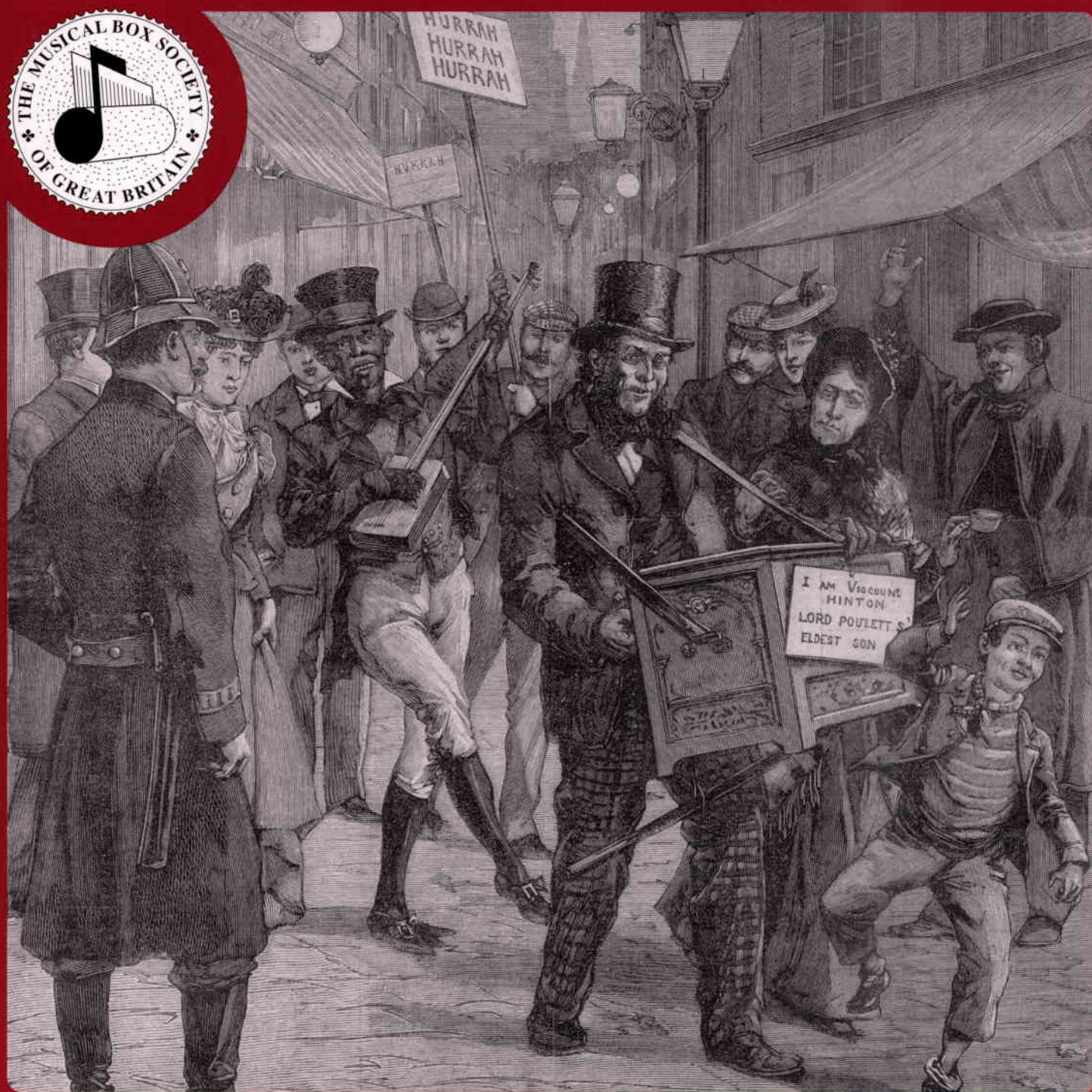


# The *Music Box*

Volume 20 Number 2 Summer 2001

Edited by Alan Pratt

*An International Journal of Mechanical Music*



**The Journal of the Musical Box Society of Great Britain**

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# More than just a hobby



Alan Pratt

**M**y attention was drawn recently to an article on one of the web sites dealing with mechanical music. In discussing the usefulness (or otherwise) of a hobby, the author quoted from a classic nature book, by Aldo Leopold, in which he said, "You do not annex a hobby - the hobby annexes you." How true.

In talking to members at our meetings, how often do we hear of the simple event which led us into the world of mechanical music. The small item at a local sale which caught the eye - or the ear? The gift from a deceased relative, usually for some reason a distant aunt! Or perhaps the musical box which has been in the family for as long as you can remember, and which is finally passed to you, so that you, in turn, can treasure it before passing it on again.

Often the piece in question is of quite modest value, but we hear the sound and we're hooked! We want to know more about it. Perhaps we are fascinated by the workings of this little box of magic. Or maybe we feel protective towards something that looks neglected and we want to bring it to life again.

However humble, each piece is an historical artefact which tells us about the technology, the musical tastes and even the social values of the period in which it was made.

In recent years there has been a marked increase in the interest in smaller, cheaper items of mechanical music. As prices for the more exotic pieces place them out of the reach of many would-be collectors, these more modest items, many produced as novelties, can be the entry into our fascinating hobby.

Fortunately, through the generosity of those who allow us to visit their collections, we can still enjoy the many splendid examples of mechanical music which are restored with much loving care - and not a little cost! And through the columns of Music Box we can delight in the pleasure which our authors clearly get from sharing their researches and endeavours with us.

We have already been 'annexed' by our hobby; why not encourage someone you know to have the same enjoyment. Even if you share your collection with just one other person, you may be bringing them a lifetime of pleasure. Remember, it's more than just a hobby! ■

## contents

Society News and Topics.....	36
Mermod Jaccard .....	39
<i>By Alan K. Clark</i>	
Home Sweet Home at Last.....	40
<i>Part 2 by Paul Bellamy</i>	
A Musical Mantle Clock	
<i>By J. M. Powell .....</i>	46
Phalibios Mystery Magician .....	50
<i>A Mystery Unsolved by Nick Hawkins</i>	
Musical Box Oddments no. 89 ..	54
<i>Anthony Bulleid continues his series</i>	
Register News .....	59
<i>By The Registrar</i>	
Nicole Listings .....	60
<i>Series - 28000/29000</i>	
Book Review .....	63
<i>by Roy Ison</i>	
Q. David Bowers Award.....	64
Letters to the Editor .....	65
Classified Adverts .....	66

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.

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### Front Cover picture

Our cover picture this issue is entitled 'LE TRIOMPHE D'UN MENDIANT A LONDRES' and is an etching from the Illustrated Literary Supplement of 'Petit Parisien'. No date is given but the policeman's uniform may be a clue. Would any reader care to suggest a date for this scene?

*Photo by courtesy of Maurice Adams*

## society news and topics

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### Annual General Meeting

The Society AGM will be held on Saturday 2nd June at the Kettering Athletics and Working Men's Club, Rockingham Road, Kettering - the same venue as last year.

*The programme is as follows:*

**9.30 a.m.** Registration (£10 for the whole day - no charge for members attending the AGM only). No access to the building before 9.00 a.m. Delivery of Auction items up to 10.30 a.m. - no items can be accepted once the AGM has started. Coffee will be served.

**10.30 a.m.** Annual General Meeting

**12 noon** Lunch - Buffet included in cost of registration. A cash bar will be available. Auction viewing during lunch.

**1.15 p.m.** Auction viewing ends.

**1.45 p.m.** Auction commences.

Tea will be served as soon as the Auction has finished (approx.

3.30/4.00 p.m.)

*Please note: we must vacate the building by 5.15 p.m.*

There is parking 'on site' for approximately 100 cars and double door level access from the rear car park for anyone bringing large items.

If you are coming by road it is suggested that you leave the A14 onto the A43 signposted Corby. After approximately 1 mile turn right at roundabout (signed Town Centre & Football ground). Straight on over two roundabouts and you are in Rockingham Road. The venue is then 200m on the left (past the Football ground). The railway station is about 1 mile from the venue. It is 72 miles from St. Pancras - an easy journey. Finally, if you arrive by bus, you are about 500m away - go past Sainsburys and you're there.

For emergency contact on the day you can call either 01536 513506 or 485823.

We are pleased to say that once again Christopher Proudfoot has agreed to be our auctioneer.

An auction entry form is included with this issue of Music Box - and remember our Buyers/Sellers premium is still only 7½%.

### New Members

**We are pleased to welcome the following new members to the Society:-**

2769 Elizabeth M Massey Royal Navy, Hants

2770 S.A. Ephgrave. Herts

2771 Mrs S.Hankinson. Lancs

2772 Miss S.S.Roberts. Flintshire

2773 Luc Plettinck. Belgium

### Sunday, 3rd June

- A Disc instrument day (Organettes & Musical Boxes) at the Orchard School, Britannia Road, Kettering. This will be from 9.00 a.m. until 2.00 p.m. at a cost of £6 including buffet lunch. The school is located two streets away from the AGM location; the road to the school is alongside the football ground.

Various B&B facilities are available in the roads surrounding the two meetings locations, but it is suggested that you book early to avoid disappointment. Last year our members took over one guest house completely! Ring Kevin McElhone for details (01536 523988).

One or two members will be having 'open house' on Saturday evening from 7.30 p.m. Full details of the 'open house' locations will be given at the AGM to those staying overnight.

If you need any further details please phone Kevin McElhone during the day or between 8.00 p.m. and 9.30 p.m. Kevin runs a telephone booking service for a local piano tuner, so please be patient if you cannot get through immediately (or try 'ring back').

### Autumn Meeting

#### 19th-21st October 2001

The Autumn meeting will be held at The Moat House Hotel, Stratford-upon-Avon. The hotel is situated in the centre of the town and so offers easy access to shops and local restaurants and is within five minutes walk of the Royal Shakespeare Theatre.

### The programme so far:-

#### Friday evening

Dinner in your own time (not included in the package)  
Table top sale Show and Tell - open to any member with an interesting object of mechanical music. Please find something to share with us all!

#### Saturday

Registration  
Backstage tour of The Royal Shakespeare Theatre during the morning, followed by talks in the afternoon.  
Coach to Ashorne Hall for the Society Dinner and entertainment.

#### Sunday

Return to Ashorne Hall for a full tour of Graham's collection.

### Berlin Barrel Organ Visit in May 2000

Society members will be interested to learn that the above visit was reported at length in the April 2001 edition of Der Leierkasten, the Berlin Barrel Organ Society's magazine.

The report by Christa Hohnhaeuser extends to nearly two A4 pages. From the report it is clear that our hosts in Berlin made a magnificent effort to set up the visit and that they regard the visit as having been a great success.

Our hosts were very unhappy at the unsatisfactory, indeed arrogant manner in which the group was received at the Musical Instrument Museum and at the early closure of the cafeteria both of which clearly upset them. However Richard

Cole's performance on the Mighty WurliTzer seems to have been very popular with the complaint that the twenty minutes he was allowed only gave him just sufficient time to play himself in at the console!

The details of the visit have already been reported in the Music Box and it is clear from the report that everyone concerned, including our hosts, were very happy about the rest of the proceedings including the visit to Potsdam.

There is a concluding reference in the report to the desirability of keeping the contact ongoing and to ensuring that our respective journals are exchanged on a regular basis in the future. It is a pleasure to learn that they want us back - soon. ■

### Chanctonbury Ring

The report on the Chanctonbury Ring meeting has been held over to our next issue through unforeseen circumstances. The next meeting will be on August 19th and the theme will be Scottish Tunes and Novelties. As it is a summer meeting you are invited to bring along your own packed lunch. Please phone Ted Brown if you wish to attend. ■

### From our Meetings Secretary:

*I am still looking for a member who is prepared to offer a venue for the Autumn meeting 2002. Can you help? Ring me on 01522 540406 to discuss ideas. ■*

## Dates for your Diary

### 30th June

Ted Brown's Open Day from 10.00 a.m. onwards -  
The Old School, Bucks Green, West Sussex.  
Numbers are limited to 50, so book early please.  
Phone Ted on 01403 823533.

### 28th July

Brian Chesters' Open House from 2.00 p.m. till 4.00 p.m. at 80 North Promenade,  
St. Anne's on Sea, Lancs.  
As always, phone if you wish to attend -  
Brian Chesters on 01253 711666.

### Events

Amberley Museum Collectors Weekend  
- June 9th and 10th.  
This two day event is at the Amberley Museum,  
Houghton Bridge, Arundel, West Sussex.

## President's Message

I have been looking through your replies to the questionnaire that was attached to the subscription forms in the winter journal. Thank you for taking the time to fill them in. By the time you read this your Committee will have had time to meet and discuss the various actions we can take. Nearly all the members who replied were prepared to have their basic details listed in a directory. This does let enthusiasts know the area in which other members with like interests live, and whether or not they are prepared to be contacted. We can also use the directory to list suppliers, museums, dealers etc., but more of that anon. It will only have names and details of participating members, others can be omitted.

I was pleased to see that well over half of you would be prepared to take and play, or attend and enjoy, organs on a pre-arranged 'Organ Day' that could be arranged either for fun or a particular charity that a member or members would like supported. If one of you out there would like to act as the 'link' to an occasion like this, and assist

the local organiser to make things run smoothly, do contact me. To those of you who are happy to give a talk or prepared to do an article, thank you, and yes we are always ready to look at lighter non-technical articles, remembering of course that the Editor has the final decision on any article going in the Journal.

You probably noticed that 'Musical box found' entry in the last journal from the Lincolnshire police. The importance of our wide and varied knowledge is being recognised by Fine Art and Antique Squads and may be able to help them recover or return lost and stolen boxes. Get your boxes put on the register for your own peace of mind!

On a lighter note, on the morning of the Sunday after the AGM, in the school down the road, remember we are having a 'disc' morning. Musical boxes and organettes playing discs in separate rooms, and a buffet lunch with tea and coffee. Last year the barrel instruments were enjoyed by all those attending and this year will be even better. Contact Kevin McElhone if you wish to attend, whether or not you are bringing an instrument, and if you would like details of Bed and Breakfast contacts for

the Saturday night telephone 01536 523988 and ask for Kevin.

I was talking recently to Anthony Bulleid who is always on the look out for further examples of the peculiarities that he comes across when examining musical boxes. He would like to see other 2 per turn boxes with a tune indicator that moves for each individual tune instead of the usual ones that move for each pair of tunes, and he has come across a drum and bell box with volume control on the drum. Are there others out there? He would like to know. When you think that we have been able to find out so much with such a small surviving number of musical boxes, it shows how dedicated and enquiring our members have been. A statistician would probably go into uncontrollable laughter if he knew we are taking our facts and figures from less than half of one percent of musical boxes that we think were made. Fortunately, due to the Register, enthusiastic members and willing museums, we are having more and more of our observations verified, and additional information is coming to light that helps us to accurately amend previous assumptions.

I look forward to seeing as many of you as possible at the AGM on 2nd and 3rd June. ■

**Ted Brown**



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# A Mermod Jaccard Connection

By Alan K. Clark

**T**he small Swiss musical box pictured here turned up at an antique fair last year. It contained an eighteen-tooth movement with die-cast base playing an unknown dance tune. I always try to find time to look at these small items as they may contain a movement which is interesting, or they may play a tune which I need to complete a musical tankard or jug. This item fitted the first description as I had never seen any movement marked as being made by one of the large numbers of Jaccards in Ste. Croix. This movement is stamped FR-MERMOD - JACCARD which looked as if it might indicate a tie-up between two interesting firms. I described this movement to one of our more knowledgeable members who has supplied the following information:-

Of the many Ste. Croix Jaccards, Alexis had his own establishment from about 1906. He survived the 1930 depression.



Fig. 2.

He made all types of petites musiques, and in 1935 he handed over control of his business to Francois Mermod, his stepson, but continued

helping with the work. Accordingly, some of their ensuing production was stamped FR. MERMOD-JACCARD as seen here. The FR for Francis must have been added to distinguish their company from the much larger Mermod Freres.

This information is largely taken from Piquet's book, page 307.

Following the receipt of this information I stripped the movement down to see if any gamme number could be found which may have indicated how many different tunes were manufactured, and therefore given some possible guide to the size of the company. Unfortunately, the cylinder had no numbers of any kind, and the scratch marks under the comb were not even in line let alone capable of being read as any sort of number. It is a pity that the tune is not labelled or recognisable, as it could possibly have provided some further dating information. ■

---

*...looked as if it might indicate a tie-up between two interesting firms.*

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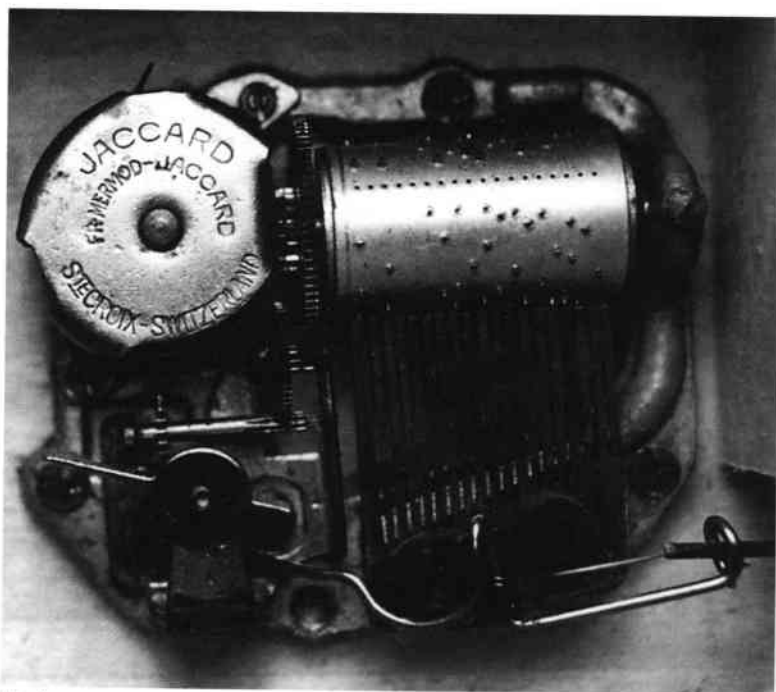


Fig. 1.

# Home Sweet Home at Last

- Part 2 by Paul Bellamy

**T**his final part of the story of Amy Catherine Walton, authoress of *Christie's Old Organ*, covers some of her life, more versions of *Christie's Old Organ*, the story of *Home Sweet Home* and reveals that she wrote about an organ, not a barrel piano! There is also a postscript about engravers, illustrators and illustrating techniques associated with the Christie publications.

Lutterworth Press: Part 1 explained how the imprint name of Lutterworth

Press gradually superseded the RTS. Christie's *Old Organ* was reproduced until recent times. Fig. 6 shows a Lutterworth, London, edition marked 'third 1951 impression'. Over one million copies were sold up to this date. The illustration, signed C. Steed, shows a monkey organ.

A 1989 'edition' is a paperback with a lovely coloured picture of Christie on the front cover (Fig. 7). It is a reprinted 'new edition' by Guernsey Press, of the 1948 'edition'. The original was printed at St. Ann's Press, Altrincham and

its illustration is different to the 1951 version but still a monkey organ. This indicates c1948 is when Lutterworth showed the monkey organ and not the Hicks piano.

RTS Butler and Tanner Issues: They produced the largest number of impressions, recording this on the title page. The two addresses, Bouverie Street and St. Paul's Churchyard E. C., are given. They were printed by the Selwood printing works, Frome and London and have hard brown cloth covers bounded on either side by Corinthian columns. Between the columns is a black and yellow picture of Christie with Mabel and Charlie his two young friends (Fig. 8). All illustrations were signed W. H. C. Groames. They are a different style and printing technique to the older RTS ones but still that of a piano. (See postscript). Forty impressions are known. The 40th has 164 pages with Groames' illustrations in a different order. Others have 127 pages caused by the use of different type sizes.

The British Library records a 127-page edition as c1883. This may

Over one million copies were sold up to this date.

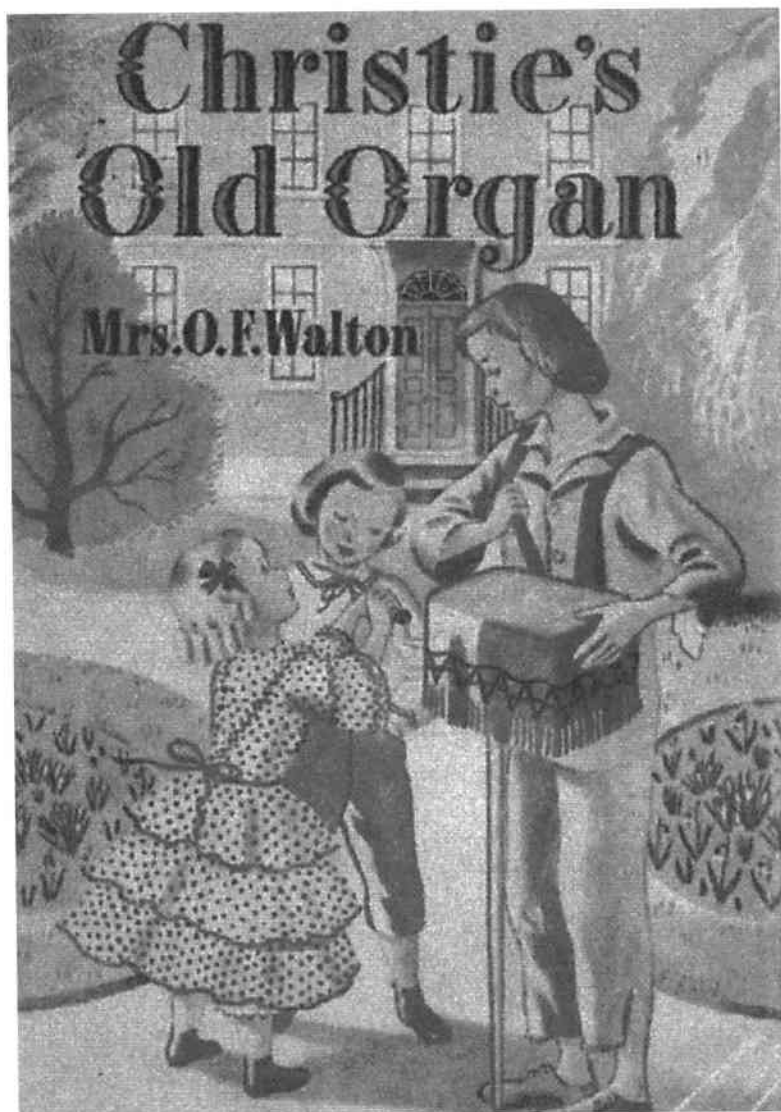


Fig. 6: Dust cover, Lutterworth, and 3rd impression 1951. Plain grey boards. Single same B & W illustration inside. 8"h x 5"w.

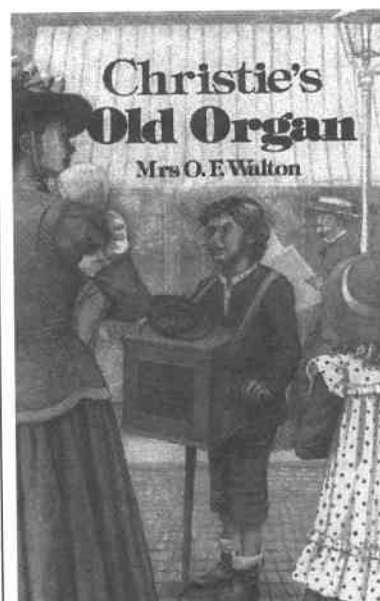


Fig. 7: Paper back. Lutterworth reprint 1989 of 'New Edition' 1948. 8"h x 5"w.



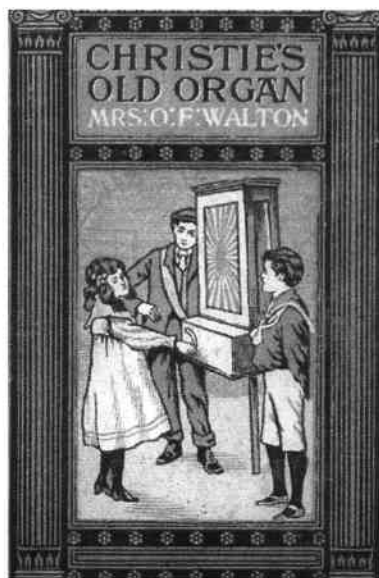


Fig. 8: Butler & Tanner Corinthian Column edition. 1st impression 1883, 40th 1913. 7½" h x 4¼" w.

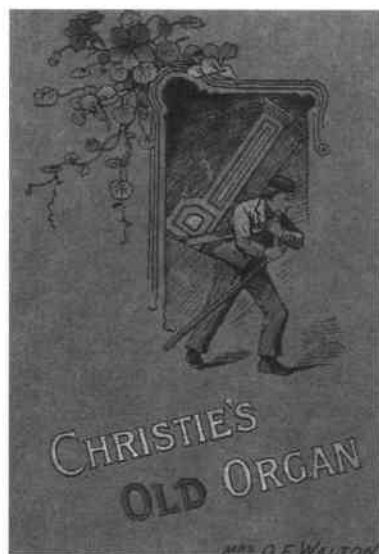


Fig. 9: Butler & Tanner. C1883-1913? Otherwise identical to Fig. 8.



Fig. 10: Children's edition. c1910 or c1890. RTS, printed by Morrison & Gibb. 10½" h x 7½" w.

relate an unmarked Corinthian Column edition in my possession. If someone has impression number two it might confirm this as a first impression of this edition. The British Library also records a 164-page version as c1913. Their records are not always supported by shelf copies but this is probably a reference to the 40th impression. We can conclude that the Corinthian Column version lasted from 1883 until at least 1913, possibly into the 1920's. Butler and Tanner are known to have produced another version, also with 127 pages (Fig. 9) in the same size. The only difference to the Corinthian version is the cover, which is blue with coloured foliage and gold lettering. So, was this the 1883-listed version or just a deluxe copy of the Corinthian one?

Morrison and Gibb Limited of Edinburgh printed a shortened edition with four coloured plates, one signed WSS for W. S. Stacey (Fig 10). It has 91 pages and is recorded by the Children's Book Society as c1910 but the British Library records it as c1890. This indicates that hand written dates can be years after the date of publication. Having seen the British Library copy, I can confirm the earlier date.

Paper Booklets. As well as hard-back versions, many paper booklets were published. They usually have one significant illustration, this being on the front cover with small 'thumb nail' ones in the text. A common edition is 'The No. 10 Bouverie Series of Penny Stories', identified by the

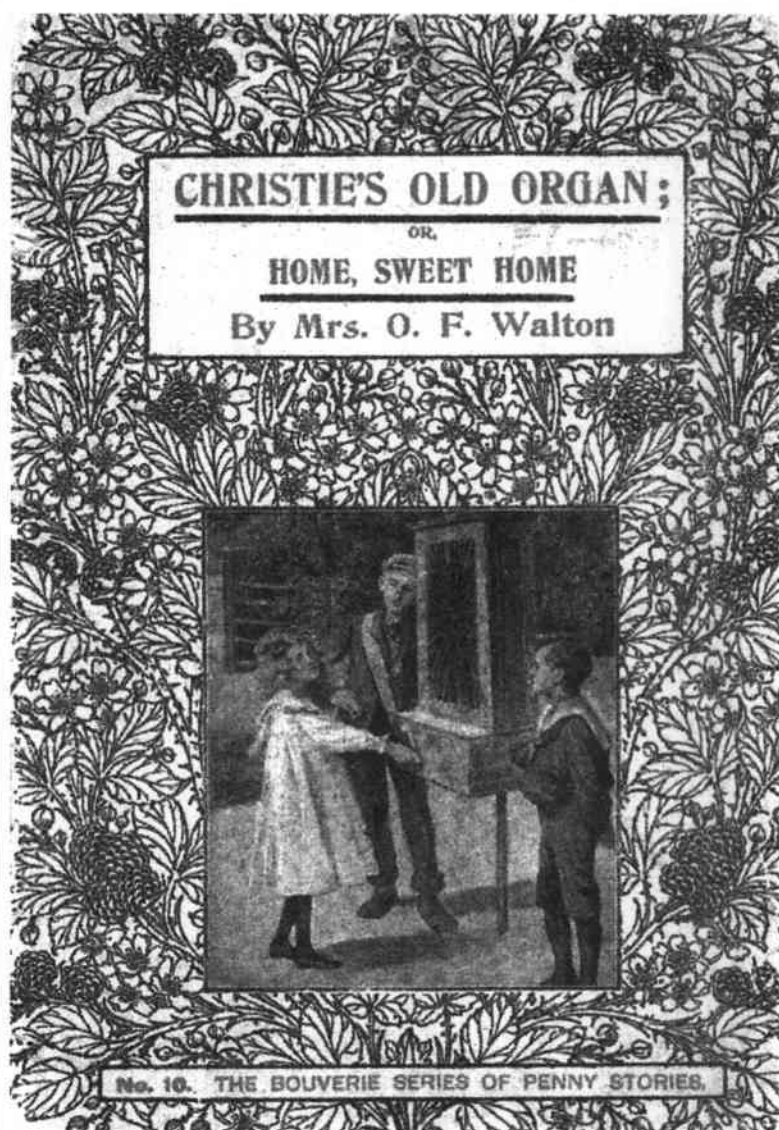


Fig. 11: RTS 'No. 10 Bouverie Series of Penny Stories'. C1905. 8½" h x 5½" w.

As well as hard-back versions, many paper booklets were published.



Fig. 12: RTS 'No. 10 New Bouverie series, 1d. net.' About 1920. 8 1/4" x 5 1/2" w.

British Library as c1905 (Fig. 11). These are known to have only a blue floral background to the cover. This series needs to be differentiated from the later 'No. 10 New Bouverie Series 1d net', as yet undated, its different illustration signed Holloway (Fig. 12).

Another paper booklet was published that carried the earlier three RTS addresses. Printed by Alexander and Shephard, Lonsdale buildings, 27 Chancery Lane, London, W. C., it has the original illustrations by Whymper and hand written date of 1884 (not shown here). Yet another booklet of the same size (Fig.13) has a beautifully engraved cover signed Taylor. This has two RTS

addresses, indicating a later Victorian version. It also has the familiar Whymper illustration in the body of the text. This version measures 11" x 7 1/2". It is issued as Penny Books for the People No. 46 and is completely different to either of the two Bouverie series. We now have some confusion on dates since the British Library archive lists a 'Penny Stories for the People' with a firm date of 1909 i.e. not circa 1909. We know that Taylor did not work beyond 1902 (Reference the Post Script). I believe the entry is incorrectly written and refers to the No. 10 Bouverie Series. I would therefore place the Penny Books for the People as post 1884 and pre the Bouverie series c1905, i.e. the 1890's.

Home Sweet Home. It was written in May 1823 for the opera Clari, or The Maid of Milan, by the composer Sir Henry Bishop. The libretto was by John Howard Payne (1791-1852). He was an American who had never had a proper home. Payne sold the libretto for a paltry sum and thus made no money from royalties. He later wrote with bitterness that he often heard the tune played on a street organ when he was homeless and hungry on travels in Europe. We talk about pirate copies today. Nothing has changed! The opera, based on Jean Franoise Marmontel's story Laurette, was performed on 8th May 1823 at London's Covent Garden theatre. The song was used as a leitmotiv, or theme song, occurring in various forms throughout the opera. It became very popular and fitted well with Mrs. Walton's favourite theme, the sweetness of home, particularly the home in the country. She used it as a metaphor for the Heavenly Home. Did she know that Bishop was a noted reprobate, womaniser, spendthrift and home-wrecker? It seems not. Part of Clari has:

*"Mid pleasures and palaces though we may roam,  
Be it ever so humble there's no place like home.  
A charm from the skies seems to hallow us there,  
Which, seek through the world, is ne'er met with elsewhere.*

*Home Sweet Home is the last tune Christie's mother had sung before she departed to her eternal home!*

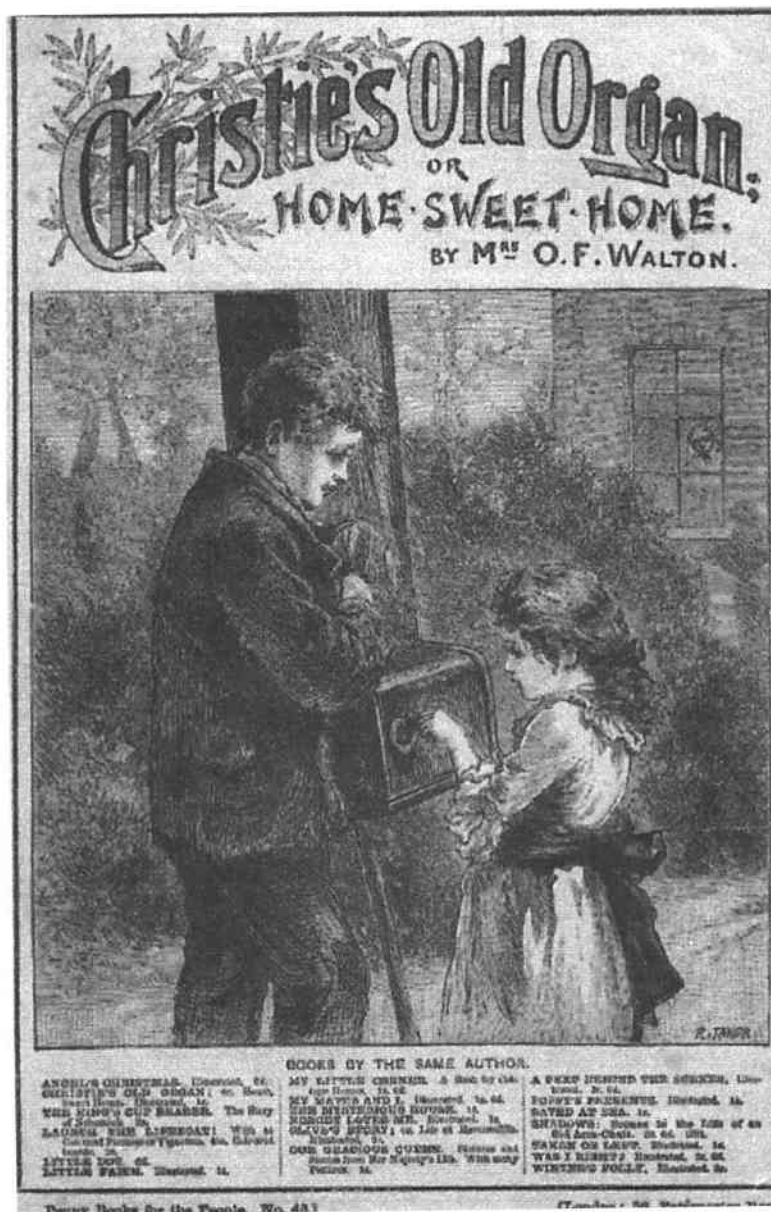


Fig. 13: RTS 'Penny Books for the People'. Fine engraving signed R. Taylor. 10 1/4" h x 7 1/2" w.

*Home, home, sweet, sweet home!  
There's no place like home!  
There's no place like home!"*  
This contrasts somewhat with the humbler verse probably alluded to by Mrs. Walton:  
*"A charm from the skies seems to hallow us there,  
O, give me my lovely thatched cottage again.  
No more from that cottage again will I roam.  
Be it ever so humble, there's no place like home!"*

Amy's Life: 1874, the year Christie was written, was coincident with Luke Fielde's exhibition of his painting "Applicants for admission to a casual ward" depicting a hapless child helping a poor old man, also described earlier by Charles Dickens (1812-70) in *The Old Curiosity Shop*. The story of Christie does not quite reflect the times in which it was written because state legislation, influenced by Dickens's work, now made provision for homeless waifs and their education. Another feature of the story, not pinned onto the barrel of his organ, is the hymn "There is a City Bright". Each of its four verses are a theme for a chapter, a clever way to tell a story even if the story is really a sermon. This echoes the view of G. H. Spinney describing tracts as 'Sheep in wolves clothing'. Thus, for the last verse, dying old Treffy, Christie's organ grinder master from whom he inherits the organ, is converted to the faith just before he expires! And, for good measure, *Home Sweet Home* is the last tune Christie's mother had sung before she departed to her eternal home!

Mrs. Walton and her husband began to travel widely soon after they married in 1875. Firstly, an appointment at Mount Zion, Jerusalem until 1879, possibly as private chaplain to Murray Stewart esquire who heralded from Cally, Kirkcudbrightshire on the west coast of Scotland. They returned to Scotland to take up a 'living' in this locality, staying until 1883. Then another living for ten years at St. Thomas', York, next to an Industrial School for Girls in an area that had much scope for their evangelical zeal. Was our Amy sympathetic to her contemporary, Emmeline



Fig. 14: A rare image of Mrs. Walton taken from an unknown press cutting.

Pankhurst (1858-1928), the militant suffragette? In 1893, the Waltons move to Wolverhampton, leaving in 1906 to settle in the Garden of England at Leigh in Kent. Finally, in 1918, Octavius retired and they briefly went to Guildford before settling at their house, Great Barnetts, just half a mile from the Leigh church.

In Conclusion: To quote Ralph Heintz and Angelo Rulli, the story of Christie and his *Old Organ* is insipid and not to be recommended for reading after a full meal. The Children's Books History Society said in their bicentenary booklet "... Mrs. Walton has all the appearances of a lachrymose grannie with only the most rudimentary grasp of how to handle the English language or to construct a persuasive story". They go on to say, "Significantly, nobody remembered the name of the author, who - before the cult of personality - simply disappeared behind the scenes of her own bestseller". So, despite the disparaging remarks about her appearance and literary skills, they did recognise her as a

'best seller'. I could settle for that as a compliment. We should remember that there were many other authors of the period writing in the same literary vein of simplistic religious fervour. Self-effacing she undoubtedly was and of what value the personality cult? Ugh! With millions of issues she would today qualify for an Oscar! The image of her is, I think, that of a simple, kindly soul. Whatever our view, she has stood the test of time and her story is at least remembered long after others are forgotten. We should be indebted to Amy. She gave us an image, burnt into our memory chips, of mechanical music. Images that, like those of Dickens, now form part of our psyche.

Thus, when you play your monkey organ or street barrel piano, the ghosts of old Treffy, and Christie, and Mabel, and Charlie, will be by your side. Amy, self-effacing as always, a shadowy figure somewhere looking on.

So, did Mrs. Walton write about an organ or a barrel piano? The answer lies in her own words:

---

*With millions of  
issues she would  
today qualify  
for an Oscar!*

---



"Oh organ-boy," she (Mabel) said, "don't play to-day. Mamma is ill in bed, and it makes her head ache." Christie stopped at once; he was just in the midst of "Home Sweet Home," and the organ gave a melancholy wail as he suddenly brought it to a conclusion.

A melancholy wail! The dying breath of an organ stopped in mid-play, so aptly described by one who must have heard this happen. John Payne heard his song played on the street organs. Surely, Amy must have heard this tune, and 'The Old Hundredth', and 'Rule Britannia', and 'Poor Mary Ann' (sung to the Welsh air All Through The Night), all pinned on Treffy's organ. And did she hear a poor young beggar boy play this same tune, stopped by someone in mid-play? We shall never know but we might guess this aptly described observation of expiration was part of her inspiration for young Christie.

Amy Catherine, you sustained the memory of street mechanical music for over 125 years and continue to do so. To you, we owe a debt of gratitude. Yet you lie uncommemorated and unknown in the parish of Leigh. But you have a living memorial in all those who play and sustain the images, the tragedy of your times and now the pleasure of ours. My epitaph for you is to quote your own words, the title of your last chapter of Christie:

### Home Sweet Home, at Last

Post Script for the technically minded:

#### Engraving techniques

What is known about the illustrators, engravers and the methods used? The following is a very brief description that must not be taken for granted as a correct explanation of the Christie illustrations. This is really for the experts. It seems that for Christie, the earlier Victorian illustrations were not woodcuts but wood engravings. Woodcuts are cut by a sharp knife on the plank side of a piece of fine grain wood. The wood was often wire-brushed to enhance the grain effect. The wood is then covered with an oily coating and inked. The high points reject the ink, which is held in the cut and abraded portions of the grain.

A sheet of paper is pressed hard onto the block to soak up the ink. This process is called Intaglio.

Wood engraving was the next step. Thomas Bewick, engraver, revived this technique for commercial printing later in the 19th century. He worked on the end grain of a hard fine-grained wood such as box. He used the same cutting tools as plate etchers to cut away areas and leave the top surface for ink. Careful examination with a magnifying glass will show that the lines of print vary in width and are scooped where the engraver's tools cut around the illustrator's drawing. Wood engraving had a finite life and it is not known if this was used initially on the Christie tracts. This leads to facsimile engraving, where the artist

drew directly and sometimes in reverse, onto a whitened end grain. Often an intermediary was used to do this, copying the original artist's drawing. Interpretive wood engraving was certainly used for early Christies. This was common from the 1860's. A photo of the image was projected onto a photo sensitised coating spread onto the wood. The engraver then did his work. A 'Wash drawing' was sometimes projected with much less detail than a photo of a good image. The engraver then used some license in engraving the image, having tones rather than lines to interpret.

For the later Corinthian Column editions, the photo-xylographic technique would have been used, c1890.

A melancholy wail! The dying breath of an organ stopped in mid-play,...

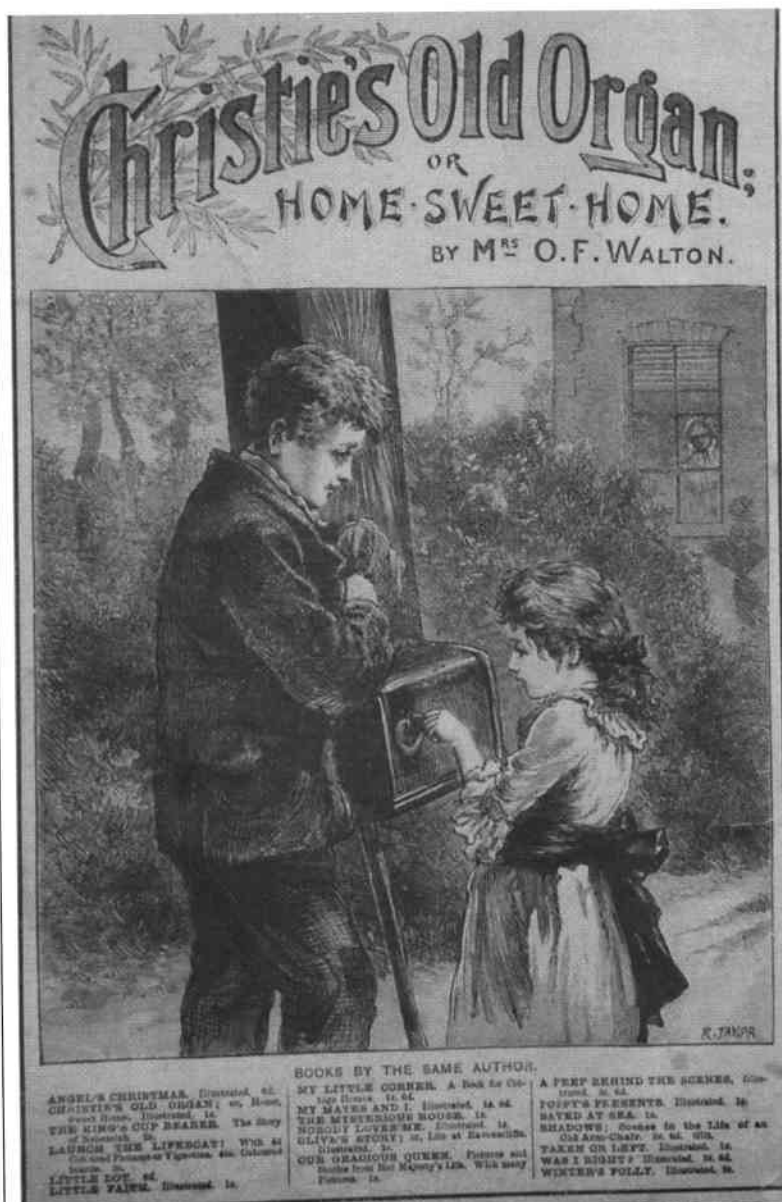


Fig. 15.

Here the image was projected onto the printer's block i.e. plate or stone and exposed beneath the negative. Greater skill was required but a photo-effect was created. Careful study under a magnifying glass reveals the truth i.e. an engraving, not a photograph. American engravers were widely recognised to excel in this technique.

Another technique, not yet found on the Christie editions in Britain but common at the time is White Line wood engraving. Here the engraver uses whole sequences of parallel lines but varies the distance between them to give ½ tone and full tone effects, sometimes with cross hatching.

Finally, lithography would have been used for coloured illustrations such as the Morrison & Gibb version. Here, stones were engraved and covered in a grease to pick up an oil-based ink. By using several different stones and engraving them compatibly, different combinations of ink gave various degrees of colour toning. Red, yellow and blue plus stippling effects gave a significant range of texture and colour for the simpler images.

#### Artists and Engravers

Artists: Little is known about the artists involved in the Christie works. The only recorded artist is WLJ, attributed to W. L. Jones, known to have worked for the RTS.

#### Engravers:

Whymper: Edward, recorded by Hendrik H. Strengers, MBSI journal c1985. Born 27 April 1840, Died 16th Sept 1911. Celebrated pioneer alpinist, member and medallist of the Royal Geographical Society.

Taylor, R.: Flourished 1872-1902. Engraving firm of R & E Taylor at 17 New Bridge Street. East Central London. An engraver of considerable repute. (Ref. Fig. 13).

#### Ferrier:

Charles Anderson, flourished 1858-1898. Born Arbroath, Scotland. He had varied abilities including some poor early work when working for the noted Dalziel brothers but later quoted by them as the most remarkable man of their studio. (Was he responsible for Figs 4 &

4.1?) He was a scientist, signing his work as C. A. Ferrier Sc. Worked in Bouverie Street and Fleet Street with a group of noted engravers, finally at Paternoster Row.

W. H. C. Groames: Fine wood cut and photo-xylographic engraver as yet unrecorded. (See Corinthian Column Butler & Tanner editions).

Steed C.: c1951, Lutterworth press edition. Not recorded but of average, stylised poster quality.

Hollaway: As yet unrecorded. c1920's New Bouverie Series Stacey, W. S.: As yet unrecorded.

Ref. 1: Feed the Minds, Albany house, 67 Sydenham Road, Guildford GU1 3RY, England.

Ref. 2: School of Oriental Studies, University of London

Ref. 3: Children's Book History Society, 28 Victoria Road, Richmond, North Yorkshire DL10 4AS, England, Tel: 01748 823648) Ref. 4: PO Box 60, Cambridge, CB1 2NT, <http://www.lutterworth.com> Ref. 5: N. C. Cutt: i. Ministering Angels- a study of 19th century evangelical writing for children. Five Owls Press, Wormley Herts. England, 1979. ii. Mrs. Sherwood and Her Books for Children, Oxford University Press, 1974).

#### Acknowledgments

*My thanks to all those helping me to collate material: Ted Brown, Alan & Daphne Wyatt, Richard Kerridge, David & Leslie Evans, Hugh Morgan, Dorothy Robinson, Terry France. ■*

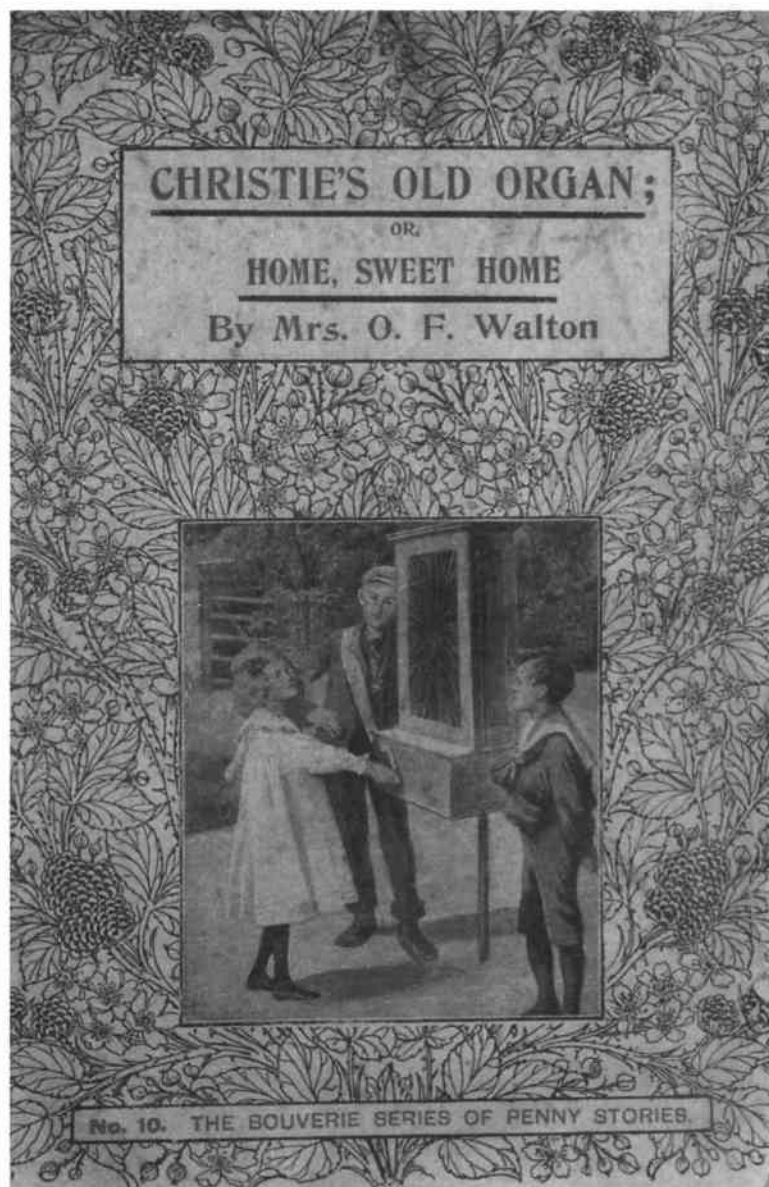


Fig. 16.

# A Musical Mantle Clock

By J. M. Powell

**O**nce in a while most of us get an opportunity to acquire an item which could well become a favourite of one's collection. Yorkshire is not particularly well endowed with sale rooms, but Wilkinsons Auctioneers of Doncaster advertised their September 1999 sale in the "Antiques Trade Gazette" and included this picture of a clock on a base containing a musical movement. Having recently resolved not to acquire any further pieces and to concentrate on getting those that I have restored, I passed it over. A day or two later my wife, Joan, who has a far better eye for good clocks than I, said, "did you not see the advert for this clock?" Joan's interest in clocks and my interest in musical boxes appeared to be an admirable combination, so I went to see it.

The condition of it was such that it appeared to be complete and basically undamaged, although it had "been attended to" at some time. There were no winding keys, but the musical movement was accessible. The single piece comb and cylinder looked in good condition and the clock operating components had been nicely made. The control lever plate on the right of the base was also engraved. The main attraction was that both clock and musical movement had probably remained together and had not been separated, as so many are. I registered my interest with the auctioneer and was allocated paddle no.1; that must be an omen I thought. Came the day of the sale and Joan said to me "don't pay too much for it will you. "How much is too much" I asked. "I don't know" she said, and I departed thinking that the only answer to that was to buy it and find out later. I

opened the bidding in the sale room and the only competition was from people on phones. I went, of course, over the limit I had set myself, but one more bid was enough to secure it.

Having got it home, a closer examination showed up good and bad aspects. The good side was the wonderful quality of the gilded figure and bronze base on which she was seated. The rose she is holding with the open book is very fine and the two open pages have been engraved to represent writing (unfortunately, it was never meant to be read). The dove perched on her other hand is obviously passing on a message from her lover and it possibly brought the rose also. I found a suitable old key from my culch pile for the clock and a long no.13 from another piece which didn't need it.

On the bad side, the board between the clock and the musical base had been replaced and covered with a moquette type material. The base had suffered quite badly from woodworm damage but not much had emerged through the rosewood veneer. The other damaged items were two rear feet of the clock base which had been cut at an angle to allow the original glass dome (long

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*...it had "been attended to" at some time.*

---



Fig. 1. Photo courtesy of Wilkinsons Auctioneers - Doncaster



Fig. 2. A delightful composition. The clock dial has been cleaned and silvering original.



since gone) to fit over it without trimming the two front feet. The last feature on the bad side could well be attributed to the good side as the "as found" arrangement of the linkage between clock and music never allowed the mechanism to play, thereby preserving its nearly new condition.

Having acquired it, other jobs were put aside and priority given to hearing what music came with it. The only missing piece from the movement was the geneva stop wheel. I had a standard spare, but prior to fitting it, I attended the Golden Jubilee of the MBSI in Philadelphia. In their mart I found a virtually identical movement in a reproduction case and was allowed to record it on video. It had a finer comb and played four tunes out of six. Its geneva stop wheel was of the lobed shape rather than the more common one and I have been informed, on good authority, that this shape was an early one and was only used for a short while. Having made it and made it work, I can understand why.

I have replaced the board on which the clock stands with a piece of rosewood veneered board from an old cottage piano acquired several years ago as a source of that material. The rosewood of the music base is dark to the front but light to the rear. The joints were lapped and had come apart. These were replaced by cutting out an approximate  $\frac{3}{8}$ " slot to remove the damaged section and replacing it with a matching piece of dark rosewood. As the joint is round the back it is not normally seen. The cutaway rear feet of the clock base have been restored by building up with a chemical metal compound and finishing off with a gold paint which is a fair match to the original and not obvious.

A nominal search was made for a replacement dome (21" high x 19" wide) but wanting to display it on top of a 6ft bookcase, the ceiling would not have allowed the dome to be lifted off for clock winding. It now has a rectangular glass and mahogany case with a lift off back which suits it quite well. The musical movement

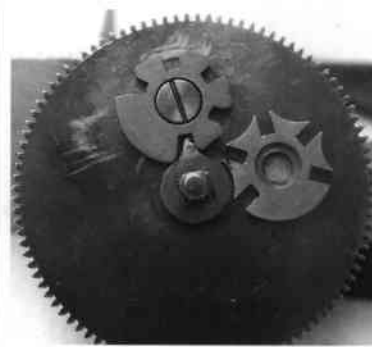


Fig. 4. Copy of an original stop wheel compared to later standard - spring barrel.

now plays well, the music being of bright dance style tunes. The sound is that which one would associate with an early one piece comb having slender teeth compared to the stiffer ones of later years. The Philadelphia movement serial no.4096 played four tunes on a comb of 103 teeth with a cylinder length of  $7\frac{3}{4}$ ", whereas ours has serial no.1096, playing six tunes on a comb of 76 teeth which is soldered to its brass base (not loose as some early ones are) and has a cylinder length also of  $7\frac{3}{4}$ ". The Philadelphia movement had the screw hole and two dowel holes for its missing warning mechanism bracket in the right rear corner of the bedplate. It also had a card recording a signature of Baise Juston (or Juxton) dated 1840. Ours has 77 scribed on the base lead and 44 stamped into the rear of the left hand edge of the bedplate and also has an indecipherable signature scratched on the bedplate under the comb. The other strange stamping which I don't recognise comes in pairs and is on the spring barrel cover and the two spring barrel bridges. From one angle it looks like a short version of a dashchund (perhaps a distant relation of the rampant puppy).

The brass comb base has a full tuning scale marked on it. After measuring the tooth frequencies to determine its tuning characteristics, I discovered that the marked scale bore no relation to the actual grouping of the teeth that are tuned to the same note. There are 12 single teeth, 24 tuned in pairs, four groups of three and one group of 4 (I think that makes 76). My method of displaying comb characteristics (shown in detail in Vol.9-7 p.316) is to produce a curve comparing measured tooth frequency to the equal temperament (ET) in graphical form. I find that

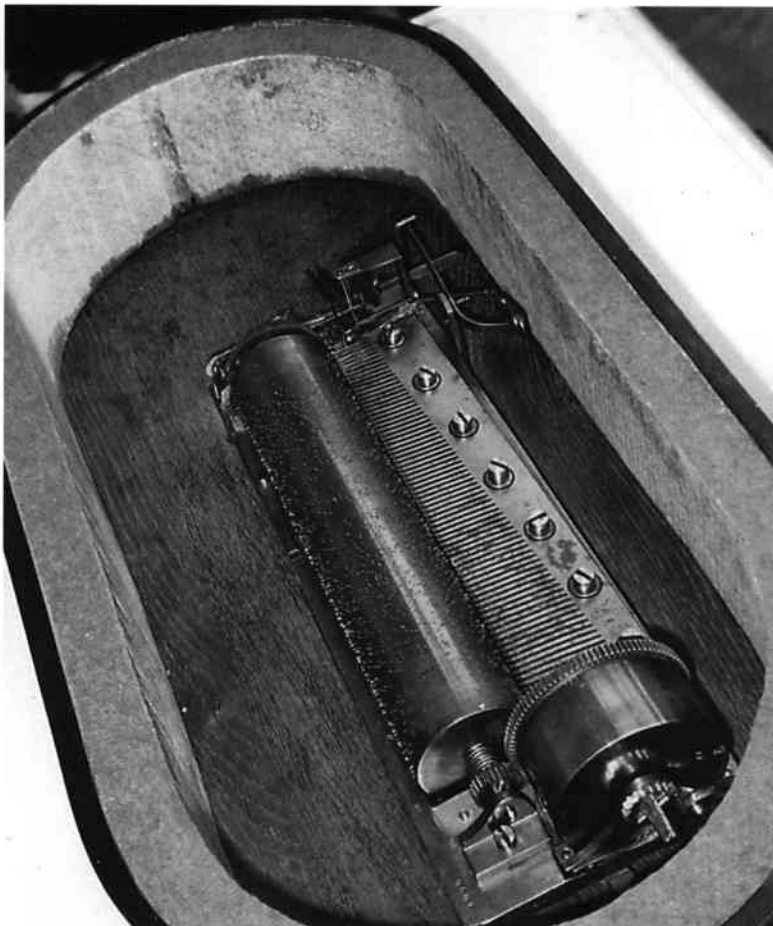


Fig. 3. Shows the movement mounted on an oak soundboard.



Fig. 5. As yet, unidentified double stamping on spring barrel. Also appears on both barrel bridges.

looking at pictures makes more sense than looking at long lists of numbers. However, in this instance the results do not produce the anticipated curve but are disposed either side of the ET straight line. Interestingly, the groups of teeth are tuned close to each other

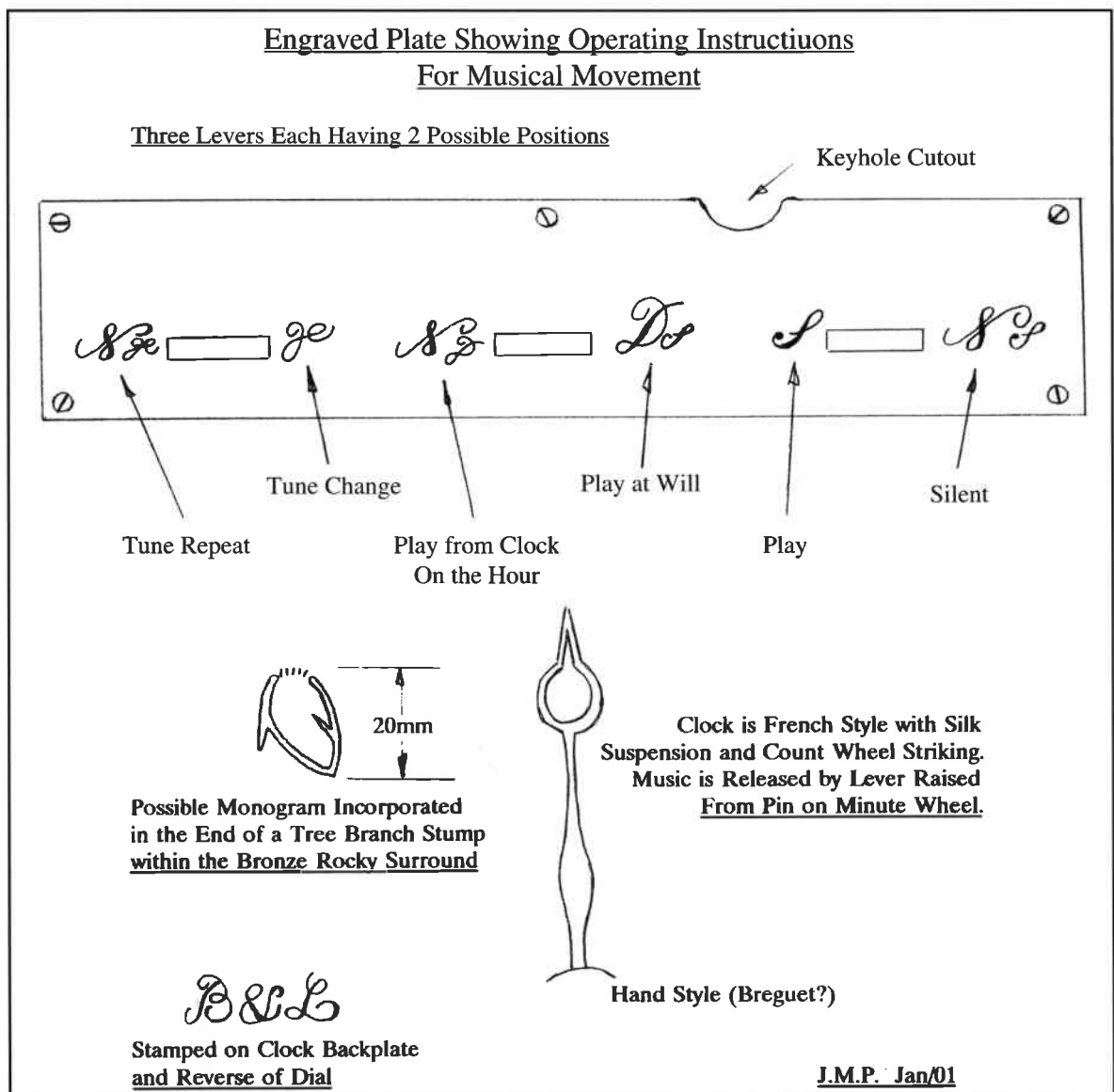
except for the group of four which appear to be in two pairs 26 cycles per second (c.p.s. or Hertz, as you wish) apart and are disposed either side of the ET baseline located at 932 c.p.s. My apologies for those who may have difficulty in following my methods and observations and I hope that my presumptions may be easier to understand.

As the music, to my ear at least, is as tuneful as one could wish to hear, the comb must be accepted as being well tuned. As most octave spacings are virtually true with hardly any stretching, it is possible that it is based on equal temperament but with most commonly used intervals tuned pure and having the music pinned in a limited number of keys or possibly all the same. This arrangement has been used for numbers of early barrel playing

organs having a limited repertoire. However, at this time, I am not prepared to work out the keys in which the music is played or to analyse the chords to determine whether they are true; that will be a labour of love should I ever wake up one morning and wonder how I am going to fill my day!

I would like to know more about the origin of the musical movement, the figure, the clock movement and of the lettering on the control lever plate, and any suggestions would be very welcome. Our first thoughts about the figure and mounting was that they were Spanish or Italian from appearance and clothing, but so far this is only guesswork.

P.S. I have an audio cassette of all six tunes which I would be happy to send to anyone who can help with identifying the music. ■



# The Jack Donovan Collection of Mechanical Music

Sotheby's is delighted to announce the sale of  
The Jack Donovan Collection of Mechanical  
Music auction on 5th July 2001.

A Symphonion triple disc 'Eroica' musical box  
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# SOTHEBY'S

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# Phalibios' Mystery Magician?

- A Mystery Unsolved by Nick Hawkins

**W**ith the majority of the best automata now in private collections, it was a pleasure to find this rare Chinese conjuror in Michael Start's shop in London's Camden Passage

The automaton stands in total approximately 70cm. high. The head is papier-mâché, with side-

glancing eyes and articulated jaw carefully concealed beneath his silk-floss beard. The figure stands before two draped tables, under a matching canopy supported on four faux marble pillars. The mechanism is contained in a paper-covered box base. He turns and nods his head while moving his lips as though chanting, and performs the mystery cup trick -

lifting the cups alternately to reveal sixteen different objects. The mechanism for the illusion (figure 3) of the changing objects is housed inside the larger table. The objects are mounted on discs on a steel shaft, which is rotated by a lever turning a pinned brass wheel at one end (figure 3a), and a then lifted into place through a hole in the table by a kid-covered star wheel at the other (figure 3b). The mystery of the cups was standard "trick" for the 19th Century automata maker. Less standard, though, is the large number of changing items; most maker's were content to give their conjurors six (rather than sixteen) small objects to juggle. The other twist in this piece is the magician's second table.

This smaller table (figure 3) is set with the magical props

*The mystery of the cups was standard "trick" for the 19th Century automata maker.*



Fig. 1. The figure, table and canopy.



Fig. 2. Close up of the head.

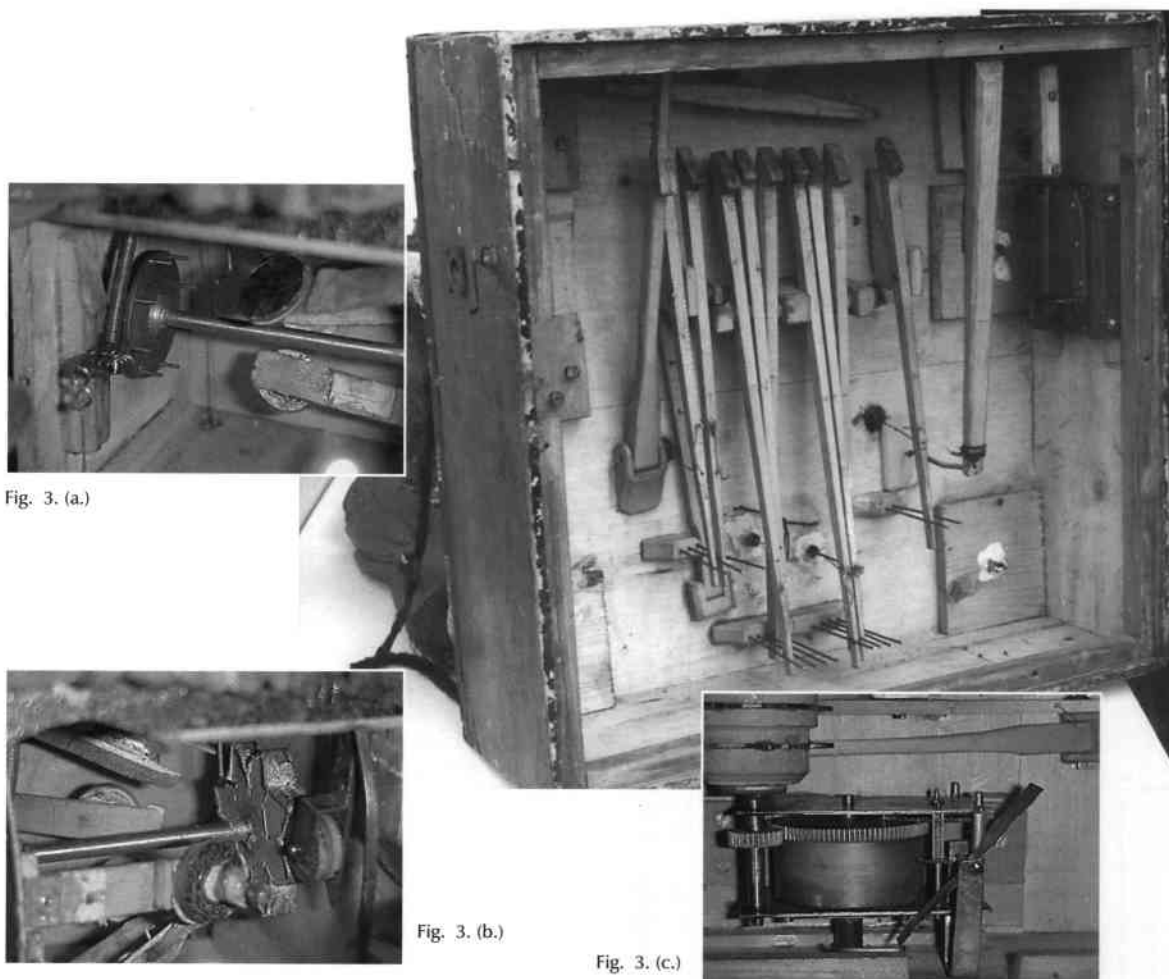


Fig. 3. The Mechanism including (a.) The pinned brass wheel which revolves the changing items. (b.) The revolving and lifting action of the items, housed in the larger table. (c.) The drive motor.



Fig. 4. Music by Lecoultré.

essential to any good magician: a magnet, four golden balls, several sets of playing cards, a die, two miniature metal fans and a tiny metal acrobat balancing on a cone. The construction of this table is similar to the first and more than large enough to house another mechanism for a separate illusion. Confirming this is the small hole in the table top behind the dancer's cone - presumably for a wire that would have run from the mechanism in the base, via a table leg, to articulate her in the same way as dancing dolls found in musical boxes. The pots containing moving tin fans are another unusual feature and would perhaps once have rotated with the vibrations caused by the moving wire.

Music is provided by a two-air keywind tabatiere, possibly by Lecoultré, (figure 4) with a good piccolo effect that emphasises the surprising contents of the cups.



Fig. 5. Trade label for Camerer Kuss applied to the baseboard.

The brass going-barrel automaton movement (figure 3c) is a good example of a quality early movement that a clock maker could be proud of. It is very different in style and construction from the mass-produced drive motors of the late 19th Century, with their cheaply pressed components and additional holes in the bedplate allowing them to be adapted for various movements across a series of figures.

The motor drives a shaft of eleven wooden cams (figure 6)

and matching runners to articulate the nine movements: turning and nodding of the head, eyes, mouth, both arms, the turning and lifting of the items in the large table, and the dancing doll on the smaller table (figure 7). The maker has used two types of cam; the first a large wooden wheel cut with regular projections; the second a smaller disc like an eccentric wheel, but inset with irregular jutting triangular projections. All of the cams can be turned separately on a central axis,

allowing adjustment to the magician's movements, and theoretically permitting the program of his movements to be varied at will.

This level of complexity in a magician automaton from the 19th Century is rare. The big question is who the maker is. Jean Marie Phalibois is best known for his detailed musical scenes under glass domes, and seems the most likely of the makers. Phalibois is also known for using wooden cams on his automata at a time when most of his contemporaries were using brass, although admittedly most very early automata makers also used wooden cams in their mechanisms. Whoever the maker, the elaborate mechanism shows that this magician was no serially produced piece. Christian Bailly illustrates the almost identical mechanism of another Chinese conjuror on p. 218 of *The Golden Age*, but provides no clues regarding the maker. The probable date of construction is the first quarter of the 19th Century - a time before the six major French manufacturers were established in the automata business. But this dating would also rule out Phalibois as the maker, as he was born in 1835 and only listed in the Paris directories from 1863.

...a good example of a quality early movement that a clock maker could be proud of.

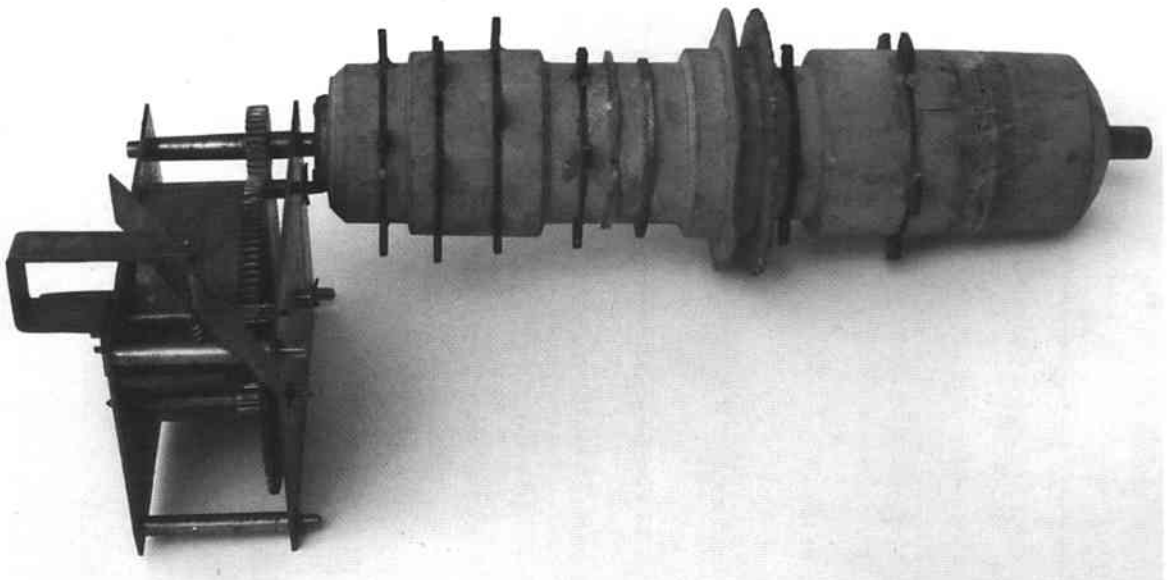


Fig. 6. Drive motor and main shaft with cams.



However, the style of the figure and the modelling of the head are certainly closest to Phalibois' work. This distinctive characterisation of the face - with its clever, worn expression - shows striking similarities to two other known Phalibois pieces of a similar complexity: the Astronomer and the Moon (formerly in the Bodmer collection) and the soldier from *The Unexpected Return* (Bailly p. 160). Also in keeping with Phalibois and the period he was producing these detailed, complex pieces is the magician's theatrical costume. By the 1840's the fashion was for magicians to appear in elegant modern clothes, rather than the elaborate 'oriental' robes they had traditionally worn. This change was reflected in the automata produced by various Parisian makers in the last quarter of the 19th Century, and by magician and automata maker Robert Houdin who famously performed his act in evening dress.

Phalibois had a greater sense of the picturesque than many of his

contemporaries and produced a series of magicians extravagantly dressed in oriental costumes, but these were usually monkeys. Occasionally he used bisque heads supplied by French doll makers Francois Gauthier or Bru, but a magician with a 'human' papier-mâché head by Phalibois is rare. An almost identical figure with papier-mâché head, two tables, and in full magician's costume down to his Turkish slippers, but without the marbleised pillars or canopy, is to be found in the Baud collection. Another was sold at Christie's. This last, however, was contained in a glazed case, flanked by two monkey musicians and surmounted by three dancing dolls!

Earlier makers of a different calibre - such as Jean David Maillardet and Robert Houdin himself - were also operating in France in the first half of the 19th Century, creating automata fortune tellers, magicians and acrobats for public exhibitions and private performances. Maillardet had

display of automata in London in 1800, and Robert-Houdin exhibited widely during the 1840's-1850's, but these elaborate pieces were far more the descendants of Jacquet Droz than the ancestors of late 19th Century French automata. Both of these makers combined contemporary magical "tricks" and showmanship in creating and presenting their automata; their pieces were simultaneously examples of superb clock making, automata manufacture, and conjuring tricks. There are few surviving pieces either maker, and little published material about the creating of early 19th. Both makers are possible - if unlikely - originators of this piece, and ultimately the maker of this magician must remain his greatest mystery. ■

*Nick Hawkins is in the Collectors Dept. at Christies, South Kensington. Pictures by courtesy of Michael Start.*

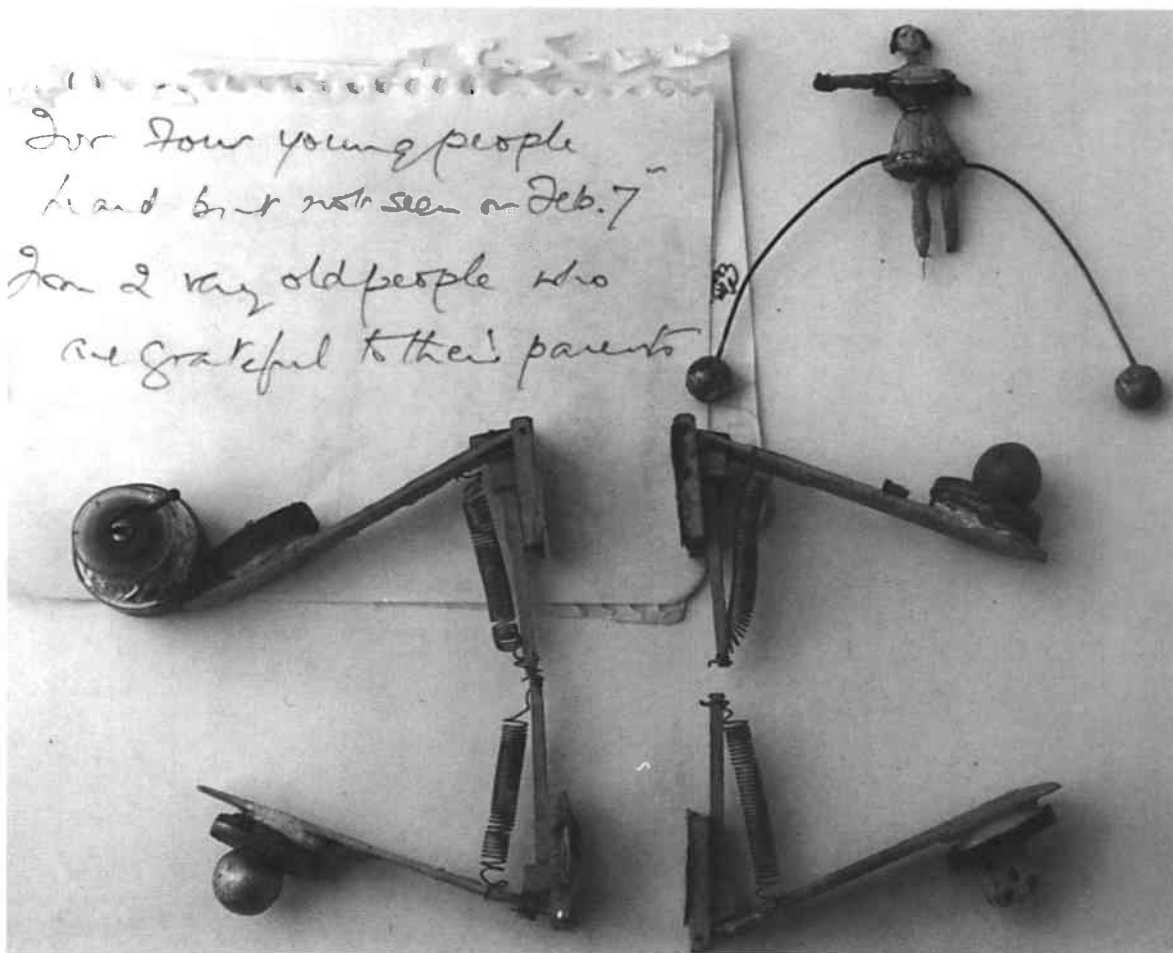


Fig. 7. Some of the illusion items and the dancing doll.

**I**n the 1882 - 1885 period Paillard completed a second 3-storey factory building, with steam power, and took over the London Sales Office of Paillard-Vaucher et fils together with the P.V.F. trademark. So surely there must have been a notable issue of their sales catalogue at that time; but none such has been reported though their New York Office issued a 4-page catalogue about 1883. It was copied in Vol. 9 page 375-78 and has only two small illustrations.

However, here in Fig. 1 is the cover of their 1895 catalogue which has 32 pages and covers their full range: manivelles, tabatieres, cartel boxes of most types, fancy goods with music (= more tabatieres, hidden) and a fully illustrated list of spare parts.

There are five introductory pages of general information including notes on the Paillard patents and on all the available accessories. The English text has a slight USA flavour, such as the Tune-Skipping Lever combined with the Safety Check and the Paillard Speed Regulator, illustrated on page 3 and copied here in Fig. 2. Unfortunately it only shows the operating lever of this speed regulator which I think is a rarity though it got a brief mention in MBSI's News Bulletin Issue 146 in the "Projects and Wants" feature. I would like to see one in its original condition.

Page 6 of the catalogue lists 22 different manivelles with up to 4 tunes and up to 36 teeth. Also 8 tabatieres with 2 to 6 tunes and up to 50 teeth, see Fig. 3. Their price range is from 8s 6d to £1.5.0 - that is, in to-day's decimal money with its falsified pence, from 43p to £1.25. In to-day's value of money the prices would be £29 to £87. Some are illustrated, including the trio in Fig. 4.

Most cartel types are well described and illustrated, some with the movement alone, but there is no revolver box, nor any Harpe Harmonique type, - some perhaps replaced by ones titled Zither Harmonique. Forte Piano is missing as expected, superseded by the sublime harmonies. Tune

sheets are all the "two seated figures" type (Tune Sheets book, Plate 15) and zithers all have lyre-shaped cast tops over flat covers to the tissue.

Page 12, reproduced here in Fig 5, lists 4 Sublime Harmonie boxes and then four more single-comb versions entitled Sublimette. I do not quite like the text, with its appeal to "other changes" and the "pretentious" Sublime Harmonie. I added the prices as on the price list but converted to decimal.

Page 16 shows Bells, Drum and Castanet(s) boxes in three sizes. Their style numbers run from 402 to 448, which is a lot of numbers for three boxes. Some common types are missing, notably 8-air 13 inch and longer cylinders. The excellently-detailed illustration has a 14 pouces cylinder!! (This is just legible in the catalogue with the Fig. over 4" wide). Also it plays 8

airs. It is interesting that all the bells are engraved, and have butterfly strikers; and that the control levers have no escutcheons but simple labels; but odd that the drum and the castanet should both have nine strikers. Their combs have nine teeth, which is unquestionably odd, though appropriate. These boxes must be among the missing Style Numbers. Whole page, reduced to 2-col width, is in Fig.6.

Page 17 introduces Paillard's "Amobean" interchangeable cylinder boxes, for which extra cylinders can be supplied from stock. Cylinders with customer's choice of tunes, or with specially-ordered tunes, were delivered in 4 to 8 weeks. They were offered in three styles: "Columbia" with modest cylinders and right-hand crank wind; "Gloria" with left-hand crank wind and longer

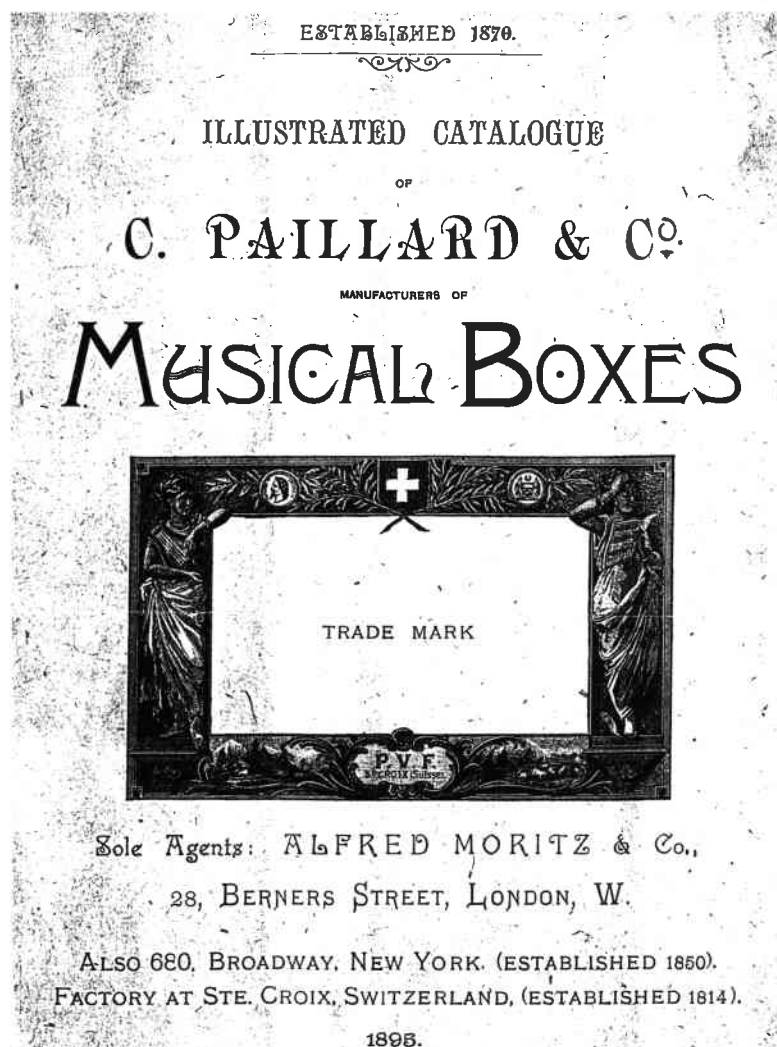


Fig. 1. Paillard's 1895 catalogue, printed in London. This tune sheet and the P.V.F. trade mark were originated by Paillard-Vaucher.

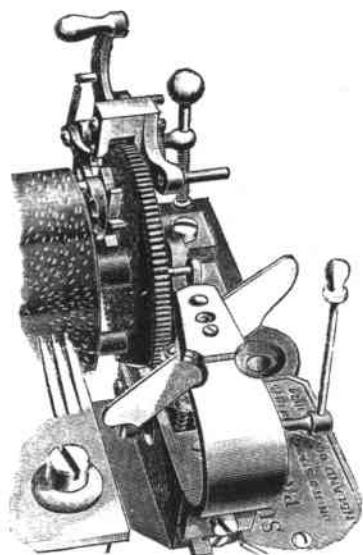


Fig. 2. The combined tune-skipping lever and safety check, with another lever at extreme right for working the speed controller.

cylinders; and "Excelsior" with conventional lever wind and coupled main springs for cylinders up to 20 inches (508mm). Most of the last two styles include the Speed Regulator.

Page 20 lists the Polytype, and explains its different musical styles, as seen in Fig. 7.

Page 22 lists five different types of interchangeable Sublime Harmonie boxes, with tremolo etc., but makes no mention of any Sublimettes. Pages 24 and 25 offer Orchestra boxes, "Flutes Voix Celestes," with 20-reed organs and 14.5" or 18" (37 or 46cm) cylinders playing 8 or 10 airs. A very clear picture of the movement and the reeds and bellows arrangement is included.

The next and last item is the "Plerodienique" Sublime Harmonie. Its description with price added is in Fig. 8. Pages 26 to 32 show the fancy goods and the spares.

### Paillard's Amobeans

Page 17 explains the superiority of the Paillard interchangeables and contrasts them with the old "Rechange" cylinders which were limited to those supplied with the box. Not surprisingly it fails to mention that other makers were also supplying boxes with fully interchangeable cylinders. But Paillard were first in this field and to emphasise their superior type named them all Amobeans.

## Small Musical Boxes with Springs.

Particular attention is called to the fact that these boxes are made under our various patents as follows: Mainsprings provided with very strong stopworks, which guard against overwinding and consequent breaking of mainspring; large and strong flywheel and endless screw, affording greater regularity of motion and more durability; simplified tune-changer, that will not become displaced and thus cause the tunes to run into one another, besides spoiling the dampers; winding keys attached.

CASES, with interior glass cover. Inlaid fancy woods or highly polished mahogany, with chromo tops.

Style No. 33.	2 tunes, 28 notes.	Style No. 37.	3 tunes, 50 notes.
" " 34.	2 " 41 "	" " 38.	4 " 41 "
" " 35.	2 " 50 "	" " 39.	4 " 50 "
" " 36.	3 " 41 "	" " 40.	6 " 41 "

Fig. 3. Page 6 tabatiere. Improvements listed probably refer to New Style, Fig. 4.



Fig. 4. Tabatiere movements. No. 34 plays 2 airs, with 34 teeth.

## Sublimette Zither and Sublimette Piccolo Zither.

This style of musical box is the latest addition to this branch of trade. It is in effect very similar to the Sublime Harmonie, although it has but a single comb or keyboard. By means of a peculiar arrangement of the music, and other changes, the prices of these styles are considerably lower than those of their pretentious relative the Sublime Harmonie.

STYLE COLUMBIA.—Movements entirely nickeled and Tune Indicator.

Style No. 230.	6 tunes, 6½ in. cylinder, 2 in. diameter, inlaid rosewood case.	£3.50
" " 233.	8 " 8½ in. " 2½ in. 5 25 richly inlaid rosewood case.	
" " 234.	10 " 11½ in. " 2½ in. 6 30 " " " "	
" " 237.	12 " 13½ in. " 2½ in. 7 50 " " " "	

### Sublimette Piccolo Zither. £7-75

Style No. 245. 8 tunes, 11½ in. cylinder, 2½ in. diameter, richly inlaid rosewood case.

Fig. 5. Part of page 12 with four Sublimette boxes. Has anyone ever seen one of these?

## Musical Boxes with Bells, Drum, and Castanets.

STYLE COLUMBIA.

Handsomely Inlaid Rosewood Cases, with ebonised base, gilt handles. nickeled movement, Tune Indicator, Tune Skipping Lever and Safety Check, large Mainspring to play 10 minutes. The Bells, Drum, and Castanets may be applied or taken off at pleasure, and separately, by means of levers provided for that purpose.

Style No. 402.	8 tunes, 11 in. cylinder, 2½ in. diameter.	£12.00
" " 432.	10 " 13 in. " 2½ in. " "	£13.50
" " 448.	12 " 13 in. " 2½ in. " "	£14.00

### Sublimette Zither.

Style No. 412. 8 tunes, 13 in. cylinder, 2½ in. diameter. £14.50



Fig. 6. Page 16 complete. The English spelling of castanet on the reproduced tune sheet looks distinctly bogus.

*The English spelling of castanet on the reproduced tune sheet looks distinctly bogus.*

You could have ordinary or Amobeau types in most of the Paillard range; the latter had the advantage of extra cylinders being available but of course the (rather concealed) snag that the tune tracks were widened from .017" to .022" so that for a given cylinder length you lost either a quarter of the tunes or a quarter of the comb teeth.

It seems that the name Amoebean never caught on. It is vaguely obscure and distinctly superfluous, as one can see more clearly with hindsight. I doubt if we shall ever find out when and exactly why it was invented. It comes from amoeba, those microscopic single-cell animals that keep changing. The 4-syllable adjective amoebaeal can mean interchanging. But the French for amoeba is amibe, so it must have been the New York Office that suggested Amoebean, - with, I think, the accent on the substituted o. It is all explained in Webster's Dictionary.

### Paillard's Works, 1875 to 1895

Another fine illustration in the 1895 catalogue shows their Works layout and is reproduced in Fig. 9. The block at the right is the original 1875 building - initially only a single storey. At the left is their shop, facing the rue de l'Industrie from which those horses must have just turned. There was only a track or open field outside the long boundary fence of the Paillard site, along which the penny-farthing bike may have been hard to control. The artist has chosen a perspective which well illustrates the three buildings but disguises the fact that the right and left blocks are parallel to one another. The centre block, with its free-standing chimney for steam power drives, was completed in 1882 and some years later another large block was built, completing the rectangle, as seen in Fig. 10. That view shows how the ends of the two later blocks and the shop building all face onto the rue de l'Industrie - along which two sets of horses are now in action.

On the other side of the rue de l'Industrie, and nearly opposite the end of the latest Paillard building, was the house (and works) of Arthur Junod in the 1880 to 1904 period. The back of his house and

Style 803. 6 tunes, 13½ in. cylinder, 2½ in diameter.

"GLORIA" POLYTYPE HARP-ZITHER, SUBLIME HARMONIE, OR  
MANDOLINE TREMOLO, OR MANDOLINE PICCOLO.

These three styles of music can be produced on this box, either on one cylinder or one style of music on each cylinder. With 2 large Mainsprings, to play 20 minutes, Tune Skipping Lever and Safety Check, nicked movement and cylinder, Speed Regulator.

S03 B. 6 tunes, 1 cylinder, richly inlaid case, gilt handles. \$16-50.

S03 C. 6 " 1 " " " " " with drawer to contain  
3 cylinders. £18-50.

Each extra cylinder to play 6 tunes. \$2-25.

Imitation rosewood case to contain 3 Cylinders.

Fig. 7. Part of page 20 with Paillard's Polytype interchangeables - three types of music in one box.

Style 1103. 21 in. cylinder, 3 in. diameter.

“Plerodienique” Sublime Harmonie.

The main feature of these instruments, consists in the fact that the cylinders are made in two parts of equal length which play alternately, thus being capable of rendering lengthy and classical compositions in their entirety without the usual interruption which exists in ordinary cylinders. That such instruments, in themselves a triumph of skill, are now made interchangeable, is considering the infinitesimal accuracy required for this particular style, one of the greatest strides in the manufacture of Musical Boxes made in many years.

These instruments are generally supplied with Handsome Table, they have 2 large Mainsprings to play 45 minutes and all the latest improvements.

1103. With 1 cylinder. £120-00

Each extra cylinder. 13-50

Fig. 8. The interchangeable Plerodienique with tunes lasting up to nine minutes.

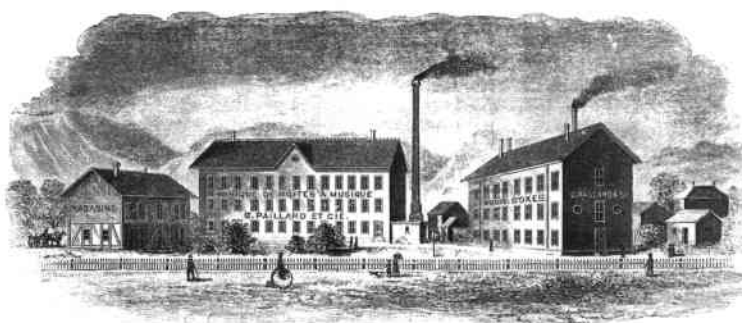


Fig. 9. The Paillard factory soon after the 1882 extension. Penny-farthing bikes were superseded by "safety bicycles" in the mid 1880s.

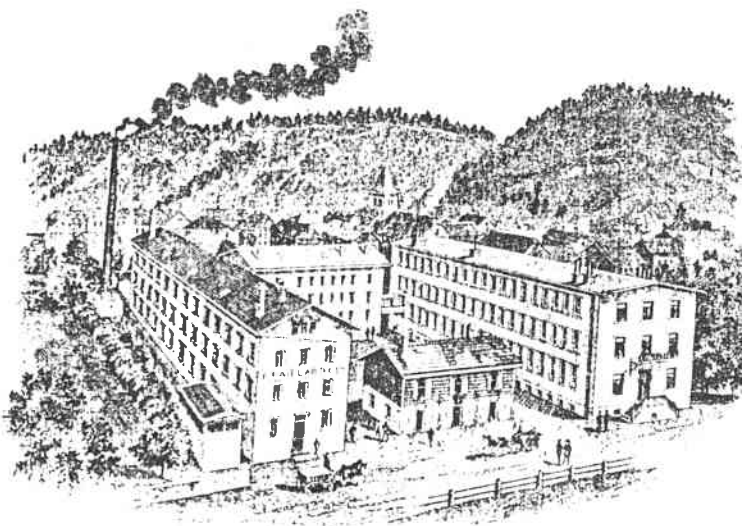


Fig. 10. The Paillard factory, final version, about 1901.

...name  
Amobeian never  
caught on. It is  
vaguely obscure  
and distinctly  
superfluous...



the end of the latest Paillard block are seen, on a wintry day in February 1996, in Fig. 11. Photo by Robert Junod.

## The PVF Trade Mark

The tune sheet listing "Trade Mark" in Fig. 1 first appeared with the medal shown in the top border in 1868, after Paillard-Vaucher et fils won the medal at the 1867 Paris Exhibition. They must have opened a London sales office soon after; I found them first listed in Kelly's Directory in 1870. That must be a fair fix because that is the date of Establishment claimed at the top of Fig. 1.

It seems certain that right from the early 1870s the office came to be known as PVF, and that they

were selling boxes by Paillard and other makers as well as their own make. Further proof of this came when two boxes turned up in Christie's July 1996 sale: they both had the same unusual tune sheet with the monogram PVF in the lower border's central cartouche.

The box shown in Fig. 12, serial 5095, has PVF engraved on the circular zither tissue holder and stamped on the control lever escutcheons. It is an 8-air Mandoline Zither type with 16" (41cm) cylinder and tune 1 on the dots. It has an 1873 tune and was made by Paillard-Vaucher probably in 1874.

The other 8-air box has "Bells Visible" and is in Fig. 13, rather unluckily. It has a 13" (33cm)

cylinder with tune 8 on the dots, serial 66. Its two latest tunes are dated 1873, so it was probably made about 1874 - but certainly not by Paillard-Vaucher with its last tune on the dots and serial number far too low.

So who did make it? The bedplate and comb base castings are by SBI and the music comb has 86 teeth, pitch numbered as shown in Figs. 14 and 15. Serial 66 is stamped or scribed in all the usual places including the bell gantry and the tune indicator and written heavily under the case. Blank numbers are, 67 for cylinder, 14 for spring and governor. Governor:cylinder ratio is 1950:1. Snail cam steps very accurate .017". The six bells are engraved and have fluted caps and bird strikers. It is a real high-class box.

The only unusual feature is the tune indicator, shown in Figs. 13 and 16. I have seen only a few of this type, all differing in detail. One was illustrated on page 23 of Vol. 16. The intention may have been to reduce masking of drum or bells, or perhaps a fondness for a top-reading scale, or possibly just to be different.. Their disadvantage is that they have to be very close to the winder partition; this one was too close and a chunk had to be cut out. It was also too close to the glass lid frame so another piece was carved out but never repolished.

*The six bells are engraved and have fluted caps and bird strikers. It is a real high-class box.*



Fig. 11. Right - the back of Arthur Junod's house. Left and across the road - Paillard's third block, now CIMA museum. Photo by Robert Junod, 1996.

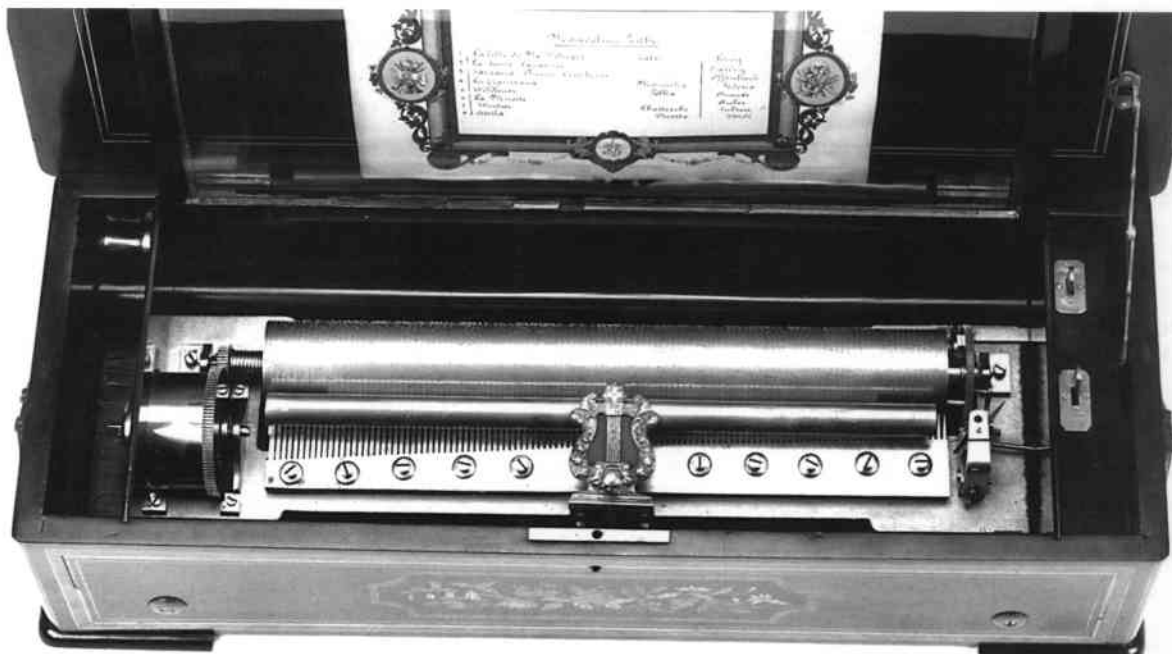


Fig. 12. Paillard-Vaucher et Fils serial 5029, with zither mounted from bedplate. Thanks to Christies, South Kensington, for this and Fig. 13.

## musical box oddments no. 89

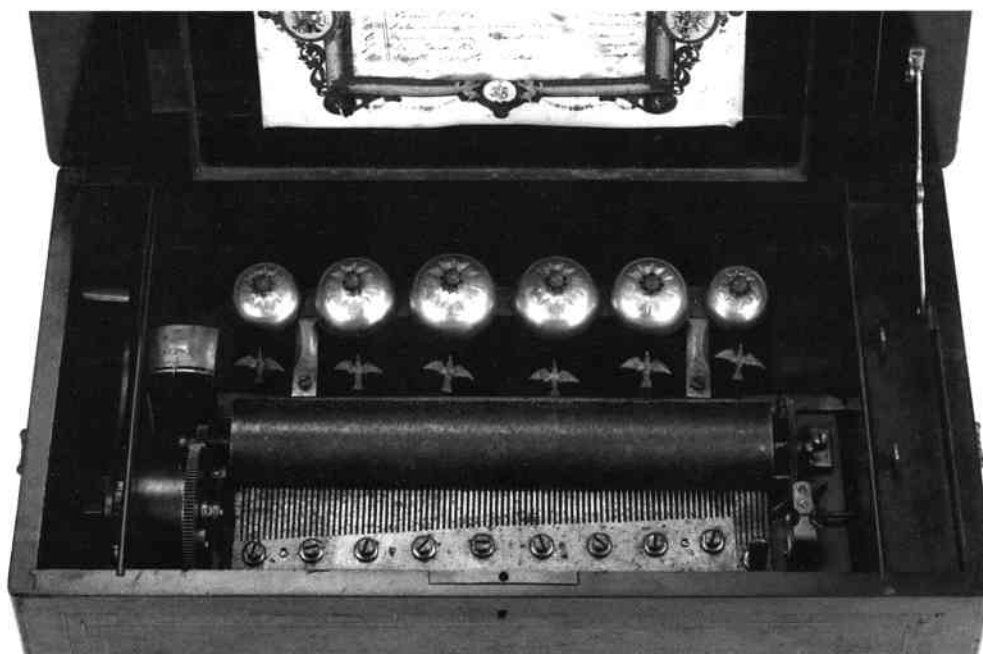


Fig. 13. Serial 66 before restoration. Its tune sheet is No. 111 in the Tune Sheet book. The unpolished gap in the glass lid frame was cut to clear the tune indicator.

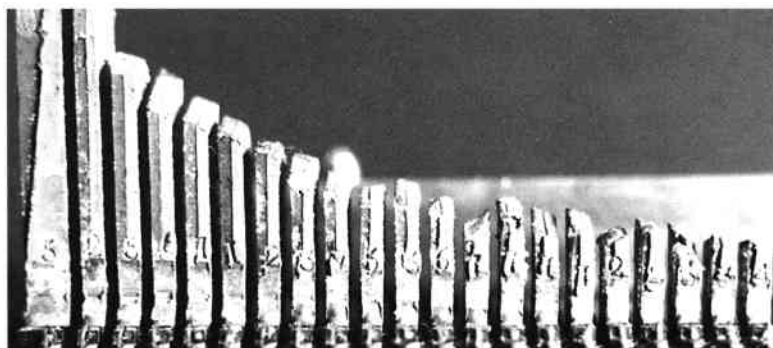


Fig. 14. Bass end of serial 66 comb. Leads stamped with pitch numbers, semitones sideways or sloping.

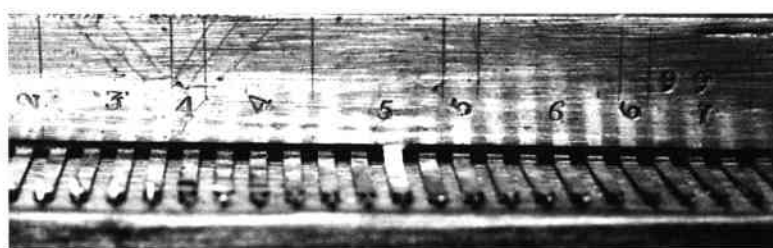


Fig. 15. Treble end, stamped 66 at top right. Diagonals indicate last tooth needing a damper.



Fig. 16. Back view of tune indicator. A pin on the push rod actuates the lever which is kept in contact with the pin (and thereby in contact with the cylinder) by the leaf spring.

*Their castanet noises seem to play very much like the drum, though less attractively.*

### Castanets

I often wondered why all makers put Castanets (French: Castagnettes) in the plural and then fitted just one castanet block, like the one drum. Then someone explained that they always come in pairs and that is what the musical box so fitted is trying to imitate. But did the tune arrangers know about this? Their castanet noises seem to play very much like the drum, though less attractively. I have never yet heard a castanet box which even remotely suggests someone playing a pair of castanets.

Thanks to a search by Patrick McCrossan through a pile of photos taken long ago, I am now able to report a box with *twin castanets*... surely the ultimate exception that proves the rule. It has a central drum with 10 strikers, five bells each side, and beyond them a 4-striker castanet at each end. That was all done for symmetry, and it involved five on/off levers for drum, bells and castanets because there was a 9-tooth bell and castanet comb each end needing two levers each. Of course it made the usual castanet noise and I expect they were

normally switched off.

The box was certainly a "special" and many items have fine decorative engraving, including the bells, the bell finials and strikers, and the tops of the drum strikers. The drum barrel has a decoration including the maker's name in capitals - NICOLE - complementing the usual Nicole Freres stamped on the brass bedplate. It has 16 1/4" (41cm) rechange cylinders playing 6 airs, mandoline, on its 122 music teeth and was made in 1870.

The Spanish word *castañeta* also means snapping of the fingers. That castanet rhythm must sometimes have been copied on a musical box; I hope an example will duly get reported. ■

**My thanks to those who sent in details of the Nicole boxes they own. A previously unrecorded box and gamme number were noted which will be of great use. Just the sort of co-operation that is required to make my job worthwhile.**

Register facts and numbers are changing all the time, usually on a day to day basis. All this can be very beneficial in the quest to find out more about the fascinating world of mechanical music. At the time of writing, 6,307 boxes have been registered of which 2,256 came from the workshops of Nicole Freres.

Of all the boxes Registered, 3,226 are lever wind instruments whilst 2,507 are key wind. The remaining 574 boxes are a mixture of winding methods, some ratchet and some pull string. However, it must be noted that a number cannot be listed as key or lever wound as this information was not available! The figures show that later lever wind boxes have survived in greater numbers than the early key winders as one would expect, but in that passage of thirty to forty years, many boxes must have been thrown away.

The number of airs played on boxes range from 1 to 24. The 18, 20 and 24 air boxes are of later period, but the 2 per turn 12 air boxes were made quite early on. Surprisingly, the very early 2 per turn boxes seem to have been of the snuff box type.

Single air boxes number 22 on the Register and were made in a wide range of styles from single air variation boxes, sur-plateau movements, necessaire boxes, interchangeable movements, manivelles, Crown Devon jugs to toilet roll holders. The sublime to the ridiculous!

Two air movements number 515 and feature mainly snuffboxes with clocks, pictures and decanters in lesser numbers. 3 air movements are fitted into similar items and account for 152 items. A big jump in numbers come when the more popular 4 air boxes are considered. The majority are cartel boxes and there are 714 of them.

Six and eight air boxes make up the bulk of the Register and reflect just how popular this size of box must have been. 1555 of the 6 air are noted and 1697 of the 8 air types. This type of box must have been the bread and butter work of the musical box industry.

Ten air boxes number 347 and seem to have been nowhere as popular as the 12 air 2 per turn. It must be easier to pin 12 airs on 6 turn cam rather than a run of 10 airs. The numbers of 12 air boxes come to 666 and nearly all of these are of the 2 per turn type.

The last grouping are the 18, 20 and 24 air boxes. The 18 air boxes are usually 3 per turn and number 14. There are 19 of the 20 air boxes and just 7 of the 24 air instruments recorded. These boxes seem to have been produced in the later years of musical box manufacturing.

Whilst having a general look at numbers, it is interesting to take a look at the unusual types of movements. The greatest number of boxes produced fall into the category of "standard" boxes. The figures for the other types are as follows:-

Forte-piano. 366 boxes. Made by many manufacturers, but Nicole and Langdorff are recorded in the largest numbers.

Sublime Harmony. 135 boxes. Made by many makers with Ami Rivenc, Mermod, Paillard and P.V.F. feature mainly.

Hymn boxes. 140 noted. Seem to have been popular with Nicole Freres, Paillard and P.V.F. with a large number featuring Moody and Sankey hymns.

Oratorio boxes. 49 of these largely from Nicole Freres.

Snuffboxes. 324 noted coming mainly from the workshops of Alibert, Bordier, Ducommun-Girod and Nicole.

Overture boxes. 309 listed. Mainly Nicole Freres, Lecoultre and Bremond.

Composers featured on tune cards are largely those popular at the time. Verdi has just overtaken Bellini as the most popular composer with scores of

534 to 513. Mozart only featured on 141 boxes illustrating how his music was in a period of decline during the Victorian age. The genius of Mozart was only appreciated again right at the end of the 19th century. Donizetti is to be found on 360 boxes, Balfe on 218 and Auber on 234. One presumes manufacturers produced what was asked for and would sell, so the above are the "pop" stars of the Victorian era.

Recently, I was in a local hostelry and noticed a set of rules drawn up by an innkeeper of the 18th century. These I feel ought to be included in the Society guidelines for meetings.

I urge those inclined to play organs to note carefully!

## Lemuel Cox's Inn

### Rules of This Tavern

4 pence a night for a bed.

6 pence with potluck.

2 pence for horse keeping.

No more than 5 people to sleep in one bed.

No boots to be worn in bed.

No razor grinders or tinkers taken in.

Organ grinders to sleep in the wash house.

Our meetings organiser may wish to take heed of a notice seen recently in a Solicitor's office when collecting Registration fees. "In God we trust. All others pay cash."

*"In God we trust. All others pay cash."*

### And finally...

Computers are wonderful but cannot spell very well. Sorry about the mistake in the last Register News about the "roll" of Norma. Mind you some sopranos who sing the role of Norma look as though they could roll. ■

The Registrar

## In our next Issue

We look at the restoration of a magnificent revolver cylinder box in Australia plus all the usual features, with reports on the Guildford Meeting and the AGM and Society Auction. ■

# Nicole Register Listings

S/No	Tunesheet (Yes =*)	Comments	Reg No.
28014	*	6 air. Keywind.	R-2811.
28027	*	6 air. Keywind.	R-5953.
28028	*	6 air. Keywind.	R-5930.
28067	*	8 air. 2 per turn. Keywind.	R-5893.
28084	*	6 air. Keywind.	R-2633.
28088	*	6 air. Keywind.	R-3343.
28101	*	12 air. 2 per turn. Keywind.	R-4225.
28127	*	4 air. Keywind.	R-4234.
28144	*	4 air. Forte-piano. Keywind.	R-2926.
28164	*	6 air. Keywind.	R-544.
28173	*	4 air. Keywind.	R-5545.
28176	-	6 air. Keywind.	R-4343.
28188	*	8 air. Keywind.	R-545.
28193	*	8 air. Keywind.	R-1636.
28215	*	4 air. Keywind.	R-546.
28254	*	8 air. Keywind.	R-2024.
28260	*	8 air. Keywind.	R-2697.
28273	*	12 air. 2 per turn. Keywind.	R-5945.
28279	*	4 air. Keywind.	R-4556.
28280	-	4 air. Keywind.	R-547.
28287	*	4 Overture. Keywind.	R-548.
28293	*	12 air. 2 per turn. Keywind.	R-4251.
28306	*	8 air. 2 per turn. Hymn box. Keywind.	R-5971.
28322	*	6 air. Keywind.	R-4252.
28327	*	6 air. Keywind.	R-3344.
28336	*	8 air. Keywind.	R-2732.
28352	*	8 air. Keywind.	R-4913.
28355	*	6 air. Keywind.	R-2706.
28382	*	6 air. Super Mandoline. Keywind.	R-2389.
28383	*	8 air. Forte-piano. Keywind.	R-5952.
28390	*	8 air. Forte-piano. Keywind.	R-5887.
28404	-	? air. Keywind.	R-549.
28470	*	4 air. Keywind.	R-6307.
28507	-	? air. Keywind.	R-1737.
28508	-	8 air. Keywind.	R-2937.
28524	*	4 air. Hymn Box. Keywind.	R-550.
28529	*	4 air. Keywind.	R-5883.
28530	*	4 air. Keywind.	R-5884.
28544	*	8 air. Keywind.	R-5973.
28550	*	6 air. Hymn box. Keywind.	R-2070.
28553	*	6 air. Keywind. Hymn box.	R-551.
28580	*	12 air. 2 per turn. Keywind.	R-552.
28583	*	4 Overture. Keywind.	R-2752.
28588	*	4 Overture. Keywind.	R-2753.
28603	*	4 air. Keywind.	R-4245.
28618	*	8 air. 2 per turn. Forte-piano. Keywind.	R-2577.
28634	*	6 air. Keywind.	R-4246.
28644	*	4 air. Keywind.	R-5547.
28650	*	6 air. Keywind.	R-553.
28673	*	4 air. Keywind.	R-2826.
28687	*	6 air. Keywind.	R-554.
28715	*	6 air. Keywind.	R-2778.
28716	*	-6 air. Keywind.	R-3345.
28719	*	6 air. Keywind.	R-3346.
28724	*	8 air. Forte-piano. Keywind.	R-5493.
28729	*	8 air. Forte-piano. Keywind.	R-4253.
28755	*	6 air. Keywind.	R-3095.

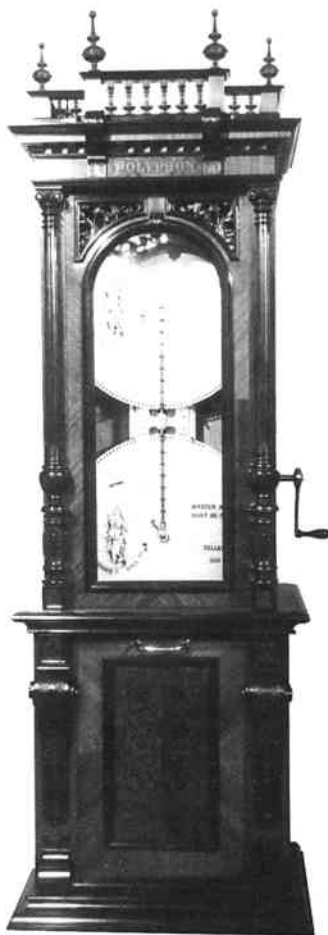
Continuing our  
listings from  
The Register -  
Nicole Freres  
28000/29000.



# Nicole Register Listings

The Music Box

S/No	Tunesheet (Yes =*)	Comments	Reg No.
28763	*	6 air. Keywind.	R-6138.
28772	*	4 air. Oratorio Box. Keywind.	R-5908.
28824	*	6 air. Forte-piano. Keywind.	R-5903.
28826	*	6 air. Forte-piano. Keywind.	R-555.
28887	*	12 air. 2 per turn. Keywind.	R-5742.
28888	*	12 air. 2 per turn. Keywind.	R-4236.
28889	*	12 air. 2 per turn. Keywind.	R-4235.
28892	*	12 air. 2 per turn. Keywind.	R-5915.
29896	*	12 air. 2 per turn. Keywind.	R-5944.
28897	*	8 air. Keywind.	R-2805.
28932	*	6 air. Keywind.	R-556.
28951	*	8 air. Keywind.(Changed to lever)Hymn box.	R-2510.
28959	*	8 air. Keywind.	R-2761.
28981	*	8 air. Oratorio box. Keywind.	R-5899.
28998	*	8 air. Keywind.	R-557.
29045	-	? air. Keywind.	R-558.
29061	*	6 air. Forte-piano. Keywind.	R-4179.
29072	-	8 (?) air. Keywind.	R-3862.
29077	*	6 air. Keywind.	R-5983.
29081	*	6 air. Keywind.	R-2734.
29090	*	8 air. 2 per turn. Forte-piano. Keywind.	R-1823.
29092	*	8 air. Forte-piano. Keywind.	R-4254.
29131	*	6 air. Keywind.	R-5929.
29138	*	6 air. Keywind.	R-5878.
29181	*	6 air. Keywind.	R-3347.
29195	*	6 air. Forte-piano. Keywind.	R-559.
29240	*	4 air. Keywind.	R-3833.
29257	*	8 air. Keywind.	R-5943.
29279	*	4 Overture. Keywind.	R-5918.
29454	*	6 air. Forte-piano. Keywind.	R-2933.
29458	*	6 air. Forte-piano. Keywind.	R-2390.
29478	*	6 air. Keywind.	R-5413.
29482	-	? air. Keywind.	R-560.
29489	*	6 air. Keywind.	R-561.
29494	*	6 air. Keywind.	R-5931.
29502	*	4 air. Keywind.	R-5891.
29544	-	4 air. Keywind.	R-3370.
29550	*	8 air. 2 per turn. Keywind.	R-4614.
29560	*	6 air. Keywind.	R-562.
29579	*	6 air. Keywind.	R-2832.
29608	*	8 air. Forte-piano. Keywind.	R-2906.
29618	*	8 air. Forte-piano. Keywind.	R-563.
29648	*	12 air. 2 per turn. Keywind.	R-4255.
29661	*	6 air. Keywind.	R-5980.
29688	*	3 Overture. Keywind.	R-4226.
29696	*	3 Overture. Keywind.	R-1328.
29703	*	8 air. Forte-piano. Keywind.	R-6014.
29727	*	16 air. 2 per turn. Keywind.	R-5951.
29782	*	6 air. Keywind.	R-4688.
29786	*	6 air. Keywind.	R-2813.
29796	*	8 air. Keywind.	R-4561.
29799	*	8 air. Keywind.	R-5989.
29848	-	6 air. Keywind.	R-1692.
29857	*	8 air. Keywind.	R-6015.
29866	*	3 Overture. Keywind.	R-6004.
29946	*	3 Overture. Keywind.	R-2618.
29962	*	4 air. Keywind.	R-5636.
29999	*	6 air. Keywind.	R-6003.



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- efficient worldwide delivery service
- send for the tune lists for your instruments
- treat yourself to perfect copies of you favourite discs
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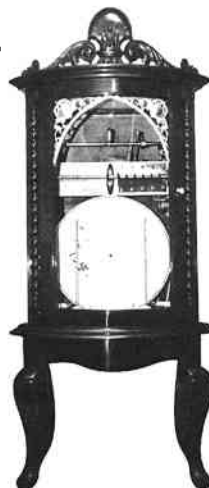
*Quality instruments deserve Renaissance Discs*

## New Double Disc Musical Boxes

- magnificent brand new instruments playing two 24 1/2" discs
- available now
- eight combs produce superb harmonies
- an unforgettable experience!
- massive spring-driven clockwork motors are quiet, smooth & powerful
- beautiful cases, exquisitely carved and veneered in walnut

*"arguably the finest sounding instrument I have ever heard in the disc-playing musical box world"*

Arthur W.J.G. Ord-Hume



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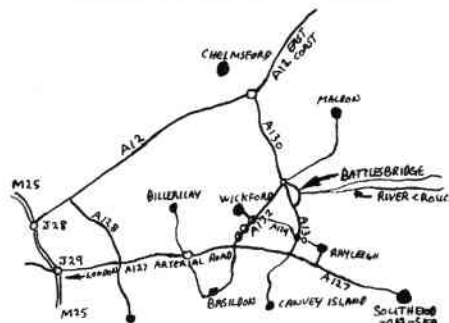
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## Mechanical Singing-bird Tabatieres

by Geoffrey T. Mayson

### Review by Roy Ison

Mechanical Singing-bird Tabatieres by Geoffrey T. Mayson is the only book so far published which deals entirely with singing bird boxes. The author, who died in 1997, was a member of the MBSGB.

Geoffrey Mayson devoted a large part of his life to restoring Tabatieres and was renowned throughout Europe and the USA for his work. This book contains a complete record of the development, construction and restoration of these miniature mechanical marvels and is beautifully illustrated with 215 colour and 20 black and white photographs to show the fine details of the miniature mechanisms.

The information contained in this book would be useful for all collectors of mechanical music, as can be seen from the list of chapter contents shown below.

1. *What is a Singing-bird Box?*
2. *Jaquet-Droz to Reuge - A Brief Historical Survey*

3. *How to Identify a Singing-bird Box*
4. *Fusee-driven Movements, 1815-1880*
5. *Fusee-driven Movements, 1785-1815*
6. *Fusee-driven Movements - Signatures, Numbers and Dates*
7. *Going Barrel Movements, France*
8. *Twentieth-century Swiss and German Makers*
9. *The Products of Karl Griesbaum*
10. *Miscellaneous Singing-bird Mechanisms*
11. *The Bellows*
12. *Making Replacement Valves*
13. *Making Song and Air Cams*
14. *Making, Restoring and Refeathering Birds*
15. *Restoring the Boxes*

As a collector of cylinder musical boxes I do not own a singing-bird box but, even so, I found the book fascinating, interesting and beautifully illustrated and a mine of information. I now feel able to use the information to identify the

differences between 18th, 19th and 20th century boxes and know what to look out for on visits to antique fairs, antique shops and auction sales.

This book must be a definitive reference work for Signing-bird Tabatieres and should be on the bookshelf of every serious collector.

The book is published by Robert Hale and retails at £100. If any member would like a copy the publisher has agreed special terms. Contact Roy Ison on 01522 540406. ■

### Something for the Nicole enthusiasts

Entitled "Nicole Record", this book promises a history of Nicole Frères Limited and the Nicole Record Company Limited. Concerned with the period between 1903 and 1906 when Nicole went into the record business (if you can't beat 'em - join 'em!) this 270 page book is due for publication later this year. No price announced yet but similar books from the same publisher are around £35.00. More news as soon as we have it. ■

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E-mail: musicbox@sover.net

## Q. David Bowers Award

### Herbert Jüttemann received the Q. David Bowers Literary Award of the Year 2000

The Q. David Bowers Literary Award of the Year 2000 was presented to Dr. Herbert Jüttemann. He is a German, living in Karlsruhe, a town situated on the border of the Black Forest. He is well known by some books about Black Forest clocks and mechanical musical instruments. Unfortunately for our readers, these books are all written in German.

Mr. Jüttemann was born in 1930 in Mülheim, a town on the river Ruhr in the north west of Germany. In 1968 he moved to Karlsruhe. The landscape there was much lovelier than in the Ruhr district and he spent every weekend in the Black Forest area with his wife. He became very enthusiastic about the old mills, still existing there, and clocks and mechanical music instruments made here in former times. With a treatise about old sawmills, Mr. Jüttemann graduated as a Doktor-Engineer (Dr.-Ing).

His book on Black Forest clocks was the first that was published on this theme since a treatise written by A. Kristner in 1926. Mr. Jüttemann's book, "Die Schwarzwälduhr" is now in its fourth edition. It contains 246 pages and 350, mostly coloured, pictures (ISBN 3-7617-0360-0).

His most voluminous book about mechanical musical instruments is called "Mechanische Musikinstrumente" (Mechanical Musical Instruments). In the German language it is considered to be the standard book about mechanical music. It has 344 pages and 670

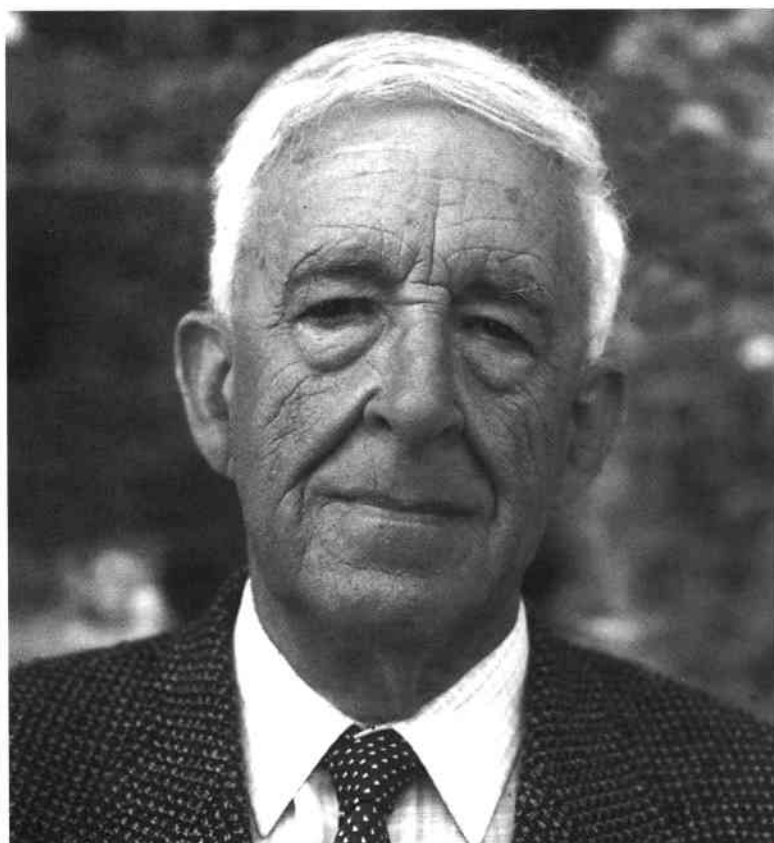
black and white pictures (ISBN 3-923 639-71-6).

Much smaller is his book "Schwarzwälder Flötenuhren" (Flute clocks of the Black Forest) with 165 pages and 210 pictures (ISBN 3-87 885-236-3).

His most regarded book is called "Waldkircher Dreh-und Jahrmarktorgeln" (Hand-cranked barrel organs and Fairground Organs made at Waldkirch). It deals with the organs of the firms Gebrüder Bruder, Wilhelm Bruder Söhne, Ignaz Bruder, Ruth, Carl Frei, Gavioli and Limonaire. It has 324 pages and 320

pictures (ISBN 3-87 885-249-5). By popular request by American, English and Australian friends of mechanical music, this book is now being translated into English. The translation is being done by the well known English restorer Andrew Pilmer of Rufforth near York. The publisher is New Era Publications, 38 Stratford Avenue, May Bank, Newcastle-under-Lyme, ST5 0JS England. The book, in English, will be issued in 2002. ■

*We shall review this new book as soon as it is available. Ed.*



Q. David Bowers Literary Award Winner - Dr. Herbert Jüttemann.

## MUSIC BOX BINDERS

Now that Volume 19 is complete together with Index, this may be a good time to remind you about binders for your magazines. Each binder holds eight issues plus the index (which is included with this issue) and ensures that they are kept in good condition for future reference. The binders come packed two in a stout cardboard postal box price £12.00 plus postage as follows:

UK	£1.60
Europe/EU countries	£2.42
USA	£5.57
Australia/New Zealand/Japan	£6.19

Orders, with cheque to MBSGB, please to:- Alan Wyatt, The Willows, 102 High Street, Landbeach, Cambs CB4 8DT, England.





# **Reymond Nicole - A correction**

My sincere apologies for not being careful enough with my figures and my grateful thanks to Anthony Bulleid for pointing out that my dimensions in the last issue of Music Box did not add up. The good side to this error is that the comb tip to adjacent pin clearance and the clearance between pins of adjacent tunes are both reduced showing that the manufacturer's problem was (and the restorer's problem is) more critical than at first thought.

Normally, the use of four decimal places is a little over the top for general discussion, but in this case where a specific instrument is being studied and clearances are so small, I feel that they are fully justified with the endorsement that they are true average dimensions. My normal method of determining spacing is to take a vernier measurement over 100 pitches or

## *Reymond-Nicole No. 135 Comb/Cylinder Dimensions*

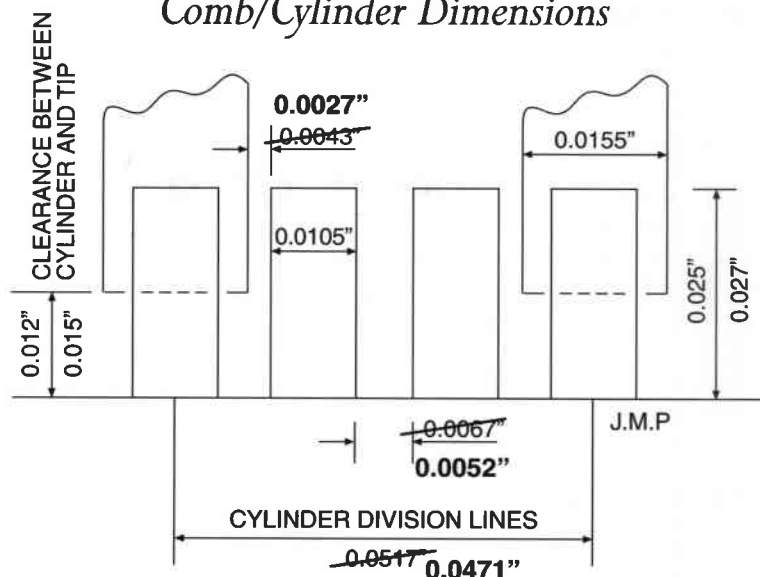


Diagram from last issue with the new, corrected figures.

less, as the case may be, and divide the measurement by the number of pitches to get this accurate average.

The revised diagram shows the correct dimensions. ■

**John Powell**

## **12th Northampton Phonofair**

**Saturday June 23 2001**

Cliftonville Middle School,  
Northampton, 10am-4pm

Details: Ruth Lambert

**Tel: 01604 405184**

e-mail: [ruthlambert@needleins.co.uk](mailto:ruthlambert@needleins.co.uk)

## **Plea for Tune Card - From the Musical Museum at Brentford**

Some years ago the Museum was burgled and one of our musical boxes stolen. some months later it was recovered and is now back on show and regularly demonstrated to the public. Unfortunately the tune card was removed by the thieves and the box looks odd without it.

We would like to obtain a good colour photograph or scanned image of a similar card from which we can create a reproduction. The particular tune card is illustrated on p.9 plate 8 in the Tune Sheets book by H.A.V.Bulleid (L'Epee 78441)

Can any of your readers help us in this matter?

**Michael Ryder**

If you can help contact Michael Ryder at the Museum on 020 8560 8108

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## classified advertisements

## CLASSIFIED SALES

**Keith Prowse** Penny Ano 48-note playing 10 tunes. £850 o.n. Auto Piano Co. 48-note clockwork barrel piano playing 10 tunes. £1150 o.n.o. Telephone 01379 783350.

**Solophonola** player piano by Ronisch Huppfeld. Excellent condition - has been in the same family since new. With approx. 100 rolls (list available) West Midlands area. Offers to Mrs. Marshall 01562 731199.

**Upright pedal Duo-Art** Steck pianola/piano for sale. Date of manufacture believed 1920s. Fully restored early 1970s and maintained and kept in tune since. Approx. 45 boxed music rolls, 7 of them Duo-Art, mainly classical. May be viewed at Ashted, Surrey. Price £1,900. Telephone 020 7637 1651 to arrange viewing.

**A Columbia Zither** in good condition. Patented 1894. No woodworm. Telephone 01252 721723.

## Reluctant Sale

**Alan Pell 48 note Continental** (Harmonist) Two, fitted with the latest type solenoids, 2½ hrs of music, 3 moving figurines. Including a double insulated trailer with removable tow bar, generator and lights. This organ regularly returns between £700-£1000 a day at local charity events. Offers in the region of £7500 Phone 01296 641580



## CLASSIFIED WANTS

**19½" Polyphon** upright coin-op cabinet only. Needed for restoration. Prefer little or no woodworm damage. Joe Pettit - 01268 763500.

Any old catalogues and musical box or organette ephemera. Ted Brown - 01403 823533.

**24½" Polyphon Mikado and 25¼" Symphonion** and other large disc

machines. Top prices paid. Not trade, private collector. Tel: 01253 813128 / 812639.

All types of cylinder and disc musical boxes, also rare ones. Large German Orchestrons, monkey organs and all related instruments. Small to medium collections welcome. Offers to H.P. Kyburz, Jubiläumsweg 10, CH-5036 Oberentfelden, Switzerland.

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1st October; 1st February

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

## Posting of magazine:

27th February; 27th April;

7th August; 7th November

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ADVERTISEMENTS

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## NOTICE

The attention of members is drawn to the fact that the appearance in The Music Box of an advertiser's announcement does not in any way imply endorsement, approval or recommendation of that advertiser and his services by the editor of the journal or by the Musical Box Society of Great Britain. Members are reminded that they must satisfy themselves as to the ability of the advertiser to serve or supply them.



Barrel organ "Harmonipan", ca. 1895  
(probably by "Gavioli")



Swiss orchestra musical box by  
"Ullmann", ca. 1880



Very unusual grandfather clock with  
"Polyphon Nr. 6 G", ca. 1900  
(Ø 56 cm/22 1/2 in.) - 16 upright bells!



Gramophone with painted horn,  
ca. 1915  
(unmarked)



Large brass gramophone  
"Maestrophone", ca. 1910



Rare disc musical box "Mira", ca. 1900  
Plays excellent!  
(Ø 30,5 cm/12 in.)



Black Forest Organ "Carl Frei, Waldkirch"  
with ca. 20 popular cardboard song/books. -  
Plays excellent!



Disc organette "Ariston", ca. 1900  
(Ø 33 cm/13 in.)



Phonograph doll  
"Mae Starr", 1922



Phonograph "Edison Gem Mod. D"  
(red!), ca. 1910



"Kalliope Panorama Automat", ca. 1905  
Very rare original disc musical box with  
betting game "Horse race"  
(Ø 64,5 cm/25 3/5 in.)



Phonograph "Edison  
GEM Mod. A", ca. 1910



Organette "Coelophone Orchestra"  
(Thibouville-Lamy), ca. 1900



"Polyphon Nr. 103", ca. 1900  
Coin-operated musical box  
(Ø 39,8 cm/15 3/4 in.)



Disc musical box "Kalliope Nr.  
108 G", ca. 1900  
With bells! (Ø 45 cm/17 1/2 in.)

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Barrel organ "Serinette",  
ca. 1875



"Symphonion Nr. 192 W", ca. 1900  
(Ø 64 cm/25 1/4 in.)



Disc musical box "Symphonion Mod. 25  
A", ca. 1900  
(Ø 30 cm/11 3/4 in.)

# MECHANICAL MUSIC

31ST October 2001

Phillips Knowle



A Symphonion No. 38BZ 'Eroica' disc musical hall clock  
sold at Phillips Knowle 17th January 2001 for £19,320.

We are currently accepting entries for our next Mechanical Music sale.  
Closing date for entries 20th September.

For professional advice and valuations with a view to selling at auction,  
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