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An International Magazine of Mechanical Music

Volume 18 Number 6

Summer 1998

Edited by Alan Pratt

# The Music Box



**Inside**

**The Largest Organette Works in the World**

**Crown Devon - A Musical Miscellany**

**The Lofty Tale of a Clown Automata**

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**A**s you will have read in the last issue of *Music Box*, Graham Whitehead, our Editor for the last 11 years, has decided to relinquish his duties to concentrate on his extensive collection of mechanical music. Our thanks go to Graham for all his efforts on behalf of the Society and, as the new editor I hope he will still find time to contribute to future issues.

In taking over as Editor, I follow in the footsteps of some notable experts in the field of mechanical music. This rather daunting prospect has been made easier by the expressions of support I have already received, many accompanied by promises of articles for future issues.

My own interest in mechanical music covers the entire field, from the delicate airs of a snuff box to the stirring sound of a fairground organ in full song and just about anything

in between. I am fascinated by the ingenuity of all early mechanical devices and the quality of workmanship achieved with limited workshop facilities of the period.

I hope that the columns of *Music Box* will reflect this range of interests and that at some time in each volume we will include something for everyone. But in meeting this aim I shall need the help of you, the members of MBSGB.

Firstly, I need interesting articles, pictures, snippets of news, letters to the Editor - in other words, the full miscellany which goes to make an interesting issue of *Music Box*.

And, secondly, I need your reactions. My style of working will inevitably be different from that of your previous editor. This is not to say that my way is better - simply different in the ways that your interests are interpreted. Not everyone feels confident to submit an article, but you can write and say what you

like (or dislike?) about our quarterly offerings.

Please remember, this is your magazine. As well as presenting interesting information about all aspects of mechanical music, I would like it to be a forum for discussion; a place where ideas can be aired and knowledge shared.

This is not a single-handed task for the editor, but something in which every member can participate.

Over the coming issues, I have plans to introduce a number of new features which I hope will become a regular part of *Music Box*. Also, in planning the future content, I have noted carefully the many useful comments which were included in your replies to the recent member survey.

I ask for your patience as we institute these changes and trust that you will find something to enjoy in each and every issue of *Music Box*.



Alan Pratt

Alan Pratt

The Journal of the Musical Box Society of Great Britain Volume 18 Number 6 Summer 1998

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The Editor welcomes articles, letters and other contributions for publication in the Journal. The Editor expressly reserves the right to amend or refuse any of the foregoing.

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

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### Front Cover

Nicole Freres No 17277 playing *Bid me Discourse* and three overtures. The cylinder 11" x 3", in burr elm case. Sold at Christies 24.7.97 for £5,950.



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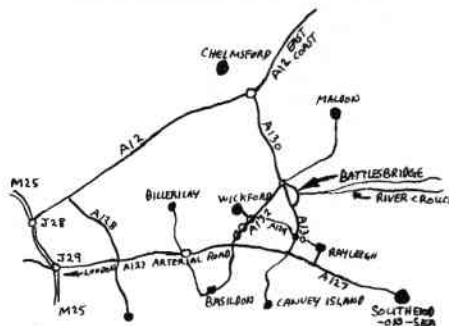
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**President's Message**

Having just returned from the Norfolk meeting, I've been reflecting on the weekend. As always, I looked forward to it, and as usual enjoyed the meeting immensely. This time it was the hard work of Hugh Morgan and Richard Bartram that made it run so smoothly. The chance to see Norman Vince again and to meet up with so many friends, makes it all so worthwhile. The content of the weekend will be reported else where in the journal, but it cannot show the many friendships that have been made through the love of mechanical music.

We are working our way through the returned questionnaires (replies from over half of the membership so far, so thankyou for your time).

This is Alan Pratt, our new editor's first journal. Those of you who attend meetings cannot fail to notice a silver beard being pursued at great speed by a black or red shirt and a less than sedate tie. I asked Doris, his wife, if she had a recent picture of him but apparently the latest is a fairly youthful photograph of him on a rug wearing a big smile and nothing else. I wish you every success Alan, and hope that our members get out all those articles that they have been sitting on and send them to you immediately for consideration.

**MBSGB Spring Meeting in Norfolk**

The occasional April shower, although quite heavy at times, did nothing to dampen the enjoyment of all who attended the MBSGB

**Spring meeting in Norfolk.**

Hosted by Richard Bartram and Hugh Morgan, we got off to a flying start on Friday evening with an opportunity to see and hear some of Richard's extensive collection of disc boxes. The task of transporting a dozen or so boxes to the hotel for our enjoyment becomes even more daunting when you find that the items included a 25½" Symphonion Imperial, an auto-change Polyphon and a 27" table model!

Richard was on hand to give some of the history of the instruments and to play them to a delighted audience. The big Symphonion was especially appreciated for its sound quality. Also on show were some organettes and an automaton dancing girl brought along by Frank Pratt. This was of his own construction and put on a very energetic performance!

On Saturday morning we were back with more of Richard Bartram's collection - this time mostly cylinder boxes. To these were added some from Hugh Morgan to make a total of nearly 50 instruments. The accompanying pictures show the range and quality of the boxes, and the sounds were just as impressive.

Between playing there was some lively discussion on a range of subjects from types of winders, including when ratchet winders were introduced, to patterns of tune sheets. Arthur Cunliffe was able to draw extensively on information thrown up by the Register, but on several points he was challenged by Keith Harding. The



Above: Our President Ted Brown shows some of his albums  
 Below: Cochon 5-air box comb in 4 segments with zither attachment  
 Bottom left: Some of Richard Bartram's collection on display  
 Bottom right: Richard Bartram, Arthur Cunliffe & Keith Harding in discussion





result was probably a draw!

Lunch over and we were off to see a barrel organ at the Church of St. Peters, Mattishall. Built by J.W. Walker & Sons in 1852, it was bought for £55 in 1855 and moved to Hockering Church, Norfolk. In 1874 it was 'lent' to St. Peters on condition it would be returned to Hockering if requested. As no such request was ever received, the organ remains at St. Peters.

The organ has three barrels on a revolver mechanism with ten tunes per barrel. There is a hand pump for the bellows on the left hand side and the barrel is turned by means of a handle to the right. We were told that it is possible for one person to operate both, but the result is hilarious!

For our visit the organ was turned by Mrs. Iris Coe, the church organist at Mattishall, with Alan Wyatt on bellows. With over 60 visitors from the Musical Box Society, this was the largest congregation this pretty little Norfolk church has seen for many years.

On again, this time to the workshops and collection of Norman Vince. At his request no photographs were taken, but we were able to see and hear a range of instruments from a large Imhof & Mukle orchestration to a delightful piece of automata of a farmer fighting a losing battle with a rather lively pig. Our thanks to Norman and family for allowing us to visit.

After the formal Society dinner on Saturday evening we enjoyed a fascinating talk by Richard Bower, an organ builder. Richard builds organs all over the world and spoke of the background to many of his creations, supported by some excel-

lent photographs.

He also brought along a selection of pipes to demonstrate, and the sound of pipes being blown and discussed could still be heard after many had retired to their beds.

Sunday morning was a miscellany of members' contributions.

First off, Arthur Cunliffe told us the sorry tale of a cylinder box so troublesome that it has been named Baldrick - only time will tell whether the cunning plan is successful!

Next we heard from the Morecombe and Wise of mechanical music, Alan Godier and John Powell, with an interesting comparison between two Nicole Frere boxes. John Turner related the hazards of trying to bring a ticking clock through airport security when returning from an MBSI meeting, in his familiar Yorkshire style. He was followed by John Ward, our youngest member (at 14 years of age) who spoke of his interest in mechanical music and how it started. Well done John. Hugh Morgan played two very tuneful manivells and an unusual 3 air movement from an album. Finally, our President, Ted Brown, had brought along some of his musical albums to illustrate the variety of styles available in the early part of this century.

With 64 attending, this meeting did not quite break the record as the largest, but it certainly scored full marks for content and variety. Our thanks go to Hugh Morgan and Richard Bartram for all their efforts, so much of which goes on unseen, but which is essential for a successful meeting.

*Additional pictures are featured on pages 159 and 163.*

### MBSGB in Japan

In the Winter 1997 issue of Music Box we carried an ad from Murakami Taizou, one of our Japanese members, appealing for other enthusiasts in Japan to contact him with a view to forming an MBSGB branch in that country.

We have now heard from Mr. Taizou that he has had some responses to his idea. It would be good to think that this could lead to an active Japanese branch to bring members together and overcome some of the distance and language difficulties.

We look forward to reports on progress - perhaps we might be invited to one of their meetings?

### MBSGB Questionnaire

Our questionnaire which went out to all members at the end of last year has been extremely well received and to date we have a total of 236 replies.

The thanks of all members of the Committee go to everyone who completed the form and for the many constructive comments which were made. Some respondents added extra sheets of comment to their returns. Others simply filled every inch of white space on the form!

Either way the comments are most welcome. Every form has been read in detail and the yes/no type answers analysed and collated. The comments are more difficult to deal with as they cover a wide range of topics and opinions. But it is interesting to note the number of areas on which similar comments are made.

In reply to the question "What do you like most about the Society?", the "friendliness and helpful attitude of members" is frequently commented on, together with mentions of "concern for conservation" and "excellent research". A high proportion of those answering the question on meetings wanted more meetings in their locality, but it should be appreciated that the location of meetings depends in large measure on those willing to organise them. Help is on hand for those who will undertake this task, but we do need a local organiser to initiate the event. Several respondents suggested one-day meetings in order to keep costs down by

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*We were told that it is possible for one person to operate both, but the result is hilarious!*

---

eliminating overnight hotel costs. This type of event does, of course, already take place. Typical is the Chanctonbury Ring meets organised by Ted Brown. But, once again, for this type of meeting to be possible there must be people willing to be the local host.

One or two replies suggested that the AGM was "too formal", but it is difficult to see how we could address this. AGM's are required to follow a certain pattern in order to meet the statutory rules. They may not be the most exciting type of meeting, but they are necessary, and the annual auction adds an interest to the day.

Several of our lady members suggested that we did not cater sufficiently for them. One said we were "condescending" towards them. I hope this is not true, but, if it is, we men must mend our ways. Perhaps we could persuade one of the ladies to come onto the committee? Also, one must ask what special interests do the ladies have? No doubt you will tell us.

Another oft-repeated comment was that we concentrate on expensive items of mechanical music with not enough regard for newcomers/junior collectors. We shall try to address this in future issues of Music Box, whilst bearing in mind that other respondents said we did not deal in sufficient depth with the more complex instruments. It's all a question of balance, isn't it?

In future issues we will look at some of the many other comments made after your committee have had the opportunity to discuss the implications and implementation which could be involved.

But to end this brief report, let's look at some of the more straightforward answers which have emerged. Not all respondents answered all questions, so percentages shown are those answering that question, not of all respondents.

**CHANGE OF NAME OF THE SOCIETY**

For.....28.7%  
Against.....71.3%

**SATISFACTION WITH MUSIC BOX**

Excellent or Good.....90.5%  
Fair.....9.3%  
Only one respondent rated this as Poor which accounts for the 0.2%

**Annual General Meeting**

Our AGM this year will be held on Saturday 6th June. As last year, the venue is Ashorne Hall, Ashorne Hill, near Warwick, and this is signposted from junctions 13 and 14 on the M40 (depending on whether you are approaching from South or the North).

The programme for the meeting will be:-

9.00-10.00 am	Registration
10.00-10.30 am	Coffee
10.30-12.00	AGM
12.00-1.30 pm	Auction Viewing/Lunch
2.00 pm onwards	Society Auction

Graham Whitehead has invited any members who wish to stay on after the meeting, to hear some of the many items in his collection. This will not be a "conducted tour" event, but an opportunity to say what you would like to hear on the different instruments.

Please complete and return the enclosed registration form to assist with the catering and administration.

**Forthcoming Meetings**

Autumn Meeting 1998, September 18th-20th, Ashford, Kent. Local organiser Paul Bellamy

The venue for this meeting is the Master Spearpoint Hotel, located in a rural setting one mile from Ashford. The hotel has five acres of parkland and gardens. All rooms are en-suite, of good size and well appointed with direct dial telephone, TV, tea/coffee facilities etc. The entire accommodation of 34 rooms will be held open to MBS members and guests for a limited period of time. A non-refundable deposit of £20 per person is required. Centred on a late Victorian building, the hotel has a family atmosphere and a reputation for good food. Please note single rooms are available at no extra cost.

Programme: The weekend will comprise a visit on Saturday morning to Canterbury, including an Organ Grind. Street licences have been obtained for ten pitches (two players per pitch) from Canterbury Council - please contact Paul Bellamy (tel/fax 01634 252 079) as soon as possible. Old time dress preferred. Monies raised will be for the Mayor's charity.

We return to the hotel, where a light lunch will be available at a modest cost. Please advise Paul or the Hotel on arrival if you will require this lunch. We then visit the beautiful old Cinque port town of Rye and its Treasury of Mechanical Music. After this it's back to the hotel for the Association dinner at 7.30 pm and entertainment. Sunday morning concludes the weekend with a private visit to Finchcocks at Goudhurst, hosted by Richard and Katrina Burnett. Finchcocks is a small manor house set in parkland and has a magnificent collection of keyboard instruments (some mechanical), musical furniture, pictures and prints. Our hosts will entertain us with a demonstration/recital on a selection of harpsichords, chamber organs, early pianos etc. This will be your local organiser's fifth visit and he can guarantee a lively, amusing and entertaining visit which is uniquely and quintessentially British.

On the booking form the Hotel phone number was given incorrectly. It is 01233 636863. The number given on the form is the fax number.

---

*Dates for  
your diary*

---

**REGISTRAR**

89% rated this a good thing and yet only 28.7% have registered items in their collection. Some very frank answers to the reasons for this disparity were given. Typical was the one word reply LAZY!

**DIRECTORY**

For publishing a directory .....81%  
Against .....19%

When asked about content there is considerable disagreement with quite a close split between "Name/Country only" and "Full Details". Clearly, if a directory were proposed, members must be given the widest choice on the way their details are presented, or to have no entry at all.

And finally, I especially liked the one comment which said "Alan Wyatt and Ted Brown must never be allowed to retire!"

Thanks for all the comments. We shall try to act on them where possible, but you know what they say about pleasing all the people all of the time.

**Society Auction**

Please don't forget the Society Auction which is to be held on June 6th following the AGM.

Items for inclusion can be anything associated with mechanical music - instruments, parts, books, workshop items, disks and rolls - whatever it is there's a good chance someone wants it!

The Auction organiser, David Walch, can be contacted on 0117 9684701 if you have any queries. Our auctioneer on the day will be Christopher Proudfoot, by kind permission of Christie's.

**Forthcoming Events**

We have two Christmas one day venues so far. The first is with Ted Brown on Saturday November 28th in the South East. Contact him by the 14th November with numbers on 01403 823533.

The second is with Nicholas Simons in the Midlands, on Saturday 5th December. Contact him by 21st November with numbers on 01332 760576. Light refreshments will be available during the day at both venues. Additions may be made to this list in the next journal.

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**Chanctonbury Ring**

We have had our Spring get together at our usual venue, with about twenty of us. The themes this time were discs and disc boxes. After the usual assembly over coffee, the different styles of art work, projections and systems of drive on disc boxes were covered. After a buffet lunch we re-assembled to see and hear instruments from a 4½" Album movement upwards. German and Swiss, single comb, split comb and Duplex were all heard. The day finished with tea and biscuits.

The next meeting is on Sunday 31st May. Bring along an organette if you have one or anything you think may interest other members.

Thanks to all who helped. Please contact Ted Brown if you would like to join us at one of these meetings. ■

**Player Piano Group  
Free Sample**

The PPG have very kindly offered a sample copy of our magazine to all of their members who wanted one in December 1997. The MBSGB is now happy to offer members a sample copy of the Player Piano Group's magazine. If you would like one please send an A4 envelope and £1 in loose stamps if you live in the UK. If you live elsewhere please send four Universal Postal Union (UPU) airmail coupons to pay for postage. Please send to:

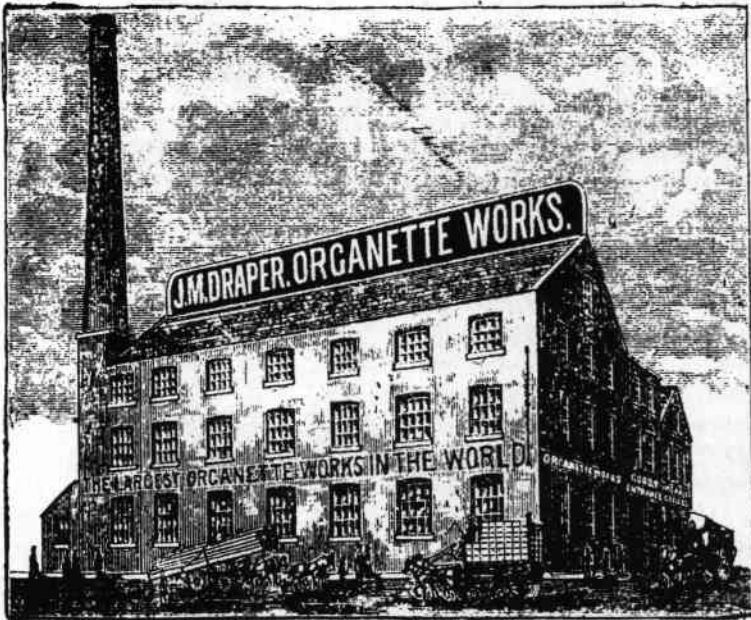
Mr J Dyer  
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*Christmas  
events already  
planned!*



# The Largest Organette Works in the World

Part One: A History by Roger Booty



**A**t the end of the nineteenth century, Blackburn could boast up to 129 smoking mill chimneys. Cotton was king and Blackburn mills were doing their utmost to add their considerable contribution to the total that made Lancashire the supplier of most of the world's trade in cotton goods.

Although "King Cotton" reigned, he did not have it all his own way because one of those chimneys helping to increase the pall of smoke which hung over the town belonged to a mill which had no connection with textiles, or seemingly with any similar business in the town. It was the smokestack of J M Draper's organette works.

Joseph Mark Draper was not a native of Blackburn. He was born in 1855 in Wigan where in 1861 his father, James, with his wife Catherine and their five children lived at 73 Darlington Street, a linen shop. They were in the financial position to afford a young servant and to send Joseph and James Bartholomew (his elder brother by

three years) to school. James and his young wife were to have at least three further children before his death in about 1886, but by that date his eldest sons had married and started to carve out a livelihood for themselves in Blackburn.

James Bartholomew, who was to complete an apprenticeship as a brass finisher, married Alice Ingram of Blackburn in the spring of 1873 and in 1878 they were living at 32 St Peter's Street, Blackburn. The following year saw the birth of their first son James who was followed within two years by Henry Lewis.

### Foundation date

The year 1878 is significant in this story as it is the date which was claimed by J M Draper for the establishment of his organette works.

Joseph Mark was to follow an entirely different line of business from both his brother and father. He married Emma Louisa Smith in Halifax in the spring of 1876. She was born in Halifax and it is there that the family lived, and were possibly still living in 1878, the date

just noted above. By 1879, however, they too had moved to Blackburn and in two years Draper's business as a fine art dealer was apparently booming; he had four men in his employ and his son, Joseph Ernest (who was only four years old) was at school. His daughter, Emma Louisa, was only two, and they lived at 82 Lower Audley Street.

We now have two brothers in widely differing styles of business but both settled in the same town, so where do organettes come into the story? It seems quite likely from the information dates, advertisements and such like which are available that it was James Bartholomew who first took up an interest in mechanical music, but by 1882 the pair were starting to unite their interests. This is established as that was the year they applied for a joint patent, No 3119 of 1st July. It only got as far as a provisional specification which covered: 'Improvements in the mechanical parts of musical instruments such as organs, organettes, organia cabinetts or other like instruments for producing musical sounds by mechanical means.' The description of the intended patent was very short and seemed to cover little more than replacing paper rolls with endless bands running around adjustable rollers.

1883 is the earliest year for which I have found a Draper advertisement. From the 'For Sale' columns of the 15th June edition of English Mechanic we read: 'Orguinettes Music, superior quality, 1½d. per foot, special terms for quantities. Money returned if dissatisfied. J. B. Draper, 82 Lower Audley, Blackburn (manufacturer).' It is this advertisement which gives the impression that not only was James Bartholomew the senior brother, he was also the senior business partner. The address is that of

---

*"Organette music, superior quality, 1½d per foot"*

---

The Largest Organette Works in the World. Part One: A history

Joseph Mark but the initials are J B. The 7th December copy (again English Mechanic) carried an advertisement that actually pictured an organette, or, more correctly, an orguINETTE of the Mechanical OrguINETTE Co, New York, (see Fig 1).

Family grouping

1884 saw Blackburn in the headlines when the Rovers football team won the FA Cup, it also saw James Bartholomew becoming his brother's neighbour when he moved to 80 Lower Audley Street. The following year marked the end of the use of his name in the business when he was listed as an orguINETTE music maker at 35 Clayton Street. From now on in the story, the names that come to the forefront are those of Joseph Mark or his son Joseph Ernest. J B still possibly worked on as manager (see notes further on when the company was in Salford) but he was to die of natural causes on 3rd December 1902 in Blackburn at the early age of fifty. The death certificate notes his occupation as that of engineer.

Number 35 Clayton Street was the address of the first factory the Drapers established. They had probably been manufacturing and dealing in music from 1883 and in 1884 offered orguINETTES for sale in a rather dubious series of advertisements in the English Mechanic: 'American OrguINETTE, perfect, new, cost 55s, price 30s. Must sell.', and 'Fifty thousand feet OrguINETTE Music, new, to sell cheap. Lists free. M. Draper, Manufacturer, Blackburn.' At first only one room was occupied in Clayton Street but the fast-growing sales saw expansion into a further seven rooms before a removal became necessary in 1987 to premises in Salford, a street in the centre of Blackburn.

The following is part of a description of the 'British Organette and Organette Music Company, Salford, Blackburn' from Lancashire, its history, growth and industries.

'Among the various mechanical methods adopted for the production of music in the domestic circle, that exemplified in the organette is probably the best suited for general use, and of these instruments there are few that have gained such an

amount of popularity as those constructed by the above company, whose business was originally founded about ten years ago by Mr J Draper, who is still the manager, and to whose energy, ability, and enterprise the success achieved may be said to be justly due. The works consist of a large building located in close proximity to the station, and cover a considerable area. The whole of the workshops are admirably equipped with all appliances and plant requisite in the trade, and are complete in every detail. The firm's chief or principal operations may be considered as representing two branches, namely, making the organettes, and also making the organette music ... The tone of the instruments made by this firm is exceptionally good, and the general construction throughout is highly superior to the majority of instruments of this character. They have, therefore, met with a great demand, not only in the United Kingdom, but also abroad in the various parts of the world.'

While at Clayton Street they had a small shop as well as the factory and here they began to diversify into being general dealers, although organettes were to stay their main strength until the turn of the century. The Salford premises offered opportunities for a larger shop but the stay there was to prove very short as they vacated the building by the end of 1888. A separate shop was then opened in the High Street where music and musical instruments (organettes?) were sold, but the next factory premises have eluded detection. However, River Street Mill was bought in 1891. Built in the 1860s, this small red brick weaving shed with a three-storey extension, was situated off Higher Audley Street between River Street and Bonaccord Street. The original owner had become bankrupt in 1884 when a number of other small mills also closed down. The mill seemingly remained empty until Draper came along to establish what was to become 'The Largest Organette Works in the World'.

The First Organette

An article from the "Blackburn Standard" for 10th September 1892 notes that 'Draper made his first



**ORGUINETTE MUSIC**  
1½d per foot, superior quality, New  
**CHRISTMAS CAROLS, &c.**  
Full particulars free  
**J. B. DRAPER, Manufacturer,**  
**BLACKBURN.**

Fig. 1

**THE WONDERFUL "VICTORIA" ORGANETTE, REGISTERED.**



**The Most Marvellous Musical Instrument in the World.**  
**A £2 Instrument for Only £1.**

We are the Sole Proprietors in the United Kingdom of this WONDERFUL and FIRST-CLASS ORGANETTE. It is a Grand Instrument and is constructed on the same principle as an Organ with Bellows, and Full sized Reeds. The music consists of perforated sheets, which are put into the Organette, forming either FINISHED Solo Performances, a Rich Accompaniment to the Voice, or Valuable Orchestral Effects. They are masterpieces of Musical Invention, and combine in themselves all the principles upon which an organ or Organette, &c. are now made, and are infinitely superior to the performer. Any child old enough to use its pedals intelligently can play, and the Range of Music is Absolutely Unlimited. We wish to introduce one of these Organettes in every town and village throughout the United Kingdom, and in order to do so we are selling at a LIMITED PRICE, but your order must be received on or before January 1st, as we shall then the Organette at £2 each after that date. We will positively not sell more than ONE ORGANETTE to any one person at this reduced price as we only make this unprecedented offer to introduce this First-Class Organette throughout the world, well knowing that after one is received in a neighbourhood we will sell several at Our Regular Price.

We are the Sole Proprietors of THE WONDERFUL "VICTORIA" ORGANETTE, and you must order direct from us, or through our Authorized Agents. Remember the Wonderful "Victoria" Organettes are not large, but are Large and Powerful Instruments, built in the most artistic style, highly polished and decorated in Gold; the Reeds being so perfect that they produce a tone which is superior for the Chapel, Parlor, Lodge, or Ball Room. There is nothing about them to get out of order; in fact, they produce a richer and sweeter sound than having any other Organette. For Home Entertainments they are Unsurpassed.

The illustration will give you but a faint idea of the size and finish of this beautiful instrument, but we will return the money and pay carriage to any one who is not perfectly satisfied after receiving it. It sings its Own Praises. With each Organette we enclose a selection of popular tunes. From each set all in a strong box. If you are in London at any time, call on us, or if you have any friends here, you can request them to call on us, or if you are not in London, you can send for us, and AT ONCE we will send the money for your order. You can easily sell the Instruments at £2 to £3. Send us £1. Hundreds of Testimonials Received. Send money by Registered Letter, or by Order, Draft, or Postal Note.

**COUPON**—This Organette will enable the holder to use one of the Wonderful "VICTORIA" ORGANETTES, provided it is sent with £1 and order, not later than January 1st, 1900. No order will be accepted without this Coupon, unless full price, £2, is sent.  
(Signed) **LOUIS H. HART & CO.**

Address, or call on, **LOUIS H. HART & CO.,**  
120, Clerkenwell Road, London, E.C.

Fig. 2

**THE WONDERFUL VICTORIA ORGANETTE.**

The most Marvellous Musical Instrument in the World.  
**A £2 Organette for only £1.**

N.B.—This Offer is only to Dec. 20, '90.  
**MONEY RETURNED TO ANYONE**



**AND CARRIAGE PAID DISSATISFIED**

**W**e are the Sole Makers of this WONDERFUL and FIRST-CLASS ORGANETTE. It is a Grand Instrument, and is constructed on the same principle as an organ, with bellows and full sized reeds. The music consists of perforated sheets, which are put into the Organette, forming either FINISHED SOLO PERFORMANCES, a RICH ACCOMPANIMENT to the VOICE, or VALUABLE ORCHESTRAL EFFECTS. They are masterpieces of Musical Invention, and combining all the principles upon which an organ or Organette, &c. are now being made, requiring no skill in the performer. Any child who can use its hands intelligently can play. RANGE OF MUSIC ABSOLUTELY UNLIMITED.

We wish to introduce one of these Organettes into every town and village in Great Britain, and in order to do so quickly, have decided to sell a LIMITED NUMBER at a REDUCED PRICE, but your order must be received before December 20th, at only £1 each, but your order must be received before December 20th.

We only make this unprecedented offer to introduce this FIRST-CLASS ORGANETTE throughout the world, well knowing that after one is received in a neighbourhood, we are sure to sell several at our Regular Price. We are the SOLE PROPRIETORS of the VICTORIA ORGANETTE, and you must order direct from us. Remember the VICTORIA ORGANETTE are LARGE and POWERFUL INSTRUMENTS, built in the most artistic style, highly polished and decorated in gold; the reeds being so perfect that they produce a richer and sweeter sound than any other Organette. For Home Entertainments they are Unsurpassed.

The illustration will give you but a faint idea of the STYLE and FINISH of this beautiful instrument, but we will return the MONEY and PAY CARRIAGE to anyone who is not perfectly satisfied after receiving it. IT SINGS ITS OWN PRAISES. With each Organette we enclose a selection of Music FREE, and pack all in a strong box. Send money by P.O., P.O.O., Registered Letter, or by Order, Draft, or Postal Note. HUNDREDS OF TESTIMONIALS RECEIVED. For an extra we will send in Carriage-Paid to any part of the United Kingdom.

**COUPON No. 10641.**  
Enable the holder to use one Victoria Organette and Edition of Music for £1, before Dec. 20th, 1900.  
N.B.—Full price £2, charged after Dec. 20, 1900.  
Time extended for Foreign Orders.

**J. DRAPER, ORGANETTE WORKS, BLACKBURN.**

Fig. 3

The tone of the instruments made by this firm is exceptionally good

organette on 8th March 1886, and since then has turned out 16,000'. Maybe at first sales had only been in imported machines and music from, say, 1881, and the reason for the selling cheap of 50,000 feet of new organette music in the advertisement of 1884, was to clear the way for their own burgeoning production, first of music, then organettes in 1886.

It is difficult to tell what type of organette was made in 1886 as Draper was to make at least four models, all of which played the same fourteen note music. They were the "Victoria" with no stops; the "Jubilee", again with no stops and possibly a renaming of the "Victoria" at the time of the Jubilee in 1897; the "English" with a single expression stop, and finally the



Fig. 4

"Orchestral" with two speaking and one expression stops. This was quite likely the instrument upon which the Draper business was built as the patent for it, no. 12670 applied for on 19th September 1887 by Joseph Mark Draper reads as if the organette were already in pro-

duction, something which strictly speaking should not have happened, although if no-one reported the fact, no action would be taken. A copy of the drawings and provisional specification for this patent are reproduced here. Apart from the poor perspective of Fig 1, the drawings are accurate and of an actual machine.

Lancashire had by now the highest population of any county in England and business was booming. In about 1888 Joseph Mark and his family moved from Audley Street into a newer house at 53 Whalley New Road. By 1895 they had moved again, this time to 20 St Albans Place, Blackburn, at that time a prestigious address. Joseph Mark, however, was to enjoy his new residence for two short years

A reproduction of the original patent specification documents for the Draper Organette

Date of Application, 19th Sept., 1887  
Complete Specification Laid, 4th June, 1888  
Complete Specification Accepted, 2nd Aug., 1888

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A. D. 1887, 19th SEPTEMBER. N<sup>o</sup> 12,670.

PROVISIONAL SPECIFICATION.

Improvements in Mechanical Musical Instruments.

I JOSEPH MARK DRAPER of 53 Lower Audley Street, Shrewsbury in the County of Shropshire, Manufacturer, do hereby declare the nature of this invention to be as follows:—

My invention relates to certain improvements in that class of instruments known as mechanical reed instruments or organettes wherein the tones are set out as indicated by a perforated sheet or roll of paper or other material.

My invention consists of a reed box containing a double set of reeds of different tones each of which sets of reeds can be opened and closed by shutters covering the outlets of the reed box by which air shall pass or with the other set and by means of the partial closing of which shutters the volume of sound emitted from the reed box can be regulated and controlled as will be preferred in one stop to allow or partially close the shutters—My invention also consists in an arrangement by which bells, gongs, cymbals, drums or similar musical instruments can be added to the organette and regulated as will in conjunction with the sounds emitted from the reeds or otherwise.

At present I prefer to make the reed box of wood partitioned off in the interior into two parts into each of which parts I insert one set of reeds, the one set of reeds differing in tone from the other and each reed being furnished off from the other—At the bottom of the reed box and in the wall of the partition, I drill air tubes each of which air tubes communicates with one reed of each of the sets of reeds—At the top of the reed box I attach by hinges affixed to the partition wall two shutters or covers opening outwards—one shutter covering one half of the inlet to the reed box and the other covering the other half of the same such shutters working independently of the other. I show a spring of copper wire or other suitable material at the back of each of these shutters so that when the shutters are not pressed down they shall always remain open. I then attach the reed box to the pressure bar or piston.

I prefer at present to use three stops for the purpose of operating on the shutters of the reed box and for the purpose of classification I call these stops respectively the expression, tone, basses, and flute stops—I make the stops of wood or other suitable material

[Price 5s.]

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A. D. 1887.—N<sup>o</sup> 12,670.

Draper's Improvements in Mechanical Musical Instruments.

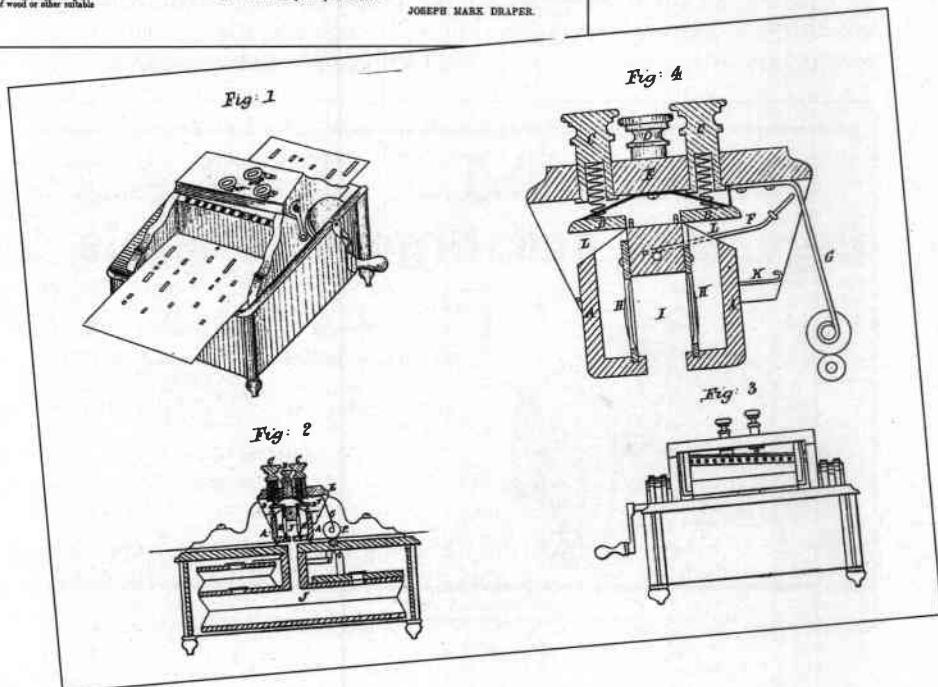
material the top of the stops being in the shape of a round button or in other suitable shape and to the underneath side of top of the stops are—The stops I call the tone basses and flute stops in effect a reed consisting of a hollow tubular piece of wood or other suitable material into the hollow of which a coil spring of wire or other suitable material is inserted so as to project slightly beyond the end of the tubular piece of wood. In the underneath side of the other stop is affixed a notch which I now prefer to make of a round piece of solid wood to the end of which I screw or rivet on a bar of sheet brass or other suitable material, here in the centre on the same shape as the top of the reed box and with a pin riveted on to one end of the bar of sheet brass or other suitable material which pin working in a hole in the pressure bar keeps the piece of sheet brass or other material in its proper position across the top of the reed box—I then drill three holes through the top of the pressure bar through each of which holes I insert one of the stops so that the same shall rest lightly on the shutters to the reed box when opened—I place the tone basses stop over the shutter covering one set of reeds in such position that when the stop is pressed down the shutter closes the outlet from each set of reeds and prevents the wire from emitting sound and I place the flute stop over the shutter covering the other set of reeds in such position that when such stop is pressed down the other shutter closes the outlet from such other set of reeds and prevents the same from emitting sound—I place the expression stop over the centre of the reed box in such position that when the stop is pressed down both the shutters are partially closed by the pressure of the brass bar upon both shutters thus controlling or lessening the sound emitted from both sets of reeds—By partial pressure of either the tone basses or flute stops I control the volume of sound emitted by either set of reeds.

I can add one or more further sets of reeds with a stop for each further set of reeds in a similar manner to that set out above and by increasing the number of partitions and shutters to the reed box.

By means of a ratchet or cogwheel attached to the shaft for actuating the bellows of the organette or otherwise can be made at will to sound in conjunction with the sounds emitted from the reeds. This effect I produce by a stop which I prefer to call the drum stop and placed that by pressure the ratchet or cogwheel turns the hammer down-stick or other suitable piece of mechanism operating on the bell gong cymbal drum or similar musical instrument to strike the same and by removal of the pressure the ratchet or cogwheel will be thrown out of gear causing thereby the hammer down-stick or other suitable piece of mechanism to come to rest.

Dated this 19th day of September 1887.

JOSEPH MARK DRAPER.



The Largest Organette Works in the World. Part One: A history

**3**  
STOPS

**THE WONDERFUL ORCHESTRAL ORGANETTE**  
(BY ROYAL LETTERS PATENT).  
**A FOUR GUINEA ORGANETTE FOR ONLY 35s.**

**3**  
STOPS



We are the sole Proprietors in the United Kingdom for this New and Wonderful Instrument. Having for many years manufactured and sold enormous quantities of Automatic Reed-Organ, Organettes, &c., it has ever been our aim to produce a better and more complete variety of variety of tone, and but the taste of time. While we have given universal satisfaction, we will not rest until we have produced a better and more complete variety of variety of tone, and but the taste of time. While we have given universal satisfaction, we will not rest until we have produced a better and more complete variety of variety of tone, and but the taste of time.

We wish to introduce one of these Organettes in every town and village in the United Kingdom. We caution you against the many worthless automatic instruments being sold under various names. We are the SOLE PROPRIETORS OF THE ORCHESTRAL ORGANETTE (the plus ultra), and you must order direct from us or through our authorized agents. Remember, the Organette is NOT A TOY, but a LARGE and POWERFUL INSTRUMENT, built exactly on the principle of AMERICAN ORGANS; they are made in the most substantial manner, highly polished and decorated in gold. The reeds are the product of machinery, forming thousands of reeds, and are so powerful that they produce sufficient volume of music for the drawing-room, and are controlled by THREE STOPS, as follows—viz., Flute, Expression, and Vox Humana. The music is produced by perforated sheets, which pass around the Organette in endless bands, enabling a tune to be played over and over again without stopping. Producing the GRANDDEST ORCHESTRAL EFFECTS, either in sacred, secular, dance, or vocal music, affording a rich, soothing and powerful accompaniment to the voice, requiring absolutely no skill in the playing of AMERICAN ORGANS, and THE RANGE OF MUSIC AND TONE IS PRACTICALLY UNLIMITED. By the manipulation of the stops, a soft and sweet melody, or a loud, long, and swelling melody may be produced; trills and high falsetto, as well as reverberating tones, and all manner of pleasing combinations at the will of the performer.

**COUPON.**  
REGULAR PRICE, £4 4s.  
REDUCED PRICE, £1 15s.  
GOOD UNTIL MAY 1, 1889, ONLY.

*Signed, Louis H. Hartob.*

Fig. 5  
only. He wrote his will on 2nd October 1897, but in two months time, on 11th December he died of apoplexy aged only 42. He had left the care of his company to his brothers, including James Bartholomew, until his oldest son, Joseph Ernest, came of age and could take on the management of the business. He left £16,369.2s.8d. Joseph Ernest was to stay on with his mother at St Albans Place until at least 1915. She was to die there on 13th May 1918.

There was an output of over 1,000 instruments in the busiest month of December

We must now return to River Street Mill. In 1892 between 20 and 30 men were working there with power coming from two engines to drive numerous machines. There was an output of over 1000 instruments in the busiest month of December and everything, except the reeds which were imported, was made on the premises. The tunes were also made at the works, cut out of the specially-prepared manilla paper 20 at a time with 620 titles then being available. They were left as strips and it was up to

the eventual customer to make them up into endless bands if so desired. "It has all been built up by advertising" was Joseph Mark's comment in September 1892. In six months he had sent out 200,000 forty-page catalogues and his advertising account for seven months was the staggering figure of £2000. The catalogues were all printed on the premises, the works also containing two printing machines, one of which was a good-sized Wharfedale. In the beginning, Louis H Hart & Co of Clerkenwell Road, London, was given the contract to sell organettes. Hart had been in Clerkenwell Road since 1885 but was to leave by 1890. Listed as a manufacturer of plated and household articles, his merchandise changed somewhat towards the end of his stay when the shop became an "American Novelty Store". There was to be no mention of an advertising agency. In October 1885 he was advertising a McTammany 14-note organette, the "Victoria" (see Fig 2). Five years

**THE "ENGLISH" ORGANETTE.**

WITH EXPRESSION STOP.  
EASY PAYMENTS, 4/- MONTHLY.

Plays Hymns, Popular Airs, Quadrilles, Waltzes, Polkas, Reels, Hornpipes. Any tune can be played with artistic effect by anyone. No musical knowledge required. **A mere child can play it.**  
Most Marvellous Musical Instrument in the World.

Price 30/- Terms: 4/- deposit & 4/- monthly.  
Organette delivered when first 4/- is paid.

Write for list of music and full particulars. (Mention this paper.)  
**J. M. DRAPER, ORGANETTE WORKS, BLACKBURN.**

Sample adverts

**EASY ORGANETTES ONLY**  
PAYMENTS **WONDERFUL INSTRUMENTS.** MONTHLY

Anyone can play them. Over 700 Tunes ready. Particulars Free.

**NOTICE.**—To each of my customers I give free my Noted Book of Coupons, value 2s. and upwards. This is something new, and surprises everyone.  
**J. M. DRAPER, Organette Works, BLACKBURN.**

# J. M. DRAPER,

## Organette and Organette Music Manufacturer,



ALSO DEALER IN  
**WATCHES and JEWELLERY**  
Of every description; also **MUSICAL INSTRUMENTS, CUTLERY, ELECTRO-PLATE, etc., etc.**

Cash; or on **OUR NOTED**  
**EASY PAYMENT SYSTEM.**

Catalogue Free on application.  
AGENTS WANTED IN ALL PARTS OF THE WORLD.

**J. M. DRAPER, Organette Works, Higher Audley St., BLACKBURN.**

later Draper was to use a very similar advertisement in which he claimed to be the sole maker of the "Victoria" (see Fig 3).

Comparing the two advertisements we can see that Hart states 'We are the Sole Proprietors of the wonderful "Victoria" organette', whilst Draper points out, 'Victoria organettes are ... built ... in our own works by English workmen'. Comparison also clearly shows that Hart's instrument is the same as McTammany's "Organette Style 2" (see Fig 4) and different from Draper's "Victoria". It was Hart who introduced the advertisement for the "Orchestral" which offered 'A Four Guinea Organette for only 35s.' Christmas 1888 is the earliest date I have seen for that particular advert. See Fig 5 of an 1889 copy.

Just one interesting little note before we leave Louis H Hart. Joseph Mark became a father again in 1887, the son being named Louis Henry. Perhaps Mr Hart was not only handling the advertising but

was also a close friend of the family? By October 1897 the agency was noted as being in the hands of Thomas Smith, 132 Fleet Street, London.

Now back again to 1892. This year saw the introduction of the easy payment system, 4s. down and 4s. monthly, which was to open up the market to more working-class people and was quite likely the one factor that kept Draper in good business for so long. Export trade was also claimed, but to where I have been unable to trace. Advertisements for his organettes could be found, especially in the pre-Christmas months, in many magazines and papers, including *Comic Cuts*, *English Mechanic*, *Work*, *Strand Magazine*, *The Illustrated Carpenter and Joiner*, street directories and even the *Illustrated London News*. One magazine in which I have not seen a Draper advertisement is *Musical Opinion*, but they did make the following comments about him in December 1896:

'What a tremendous trade is now being carried on by the Germans in mechanical musical instruments! ... The quantity sold in the north of England is enormous. But German dealers in the cheaper varieties undoubtedly have a hard nut to crack in Mr J. M. Draper of Blackburn, who is developing his business, already large, by daring advertising for retail customers, and who is qualifying for a position second only to that of Mr Beecham. Mr Draper makes his own instruments in the Lancashire town, and invites all the world to visit his factory.'

*This article, which forms part one of four parts, originally appeared in "Music and Automata", Vol 1, p 225-230, published September 1984 by Arthur Ord-Hume. It is reproduced here with alterations and additions. Subsequent parts feature more advertisements and pages from a Draper catalogue, and illustrate examples of the organettes themselves. ■*

## newsdesk

### Mr. Gavioli's Wonderful Contraption

Did you catch the item on Radio 2 recently under the title 'Mr. Gavioli's Wonderful Contraption'? Unfortunately, it went out at 11.00 pm but proved well worth staying up for.

Despite the title it was not devoted entirely to Mr. Gavioli's creations, although it did feature a number of tunes on one of his monster 112 note machines.

Other organs featured included Mortier, Limonaire and a very special sounding Carl Frei from the museum in Utrecht.

Perhaps we could persuade the BBC to do a similar programme on disk and cylinder boxes or organettes?

### Barrel Organ Festival

Claude Monfrini, President of the French Society, A.A.M.M., would be very grateful if he had some name and addresses of English organ-grinders likely to be interested in their Barrel Organ Festival, that will take place on June 26, 27 and 28th, 1998.

As we don't supply names or

addresses of members, would anyone wishing to support what looks like a wonderful weekend please contact the address below and inform members of other Societies who might like to attend.

*Association des Amis de la Musique Mecanique de Wintzenheim, 5 rue des Trois-Epis 68920 Wintzenheim, Alsace, Tel 03 89 80 92 72.*

### The National Vintage Communications Fair

The National Vintage Communications Fair is being held once again at the National Exhibition Centre, Birmingham. For those with an interest in early radios, TVs and parts for same, or in early records, this event is 'a must'.

Full details on the Classified Advertisements page.

### Video Reviews

Music Box has received two videos for review from Rallyscene (see advert on page 169). One is from Keith Harding's *World of Mechanical Music* and the other features the Rye Treasury collection with contributions from Ted Brown, our President.

We will carry a full review in our next issue, but both promise to provide a feast for eye and ear. If you can't wait for our review contact either Keith Harding or Rallyscene.

### Any news?

Newsdesk seeks to report on mechanical music items & events from around the world. Items for inclusion are welcomed, especially with pictures. ■

### MBSGB on the Net

In our last issue we reported that we are now on the web.

A reminder of our address:

<http://www.antique-dealers-directory.co.uk/mbsgb/>

We also now have an e-mail address for the benefit of those members who are connected:

[mbsgb@kreedman.gloalnet.co.uk](mailto:mbsgb@kreedman.gloalnet.co.uk)

# Crown Devon - A Novelty Musical Miscellany

Part One: By Paul Bellamy

**N**ovelty items are often to be found somewhere amongst our collections. A common complaint is that the cost of collecting mechanical music is prohibitive for those with limited means. Many of these novelties are still relatively cheap, can provide much pleasure and have an interest, be it a humble one, in their own right as part of the long history of mechanical music. This article, which is in two parts, concerns a British company defunct since 1985 but which produced novelty items for a short period before the last world war and up to the early '60s.

The author hopes that this neglected area will provide serious thought about encouraging a younger and wider audience into our wonderful world of mechanical music.

My wife and I accidentally started a collection of musical novelties produced by Fieldings in the 1930s. The accident happened at our monthly browse of the local antiques and collectibles market held at a nearby hostelry. The browse has two parts, a quick 'look and see' and coffee break, probably the best part of the morning's venture, followed by the final round.

First we separately scan the good and not so good wares on display. I tend to have binocular vision. My other half has "scanning radar". Radar was the cause of the accident. Unobtrusive sign language between Binocular Vision and Radar, designed not to arouse the interest of an eagle-eyed vendor waiting to pounce upon a prospective customer, led to our first acquaintance with Mr Peel. D'ye ken John Peel?

There he was, a half-pint pottery jug embossed with the image of the famous huntsman. Tucked away on the top shelf like a stray dog waiting



Fig 1. John Peel & Fox

to be claimed by his new owners, he looked rather sad. Stovepipe hat on his head and clay pipe clenched between teeth, he looked down mournfully at two verses of his well known ditty whilst the fox made his escape. As soon as the mug was picked up it started off with the merry jingle "D'ye ken John Peel with his coat so gay, d'ye ken John Peel at the break o' the day....."

Mug gripped between teeth and finger thrust into one ear to reduce surrounding noise, to the bemusement and concern of the vendor, the movement sounded clear. Thus I knew John still had all his teeth and that the fox's tail had not 'brushed' any crotchets off the five-barred gate. That is to say all notes were present and correct on their stave. The bargaining started.

Back home in the workshop, John had a 'well-man' clinical inspection and took his place on the oak dresser.

A few weeks later Radar spotted a pair of cheerful chappies on a gaily decorated jug, one wearing a 'Tam o' Shanter' being served by a buxom wench and enjoying the vernacular rendition known the world over as Auld Lang Syne.

The Vol 17, No 6 of the Music Box arrived with its request for information about Fieldings Crown Devon. Later, another 'a-Peel-ing pint-sized John was acquired. The vendor declined my request to unscrew and inspect the mysteries of John's ceramic bottom, a wise precaution to check for rust and damage. Thus, in a short time, we had three Crown Devon novelty jugs. This accidental start to our collec-

A neglected area  
of collecting

tion needed to be tempered by some serious research.

Two books tell the story. One is 'The Crown Devon Story' by Ray Barker FAIE. It is published by R B Publications, Westfield House, 271 Coleshill Heath Road, Birmingham, B37 7HY, England. The other is 'Crown Devon' the History of S Fielding & Co' by Susan Hill. It is published by Jazz Publications Ltd, Civic Hall, Rother Street, Stratford upon Avon, Warwickshire, England.

These delightful novelties were created by Fieldings (1878 to 1982) in the 1930s. A potted (if I may use the pun) history is as follows:

Simon owned a small colour mill managed by his son Abraham. In 1878 Simon also provided backing to three young pottery men trading under their own names at the Railway Pottery, Sutherland Street, Stoke. Unfortunately they fell into the hands of receivers. Abraham paid off the debts and, at the age of 24, in 1879, decided to manage the business himself.

He was a remarkable man who learnt every aspect of the business. He invested heavily in modern equipment and diversified the product range. Abraham gained patronage from the Duchess of Sutherland. In 1888, fire totally destroyed the workshops. Abraham re-planned the site and equipped it with the latest ovens. He patented energy-efficient improvements to these ovens which he licensed to other competing manufacturers. He expanded the site to make it self-sufficient, equipping it with enamel kilns, glost ovens, warehouses and show rooms.

Abraham's business ethos was to improve manufacturing output through the use of labour-saving machinery and to improve the health and safety of his mainly female work force. He provided fan-powered ventilation, excellent lighting, abundant supplies of water, piped drainage, fume extraction cubicles supplied with fresh air and personal respirators. His care of staff resulted in a closely-knit, highly productive and well motivated work force.

In 1905, S Fielding and Co became a limited company and Simon died later that same year.

The name 'Crown Devon' arose on a number of Fielding patterns at the turn of the century with a back



Fig 2. Daisy Bell cigarette box

stamp comprising a lion and crown. One pattern became known as Royal Devon but there were many other pattern names such as Windsor, Oxford, Kew etc. prefixed by the word Royal. In 1909 the Crown Devon medallion design was registered. In 1911, the name Railway Pottery was changed to Devon Pottery.

In that year a major fire put most of the work force, now numbering some 500, out of work. Abraham let his workers draw money which they could pay back by instalments when the factory restarted. Once again he rebuilt to the latest standards and modernised the equipment.

With all his products, Abraham looked for good quality, high turnover and small profit margins. New patterns were constantly being introduced with an innovative range of popular products which met all tastes. He produced high quality illustrated price lists, supplied goods on approval (including the cost of return), a range of products with matching patterns and an extensive export market.

Abraham died in 1932. His grandson, Reginald, played a leading role in the 1930s both as a director and commercial manager. Reginald toured Europe where he saw musical steins and jugs and decided to establish a reputation for musical novelties, introduced by the first of the John Peel series. The popularity was immediate. Each range was extended and included non-musical items such as ash trays to complement the musical cigarette boxes as well as non-musical jugs known as 'flat bottoms'. Part 2 of this article includes an inventory of all known musical items. Another

fire destroyed many records in 1951. Production ceased in 1961. Family connections ended in 1967. The recession took its toll in 1982 and Fieldings closed on 17th December that year.

Novelties made before the war had small musical movements with combs of about thirty teeth. These were supplied by Reuge, Lador and Thorens. After the war the combs had fewer teeth. It would be interesting to know if different suppliers provided the same melodies and whether they were exclusive to Fieldings. I bought a 'Daisy Bell' Fieldings cigarette box minus its movement and restored it by modifying a Reuge movement having this tune, obtained from a cheap wooden cigarette box. Interestingly, although the basic parts of the movement were identical, the tune was arranged differently with more comb teeth than the similar Reuge movement in a 'Daisy Bell' jug of similar age.

From a collector's point of view, Fieldings' ware has much to offer. One must not expect too much of the musical movements per se. When restored to good condition they can be a delight, particularly when the arranger has made a good job of the tunes. Despite their musical limitations, however, there is no doubt that these novelties are an important part of the history of the music box in modern times. As artefacts, they have a lot of appeal in terms of their colours, novelty and culture. The range of current prices is enormous. Some items are well within £100. Over rarer items may exceed the £1000 mark. ■

To be continued...

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*As artefacts, they have a lot of appeal in terms of their colours, novelty and culture*

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# Bells give Musical Boxes appeal

By Arthur Cunliffe

**T**he addition of bells to the cylinder musical box has been regarded as something of a mixed blessing. Many cannot stand these boxes at any price, whilst others see them as a pleasing step forward in the development of the instrument.

Makers of early bell boxes must have been seeking to extend the musical qualities of their products. Nearly all had a stack of hidden bells, so there could be no visual appeal. All the bells had to be tuned to assist in playing the melodies that had been selected for the box. Bells ranged in number from three to eight or above. Nesting of the bells was essential as these early movements were often small and fitted into cases that were no larger than necessary. My personal opinion is that these early boxes represent the finest period of bell boxes. The manufacturing was of a high standard and the music well arranged.

Later bell boxes were presented with their bells in view, frequently with the addition of a drum and castanets. These can vary in quality enormously, but sadly many have bells sounding too loudly. Even then, they still lose the battle with the rest of the percussion department!

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*In some instances demented butterflies or lunging insects were used to strike the bells*

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A hard working Mandarin

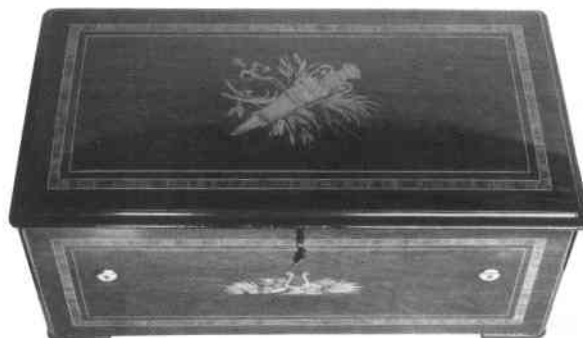
Towards the end of the musical box period, bell boxes were made in their hundreds. Sporting no more than three bells, they relied totally on a visual impact. In some instances demented butterflies or lunging insects were used to strike the bells. In the worse cases, the bells all played the same note with scant regard to timing. It is these boxes that have turned some serious collectors away from bells.

However, there are some very good bell boxes, but they do require diligent searching to find them. Early boxes are a pretty safe bet if not butchered. Those with eight bells or above are likely to be worth considering. The passage of time

and the unwelcome attention of so-called repairers can make an enormous difference to any box, so keep a careful lookout.

One interesting type of bell box is that which has had automata added to operate the bells. These were never made in large numbers. The Musical Box Society Register data proves that beyond any reasonable doubt. Of the 606 bell boxes listed, only 35 have automata to work the bells. Of these, ten had some sort of figure operating the bells whilst the remaining 25 had Mandarin figures. The Mandarin figures had a mace or similar object in either hand to act as strikers. One, however, had a pointed hat which was used to hit a bell. His arms were also used to beat two other bells. It must have been difficult for the manufacturer to decide which part of the body to use for the third bell, but the head won! As far as I know feet were never used as bell strikers.

These Mandarin boxes must have been expensive to make and aimed at the discerning end of the market. Most have been housed in beautifully-made cases with exotic veneers and stylish inlays. Two identical cases have been spotted up to now with a slightly different type of movement fitted. Probably they came from the same manufacturer.



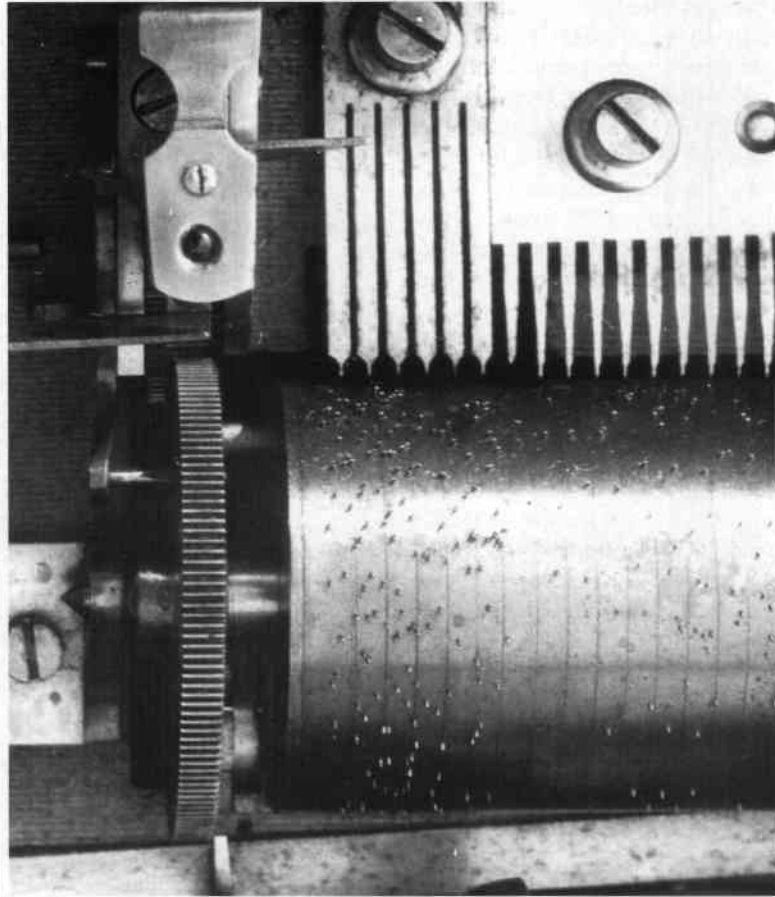
Two views of the Mandarin Box



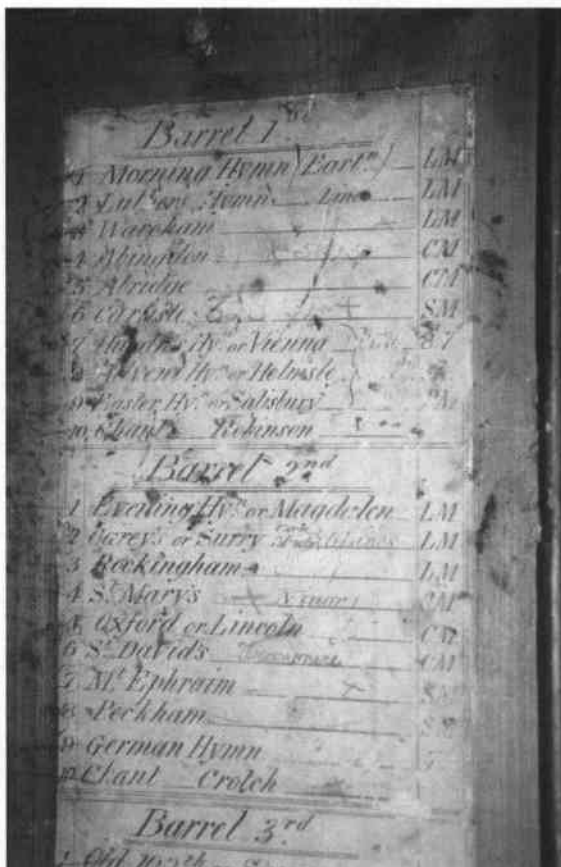
An interesting fact shown up by Register data is that Mandarin boxes were made by a number of manufacturers. The unknown maker leads the field not surprisingly, but Bendon, Bremond, Heller and Paillard feature strongly. Messrs Conchon and Cuendet made some whilst Langdorff only records one. The Nicole listing notes two such boxes, but it is interesting to note that the serial numbers indicate the time when Paillard was manufacturing for Nicole long after the parent company had ceased trading.

The box illustrated here could be by Bremond, Bendon or Heller - there is no way of telling. The music is well arranged and the bells enhance the melody and keep good time. The linkage used to operate the figures is quite simple and effective, even being used to turn the heads of each figure.

To the serious collector, one of these boxes is worth looking for, but it may make quite a time to find. Certainly the overall presentation of this type of bell box is interesting and always brings a smile to the faces of those watching them work. ■



Separate comb for bell operation



Tune sheet for the three barrels of the organ at St Peters



Barrel organ at St Peters, Mattershall visited by members at the recent Norfolk meeting

**Paer on Nicole**

Early overture boxes reveal early composers: for example, a classy part-overture box by Frères Nicole, serial 8339, made about 1828. The diameter of the 4¾" (12cm) cylinder is 14 lignes = 32mm = 1¼" and tunes last about 45 seconds. The first tune is pinned on the track lines and cylinder dots, whereas on later Nicole boxes it is always the last tune.

The 101-tooth comb plays Paer's *Griselda* overture on two turns and a *barcarolle*.

As usual for the period, the comb steel is not soldered to its brass base. Tune numbers 425, 426 and 437 are scribed on the comb and the cylinder. The main spring is by Langin Fils and is dated June 1828.

The plain case is only 8¼ by 3 inches (21 by 7½cms) and has the usual three external control levers of the period (see Fig1). It also boasts an unusual and slightly superfluous but rather attractive gadget, almost certainly fitted by the makers; a circular pad above the comb, mounted on a sprung lever connected to the governor. Pressing this pad releases one tune - assuming that the external lever is set to STOP and the instant stop lever is OFF.

This box, despite the small case providing an inadequate sounding board for the bass notes, makes a grand job of the Paer overture. Any composer would like to be remembered by it.

Ferdinando Paer (1771-1839) rates three pages in Groves; he composed about 55 stage works, mostly operas including:

Said	1795
Griselda	1798
Camilla	1799 in which Rossini

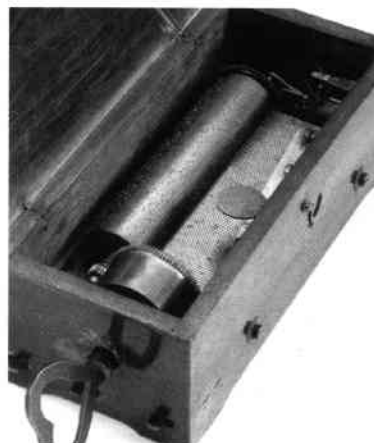


Fig 1. Nicole 8339, about 1828, with 4¾" cylinder playing three airs. The circular pad above the comb is for releasing one tune at a time - same mechanism as for clocks. Photo thanks to Sotheby's.

Achille	made his stage début. 1801 which was admired by Napoleon.
Sargina	1803
Leonora	1804 upstaged by Beethoven in 1805.
Le maître de chapelle	1821

These were all popular successes and must certainly have provided tunes for many cylinder boxes.

**Thin cylinders**

The Swiss always reckoned cylinder diameters in lignes (12 lignes = 1.066 inches). Early cartel boxes often had cylinders of 12 or 14 lignes diameter, the latter more often, being 1¼", 32mm. These did not look too thin with cylinders no longer than five inches. The circumference is 3.93", so if pinned at .08" per second one revolution of the cylinder took 49 seconds giving 45-second tunes.

Nicole 8339 referred to above is a superior example (see Fig 1). Another is Ducommun Girod 5381, made in about 1831, with 14 lignes

by 4¾" (12cm) cylinder playing four airs with 66 comb teeth. Similar boxes were made by Bremond and the Lecoultries.

I think the proportion of boxes made with these 14 lignes cylinders gradually decreased after the 1830s; but an example by Bremond in 1860 is shown in Fig 2. All these boxes were of very good musical quality, typically with at least 65 teeth on the 4½" 4-air movements.

In the 1880s demand for cheaper boxes began to grow and this led to a new wave of 1¼" diameter cylinders. Baker-Troll offered them with 4¼" length playing four or six airs. Cuendet went down to ¾", also four or six airs. Pinning became fairly standard at .01" per second, so the time of one cylinder revolution was reduced to 39 seconds, tunes about 36 seconds.

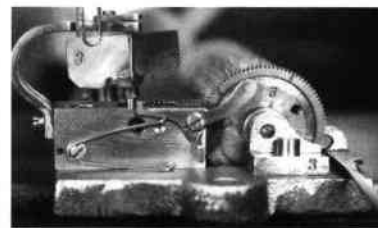


Fig 3. Late 4¾ cylinder playing six airs, serial 26878, about 1890. Blank No. 3 on bedplate and all components. The standard governor looms large beside what I can only describe as a small great wheel. The governor click spring has been replaced by a cut-down safety pin - very effective when the business ends are turned inwards about 2mm or, say, ⅛" as can be seen.

Some of these late boxes give a quite acceptable performance, including that shown in Fig 3. Of unknown make, it has a 4¾" (11cm) cylinder playing six airs with 41 teeth. It has 1776 cylinder pins, 296 per tune, so each tune averages a bit over eight notes per second. Not bad. The ones to avoid have 3½" (9cm) cylinders and play eight airs. They have 24 comb teeth and the music they produce is decidedly basic. It is small consolation that they were well and accurately made (and that they have lasted a hundred years!).

**Mystery tune sheet from famous location**

The tune sheet in Fig 4 is of unusual interest because it was printed in Montbéliard, home of Paer and, later, L'Épée musical boxes.

The box it belongs to is key-

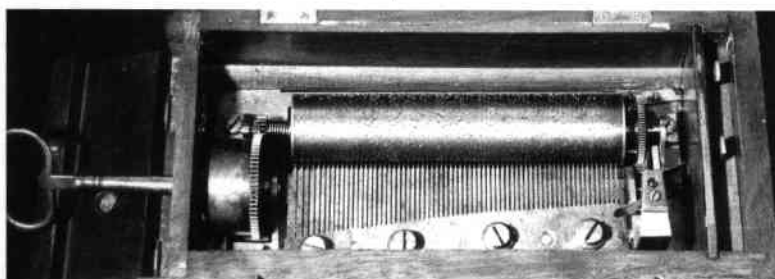


Fig 2. Bremond 4569, about 1860, playing four airs with 4¾" cylinder of diameter only 12 lignes = 1 inch. Still keywind but controls fitted in what was the key compartment. Bremond tune sheet with white cross over lyre and panel of composers in side borders. Photo thanks to Patrick McCrossan.



Fig 4. Tune sheet of serial 2177, litho by Zalanov et Meyer of Montbéliard, size 73/4 by 31/2" (197 by 92mm), with curtain-shaped top.

wound, its brass bedplate stamped 2177, overall size 12 3/4" by 4 inches (32.5 by 10.5cm), with external controls.

The 10 1/4 by 1 3/4 inch diameter cylinder (26 by 4.4cm) plays six airs on 103 comb teeth. Tune 1 is on the dots and track lines. The tune tracks are very close to the usual .017". L'Epée boxes from about 1850, which are the earliest so far recorded, always have one of their middle tunes on the dots and tune tracks of .018".

The latest tune on serial 2177 is probably Philomèle, 1835, and so it is probable that the box was made before 1839. If so, and if the box was made in Montbéliard, it must be by P H Paur who started there in 1833 and handed over to Auguste L'Epée in 1839. It is interesting that the box could be described on its tune sheet as Grand Format in the late 1830s.

Thanks to Arno van der Heijden of Amsterdam for this find.

**Salomon Jaccard**

Salomon Jaccard was named as a Ste Croix maker of musical boxes in 1831 and in 1852. His boxes are decidedly rare; the one mentioned in Oddments 76 was found, looking very distressed, by one of our members in Florence while on a tourist trip to Italy. Possibly Salomon Jaccard boxes were mostly sold on the Continent rather than England.



Fig 5. Salomon Jaccard serial 479, probably made about 1845. There was no provision for silencing the drum, bells or gong.

I hope others will turn up, they could be as interesting as serial 479, shown in Fig 5.

It is a 14" (36cm) cylinder movement playing six airs with 97 music teeth and separate combs of 10, 20, and 4 teeth for drum, bells and gong. Tune 6 is on the cylinder dots and serial 479 is stamped at left back of the brass bedplate.

All details are conventional

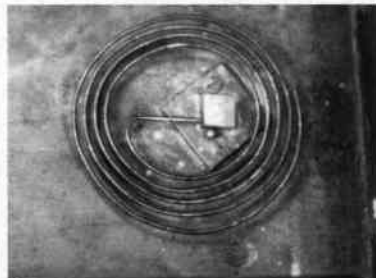


Fig 6. Gong fixed to soundboard of serial 479. The strikers act on the short straight length at the centre of the coil.

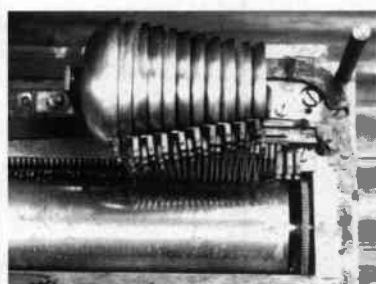


Fig 7. The 11 bells, most with two strikers. The three gong strikers are just beside the great wheel.

except the gong which is fixed to the base of the box, the soundboard, as shown in Fig 6. It is played by three strikers from the 4-tooth comb which can be seen, with the 20 bell strikers, in Fig 7.

Performance of this box is very good and interesting, being enhanced by the unusual feature on some tunes that parts of the melody are played on the eleven bells, with the comb and gong providing the accompaniment.

The music restoration of this box is luckily completed; remaining tasks are the tattered tune sheet, heavily glued to the lid as was shown in Oddments 76, and the drum and drum comb, both lost in Florence. With the current disfavour towards drums, their restoration may have a long wait.

**Samuel Barnett and Sons**

This Barnett was a long-established London agent for musical instruments including musical boxes. His trade mark was a triangle, with striker, enclosing the initials BS, poised above the word DULCET ... presumably for sweet [music].

Dating the boxes they sold is complicated because, like some other agents, the number (if any) on their tune sheet is not always the maker's serial number. However they were still around in the 1870s, and were entered as Samuel Barnett



Fig 8. Samuel Barnett trademark at top centre of a Bremond-style tune sheet, serial number in bottom margin. The seven composers are, in order, Bellini Verdi Offenbach Donizetti Meyerbeer Verdi Auber and Rossini..

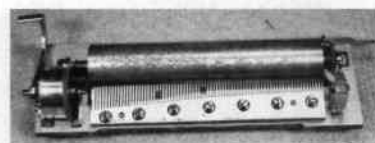


Fig 9. Mechanism of serial 3300, with marked a teeth 440 and 880Hz..

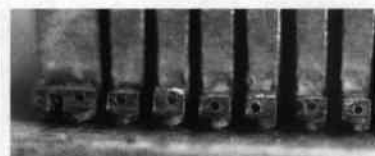


Fig 10. The seven bass teeth of serial 3300 showing some badly-placed damper pin holes. Tooth 3 is near to breaking out at the top. Hole dia. .025".

in Kelly's Directory for 1874. Probably due to the BS of the trade mark, they always seem to be called Barnett Samuel.

Two types of their tune sheet are recorded; one has scrolled borders as seen for Rivenc and the other has panels of composers in the side borders as for Bremond. Both have the

BS trade mark at top centre. Fig 8 shows the Bremond type; it was printed by J Dajoz of Geneva who printed for Bremond. It is numbered 3300 which is also the maker's serial number.

The typical 10 $\frac{3}{4}$ " (27cm) cylinder 8-air movement of serial 3300 is shown in Fig 9. Tune 1 is on the cylinder dots and the comb has 77 teeth, relative stiffness about 200. Gamme no. 318 is scribed on the bass lead. Blank no. 17 is stamped on most components including the control levers. The cylinder has 4760 pins, providing an average of ten notes per second throughout the eight one-minute tunes.

The spring bearings and the governor are bolted from under the bedplate, indicating that the box was probably made before 1875; and with latest tune 1858 the date could well be around 1870. So the most likely Geneva maker is S Troll whose serial numbers reached 3300 in about 1872.

The box has slight mechanical imperfections; some cylinder pins in tune 7 are too close to tune 8. Also, some damper pin holes are astray, as shown in Fig 10. This is not uncommon. I have seen worse.

The grained case has four lines of stringing and a small flower inlay on its domed lid. It is a close fit to

the mechanism at 19" by 8" (48 by 20cm).

I must say the box has an imposing array of tunes, all from top class operas. Several are arranged with what I always think of as "overture endings", (once described by my mother as "bang bang bang thumpity thump"). They are quite a tour-de-force from only 77 comb teeth, and the bass end comes over unusually well. My guess is that the seven composers would have approved. But once again we are unable to be certain who made a box; hence the following table, listing most of the data needed.

### Identifying a Musical Box

1. Maker	S Troll	L'Epée
2. Serial no	6551	1216
3. Type of movement	Sublime Harmonie	Drum & six bells
4. Cylinder length	10.9" = 28cm	13" = 33cm
5. Cylinder diameter	2.1" = 54mm	2.1" = 54mm
6. Tune on dots	1	4
7. No of tunes	6	6
8. No of music combs	2; 51 & 50t	1; divided at centre, 96t
9. Scale markings	numbered 1 to 7	---
10. Gamme number	not shown	probably 748
11. Other combs	n/a	1; 15t, 9 for drum
12. Tune sheet type	"Lazare" Vol 17 p 216	Vol 13 page 59
13. Nos on tune sheet	6551	1216; 748; 2863
14. Tunes heading	Sublime Harmonie Concerto	Tambour et Timbres
15. Date of latest tune	5 - 1877	2 - 1879
16. Bedplate surface no	---	1216
17. Bedplate edge no	75, single blank no	---
18. Marks on governor	75	40
19. Marking under case	6551 in 2" figs	---
20. Position of serial no	great wheel, cyl cap, & c	great wheel, cyl cap, & c
21. Spring & governor fixed	from above bedplate	from below bedplate
22. Bedplate fixing to case	screws front and back	screws front and back
23. Casting marks	SBI comb base	none
24. Craft marks	---	---
25. Governor ratio	1950:1	1875:1
26. Snail cam steps	.017"	.018"
27. Tune indicator	---	---
28. Tune selector	---	---
29. Speed regulator	---	---
30. Zither	---	---
31. Tune sheet litho by	A. HAAS, GENÈVE & MULHOUSE	J. PATTEGAY, MULHOUSE
32. Winding	lever, round grip, Nickel	lever, flat grip
33. Blank numbers	75 only	40 only

Column 1 lists most of the data needed to identify a musical box.  
Columns 2 and 3 give examples

... "overture endings", once described by my mother as "bang bang bang thumpity thump"

**Data needed for identifying cartel musical boxes**

I have listed the 33 main items which are likely to help in identifying the maker and the date of a cartel cylinder musical box. Seven of them, nos 9, 10, 17, 23-25 and 33, can only be found by taking the mechanism out of the case; but luckily they are the least important, except perhaps no 23.

The other 26 items can be found with the mechanism in its case; some may be helped by taking out the two partitions, for which the front and back case screws may have to be slacked slightly. Also, to calculate the snail cam steps, measure the length from the first to the 51st music comb tooth tip and divide the result by 50 times the number of tunes. For example, on an 8-air 13" (33cm) Nicole, this measure is 6.8" (173mm). Dividing these by 50 times 8, ie. 400, gives .017" (.43mm). Accuracy is increased by measuring over a greater number of teeth.

Perhaps I should have added item 34, "Notes" for such items as 2-per-turn; or safety check; or notable faults; or previous repairs or additions. Instead I have assumed all such information will have been added where relevant.

Case links with makers are very unreliable, but some case details help with dating, and occasionally, with attribution. So here are four

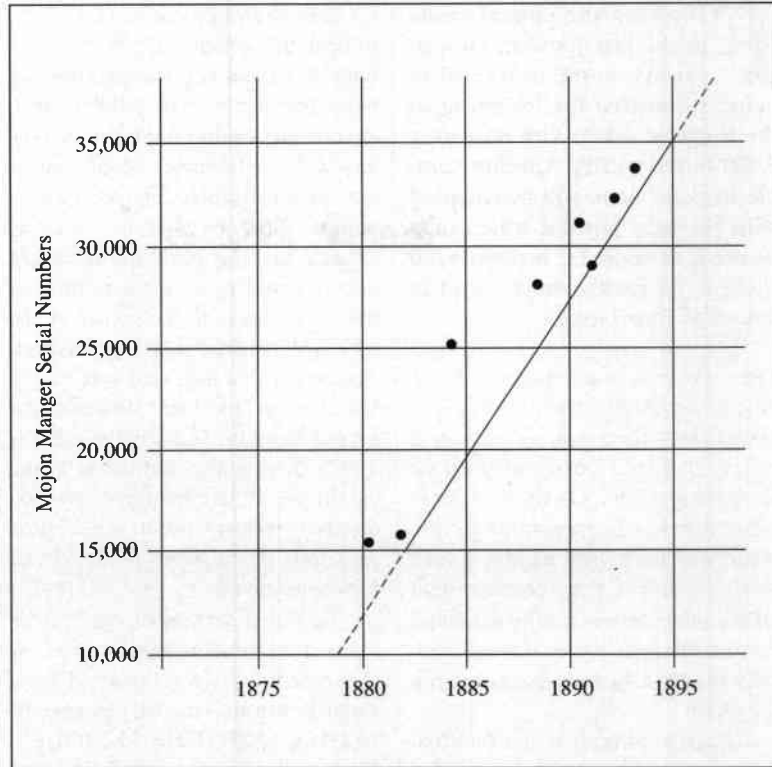


Fig 11. Revised Mojon, Manger dating chart, probably accurate from serial 15,000 - 1882-1895. Their total spell of production is not known. Thanks to the Register for turning up details on the two earliest recorded Mojon, Manger boxes.

optional extras:

- 1 Colour of internal finish.
- 2 Type of lid edges, and marquetry.
- 3 Type of escutcheons to control lever slots.
- 4 Added feet and/or plinth.

**Mojon, Manger dating**

Another example of how the Register

helps musical box history is just to hand. After seeing the dating chart in Oddments 75, two more Mojon, Manger boxes were reported - serial numbers 15512 and 15955 with latest tunes 1880 and 1882 respectively.

This enables their dating chart to be usefully extended and also corrected to a slightly steeper slope; both done in Fig 11. ■



Dorkins buffet box playing 6 airs on a 104 teeth on view at the recent Norfolk meeting

**F**ollowing the appeal made in the last journal, considerably more material is being submitted for inclusion in the Register. There are now over 5,400 boxes on file. Another sample Register form will be enclosed with the next journal which may be used, or copied if necessary, so there is no excuse not to send in details of your boxes.

The register is in a constant state of being updated and corrected. Fortunately there can be very few cases of a box being given two Register numbers. On the two occasions this has happened so far the error was corrected easily. Every serial number is cross checked with all the other entries on the database. Similar numbers are examined carefully to check that the boxes are not the same.

Of great interest is the fact that data in the Register has enabled Anthony Bulleid to establish accurately some tune cards to both Junod and Bremond. Other facts coming to light are the incidents of manufacturers altering tune cards when boxes were sent in for repair. An example of this is to be found in the Bremond serial number 8873 which was sent to Bremond's for repair in the 1880s. They replaced the tune card. We tend to forget that boxes were repaired before the beginning of this century and it is difficult to spot them now as the repairs are no longer obvious.

One member recently sent in information about a 6 bell box that had Mandarin figures striking the bells. The computer placed the box in the correct position and noted that the box with the following serial number was identical, including the gamme number. Now one of the boxes has its original tune card and the other has not. It would be pleasing to provide the list of tunes to the owner of the box which lacks that information. The box with a tune card was sold at Christie's in December 1994 and was lot number 238. The serial number is 39671. It was also illustrated in the catalogue. If any member now has that box, please write to me sending in details of the tunes so that I can forward them on.

This next section of these notes should be read to the echoes of those famous words uttered by a volatile tennis star of yesteryear, "YOU CANNOT BE SERIOUS!" Nothing to do with any ball game but everything to do with the treatment of woodworm.

In a TV programme about antiques and restoration, a tip of the trade for the treatment of woodworm was to place the infected article in a deep freeze for two or three days until the grubs and eggs have perished. One can imagine all the woodworm rushing about vainly looking for their overcoats, but what would it do to cylinder cement and other parts? Surely this must not be an option for musical box cases.

Yet another tip given for small

wooden items was to place them in a microwave and give them a burst of full power. Apparently this causes the grubs to shoot out of their holes at speed rather reminiscent of a surface-to-air missile. There would seem to be some entertainment value in this method as the pinging of grubs against the glass provide a sort of 'spot the insect' competition. Those trapped in the wood with no escape route suffer a destruction too horrible to mention.

This sort of advice could lead to the formation of a new society dedicated to the prevention of cruelty to woodworm. There could be a national outcry against this barbaric practice with placard waving protesters at every street corner and questions being asked in the House. If this does happen, I shall expect to be elected President of the Society for the Prevention of Cruelty to Woodworm.

I believe the only safe way for owners of musical boxes to treat woodworm is to remove the movement from the case and then treat it with one of the many well known eradicators. Inject fluid into all the holes and paint the baseboard as well. Wipe off excess fluid from any scumble finishes. If a large plastic bag is available, it can be advantageous to keep the case in that for a few days preferably in the shed at the bottom of the garden. Wait until such time as all the coughing and sneezing has finished and check again the following year. ■

## obituary



### Jack Donovan The right man, in the right place, at the right time

It was with great sadness we heard of the death of Jack Donovan on April 14th 1998 after a heart operation in a London hospital. He had been suffering from a heart condition for some years which had been aggravated by stress more recently

during the illness of his wife Kay.

Almost all of us connected with automata, mechanical music, clocks with moving figures and the like became familiar with his name during the 70s and 80s which, along with the 60s, was the "boom time" for the sales and transactions of such pieces.

Jack had been involved in many and varied things during his life; from his first job as a window cleaner (when he broke his leg), travelling the world, being a hotelier, becoming interested in magic and conjuring, and getting "hooked" on mechanical toys and automata. These latter items were always his favourite and he had a large collection well prior to taking over the shop in Portobello Road,

As a man, Jack was in many ways a complete enigma, as witness his at one time running an E type Jaguar not a Volvo Estate or van as is the case with many dealers! You could find him at times thoughtless, uncaring, difficult, awkward, biased and intolerant; at other times sympathetic, kind, understanding, benevolent and helpful. But at all times straightforward, honest and reliable.

I for one have lost a dear friend and feel privileged to have known him. For the records - if it matters - he was 75 years young!

Bob Minney  
*Bob Minney has furnished us with some fascinating anecdotes concerning Jack Donovan. We hope to include these in a later issue of Music Box. ■*

This fourth listing continues with the listing of Nicole's. There are 74 boxes with the 25 thousand series serial number. All are keywinds and begin to show that Nicole were making forte-piano and Grand Format

boxes with just a few 2 per turn boxes creeping in at this time. If you spot your box among this listing and have not put the Register number underneath at the rear left hand corner of the baseboard please do so at once.

S/No	T/Card *=Yes	Comments	Reg/No.	S/No	T/Card *=Yes	Comments	Reg/No.
25006	*	6 air. Keywind.	R-508	25523	*	8 air. 2 per turn. Keywind.	R-3367
25010	*	6 air. Keywind.	R-1360	25533	-	4 air. Drum Box. Keywind.	R-3092
25036	*	8 air. Keywind.	R-2558	25536	*	6 air. Keywind.	R-2846
25040	*	6 air. Forte-piano. Keywind.	R-2383	25545	*	6 air. Keywind.	R-1691
25041	*	6 air. Forte-piano. Keywind.	R-509	25549	-	6 air. Keywind.	R-2791
25090	*	6 air. Keywind.	R-2835	25559	*	6 air. keywind.	R-2938
25114	*	12 air. 2 per turn. Keywind.	R-2796	25560	*	4 air. Forte-piano. Keywind.	R-2210
25118	*	12 air. 2 per turn. Keywind.	R-4211	25580	*	4 air. Forte-piano. Keywind.	R-2931
25135	-	8 air. 2 per turn. Keywind.	R-3368	25594	*	8 air. Keywind.	R-517
25150	*	6 air. Keywind.	R-2920	25598	-	4 air. Keywind.	R-3093
25157	*	6 air. Keywind.	R-510	25606	*	4 air. Hymn Box. Keywind.	R-2798
25163	-	8 air. Forte-piano. Keywind.	R-2746	25653	*	4 air. Keywind.	R-4565
25165	*	6 air. Forte-piano. Keywind.	R-4901	25665	*	8 air. 2 per turn. Keywind.	R-2749
25175	*	6 air. Keywind.	R-2837	25728	*	8 air. Keywind.	R-1921
25180	*	6 air. Keywind.	R-511	25746	-	8 air. 2 per turn. Keywind.	R-2631
25199	*	4 air. Keywind.	R-512	25771	*	4 air. Keywind.	R-518
25207	*	4 air. Keywind.	R-2384	25783	*	3 Overture. Forte-piano. Keywind.	R-4073
25223	*	4 Overture. Keywind.	R-4212	25786	*	4 Overture. Forte-piano. Keywind.	R-3235
25224	*	4 Overture. Forte-piano		25791	*	6 Overture. Keywind.	R-4232
		Grand Format. Ratchet wind.	R-2157	25794	*	4 Overture. Grand Format. Keywind.	R-4843
25226	*	4 Overture. Grand Format.		25807	*	4 Overture. Keywind.	R-4220
		Ratchet wind.	R-513	25836	*	6 air. Keywind.	R-4215
25240	*	4 air. Keywind.	R-4275	25840	*	6 air. Keywind.	R-2707
25246	-	4 air. Keywind.	R-4085	25847	*	8 air. Keywind.	R-3669
25276	*	4 air. Keywind.	R-4213	25868	*	4 air. Keywind.	R-2918
25288	*	6 air. Keywind.	R-2776	25893	*	6 air. Forte-piano. Keywind.	R-519
25293	*	8 air. Keywind.	R-2845	25942	*	8 air. Keywind.	R-2807
25299	*	8 air. keywind.	R-4214	25952	*	6 air. Forte-piano. Keywind.	R-2957
25306	*	3 Overture. Keywind.	R-2763	25958	*	12 air. 2 per turn Keywind.	R-2767
25311	*	3 Overture. Keywind.	R-2696	25975	*	8 air. Forte-piano. Keywind.	R-520
25348	*	6 air. Forte-piano. Keywind.	R-1361	25976	*	4 air. Keywind.	R-4216
25349	*	6 air. Forte-piano. Keywind.	R-514	25980	*	8 air. Forte-piano. Keywind.	R-2385
25373	*	4 air. Keywind.	R-515	25981	*	8 air. 2 per turn. Keywind.	R-2917
25392	*	6 air. Keywind.	R-3531	25983	*	8 air. 2 per turn. Keywind.	R-4221
25428	*	12 air. 2 per turn. Keywind.	R-2939	25985	-	12 air. 2 per turn. Keywind.	R-1822
25429	*	12 air. 2 per turn. Keywind.	R-516	25988	*	8 air. 2 per turn. (?) Forte-piano.	
25432	*	8 air. Forte-piano. Keywind.	R-2175			Hymn box. Keywind.	R-2446
25493	*	6 air. Forte-piano. Keywind.	R-2935	25997	*	4 air. Keywind.	R-5409
25511	*	4 air. Keywind.	R-2840				

# Japanese Street Organ

**We have received news from Hisato Matsumoto of the Musica Fantasia Automatic Musical Instruments Museum in Sasebo City, Nagasaki.**

It seems that there is a growing interest in street organs in Japan and organisations such as Musica Fantasia are trying to improve their preservation and restoration skills.

As part of that work staff at the museum have recently finished building the organ shown in our picture. This took seven months to build, and if it sounds as good as it looks it should be a delight to both eye and ear. ■



**Editor's Note**

If any member wishes to correspond with Mr Matsumoto at Musica Fantasia, he can be contacted at:

Huis ten bosch Co Ltd,  
Musica Fantasia,  
1-1 Huis ten bosch Cho,  
Sasebo City,  
Nagasaki Pref

Tel: 0956 27 0241  
Fax: 0956 27 0908

The Musica Fantasia organ

# The Lofty Tale of a Clown Automata

By Repin

**E**very now and then, one hears of some antique item being found in a shed or loft having lain undiscovered for many years. A slight variant of this scenario came when a family had completed clearing their late grandmother's house and were taking one last look around. Someone suggested they ought to unscrew the wooden panel that covered the tank for the hot water system. Other members of the family thought that was a silly idea, but finally went along with it. Yes! There, wedged between the tank and the wall was a parcel wrapped in yellowing newspaper.

When removed and unwrapped there appeared a clown automata which was without doubt very old. What was equally obvious - it must have been there for many years. None of the family had ever known anything about it. For some reason their grandmother, who had lived in the house for over sixty years, must have hidden it there and never told anyone.

The clown was brought into the antiques department of Samlesbury Hall. This Hall, now owned and run by a charitable trust, sells items on commission to raise funds to maintain the fine Tudor building. Their sealed bid system means that any successful purchaser has to pay £1 above the under-bidder. Objects remain on view for a fortnight.

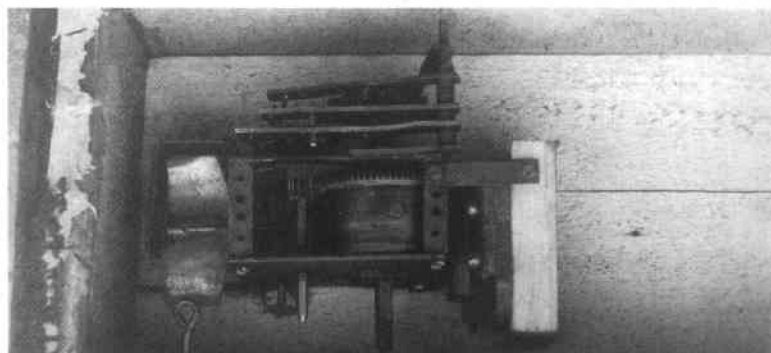
Neither the trustees nor the owners had any idea of the value of such an item and asked if I could possibly help in setting a suitable reserve price. So it was that I was able to inspect and photograph the item long before it was shown to the public. Other members of the Music Box Society were consulted along with a couple of the London auction houses.

The construction of the piece was remarkably crude. Motor plates were roughly cut out and the



four pillars made from well drilled flat brass strip. They were secured not by tapered pins but bent nails. The operating rods for the three main movements seemed to have been made out of wire more or less bent to the right length. The spring barrel was from a clock movement and all the other parts looked as though they had been adapted in an amateurish way.

The musical movement was driven from the motor gear via an extension to the cylinder spindle. It was a cheap movement with no more than 12 to 15 teeth in the comb. In spite of this, it played the Carnival of Venice quite well. There was no governor on the musical movement, the speed being controlled by the main fan of the clockwork motor.



The doll was operated by three cams. The first controlled the right arm, raising it sideways to beat the drum several times during one full revolution. The middle cam had steps on it to allow the left hand to rise up and down to work the cymbals. The last cam had more rise and fall settings which allowed the head to turn in varying degrees both to the right and to the left. In spite of the crudeness, they worked well. Pine had been used to make the base which had been roughly nailed together, this being hidden by the worn plush covering.

The doll and the clothes had been the strength of this piece. The porcelain head was of excellent quality and had an impressed mark on the back of the neck largely hidden by the wig. The brown eyes were large and staring and made the doll very appealing. The hands were also exquisitely made. I have no knowledge of the mark found on the head, but it may well have been the mark of a top maker.

Whoever made the clothes had been skilled in cutting and stitching. A red jacket, trimmed in fine lace, had on the back a large and very ornate butterfly which had been expertly embroidered. Round the neck a lace ruff collar had been fitted. The white baggy trousers fell over the red shoes in a clown-like fashion whilst various bows and tassels had been placed on the figure in suitable places. There was little doubt the wig had suffered greatly

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*The doll and the clothes had been the strength of the piece*

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and would now require the attention of an expert.

The drum had a vellum skin and with its frame, painted in a pleasing shade of blue, was the main support for the doll. The cymbals were turned out of brass and tuned well. The percussion department, however, did not manage to keep in time with the music very well. The whole piece stood 17" high and was a good example of an uncomplicated piece of automata made probably in the first ten years of this century.

Finally, a reserve price of £800 was agreed upon. A valuation

largely made on the advice of the London salerooms. It was placed on view and bids began to come in. I thought that a bid around £1400 would be enough to buy the piece, but I was to be proved wrong. There had been others prepared to pay a lot more. The under-bidder offered £2500 so it finally sold for £2501. When you add the commission and the VAT it cost £2794.86. The marketplace is indeed a strange place. Original or not, that price for a crude three-cam movement must be excessive, but who am I to say? ■

by Kevin McElhone

projects and wants

J H Heller in Bern and Kalliope Disc Musical Boxes are being researched by Hendrik Strengers of the Netherlands (as usual please write via the correspondence secretary). Can you help him with photocopies of original tune lists or Musical Box catalogues?

Thank you to Larry Greenfield of California for a useful list of Ariosa discs and Hansjorg Surber of Switzerland for a list of Hupfeld 73-note rolls. I am sure many more of you have your collection listed; it would really help the Archives project if you could send in a photocopy of your music (even anonymously if you prefer for security reasons).

#### Information Needed

Mark James wants any information that you can give him about a street barrel piano, possibly Turkish in origin. It is 41" high, 23" wide and 18" deep. There are nine tunes, 30 keys and the only markings are "JV" on the worm and "D.1955X" on the inside back post. He needs the tuning scale as the tunes are just a jumble at the moment - can you help?

A big thank you to many people who have sent in lists of rolls or copies of old catalogues:

- Dan Wilke and Ed Sprankle for Wilcox & White 58-note rolls;
- John Nixon for Ariston discs.
- Barry Bierwirth for Herophon and other organette tunes.

#### Thinking of Selling?

An interesting 'Tip' from a member:

if someone says to you "Can I have first refusal if you ever want to sell the instrument?" is to put a sticker underneath the instrument with that person's name on it. Alternatively you could put a code number if you prefer people seeing the label not to know your future wishes. As I often hear people saying over here, it is a good way to ensure the item goes to a home where it is valued when you are no longer here to decide on its future. This is a simple idea but would need the suggested selling price to be identified in some way. It might, however, save your executors some work and therefore cost. You would need to compose a letter of intent dated the same day as your will, and kept with it detailing what is to happen to the instruments which have code numbers underneath them identifying to whom they are to be sold. Without a letter of intent, the instruments will simply be dealt with in the same way as the rest of the estate.

#### Triola Rolls

One of the more rewarding instruments to play, when you have mastered it, is the Triola roll playing Zither. The 25-note rolls were produced from 1919 onwards and about 400 titles were produced.

There was a sample catalogue printed in Volume 3, no 4, Christmas 1967 issue of "The Music Box". As there are now at least twelve working Triolas in the UK and many others elsewhere, I feel now is the time for two things.

Firstly, to try and complete this roll catalogue. PLEASE send me a list of all of your rolls and next time I will print a list of rolls still missing from the list, and hopefully publish the full list in due course.

The other possibility is to copy the best of the old rolls onto new paper, or better still, indestructible plastic film. If you feel able either to lend rolls, make spools, do some cutting or indeed if you would like some replacements for tatty unplayable old original rolls, then please contact Kevin who will attempt to co-ordinate this project.

#### HELP!

Kevin is also hoping to write a series of articles about table-top reed organettes. He has plenty of information, but urgently needs some photographs to illustrate them, preferably within the next two or three months. Please can you take the photos outside, preferably against a plain background such as a wall or on a blanket. He is happy to refund costs or to send other photos in exchange if you tell him what you are looking for.

#### And finally ...

A member has a Maxfield 31-note table-top organette which is missing the top lid or cover. If anyone else has one, he would like to know what writing is on the lid, both inside and out. If you can send a photograph or photocopy he will be happy to reimburse any expenses (replies via Kevin please). ■

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*Tune lists  
and musical  
box catalogues  
wanted*

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**Y**our Editor has asked me to produce a report on the street organ scene. For those newer members who do not know me, I am just an organ grinder - no more and no less - so if I stray into technical matters it will be as a result of picking the brains of those better informed than myself!

I purchased my first street organ in 1981 when I was already in my 50s, so did not expect realistically to enjoy a large number of grinding years. That I am concluding my 17th year amazes me and I am only sad that my wife Peg, who has actively supported and encouraged me throughout this time, is no longer at my side other than in spirit.

In 1981 I must surely have been virtually the only organ grinder with a modern street organ on the steam rally fields, if only because there were precious few around the country. The only modern master organ builders were both in Germany and one needed to travel to that mecca of the street organ then, Hanover, to see and hear them. The street organ movement there was already expanding rapidly. The change in Britain over the past 17 years has been truly remarkable with street organ ownership almost certainly at a higher level than ever before and with many owning more than one instrument. We have a number of builders of street organs where there were none before and an even greater number of music suppliers, so that we are exporting rather than just importing. Last but not least, there are now a number of street organ events where there were none before (always excepting the annual MBS charity grind) despite growing funding problems.

Over the same period Peg and I combined our organ hobby with our holidays abroad. And if you haven't tried it I would strongly recommend giving it a whirl - it can add a new dimension to your hobby. Of course you must enjoy your organ for its own sake and, in the case of continental events, enjoy foreign travel for more than obtaining a sun tan.

The difficulty nowadays is in finding out where the foreign



At an organ festival in Linz - 1997

events are taking place. In Germany, where they are most numerous, they were freely publicised in journals until recent years when pressure of applicant numbers brought in a "by invitation only" policy and no advance publicity. For those wishing merely to visit and enjoy this is most unfortunate and I confess that I have had great pleasure in listening more and turning the odd organ without the responsibility of having to conform to a programme - but that is just old age I am sure.

There are now a number of festivals in France too but their one society appears more shambolic than here at home. The only German festival publicised by the Berlin Club is their own on 3rd-5th July. The CDD list is longer - Braunschweig 2nd May, Linz am Rhein 21st-24th May, Laubach 4th-5th July, Pforzheim 11th-12th July, Jena/Thuringen 12th-13th September. To this list I can add Dillenburg which I am organising in co-operation with our Hereford twin town on July 24th-26th. Currently we have 20 British grinders going over to take part, plus Dutch and German entrants. This time a coach has been organised to start from Hereford, overnighing en route to give a relaxing 6-day organ holiday. Once again we will be calling at Linz on the Rhine to see the new mechanical music collection opening in the Spring following the sale to Canada of the previous collection last

Autumn. I am also considering other attractions if there is sufficient interest, such as the iron mine museum and preserved narrow gauge railway nearby. The merged East Germany has made available a large number of working steam locomotives to a rapidly expanding preservation movement. (They also have the advantage of a much better funded railway system). There are still a few available places on the Hereford coach, so if anyone is interested they can phone or fax 01432 267466 for information. At the 1994 Dillenburg festival a video was produced for marketing without my knowledge that it was to be so used. However, the quality was not good so it did not matter much. I have asked a friend, who has produced excellent organ festival amateur videos, to make a video of this event. There is no intention to attempt to market it commercially.

Here at home, Hereford still staggers on as probably the largest international event in the country, albeit on slightly reduced numbers as we have the ever present problem of funding. Local councils are under ever increasing financial pressure as central government continues to load more bureaucracy upon them without any extra money to pay for it. As a result non-mandatory functions - such as leisure - bear the brunt of cuts when it comes to the crunch. For different reasons we have lost both Derby and Nuneaton this year, and it seems a little short-sighted that finance for the former was axed in view of the small sum involved for a comparatively wealthy city. There are, however, a number of one day events (one can hardly describe a one day event as a festival). Marlborough 18th April, Hunstanton 18th July, and Gloucester 5th September. The last named also allows for extra grinding for the more enthusiastic on Friday and Sunday and is supported by the City Council. I would be happy to provide contact numbers for any of the above. ■

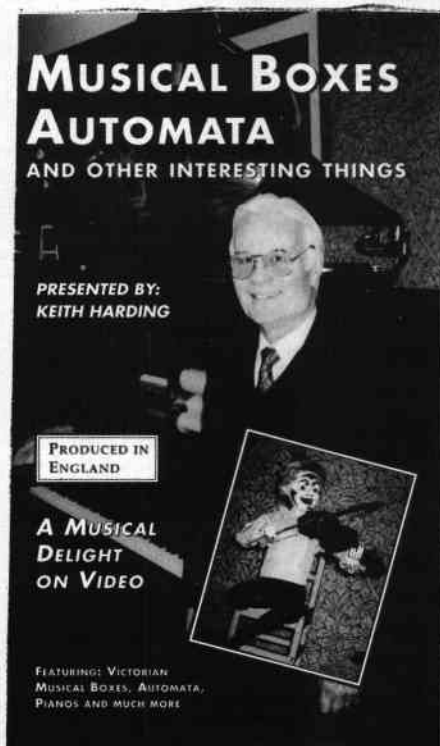
*You can contact Geoff Allford on: 01432 267466 for more information about Street Organ events*

*The difficulty nowadays is in finding out where the foreign events are taking place*

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In part one of this programme we meet Ted Brown who is the president of the Musical Box Society. Ted take us on an interesting journey through a collection of exhibits that include - Polyphon's, a paper roll playing Zither, and a selection of Organettes.

Part two takes us to the Rye Treasury of music, which is where we meet Mick Doswell and Mike Boyd. This is a truly magnificent museum with some exceptional mechanical instruments including - penny operated Polyphon, The Mills Violin Virtuoso, an 84 key Mortier Orchestrion. But the best is saved for last as we play out with a beautiful Steinway Duo Art Grand piano.

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Paul Donoghue  
Producer.

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## letters to the editor

### Orchestrion in Blackpool Tower

Mr John Ward's letter in the Spring '98 issue stirred some memories, prompted some speculation and may have resulted in some help for him.

I seem to recall as a child having seen and heard the subject orchestrion in the Blackpool tower building in the early 1950s. At that time the instrument was positioned near the entrance to the aquarium and the dwarfs' village (there was little in the way of political correctness in those days) and was in poor playing order.

My memories of the orchestrion were revived on re-listening to the Decca recording of it, made between 14-16 October 1968 and issued as LP-ECS 2079. I assume that this is the recording to which Mr Ward refers.

According to the record sleeve notes the conversion from cylinder to card roll keyed suction operation was made by Wurlitzer in 1914, not 1910. In either case it will be apparent that the Decca recording was made long after the instrument was converted to roll operation. I am unaware of any earlier recordings.

The description in the record sleeve notes of the orchestrion's converted player system is very like the published descriptions of the Imhof and Mukle "music leaf system" in use between 1899-1915 and therefore contemporaneous with the conversion of the orchestrion's player system. On purely technical grounds it would have been logical to engage I & M to modernise one of their own products. Presumably, political-economic reasons associated with Germany's role in initiating World War 1 led to the choice of Wurlitzer to make the conversion.

Anti-German sentiments may also have given rise to the claim that the

"Tower" orchestrion was made entirely in Britain. It seems unlikely that the instrument was manufactured entirely in Britain since Imhof and Mukle had re-established their manufacturing base in Germany in 1874, that is, five years before the orchestrion was made. According to accounts in mechanical music publications, the I & M UK agency in London seems to have been exclusively an import sales and repair facility circa 1879. However, doubts about the origin of the instrument are mainly speculation on my part and it would be interesting to know when the claim was originally made.

The Wurlitzer enterprise was never a German company, and indeed it would have been strange if in 1914 the owners of the instrument had eschewed the services of the best-qualified German firm to make the conversion in favour of another less qualified. The Wurlitzer Enterprise was founded in 1856 in Cincinnati, USA, by Franz Rudolf (or Rudolph) Wurlitzer, a German expatriate who emigrated in 1853. As far as I can ascertain from scant secondary sources the Wurlitzer family never thereafter had a business presence in Germany except as visitors to arrange exports of German-made instruments to the US and elsewhere.

The Wurlitzer company was manufacturing original music rolls for imported I & M instruments at about the time the conversion was contemplated, and must therefore have been familiar with I & M's latest player system technology. Wurlitzer's specification for the work must have impressed the orchestrion's owners, and, clearly, Wurlitzer proved to have been very competent in carrying out the conversion.

Until a few years ago the orchestrion was located in the main entrance foyer of the Science and Industry Museum and was fitted with a coin box. However, the coin box mechanism was normally disconnected and museum staff advised that the instrument was played only rarely, for instance, during the museum's annual steam fair. One would have thought the publicly-funded performances would more than pay for the upkeep of the instrument. I am unaware of the museum's current policies on conservation and performance but it seems possible that the instrument is played less frequently than ever. Though he does not say so in his letter, I think it possible that Mr Ward has never heard the instrument played.

Examples are rare of early, low-pressure, soft-voiced orchestrions on public display and regularly played. This is very much to be regretted, because when properly conserved the voicing and action of such instruments are of a very high order, and a rendition of a well-arranged, quality composition is extraordinarily pleasing to the senses. As might be expected, recordings of orchestrions are also scarce.

Among the recordings I have is Saydisc's sampler LP for their "Golden Age of Mechanical Music" series. I acquired the sampler second-hand long after it was deleted. The "Golden Age" series included an LP entitled "Giant German Orchestrions", ref SDL 152, but I regret that I don't have this LP. Such recordings were, and still are, made in small production runs and are often only advertised or reviewed in the specialist press. Unless one is constantly vigilant



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one inevitably misses such gems.

There used to be several historically important mechanical musical instruments in the Birmingham Museum and Art Gallery, including the Imhof and Mukle "Euterpion" orchestrion and an English-made (Charles Clay?) musical clock. I believe that the Euterpion may be the other orchestrion mentioned by Mr Ward as now being in the Science and Industry Museum. I understand that the clock has passed to another collection. Mr Ward might check for mechanical instruments remaining in his city's museum and art gallery.

I would be grateful for any information on currently-available recordings of orchestrions.

Very truly  
P J Lee

**Editor's Note**

*Mr Lee very kindly enclosed a cassette of the Birmingham orchestrion and several other instruments, for me to pass on to John Ward to assist in his research. Can anyone help Mr Lee in his search for recordings?*

*A search through back issues of Music Box reveals that a record of the*

*organ referred to on facing page was reviewed in the Summer 1965 magazine, reproduced in part below. Was it therefore issued before the 1967 date suggested. Drop me a line if you can throw light on this. Ed.*

**RECORD REVIEW**

Before dealing with some new records, we must look first at a disc, already several years old, which is of unusual interest. The Blackpool Tower Orchestrion is the instrument featured on "ORCHESTRION ORGAN" (Decca LF.1310 Mono), a 10" LP. Probably the most famous - certainly the most well-known - of the breed of giant Imhof & Mukle orchestrions, this was built circa 1879 and was installed at Blackpool Tower Ballroom. About 1915 it was converted to a fully-pneumatic Wurlitzer action and now, in place of large barrels, it performs from perforated rolls.

Subsequently removed to Birmingham Museum and enthusiastically restored by the Curator and his staff, this fine instrument is frequently demonstrated to museum visitors. The record gives us six pieces from the extensive repertoire of the organ

including a selection from "The Bohemian Girl" whose beautiful music is unheard today - even "I Dream'd That I Dwelt in Marble Halls", once so popular in the repertoire of the family baritone, has faded.

**Barrel Organ Festival**

Claude Minfrini, President of the French Society, A.A.M.M., would be very grateful if he had some names and addresses of English organ grinders likely to be interested in their Barrel Organ Festival, that will take place on June 26, 27 and 28th, 1998.

As we do not supply names or addresses of members, would anyone wishing to support what looks like a wonderful weekend please contact the address below and inform members of other societies who might like to attend.

*Association des Amis de la Musique Mecanique de Wintzenheim, 5 rue des trois-Epis 68920 Wintzenheim, Alsace. Tel: 03 89 80 92 72.*

**Reply to Mr Modderman (letters vol 18 No 5)**

I have had a look at the box that you have photographed and it does look similar, My box is numbered 7406. The '7' looks the same but my '4' looks more like an 'A'. There is no makers name on my box. The style is very similar though. I have had no work done on it yet but it does need some attention.

Perhaps if you are coming to the UK or to an MBSGB meeting we could place them next to each other to compare.

Yours truly  
Brian Chesters

**W.D.40 and musical boxes**

Attending a meeting of engineers recently, the use of W.D.40 came up for discussion. I knew that the W.D. part of the name stood for water dispersant. What I had not realised was that the 40 meant the chemical only remained active for 40 days. After that it is alleged the residue can become slightly corrosive. This apparently being the findings of the American aeroplane industry. I cannot make any comment on this except

to state that I have seen no evidence to date that W.D.40 used on musical boxes has caused any problems at all. There is no doubt that used on motor vehicles to cure damp and poor starting problems the product is excellent.

Several engineers who had lathes in damp workshops confirmed that in spite of spraying bright parts with W.D.40 it did not last for long periods of time. All seem to favour a product known as Duck Oil. No, I am not winding up members of the Musical Box Society, (Excuse the pun!), nor am I going quackers. Duck Oil is similar in many ways to W.D.40, but appears to have the advantage of being long lasting, tenacious and very effective. It can be used on most materials and dries clear.

I was shown the engine compartment of a car which had been steam cleaned and then treated with Duck Oil over 13 months ago. It was like new. The main drawback to the product seems to be the fact it is expensive at about £15 for 5 litres. I would be interested to read if other members know of this product or have further information about it.

May I appeal to members to use

the 'Letters to the Editor' section of the magazine. Many more seem to have been coming in lately and it is an excellent way to maintain contact and pass ideas on.

Arthur Cunliffe

*Music Box checked with W.D.40 Co Ltd about the above. This is their reply:*

*"W.D. does indeed stand for water dispersant, but the 40 arises because in seeking to meet NASA specification for which the product was developed, it was the 40th permutation which proved successful.*

*The active elements of W.D.40 are carried in a white spirit base which quickly evaporates to leave a protective film. After a time, some oxidation of the oils takes place which may be seen as a dull film on bright surfaces. This film provides long lasting protection but may be removed by a further application of W.D.40 & wiping with a clean cloth. W.D.40 should not be used on rubber components as the white spirit may cause deterioration. There is no truth in the suggestion that W.D. 40 has a life of 40 days."*

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## CLASSIFIED WANTS

**Organette music wanted.** Any Dolcine card music any condition. 14 note **Melodia** and **Clariona** music (on spools). All other organette music, bands, spools, discs, any condition considered. Contact Ted Brown: 01403 823 533

Automata, large or small, can usually buy right over the telephone. Jerry Wallace, 1641 Tower Grove Drive, Beverly Hills, California 90210 (310) 858 0528

### Ampico Rolls Wanted

Contact Graham Whitehead  
Tel: 01926 651444

### Wanted Barrel Pianos/Organs

Working or not, parts and carts.  
Please telephone:  
Alan Wyatt on (01223) 860332

## WANTED

Draper's 14 note Organette or similar. Must be in working order and reasonably priced.

Jim Bence, 5 Braeside Gardens, Low Water Estate, Hamilton, South Lanarkshire ML3 7PN

Tel/Fax: 01698 427484

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Fax: 010-1-(914)835-0828

## CLASSIFIED ADVERTISEMENTS

LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE: 1st July

Minimum cost each advertisement £5.

Members: 16p per word  
(bold type 8p per word extra)

Minimum cost each advertisement £9.50

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CASH WITH ORDER PLEASE TO:

Advertising Secretary  
Ted Brown, The Old School,  
Guildford Road, Bucks Green, Horsham,  
West Sussex RH12 3JP Tel: 01403 823533

## CLASSIFIED SALES

**Faventia Street** piano on hand cart with six tune barrel, triangle and wood block. In good working order. £1100 Delivered UK

**Hupfeld Pianotist** mechanical player. In good unrestored condition. Pedals missing. One roll only. £1800 Delivered UK.

**Floor Standing Stella** 17" double comb disc box with 15 discs. Mahogany case 6 teeth off visible comb. Other combe unknown, playing well. Looks good. £2500 Delivered UK.

**Three Rolmonicas**, each in near mint condition and six rolls, £200 each including post & packing.

**Keywound cylinder box**, Fat Cyl. 9"x3.2" plays Scottish airs at 2 per turn. Playing but needs work. £1100.

Write Brian Chesters, Rose Cottage, Sea Road, Kilcoole, Co. Wicklow, Ireland. Tel: (+353) 1287 7377.

**Large upright disc machine motor**, believed to be from large Celesta. Would fit, and did, a 19 $\frac{1}{2}$ " Polyphon. £400 ono. 0181 508 3583.

**For Sale.** Antique phonographs, high quality, will ship overseas, contact Scott Vala, 16585 Hascall, Omaha N.E. 68130-2060 USA.

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### Deadline dates for Display Advertising Copy

1st April; 1st July;  
1st October; 1st February

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

### Posting of magazine:

27th February; 27th April;  
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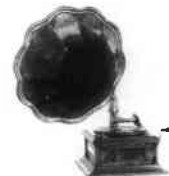


"Polyphone No. 5K"  
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Cylinder musical box  
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Black Forest Flute Clock,  
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Gramophone "Edison Bell  
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Black Forest Apostle  
Automata Clock,  
approx. 1850  
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Barrel Organ  
"Gebr. Richter", 1900  
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"Polyphone No. 54",  
approx. 1900  
\$ 18,000.-



"Klingsor", approx. 1910  
\$ 3,533.-



Gramophone "Emile  
Berliner", 1898  
\$ 6,720.-



Hot-air  
gramophone  
"Meloton",  
approx. 1908  
\$ 3,762.-



"Pathéphone No. 7",  
approx 1908  
\$ 2,534.-



Music Box  
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\$ 10,260.-

# MECHANICAL MUSIC

## TUESDAY, 21ST JULY 1998



A Chamber Barrel Organ with drum and triangle by H.Y. Bryson of London.

Price realised £1200

Entries are now being accepted for the sales  
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