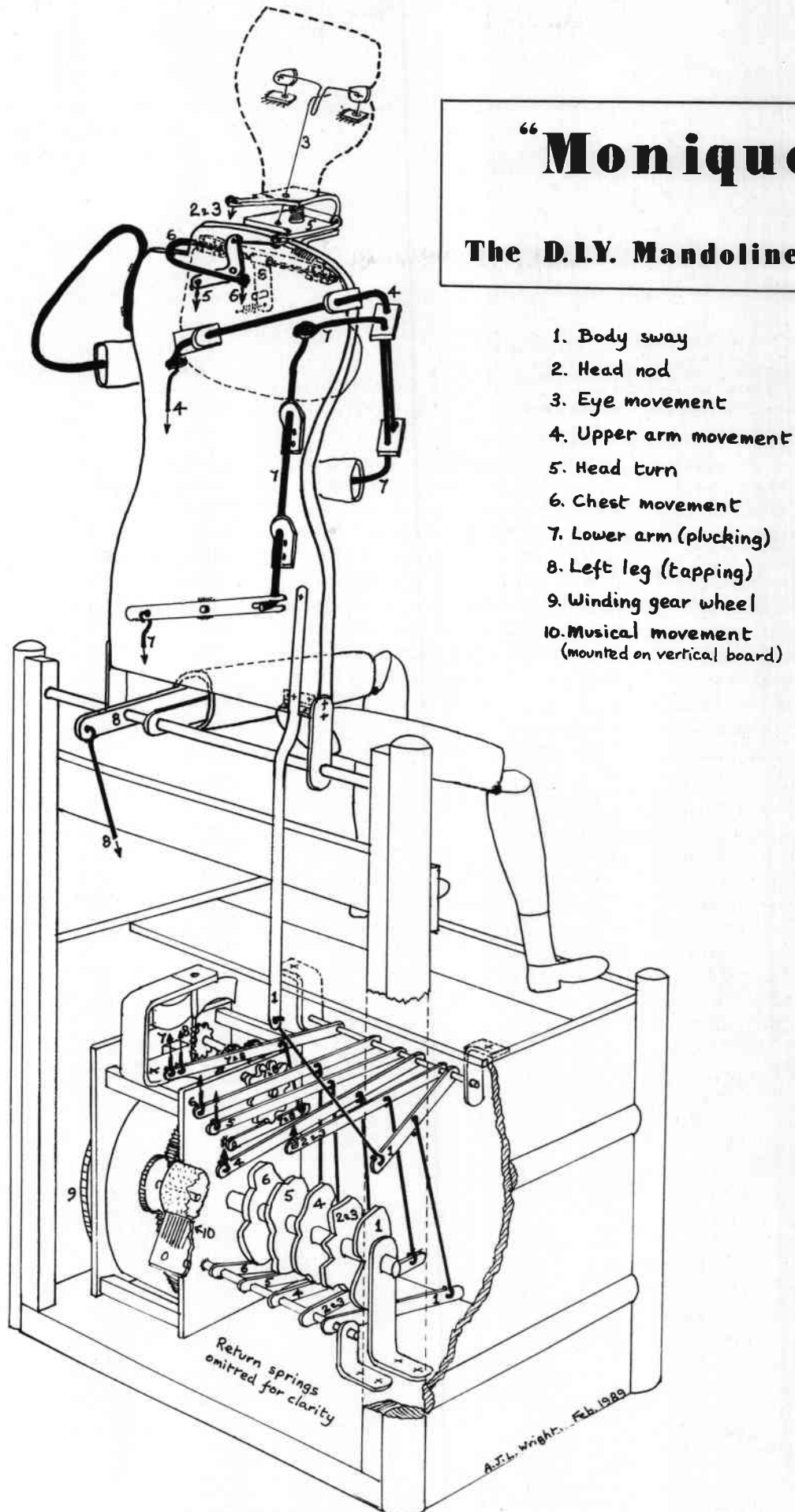
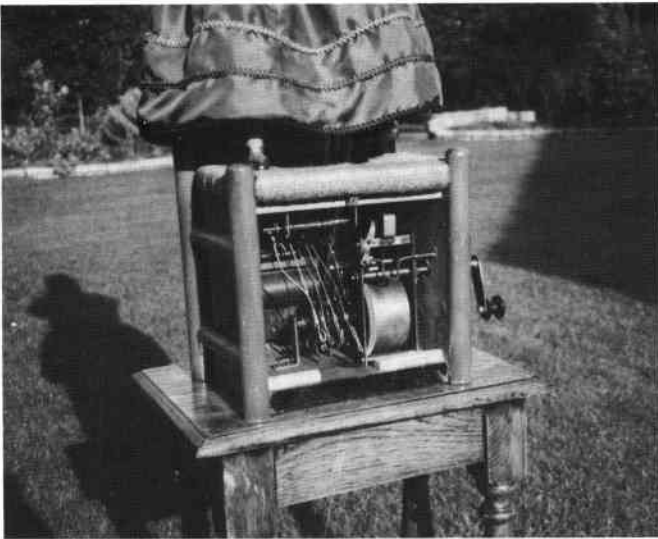


Fig. 2. Freehand sketch of the mechanism (back view).



**Fig. 4. Front cover removed showing mechanism inside chair.**

had a few spare holes for final adjustment after the whole thing was built, in the best tradition of past masters of the art.

Having now got a chair with a stout pivot pin across the back, the next step was to make from 3/8" board the rough outline of a human torseau, to form the baseboard on which the whole doll would be built. Apart from some tentative marking-out on this board, the placing of the various movements was largely

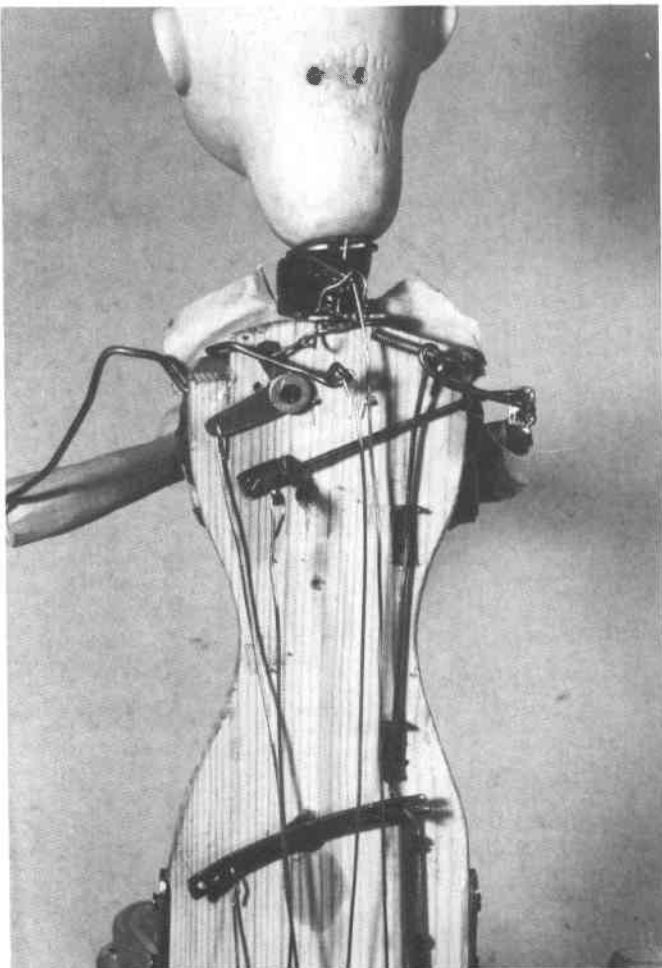
done by trial and error and can be seen in Fig. 5. Arm supports were made from stout steel wire rod (from old coat hangers). The trunnions for pivoting the upper part of the playing arm (4) were placed at an angle to give a natural arc of movement at the front and two lugs were soldered on, to provide trunnions for the lower (plucking) part of the arm to move independently (7). This was formed from similar wire rod and was

rather critical in shape since its actuating end moved in two different planes. For this reason, direct operation by wire was not positive enough and a sliding rod arrangement was used.

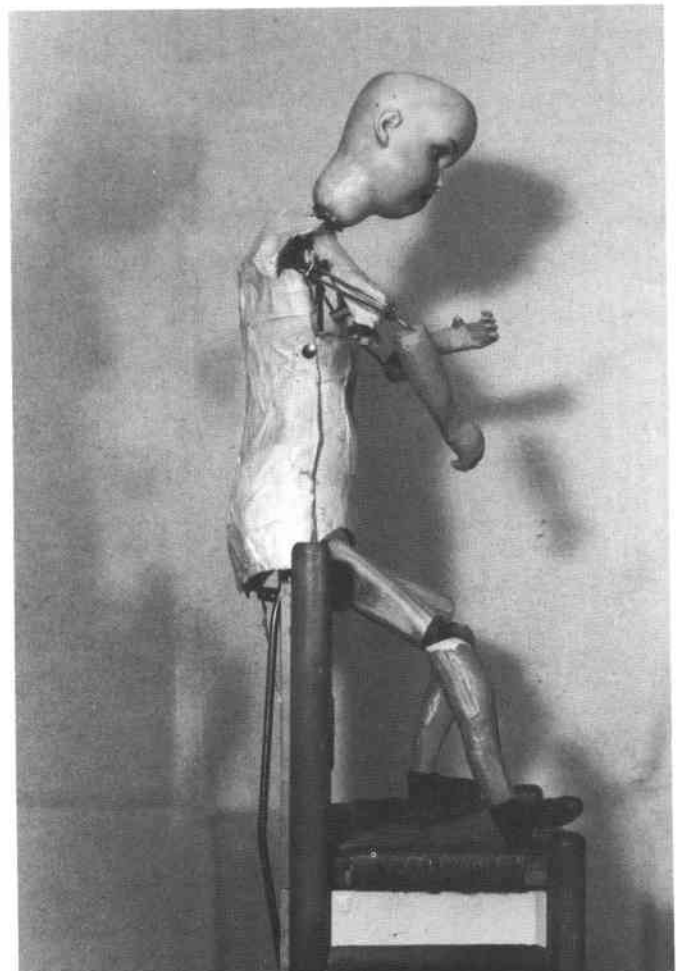
Breathing could be simulated either pneumatically using an inflatable pouch under her 'bosom' supplied by a small bellows in the base, or by a purely mechanical 'heaving of the breast', the latter being simpler and more suitable in



**Fig. 6. View into top of head showing mounting of eyes.**



**Fig. 5. Back view of doll with body shell removed.**



**Fig. 7. View of doll before fitting costume.**

this case. The mechanism was quite straightforward (6), the 'bosom' being mounted on a spring-loaded strip, hinged at the top to the front of the board. The pivot rod was bent in an arc round the shoulder to the back of the board, to be operated by a wire directly to the appropriate lever.

Other movements are fairly obvious from Fig. 2, the head movements (2, 5) being quite conventional except for the eyes (3). Each eye had a wire stalk projecting rearwards from which small vertical brass wire pivots were taken to a block in the base of the head (Fig. 6). The ends of the stalks had lops which were connected by a cross-wire rather in the manner of Ackermann steering on cars. This cross-wire was bent downwards half way along to form a hairpin, not vertically but inclined. The head itself was mounted on a plate hinged at the front (for nodding) to a lower plate mounted on a vertical pivot (for turning). A brass wire was fixed approximately vertically on the lower plate, passing through a hole in the upper plate, up into the head, bent at right-angles at the upper end so that this horizontal end slid in the hairpin. Thus, when the head bent forwards the eyes were moved a few degrees sideways, returning again as the head was raised.

Suitable arms and legs in ceramic seemed elusive so I carved them out of wood without much difficulty, though the fingers were a bit tricky. Both legs were put on pivots and jointed at the knee for convenience. The mandoline also was made of scraps of wood, card and wire, painted and varnished to suit.

The body shell was made in two halves, being formed roughly first in thin card cut, bent and glued. This was then covered with a multitude of small pieces of paper torn from sweet bags and dipped in paste, to build up the desired shape in papier-mache, - sculpture at its most primitive and very messy! When dried out it made a very strong shell, the two halves being sealed together with further strips, easily cut through if subsequent repair is necessary. The same technique was used for the 'bosom'. As shown in Fig. 7, the result was quite a neat figure suitable for any style of costume

from a close-fitting clown to something more voluminous. My dress-making capability ran only to simple repairs but I was fortunate in having nearby an antique doll enthusiast who made the decision for me, and with her precious materials produced the delightful costume shown in Fig. 8, complete with lace-edged petticoat and unmentionables, finishing off with plaited wig.

Well, now, have I been guilty of producing a fake? Hopefully, no,

as she has my name and date inside, but she gives me as much pleasure as if she was a genuine antique, and who can ask more?

Why "Monique"? I took her to a local school to give one of a series of talks on "Hands" (in my case 'Use of'). Afterwards they held a competition to give her a name and I was presented with a list of 26 names varying from 'Fifi Latour' and 'Shavina Diquar' to plain 'Tracy'. The most appropriate of the bunch seemed to be 'Monique'.



Fig. 8. "Monique", the D.I.Y. Mandoline girl.



# Collectors Showcase

Collectors Showcase features the beautiful restoration work currently being carried out in Indianapolis, U.S.A. by the Brady Piano Rebuilding and Repair Service.

The piano took nearly two years to complete and many of the carvings were cut from solid wood. No effort was spared to make this a premier example of the wood carvers' art, as many of the carvings can only be seen from the underside of the piano.



The wreathed Jackal seen on the side of the instrument, is a part of the Medici family crest.

A characterized likeness, probably of Dionysus himself, but certainly of some leering and mirthful god, appears above the leg base.

The focus on the music desk of the piano is a likeness of Lorenzo the Magnificent, a member of the Medici family, who was a great patron of music and art and is a symbol incarnate of the Italian renaissance. (Right hand bottom picture).

This Mason and Hamlin, model RAA, reproducing, 6 foot, 1.3/4" Grand Piano was manufactured in 1928 by the American Piano Company in Boston. The blank case was shipped to Italy and masterfully carved in the artful and unique manner you see today.

The piano was sold to a family in Pennsylvania on May 26, 1928, for \$25,000.00, and remained in the family until acquired by the Brady Piano Company in 1981.

It is believed to be one of maybe eight instruments manufactured in this manner, though it is the only one of the eight to have survived in its original condition. No efforts at restoration were needed. The piano possesses its original strings, pinblock soundboard, ivories and finish. The reproducing mechanism has been restored to perfect working condition.



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The Lyre with pedals at the base is composed of the staff of Dionysus, called a Thyrsus. It is a long reed with Ivy, berries, vines and grapes at the tip; guarded on either side by crested Griffins which were the favourite decorative devices of cultures dating to the age of Homer. These legendary creatures were most often associated with virtue, fidelity and honour. The main supports of the piano resemble a favourite, two handed, drinking cup of Dionysus called a Kantharos. The Dolphins that gambol in various places are a form in which Dionysus often appeared.



The ornate carvings are depictions from Greek Mythology. Primarily the carvings are associated with the god Dionysus (Bacchus), a son of Zeus, god of wine, mirth and nature, who later became associated with art, music and poetry. Dionysus was often accompanied by Maenads and Nymphs, such as those seen at the leg bases playing instruments. Brass instruments were thought to connote the physical side of man and the stringed instruments, the spiritual side.





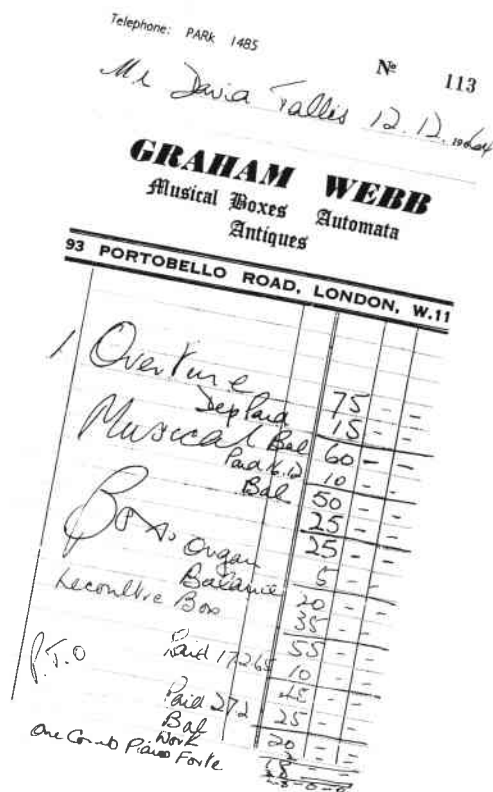
A reminder of days when men were men and fine musical boxes were easy to buy.

One overture box £75.00

One Lecoultre box £35.00 -

Sounds a real bargain now, but these were the prices charged by Graham Webb at his former shop now occupied by Jack Donovan on the Portobello Road in London.

David Tallis kindly sends this invoice as a reminder of his mis-spent youth in 1964.



## Getting it Wrong

by George Worswick

Reproduced here is the front page and following page of a magazine which, by the wording of the title, suggests it should contain useful information. You will see it is dated 1877 when musical boxes were plentiful in home and shop. The moral is that all that appears in print is not necessarily correct.

I would think most cylinder musical box collectors would spot several mistakes. In fact it could be turned into one of those games of "spot the difference" between REAL movements and the one illustrated. I do not refer to matters of SCALE but to the engineering errors.

Just for starters, how many members have seen a movement where the governor assembly is screwed to the right-hand SIDE of the bedplate rather than to the top surface?

### "MUSICAL BOX CONSTRUCTION

In compliance with several requests I send sketch and description of the most common form of musical box. Fig. 1, A, is the handle to which is fixed ratchet D'. When A is pulled up it carries the spindle round the lower ratchet E D, and prevents its return; the handle is then put back and forward again, and so on till the stop-work, Y Y', keeps it from going any farther. A is the pin which keeps handle on; B, spring box; C C, bearings; F F, cogs connecting spring box with barrel; G G, barrel; I I, ends of barrel; J, brass cog wheel keyed on to barrel spindle; H; K P L, arrangement for changing tunes; M, spring which passes barrel along to the first tune again; N N, bearings of barrel; O is a small pin which carries the barrel round; R S, two multiplying cogs,

the very small cogs on the periphery of S gear into an endless screw, the spindle of which presses with some force on the jewel, U. To two ears on the spindle are riveted the fans, T T; these are movable so that they will meet with more resistance from the air in some positions than they will in others. If "Salphat's" box is a good one it should have this arrangement for altering the rate of motion:- Y is a thin piece of brass, keeping U in its place; it is fastened to W by adjusting screw X, and is kept in its place by the small pin at f; z' is a piece of brass shaped as shown by the dotted lines in fig. 2. At z a pin is riveted, which is represented as pressed by the spring A' into the small in-equality in the groove around J, at the same time catching the pin h from the screw spindle; thus the strain on the cogs, which would result if it merely caught the pin at h, is avoided. This part is moved by the pin seen at z'; b b are the metal tongues by which the sound is produced; the screws marked c fasten the plate down. Fig. 2 - a a - is the spindle, b the endless screw, c c screws fastening the whole down at the end of the bed-plate. Fig. 3, when K reaches L it will be pushed round and will, through the pin P, (see fig. 1) push the barrel up farther, thus altering the time. Fig. 4 shows the stop-work. Y1 is keyed on to the spindle, and Y2 screwed to the spring-box. The spring is represented wound as far as it can go. When the mechanism runs down, as shown by the arrow at S (the spring-box), Y2 will slip round till it reaches the cog at Y1, when it will be moved back one notch, and so on till the spring runs down. I have shown the spring in this figure, though of course it cannot really be seen. Fig. 5 shows how the spring is hooked into the interior of the box. Fig. 6 is a tongue. Any alteration of g would make the tone correspondingly higher or lower; d is an ornamental collar round the screw e l; f is the peg which fixes the plate in its place. Of course there are two of the latter, one at each end. (I need not refer to the other indices in figs. 2 and 3, as they are both marked to correspond with fig. 1). As all the above is from memory, I hope any little shortcoming will be excused.

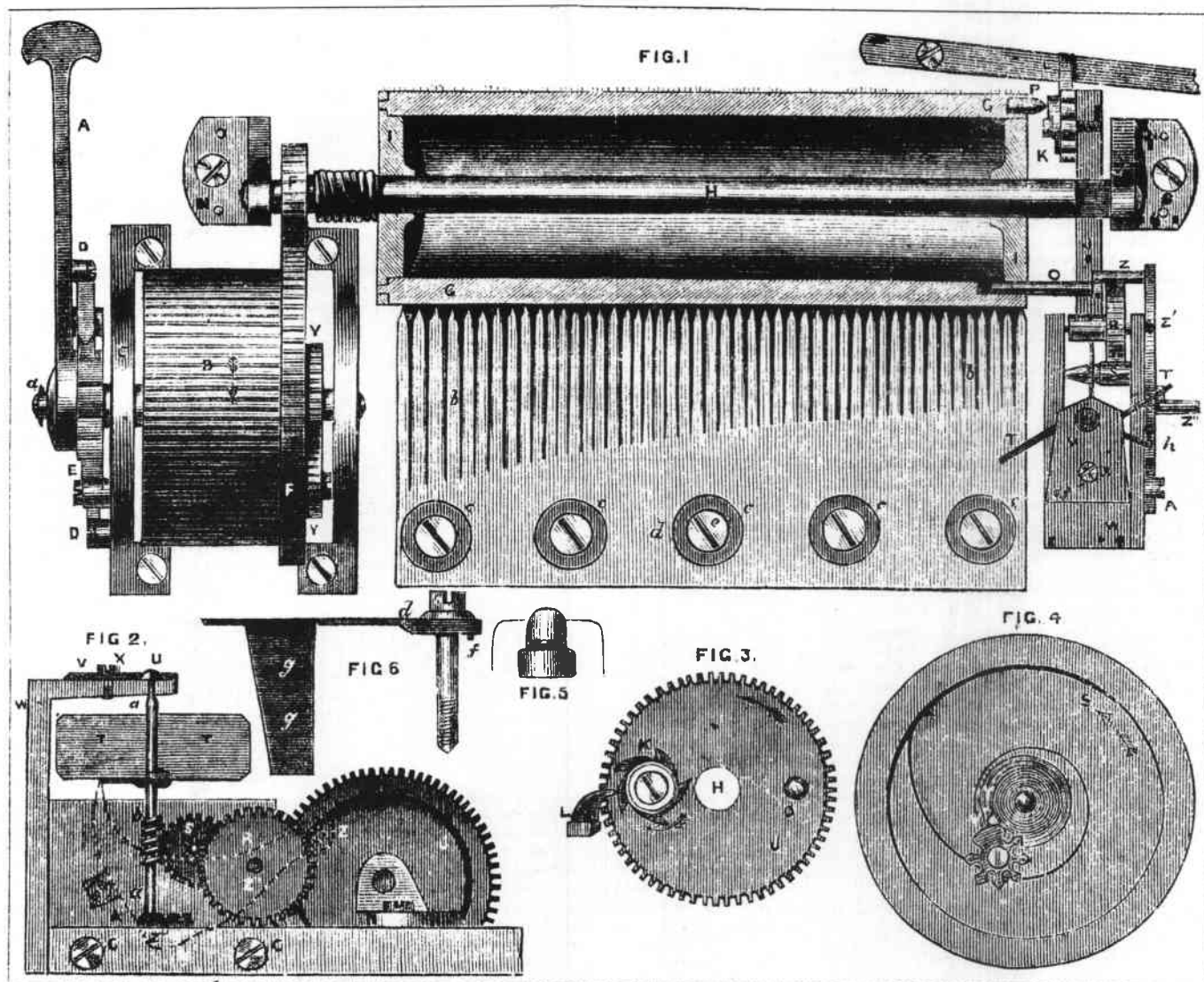
C. Provis, Ems".



No. 14.- Vol. II.]

MARCH 10, 1877.

EXTRA NUMBER.



No. 45]

**MUSICAL BOX CONSTRUCTION.**



# Design and Work.

SATURDAY, MARCH 10, 1877.

## MUSICAL BOX CONSTRUCTION.

IN compliance with several requests I send sketch and description of the most common form of musical box. Fig. 1, A, is the handle to which is fixed ratchet B. When A is pulled up it carries the spindle round the lower ratchet B, and prevents its return; the handle is then put back and forward again, and so on till the stop-work, Y Y', keeps it from going any farther. A is the pin which keeps handle on; S, spring box; C C, bearings; F F, cogs connecting spring box with barrel; G G, barrel; H H, ends of barrel; J, brass cog wheel keyed on to barrel spindle, H; K P L, arrangement for changing tunes; M, spring which passes barrel along to the first tune again; N N, bearings of barrel; O is a small pin which carries the barrel round; R S, two multiplying cogs, the very small cogs on the periphery of S gear into an endless screw, the spindle of which presses with some force on the jewel, U. To two ears on the spindle are riveted the fans, T T; these are movable so that they will meet with more resistance from the air in some positions than they will in others. If "Salphat's" box is a good one it should have this arrangement for altering the rate of motion:—V is a thin piece of brass, keeping U in its place; it is fastened to W by adjusting screw X, and is kept in its place by the small pin at f; Z is a piece of brass shaped as shown by the dotted lines in fig. 2. At Z a pin is riveted, which is represented as pressed by the spring A' into the small inequality in the groove round J, at the same time catching the pin h from the screw spindle; thus the strain on the cogs, which would result if it merely caught the pin at h, is avoided. This part is moved by the pin seen at Z'; b b are the metal tongues by which the sound is produced; the screws marked c fasten the plate down. Fig. 2—a a—is the spindle, b the endless screw, c c screws fastening the whole down at the end of the bed-plate. Fig. 3, when K reaches L it will be pushed round and will, through the pin V, (see fig. 1) push the barrel up farther, thus altering the time. Fig. 4 shows the stop-work. V<sup>1</sup> is keyed on to the spindle, and V<sup>2</sup> screwed to the spring-box. The spring is represented wound as far as it can go. When the mechanism runs down, as shown by the arrow at S (the spring-box), V<sup>2</sup> will slip round till it reaches the cog at V<sup>1</sup>, when it will be moved back one notch, and so on till the spring runs down. I have shown the spring in this figure, though of course it cannot really be seen. Fig. 5 shows how the spring is hooked into the interior of the box. Fig. 6 is a tongue. Any alteration of g would make the tone correspondingly higher or lower; d is an ornamental collar round the screw e e'; f is the peg which fixes the plate in its place. Of course there are two of the latter, one at each end. (I need not refer to the other indices in figs. 2 and 3, as they are both marked to correspond with fig. 1). As all the above is from memory, I hope any little shortcoming will be excused.—C. PROVIS, *Ems.*

## ELECTRICITY: FRICTIONAL AND VOLTAIC.—IX.

By J. W. URQUHART.

CONDUCTORS AND CONDUCTION.—What is a conductor of electricity? The question seems a simple one, but the answer to it would involve the task of indicating nearly every substance in nature. It would be but a very shallow pretence to aver that many years have elapsed since the physicists were convinced that it is only in degree

that substances differ in their capabilities to conduct electrical energy.

This old question of degree is no longer a question; it has been settled in many conclusive ways, and now that we see the matter more clearly than did Davy and his compeers, we are apt to wonder that they did not see matters as we see them now.

RESISTANCE.—It may seem out of place to introduce the subject of resistance at this stage, but a little consideration will at once show that it is impossible to speak of the conductivity of various metals without their relative resistances to the passage of a fixed electrical disturbance being given also. Resistance is measurable in definite units, whereas the word conductivity means really nothing but the converse of resistance. If we wish to choose a wire to conduct a current of electricity, or a discharge of electricity, we would very naturally ask what metal the wire should be composed of to conduct the current or discharge without its using the larger part of the energy in such current or discharge in the resistance it offers to the passage of such energy. The following table is a very valuable one; it clears up a great many "foggy points," and it will be found useful to both the amateur and the practical electrician:—

Experiments of	Resistance at 82° of 1 ft. of wire weight 1 grain.	Relative resistance.	Silver at 82° = 100.	Pure Metals.
Jenkin.	1722	3.96	33.75	Aluminium
Mathieson.	316.90	21.65	4.62	Antimony
Urquhart.	796	21.01	4.75	Arsenic
Mathieson.	...	80.00	1.25	Bismuth
Urquhart.	...	4.21	23.72	Cadmium
Mathieson.	...	58.07	17.22	Colalt
Urquhart.	...	1.00	50.85	Copper
Jenkin.	...	1.28	77.96	Gold
Jenkin.	...	3.95	16.81	Iron
Urquhart.	...	12.2	8.72	Lead
Jenkin.	...	61.25	1.63	Mercury
Urquhart.	...	7.65	13.11	Nickel
Jenkin.	...	5.55	18.03	Platinum
Urquhart.	...	1.28	100	Silver
Jenkin.	...	8.60	12.96	Tin
Jenkin.	...	5.81	20.09	Zinc
Jenkin.	...	2.653	20	Alloys.
British Association.	...	4.243	12 to 16	Brass, about
Urquhart.	...	6940	...	German Silver
...	...	...	...	1 Silver, 2 Platina
...	...	...	...	1 Silver, 2 Gold
...	...	...	...	Steel, about
...	...	...	...	Graphite

As it is more than probable that we shall refer again and again to the above table, it may prove a saving of time to the student to make a note of where it is to be found.

Taking silver as the metal offering the least resistance to the passage of an electrical strain, we find that copper ranks next in point of utility as a conductor; that, taking silver at 100, as above, copper gives 99.95, whereas lead is found to give only 8.32, gold 77.96, mercury 1.63, and so on. The fact that the resistance of graphite is so very heavy—145, taking silver as 1, will account for the care taken to have as large a carbon plate as may be practicable in galvanic combinations of the Bunsen kind, and to fix the copper conductor as near as may be to the surface of the liquid in which it is immersed.

In a conductor of the same form and purity throughout, the resistance it opposes to the passage of electricity varies directly as the length. This is one point at which theory

agrees perfectly with practice. Thus, if one yard of a given size of copper wire offers a resistance which we measure, an additional yard will double the resistance. The resistance of a conductor also varies inversely as the sectional area.

COPPER AND OTHER WIRES.—It is a matter of the first importance to the practical student of electrical science that he should have a clear understanding of the general laws of conduction and conductors. Copper is universally used where its commercial value does not overstep its value as an electrical conductor. Silver, though a better conductor, is too expensive for general purposes, so that it is out of the question in practice. Copper is easily worked, is easily drawn to a very fine wire, and is easily insulated by cotton and silk coverings. A great drawback to those constructing such instruments as the Ruhmkorff coil, the chief portion of which is fine wire, lies in the fact that there is no really reliable wire-gauge to procure wires to. The usual gauge is what is called the "Birmingham wire gauge," but this is really no gauge at all, and those dealers professing to sell wires by it rely upon the numbers affixed by the various manufacturers, and those numbers cannot be relied upon, as wires will frequently be found to vary two and three sizes from what seems to be the correct one. The remedy is obvious; we must fall back upon definite measurements, and those measurements may be conveniently expressed in *mils*.—thousandths of an inch. The so-called Birmingham wire gauge is generally supposed to be based on the divisions of an inch—thus, a wire of No. 8 by the above gauge is supposed to be the 8th part of an inch, a No. 40 the 40th part, and so on.

In the selection of wires care must be taken to secure them of good and uniform quality; this more especially applies to wires to be used in the construction of large coils, galvanometers, and so on.

We shall go more fully into the subject of copper conductors again, and give methods for measuring resistances.

## THE TELESCOPE.—VII.

By T. L. B.

### REFLECTORS AND REFRACTORS COMPARED.

WE come now to what will perhaps be considered by many—judging by the letters and inquiries that have reached the writer indirectly during the last six weeks from various parts of the kingdom—the most interesting portion of our subject:—the art and mystery of preparing and figuring the specula for reflecting telescopes.

We will introduce the subject with a few preliminary remarks on the comparative merits of the two kinds of instruments named in the heading of this article.

After all that has been written on the comparative merits of reflectors and refractors—and the battle of the telescopes seems far from being decided yet—it is hardly likely that anything we can advance will turn the scale, and yet we feel that having been brought up as it were in the midst of all kinds of optical instruments, and having taken our part in the construction and planning of them for the past twenty years, having, moreover, looked through and compared many of the very largest and best of both kinds during the past eight or ten years, we are entitled to say something.

Having taken an ordinary refractor of 5 in. aperture, a very fine specimen of the optician's art, and an 8 in. reflector by Mr. With, marked "the finest he ever produced,"—though we find many of Mr. With's have this or a similar recommendation attached—and comparing them on an exceptionally fine night side by side, we prefer the view of the moon and planets given by the refractor under all powers to that afforded by the reflector; but the view of

# Musical Box Oddments

by H. A. V. Bulleid

Number 44

Prominent among the writers and composers of popular songs at the turn of the century was a music publisher named Frank Dean. He wrote the words and music of about a hundred and forty songs between 1884 and 1915. You hardly ever see his name on a tune sheet because he always used the pseudonym Harry Dacre, and you don't often see Dacre on a tune sheet because his most popular numbers came well into the 1890s. Naturally several are to be heard on disc, and I think most of the following will turn up on cylinder boxes - one of them frequently, as in Fig. 1.

Playmates	1890
Katie Connor	1890
Daisy Bell	1892
Donkey Ride Polka	1896
Clickety Clackity Click	1897
I'll be your Sweetheart	1899

## Tops of Pops

There must be many musical box enthusiasts who have a strong liking for the songs and music hall numbers of the 1890s - they were, after all, the gay nineties. They are well represented on disc but on cylinder boxes the problem is that they mostly turn up only on the cheaper movements. Then they are thumped out quite effectively in most cases; but to hear them at their proper potential they need just as many comb teeth as operatic arias. I think this is now generally accepted as being a minimum of 70 teeth on a standard, single-comb movement. The accompanying table illustrates how any comb, given too many tunes, will fall short of the desirable 70 teeth.

## Junod

*Daisy Bell* comes over excellently on the 77-tooth 8-air standard movement serial 43844 with 11 inch cylinder whose tune sheet is shown in Fig. 1. This is generally taken

Cylinder length		No. of tunes	No. of teeth, .017" tracks	No. of teeth, .022" tracks
inches	mm			
14.1/2	368	12	72	55
13	330	10	78	60
13	330	8	96	74
12	305	10	72	55
11	279	8	82	63
8	203	6	80	61
7.1/2	190	6	75	57
6	152	4	90	69
6	152	6	60	46

Table showing the maximum number of tunes that can be played (at one per turn) by cylinders of different lengths to allow at least 70 comb teeth with normal tune tracks .017" wide. The end column gives the reduced number of teeth on late interchangeable boxes with tracks .022" wide. I included 13 inch 8-air and 6 inch 6-air types because they are among the commonest standards.

to be a Junod tune sheet, printed in black and gold with brown background on white card, but there are differences in design detail and in the printer of this type of tune sheet, see the captions to Figs. 1 and 2.

There were at least three Junods in the Ste. Croix/Auberson region, and they worked closely with Jaccard and Cuendet and probably others. So we can only use Junod as a general description of the maker, whose end product was seldom directly identified.

Serial 43844, most probably by Junod, is a typical late movement dating from about 1893. There are no departures from the old traditional design, but the tune tracks are slightly wider than normal at 0.0175" which accounts for the 77 teeth with 10.9" cylinder; normal 0.017" tracks would allow 81 teeth. The overall gear ratio, cylinder to endless, is 1690 and the blank code numbers are 43 for spring assembly and 48 for cylinder and governor, both also stamped on the bass edge of the bedplate. Gamme number 829. The tune indicator and flat-topped zither are the only nickel-plated items.



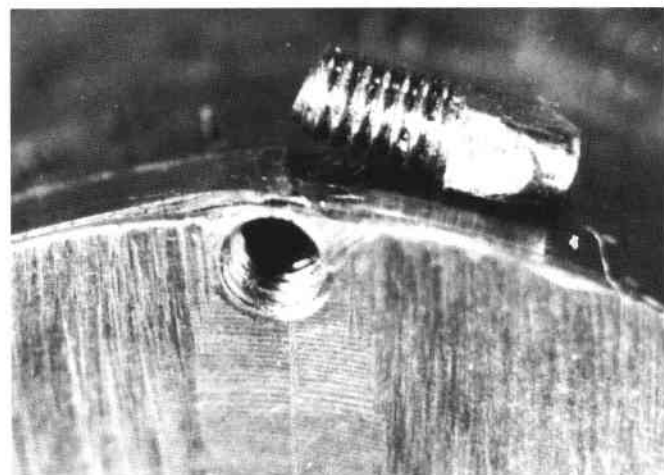
Fig. 1 Tune sheet of serial 43844. Litho by Picard-Lion, Genève with added note: DÉPOSÉ i.e. design registered. Five-pointed stars above the lyres compared with six points in a similar design attributed to Junod on page 361 of the Ord-Hume book.



**Fig. 2. Tune sheet of serial 12621, 15 inch cylinder, sublime harmonie with drum and nine bells, latest tune No. 1, 1872. Probably made about 1875, quite likely by Junod. Litho by Vve. Valluet et fils à Besançon. Stars have six points! Both these tune sheets have a few parts printed in gold; and both have a pale brown background with clear oval centre, but it is too pale to show in Fig. 1.**

The comb was probably made by Adolphe Karrer at Teufenthal and has AK cast in the brass base. Its teeth are much stiffer than normal, the relative stiffness of the four teeth tuned at approximately 440Hz being 370 compared with the norm of about 190 on earlier movements and, for example, 260 on Mermod serial 103162 which was also made about 1893. (Early boxes, such as 4 air Nicoles made in 1840 - 1850 had corresponding stiffness between 100 and 150). The stiff teeth on serial 43844 make for very loud playing, bordering on the harsh. Though not inappropriate for most of the tunes listed in Fig. 1., this presents a problem to restorers who want quieter playing. If the comb is moved slightly away from the cylinder to reduce lift and thereby reduce volume, there seems always to be a disproportionate loss among the higher notes. There is far less latitude in adjustment than with less stiff teeth. Therefore I think it is best to get the usual moderate lift from all teeth and then, if playing is louder than desired, add thick felt under the feet or corners of the case. (Or place on carpet to play).

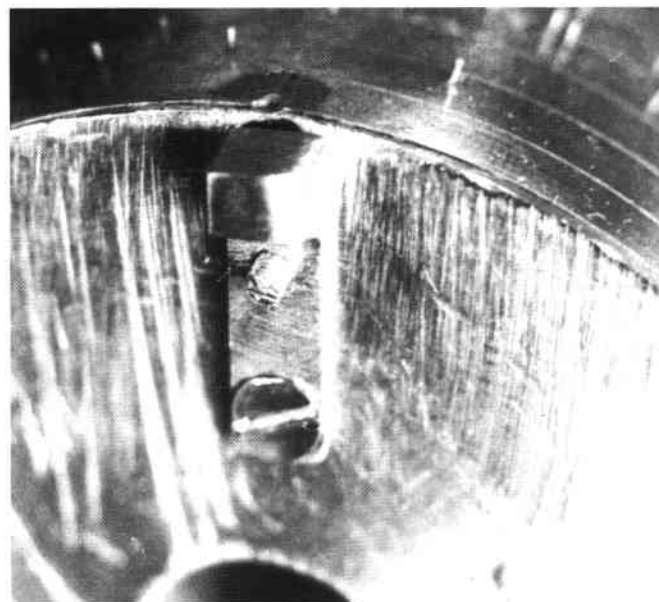
The arrangements and performance of all tunes are very good except that tune 8 is played too slowly. Tune 1, the



**Fig. 3. Treble end cylinder cap of serial 43844. Hole for snail cam follower drilled too near edge, causing distortion and a crack in the cylinder.**

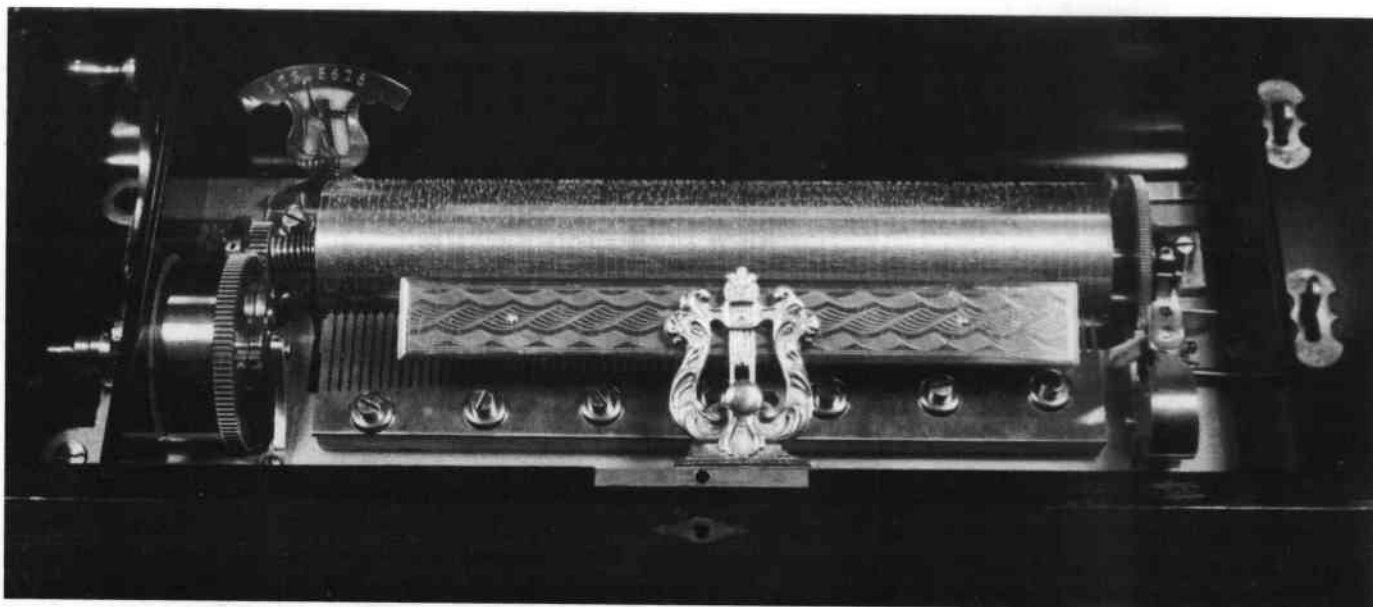
Intermezzo, compares favourably with the version on 15½ inch (76 teeth) Polyphon 1086.

Manufacturing errors in cylinder musical boxes are astonishingly rare, but one in serial 43844 is shown in Fig. 3, where the screwed hole in the end cap for the snail cam follower is too close to the edge. In an effort to compensate for the error it was tapped at a slight angle and this fractured the edge of the cylinder. It was easy to restore and solder the cylinder damage, and I made a new cam follower of the old type - not for the first time. But here I struck an interesting snag, the bally thing stalled every time at tune-change, even with fully-wound spring! I had accidentally bevelled it to exactly the same angle as the risers on the snail and the two surfaces were binding; line contact only is needed, usually these old followers had angles shallower than the risers, but it was more convenient to make mine steeper, analogous to a peg follower, and of course it then climbed each step unhesitatingly. Shown in Fig. 4.



**Fig. 4. Cylinder shape restored and soldered, new cam follower of the early type fitted.**





**Fig. 5. Typical late period 11 inch cylinder eight air movement of serial 43844 with zither and tune indicator and scalloped escutcheons for the control levers.**

### Recording "before & after"

There are two circumstances in which I think it is interesting and instructive and worth the trouble to record a tune or two before and after restoring a movement. Case 1 is where a re-pin is needed but a tune can be recognized from pins surviving at the treble end. Case 2 is where the cylinder is OK but the comb has less than 90% of its teeth working.

When I got hold of the above-mentioned serial 43844 (shown in Fig. 5) its 77-tooth comb was missing ten tips. That was a 13% loss, assuming the missing tips to be on teeth in average use, which is certainly what happens in practice; when so many tips are broken in a movement with an undamaged cylinder the cause must be the cylinder moving sideways in mid tune, so the lightly-pinned teeth are likely to escape. As usual tip damage was mostly at the treble end because the roots of bass-end tips are deeper and radiused, making them less damage-prone.

I keep a tape specially for this type of recording, and usually record the two tunes I like best, mentioning box details and date and leaving enough time immediately after each tune to fit it in again after restoration. You (or anyway, I) have to hear the two versions close together to appreciate the differences.

The result usually re-affirms the remarkable ability of a musical box to put over the essentials of a tune even after considerable damage. In this example the surviving 87% of the teeth easily rendered the tunes; but restoration put back all those decorative touches that remind us again that it generally takes at least 70 teeth to get on the quality wagon . . . though I must say one seldom finds the teeth as stiff as those on serial 43844 which borders on the excessive.

### Baker and Troll

Start-up dates in Geneva are generally given as 1868 for Samuel Troll and 1873 for Geo. Baker. It is not yet known when they combined, nor for that matter when Troll left the combine; and of course the history of their own early and later combined serial numbers is not yet written. I have less than half the material needed to advance theories about it, and keep hoping to hear of more serial numbers, particularly early ones, with any additional information that could fix their date of manufacture.

The more frequently seen Baker-Troll boxes generally have nickel-plated movements with serial numbers around 15,000 and tune sheets of the same general style as in Fig. 6. Many are of Sublime Harmony arrangement, and that is how Englishman Baker spelt it, - after avoiding the use of this Paillard-attributed description in his earlier years, as did Langdorff. It may have had a taboo in Geneva until around 1890, which is the probable date for a Baker-Troll box with serial number in the early 15,000s. For example, serial 15546 with 16 inch cylinder playing twelve airs and serial 15473 with 13 inch cylinder playing six airs and a

piccolo comb added to the sublime harmony pair both include 1890 tunes. Both also have double-spring drive, the BTB monogram on tune sheet and leather glass lid lifter, and a transfer at the back of the case stating, in gold letters, "Geo Baker & Co. (late Geo Baker-Troll & Co.) Manufacturers. Geneva Switzerland." They play excellently.

Baker-Troll are generally associated with large and very large movements - one illustrated in the Chapuis book is an interchangeable driven by four springs. It has drum, bells, castanet, 40-key organ and two zithers and is on a stand with drawers for ten cylinders. But they did make smaller boxes, using a simpler design of tune sheet as shown in Fig. 7 for a 5½ inch cylinder six air job, serial 15807. These smaller boxes all had the monogrammed lid lifter and some had the monogram stamped on the governor cock. The simpler type of tune sheet was widely used, for example on serial 13849 with 11 inch cylinder playing eight airs and on a Tremolo Harp box and one with drum, bells and castanet, both with 13 inch cylinders.

Most Baker-Troll cases depend more on finely-figured veneers all round the case and lid than on marquetry inlays; and most of the larger cases have plinths - or, as a purist would say, podia.

Baker-Troll serial numbers below ten thousand are distinctly uncommon. An example, probably made around 1880, with the monograms but without the "late Baker-Troll" transfer, has the tune sheet of Fig. 6, and is rather special.

### Quatuor

Serial 6773 comes in an elegant but hefty case exactly a yard wide. The mechanism, shown in Fig. 8, is a straightforward sublime harmonie type with a mandolin and a piccolo comb added making four music combs - Quatuor! Reading from the bass end, the combs with their teeth are: first sublime harmonie 44; tremolo 36; bells 6 with usual on/off lever; second sublime harmonie with less bass and more treble 46; piccolo 36. This adds up to 168 teeth with cylinder 17 3/4 by 3 1/4 diameter. Playing time is 1 3/4 minutes, cylinder speed 0.1 inch per second and track spacing the usual 0.017". The movement is rather typical of the early days of nickel plating, plated items limited to the winder, tune indicator and selector, zither and speed control plate over governor cock.

This movement should strictly be described as "sublime harmonie with tremolo and piccolo and bells," but the word quatuor is shorter and more dramatic. It was used just as casually by other makers, and I regret that it has not yet turned up on a true 4-comb sublime harmonie - the 1874 patent claimed "two or more separate combs." Paillard made some 3-comb sublime harmonies and it would be strange if they never tried a 4-comb version; and not difficult because with 30 teeth per comb it could be done on





**Fig. 6.** The usual style of Baker-Troll tune sheet as used on their larger boxes, with BTB monogram in design at left and full name along top margin. Most were about 9 by 6½ inches but this one for serial 6773 measures 14 by 8 ¾. Most tunes pre-1850, the latest is *Wiener Blut*, 1873.

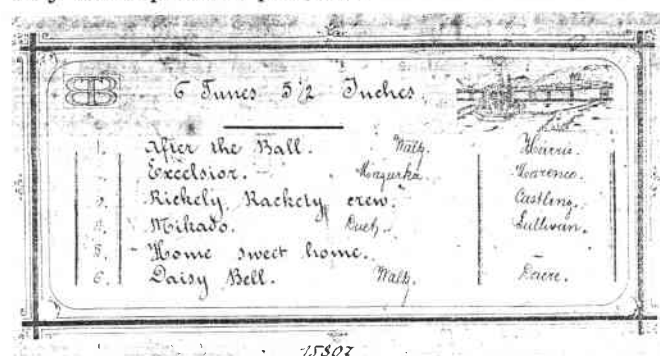
a 13 inch cylinder six air movement... and anything a forte piano could do, it could do better.

This also raises the question, did anyone ever make a sublime-harmonie-mandolin or -organocleide? Groups of four teeth would be adequate on about 14 notes in each comb, so two combs of 70 teeth each would cope, allowing six tunes with a 14 inch cylinder. Why not?

Returning to the more typical Quatuor of Figs. 8 and 9, the main problem in adding both tremolo and piccolo combs to the sublime harmonie is to avoid florid over-decorations of the melodies. There are signs of this in Baker-Troll's serial 6773, particularly when the bells - ten from six teeth - are in play; but the general effect is impressive and most tunes score by their running time of 1 ¾ minutes. Only the zither loses out, its effect in separating the tremolo notes being rather lost in the general ebullience.

### Comb tooth setting

However carefully set up, a musical box will not give of its best unless the teeth tips are accurately in line. Past accidents may have moved some teeth slightly sideways so they will slip off the pins, and some teeth slightly up or



**Fig. 7.** The simpler Baker-Troll tune sheet, printed in red, 7 by 3½ inches, for serial 15807. *Daisy Bell* puts it at 1892 or later. I think only Baker-Troll called the airs tunes.

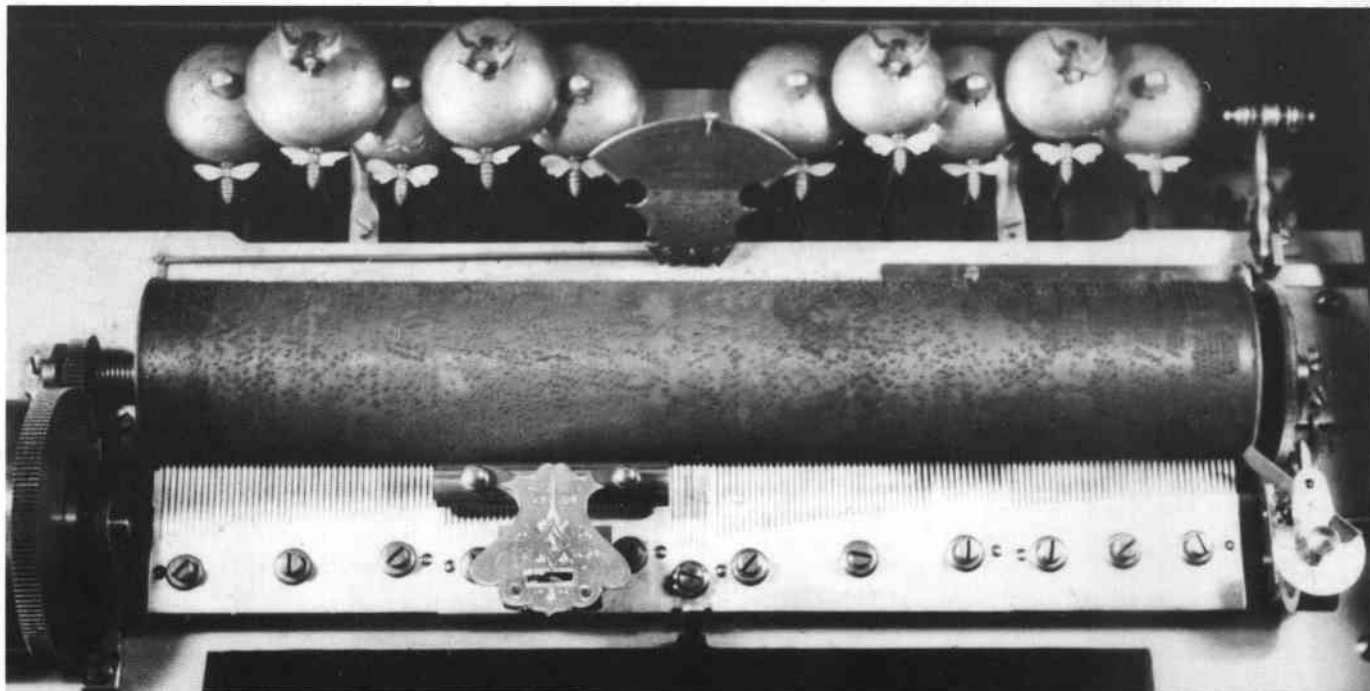
down so they will play too softly or too loudly; if honed in this condition those bent down will be left too long and those bent up will be shortened.

It is fairly easy to correct the sideways error by placing the comb upside down on a flat and rigid steel or cast iron block and striking the edge of the tooth using a 2oz hammer and a hardened and tempered punch with striking end about 1/16 by 1/64 of an inch (or ½ by 1½mm). This will mark the teeth just like the previous visible marks from when the comb was made. Be sure to strike only in the soft area fairly close to the root. The punch stretches the steel and the tip moves away from the stretched side.

Teeth bent up or down were traditionally straightened by a similar method, but it is now generally accepted that bending them back is a safer operation, - preferably after heating, as outlined by member Brian Etches in Vol. 8 page 64 (& Vol. 12 page 141). Solder is used to spread the heat uniformly and to avoid overheating; it melts at about 250° which is below the tempering temperature of comb steel, so tooth properties are not affected.

The only apparatus needed is a 15 watt soldering iron with the bit narrower than tooth width; supply of solder and a paste flux such as Fluxite; and a piece of wood about match stick size with one end dimpled to engage the tooth tip. Then...

1. Clamp comb firmly in playing position.
2. Clean top of tooth to be set and grease sides and adjacent teeth. Apply flux to about one third of the tooth length at the root end.
3. Add a small blob of solder to hot iron.
4. Hold the tooth tip as much above correct position as it was bent below (or, vice versa).
5. Apply the iron to the fluxed area and remove it as soon as the solder runs.
6. Keep holding the tooth for a further ten seconds.
7. Release tooth and check; if not exactly in line repeat from step 4.



**Fig. 8. Double-spring-driven mechanism of Baker-Troll 6773 with tune selector and indicator, speed control and tubular zither confined to the tremolo comb.**

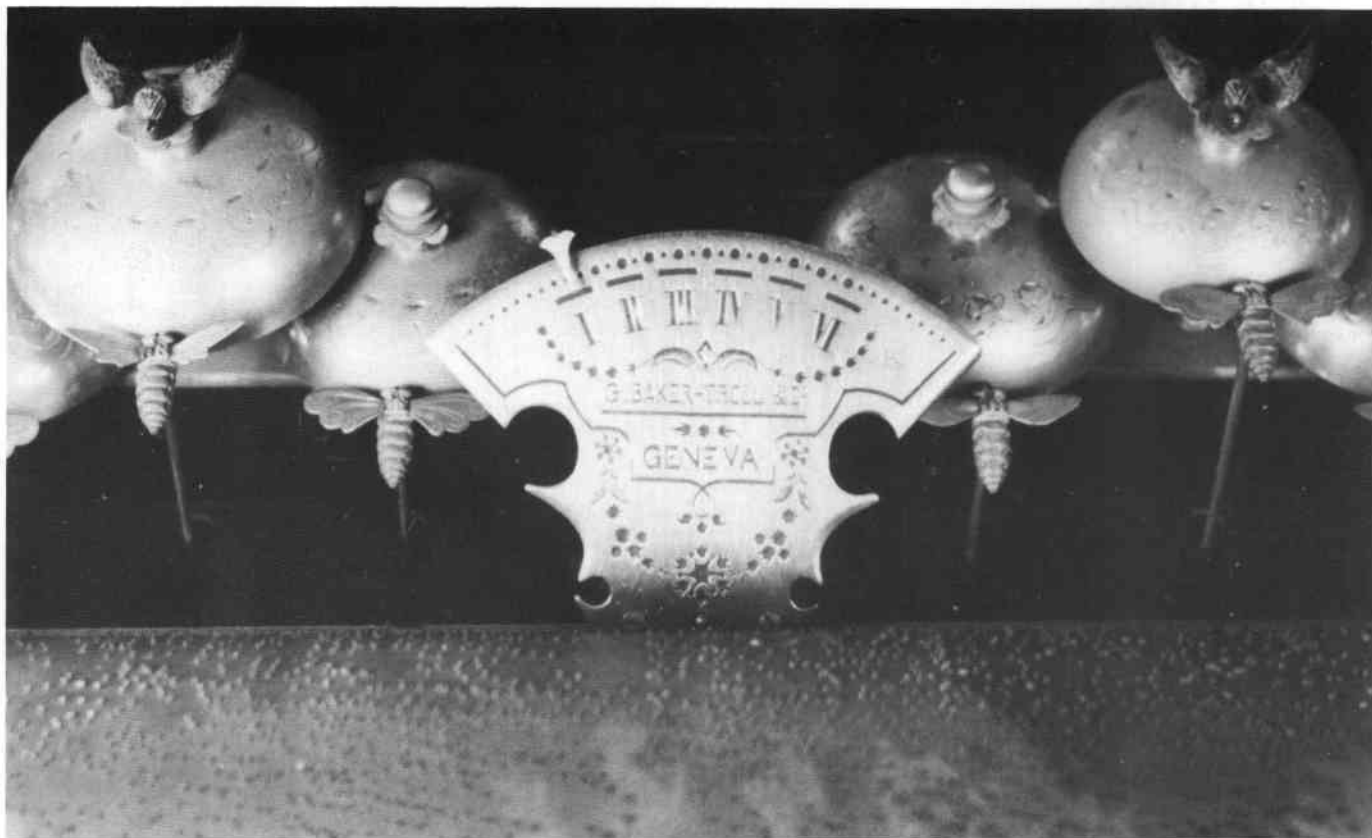
8. With sharp knife then 360 grit emery paper clean off solder.
9. Check pitch.

The light greasing in step 2 is to prevent solder sticking where it is not wanted and hard to remove, specially tooth sides. A 25 watt iron is better for large teeth, and if it is removed immediately the solder runs there is no danger of unsoldering a lead weight. I have not ever experienced any alteration of tone or pitch from this method. The emery finish in step 8 is mainly cosmetic, - you should get rid of all the solder with sharp knife. Some teeth get into line at the first attempt, others may need several tries - why, I know not.

## Museums

When I got Brian Etches's OK to re-run this method, he asked me to remind members about his excellent Purbeck Toy and Musical Box Museum at Arne House. It is four miles East of Wareham, Dorset.

Which reminds me that at the Northleach Museum Keith Harding is keeping up his comprehensive data on Nicole boxes which among other uses is able to supply lists of tunes for boxes with lost tune sheets when he has a record of the Gamme number. He hopes everyone will remember to send him details as more Nicole boxes appear - they are still the predominant make at most auction viewings. ■



**Fig. 9. Serial 6773, showing winged finials on the upper four of the ten bells, and classy tune indicator with Roman numerals and inscribed G. BAKER-TROLL & Co GENEVA.**

## 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.*

### The Distortion of Preservation

**Peter Clare, Engineman, mechanical musical instrument owner and member of M.B.S.G.B. writes from Heywood:-**

A movement which was founded on mutual interest, enthusiasm and last but not least, friendship, is becoming increasingly based on hire, reward and profit.

The private companies that have jumped on the steam rally bandwagon, hire engines and organs in the same way that they hire rubbish skips, toilets and other ancillary rally equipment. In addition these companies tend to have an increasing amount of their own "preserved" capital equipment including engines, organs and roundabouts operated by their own employees. Indeed a number of rallies are so dominated by company or associated company exhibits that private exhibitors are allowed to feel that they are not indispensable; in other words, "take care or you will not be invited next year!" Furthermore some of their show sites are actually "rally company" owned prime locations.

Often these companies produce near repetitive events for which a small number of "special" and highly paid exhibits are transported around the country from one company show to another, to be joined at each venue by some "local" exhibitors. It is clear, however, that many owners of preserved equipment in the vicinity of these locations are reluctant to get involved. Thus what emerges is touring show rather than a genuine steam rally and, perhaps to camouflage this fact and possibly to avoid the consequences of wrongful description, these promoters have become adept in conjuring up names for their events which give a steam rally connotation, but which are in themselves meaningless, e.g. "Steam Funtasia". One well established historical term that has been especially abused in relation to this is "Steam Fair".

The traction engine movement in the North West of England, particularly has been blighted by this commercial steam show development, and certain of these events which have taken place over the last few years have reflected great discredit on the traction engine rally movement as a whole.

Further, many readers must have noticed just how coy these companies are when it comes to even admitting that their activity is purely commercial. In this respect alone they have done

much disservice to club and wholly charity motivated events. The public might be forgiven for believing that they are groups of steam enthusiasts working on a voluntary basis. Both exhibitors and the general public deserve to have sufficient information to be able to distinguish commercial steam rally operations from the rest.

Clearly in writing a critique of this nature, I may well have foregone the doubtful privilege of being "invited" to attend these shows, if only because there is already evidence that these firms tend to confuse private exhibitors with company employees. So be it.

It behoves all who exhibit at these company events to understand that what is hired can also be fired, and for no just cause. Then for some it is not a question of lost appearance money, but of a greater loss, namely, the chance of meeting fellow enthusiasts and friends.

It is hard to believe that the vast majority of enthusiasts as well as the hierarchy of the National Traction Engine Trust, have failed to understand what is taking place - simply the gross distortion of the preservation movement - for profit.

*(This item has previously been printed in "Steaming", the Journal of the National Traction Engine and Trust).*

### L'Epee Musical Boxes

**Lyn Wright writes from Stourbridge:-**

Following my article in Vol. 13., No. 6., Page 194 of The Music Box, response from members was disappointing. There were some notable exceptions, however, and these, together with other sources, have increased the number of boxes listed from 39 to 71 (some rather sparse in detail).

Details of four boxes came very promptly from L. C. Thompson, all of which fitted very nicely into the tentative dating table in the article, an encouraging start! In fact, most of those reported did conform quite well but then the anomalies started to roll in. In a long list given to me by Alan Godier there appeared two very late type boxes right in the middle of a group of early key-wound types, these being:

9391. 19½" cylinder orchestral box with drum, bells and 17-key organ.

9730. Drum and bell box with a nickel-plated movement.

He also reported another example of a two-per-turn box, 10766, of similar dimensions to the previous one, 11443, and a Sublime Harmonie box with a nickel-plated movement, 29321, the only one so far apart from interchangeables. A very detailed description of an interchangeable Sublime Harmonie box with the very early number 427 was sent by Ralph M. Heintz and a similar one appeared

in Sotheby's catalogue (in 1986) with A.W. on the Tune-card. Unfortunately no Serial Number was given. How nice it would be to hear of another one - with Serial No! In another Sotheby's 1986 catalogue there is also an interchangeable with drum, bells and castanettes, on a matching table. This, too, has A.W. on the tune-card but no Serial No. given.

A lone example of a forte-piano box, 13206, with 64/44 tooth combs arranged as Nicole Freres was mentioned by H.A.V. Bulleid in Vol. 13., No. 3., Page 93. Are there any more like this?

It all seems to confirm that L'Epee made pretty well all types of cylinder box, many of which were sold under the names of agents or other makers, including Thibeuville-Lamy, Nicole Freres, Samuel Troll, and F. Conchon, and probably others. Only one has been reported with "Epee" in a medallion on the governor cock. A better picture would emerge if more boxes could be added to the list. So how about it?

### Imhof & Mukle

**E. J. Tyler of the Antiquarian Horological Society writes from Hornchurch:-**

I have received a letter from a Herr Wehrle in Germany who is a descendant of F. X. Wehrle who made mechanical organs in the Black Forest. Herr Wehrle is trying to trace the history of his family and has discovered a lot of correspondence with the firm Imhof & Mukle in London who sold many of the organs that his ancestor made.

He is trying to trace the whereabouts of the organs and if owners or anyone has details of existing instruments, I could pass the information on to Herr Wehrle.

### L'Epee 39 steps

**Melvin Werner writes from Ohio, U.S.A.:-**

I have a L'Epee box with 13" cylinder and six tuner as follows: Nancy Lee - Turkish Patrol - Aida March - Il Travatore - Tribute to Zadora - Norma - Carmen and Mikado. Since the Mikado was composed in 1885 this box would have to have been made after that; hence the Serial No. 34416 does not fit in your chart as shown.

The tune card is in colour with large letters above the tune's CITHARE HARMONIQUE and ovals with scenes in the lower left and right hand corner on a buff card.

I know of a beautiful desk type L'Epee owned by George Thedern in Cincinnati, Ohio.

You may know of the write-up by Mr Mark Davis in the book "Silver Anniversary Collection" about L'Epee, Page 90 to 117.

I hope this may help in your research and another report in the Music Box.

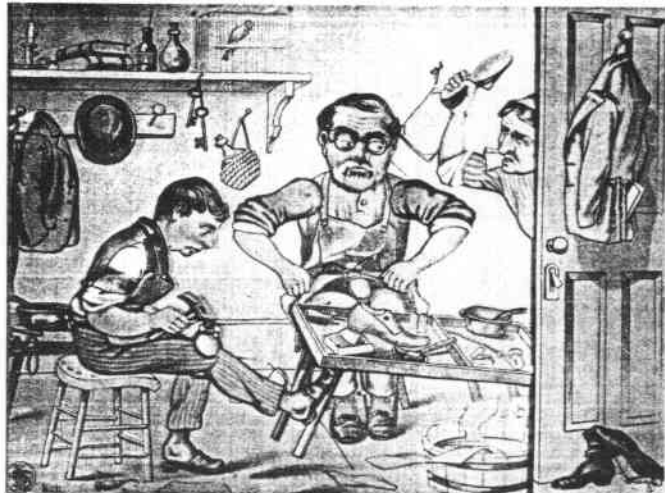
## Special study of cobblers?

**Mary Hillier writes from Redhill:-** I read your piece in *The Music Box* with interest and I think I can give a clue. I send a photostat page from my book *AUTOMATA*. This illustrates a mechanical toy made by the American maker SCHOENHUT - and he made a variety of such things. He was German in origin and I imagine had opportunity to have seen similar European toys as quite a lot were made in Paris. In the book on *AUTOMATA* by Chapuis and

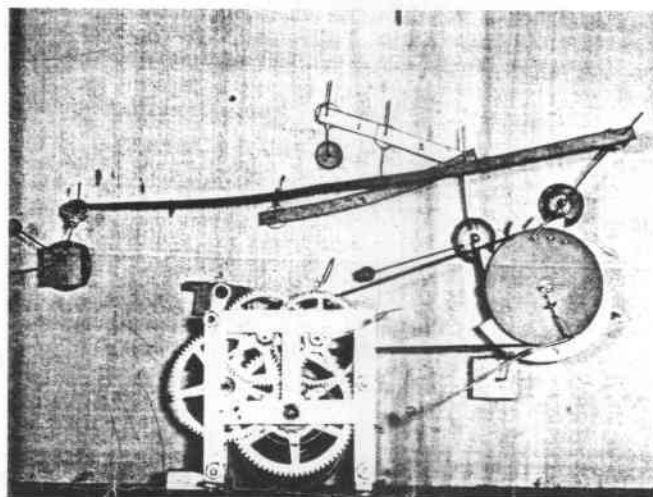
Droz which I hope you may have, there is an illustration (p. 155) of another shoemaker and his apprentice in a boxed scene. Chapuis says moving figures of cardboard and frequently shown in shop windows - in the scene the shoemaker dozes off to sleep and he drops off - his boy plays a trick by banging sharply on his work with a hammer to wake up his master. In a fright the shoemaker starts awake and draws quickly on his strings of work as though he had not been asleep. In the Schoenhut piece an irate wife enters too. The boy kicks the table over.

I wonder if your box was originally more complicated and some English shoemaker used a relic of a larger box? The clue would be if the man shows sleep and then startled waking. Do you think the background is contemporary with the central figure - or has it been re-mounted?

Hope this helps. I am sure it is French and by inference the Schoenhut model has French slippers, caged bird etc., Schoenhut was a clever mechanic and wood turner so I think he was transferring an old idea into a new saleable toy.



Clockwork tableau by Schoenhut, c. 1890. USA, collection Mrs. Margaret Whitton.



Mechanism of clockwork tableau.

## Book Review - By Graham Whitehead

**The Wonderland of Music Boxes and Automata, Daniel Troquet. Published by Les Editions du Cochet SA, Yverdon, Switzerland.**

This is the story of Sainte-Croix a small town in the Jura mountains of the Canton of Vaud, where for over one and a half centuries, it has perpetuated the traditional manufacture of musical boxes, in spite of fashions and crises. Sainte-Croix lies at an altitude of about 1000 meters, close to the French border, a border that has moved several times over history in a fight for supremacy in the area.

The book concatenates and describes the present day scene, featuring today's activities - but constantly refers back to the area's heyday and seeks to demonstrate how little current production methods have changed from their early craftsmanship methods. The book is printed on an exceptionally heavy matt art paper with full page colour pictures on every right-hand page, supplemented by smaller black and white captioned pictures on every left-hand page. The text which also appears on the left is large and well spaced making for easy reading. However, the space occupied by the larger type face inevitably means less copy.

The emphasis is clearly on the photographs and whilst the book is informative it is certainly not too technical - it will be easily understood by all readers, even a newcomer to the subject. The text is in very good English without spelling mistakes which so frequently creep into books printed abroad, (and at home for that matter). There are however one or two words used in an unusual way, but their intended meaning is always clear. The book claims that as it is the "flexible teeth" that "strike" the cylinder pins to set the teeth vibrating! Perhaps the base plate revolves instead of the cylinder and a "plucking" action would be a little more conventional. Here the author's meaning has become corrupted in the translation. That apart, it is possible that every reader will learn something from a book edited by a publisher that is so closely involved with the area. For instance I was surprised by an illustration of a musical box with "two" cylinders, the second used for operating an automata section.

The book contains a host of information about the current specialist craftsmen in the areas of Sainte-Croix and L'Auberson featuring names that are already well known to musical box collectors such as Frederic Baud and his museum, a former employee

of Bontems and an expert in singing bird mechanisms, - Mr Roger Borie-Labat. The Guido Reuge collection, the CIMA museum, with many pages being dedicated to the work of the well known automata creator Mr Michel Bertrand. One of the finest collections of automata I have ever seen was that of Mr and Mrs G. J. Reuge. A number of these exquisite pieces are described and well illustrated in the book. Even for that reason alone, this would be a book for my book-shelf.



Pierrot, the writer, is one of the most sought after automaton characters. Michel Bertrand had a stock of surplus parts from the Vichy factory and by reproducing other parts needed, Michel Bertrand has made quite a number, similar to this one in recent times.



## Subscriptions from 1st January 1990

In accordance with the June 1989 AGM below are details of the subscriptions effective from 1st January 1990:-

	Subscription	Joining Fee
United Kingdom	£18	£9
Europe and Near East (plus £1 if not in sterling)	£18	£9
Australia, New Zealand and Far East (plus £1 if not in sterling)	£20 Surface Mail £26 Air Mail	£10 £13
USA	\$40 Surface Mail \$50 Air Mail	\$20 \$25
Canada	\$50 Surface Mail \$60 Air Mail	£25 \$30

Subscriptions should be sent to Ted Bowman, Subscriptions Secretary, April Cottage, 24 The Slade, Clophill, Bedfordshire MK45 4BT as soon as possible.

## Musical Box Society of Great Britain

### LAPEL BADGES

Available from Ted Brown,  
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## Change of Subscription Secretary

Please remember that your  
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Cottage, 24 The Slade, Clophill,  
Bedford, MK45 4BT.

## Wanted

Articles for  
publication in the  
"Music Box"

Let the membership as a whole benefit  
from the experience of individual  
members. Write a letter or send a  
complete "article". Photographs of  
unusual pieces are also required for  
"Members Showcase".

Address your correspondence to:

**Graham Whitehead,  
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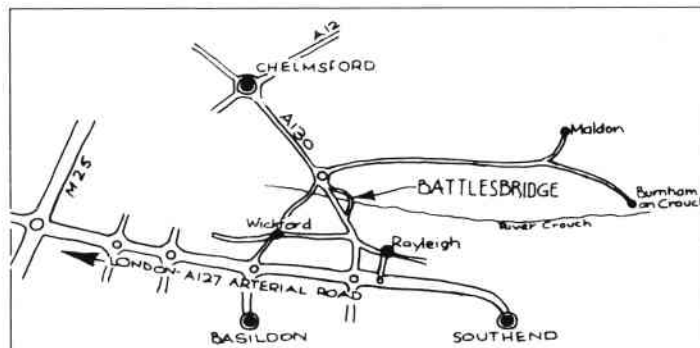
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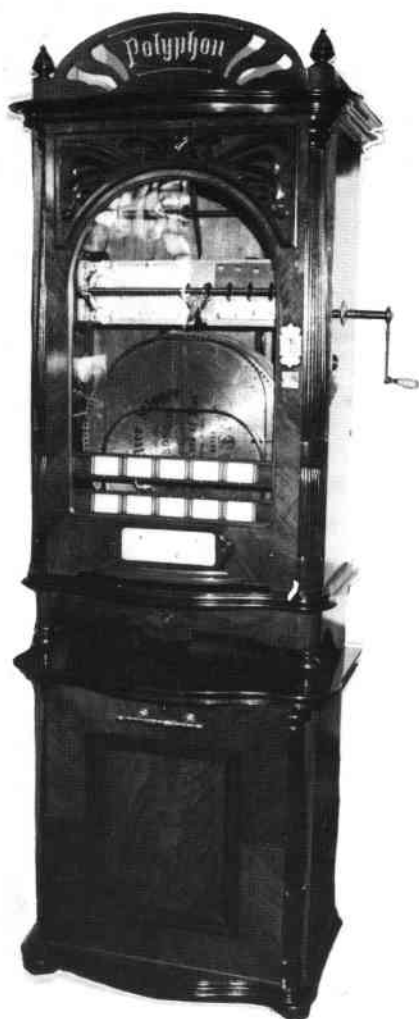
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Collection and delivery. All work can be collected and delivered door to door by insured carrier. Large items can be collected and delivered personally.

*In fact anything necessary to completely overhaul your musical box. Part jobs welcome.*



## Classified Advertisements

LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE:- 1st April 1990.

Members: 11p per word (bold type 5p per word extra).  
Minimum cost each advertisement £3.  
Non-Members: 22p per word (bold type 10p per word extra).  
Minimum cost each advertisement £6.

Semi display single column 3cm max, 30 words £9.  
5cm max, 50 words £13. Box No. £1.

**CASH WITH ORDER PLEASE TO:**  
Advertising Manager,  
Ted Brown, 207 Halfway Street,  
Sidcup, Kent DA15 8DE.  
Tel: 01-300 6535

### FOR SALE

Nice selection of **Player Pianos** plus New S/hand Rolls Duo-Art etc. Export service. Laguna Rolls, Lagoon Road, Pagham, Sussex PO21 4TH, England.

58 Note **Aeolian Orchestrille** with 50 music rolls for sale. Offers. Geoff and Peggy Alford. Tel: (0432) 267466.

**Nicole Frères** cylinder boxes, 3 keywinds and one lever-wind. All in excellent order with marquetry inlay, will exchange for disc player. Cash either way. Also 32 x 15½ Polyphon discs in excellent condition. Offers. Tel: 03917-78640. **Mark Singleton.**

**Steck Baby Grand** Reproducing Pianola Duo-Art. Fine condition, perfect playing action £2,750 or exchange player organ. Tel: 0827 899309 evenings.

**Music Box Cases.** Inlaid keywind, rosewood 23½", Bell box 16.3/4", Inlaid Rosewood case, 18½" Seraphone organette case. Offers, R. Wilkinson, Water Lane, Carlton-in-Lindrick, Worksop, Notts. Tel: 0909-730305.

Phonograph-Music Box-Automated Music Show. Sunday 22nd April 8am-4pm, Holiday Inn North, near Newark Int'l. Airport, USA. Over 100 participating dealers. Formerly held in Cranford, New Jersey. This is the largest, most important one day show of its type in the USA. Room discounts and free airport pick-up for motel guests. Car drivers use Exit 14 New Jersey turnpike, west to service road. Details: Lynn Bilton, Box 25007, Chicago IL 60625 USA.

**Ampico Grand** and **Duo-Art** upright reproducing player pianos. Excellent condition. Rolls available, also 116 note organ rolls for sale. Tel: 041 881 4074 anytime or write to Roger Brooks (Mem. No. 1619) via Subscription Secretary.

## "Cylinder Musical Box Design and Repair"

by our contributor **H. A. V. Bulleid**  
- £11.70 post paid from Artmusicque Publishing Company, 31 Perry Hill, London SE6 4LF.

### WANTED

24½ **Polyphon** Wanted, preferably style 54 your price paid in cash or will part exchange out of my collection of Nicole Frères keywinds. **Mark Singleton** 03917 38640.

**Wanted** good cylinder & disc music boxes, barrel organs, Symphonia, Celestina & other organettes, singing birds, Gramophones & phonographs, also rare items. Offers with pictures to: HANSPETER KYBURZ mech. Musik-instrumente, Jubiläumsweg 10, o 064 43 35 59. CH-5036 Oberentfelden.

**Burney Streamline Car**, made in the early 1930's wanted. Anything from a complete running vehicle to a pile of bits that might once have been one wanted, also information, articles, brochures relating to same. **A bottle of good quality single malt scotch whisky will be sent to anyone who tells me of one for sale.** Please write to Jim Weir. Address follows next advertisement.

**Blaupunkt "Berlin"** car radio/cassette player wanted, early model preferred, mid to late 1970's, working or not. Please write to Jim Weir, Parkview, 72B Glengate, Kirriemuir, Angus DD8 4JG, Scotland, U.K. or telephone 0575 73781.

## Gramophonia

Gramophones, Phonographs and mechanical curios bought and sold.  
Good selection of machines and spares.

Jill and Jerry Edwards,  
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## WANTED

**Barrel Pianos/Organs,**  
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Please telephone:

Alan Wyatt on (0223) 860332.

## Deadline Dates for Display Advertising Copy

7th April; 7th July;  
7th October; 15th January

Editorial copy **must** be submitted at least  
8 days prior to above dates.

**Posting of magazine:**  
27th February; 27th April;  
7th August; 7th November

**Wanted** Symphonion "Gambrinus", 24½ Polyphon discs, 19.5/8 Polyphon discs. I do have a few for exchange including thirty-two 15½ Polyphon discs in excellent condition. Tel: 03917 78640 **Mark Singleton.**

**5.3/8 Organette rolls.** They look like Celestina rolls but have a metal "T" piece at one end and will fit my 22 note Mignon Organette. Ted Brown 01-300-6535.

Remember, your subs now have to be sent to Ted Bowman in Bedford not Ted Brown in Sidcup. The address is at the front of the journal.

**Lösche** orchestrion with flute and violin pipes; 46 note **Aeolian organ**; **Rolls** for the instruments above; unrestored **Reproducing piano**. Write to: Chauvat, 1 Rue Carnot, Souppes 77460 France.

Musical automata. Enlarging collection. Top prices. 815 Moraga Drive, Los Angeles, CA 90049 (213) 471-3000 Mr. Levy.

Spring Meeting Musical Flea market. Do you need anything? Do you have anything you don't need? Sort it out and bring it along to the meeting.

**Aeolian Orchestrille.** Anything considered with rolls. Large model preferred Aeolian Pipe Organ and rolls. Tel: 041 881 4074 anytime, Roger Brooks.

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*Offers to (or exchange something interesting)*

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SPECIAL POSITIONS (offered as available).

Outside back cover  
One additional colour to match front page  
Full colour  
8 x 6 colour photograph  
Inside covers: Full page £110, Half page £60

Full page only £125  
£45  
£285  
£45

POSITIONS INSIDE JOURNAL (as available)

Full page £82, Half page £48, Quarter page £30, Eighth page £20  
5cm box in classified area £17, 3cm box in classified area £12

These charges include typesetting but are exclusive of any artwork and camera work which may be required. Half-tone, line, and line-and-tone negs plus artwork, design and layout facilities can be provided if needed at additional cost. Squared-up half-tones £11 each. Cut-out half-tones £15 each.

SPECIAL COLOURS

If required, advertisements can be printed in a second colour. Rates available on application.

DISCOUNTS (applicable only on accounts that are settled within 60 days, otherwise strictly nett).  
Four or more consecutive insertions with same copy: Area rate less 10%  
Four or more consecutive insertions with differing copy: Area rate less 5%  
Two or more full page advertisements in the same edition: Area rate less 10%

MECHANICAL DATA type area:-

Full page 10.5/8" x 7.1/8" (270mm x 180mm), Half page 10.5/8" x 3½" (270mm x 88mm) or 7.1/8" x 5.5/16" (180mm x 135mm), Quarter page 5.5/16" x 3½" (135mm x 88mm).

# INVITATION

After our successful autumn-sales we invite you to our next special-auctions.  
We're looking for unusual items and entire collections of:



## **Mechanical Music**

- **Phonographs**
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Catalogues DM 25,- / £10,- / \$ 20,- incl airmail against prepayment only (Euro-cheque/cash).

Closing date for entries for our next special-auction: 10 March 1990

Overseas please ask for „easy shipping“ instructions

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# Shelagh Berryman

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