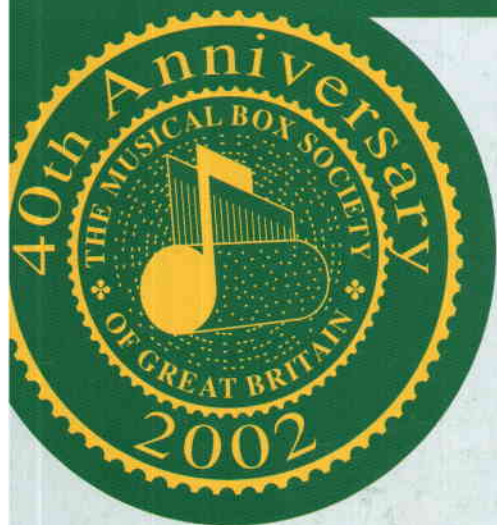


The Music Box

Volume 20 Number 5 Spring 2002

Edited by Alan Pratt

An International Journal of Mechanical Music



In this issue:

- More Musical Mugs
- Practical Tuning
- Book Reviews
- Polyphon Listings
- Plus our regular features



The Journal of the Musical Box Society of Great Britain

ISSN 0027 4275

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The Musical Box Society of Great Britain

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1. The Seller and the Buyer will each contribute a donation to Society funds of 7.5% of the hammer price of each lot. **Lots selling at £5.00 or less will be treated as donations to the Society, and the full proceeds will be retained.**
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5. While the Committee will make every effort to safeguard items left for sale they do not accept responsibility for loss or damage to any item while it is in their custody.
6. All statements by Members of the Committee concerning the description or condition of any Lot are statements of opinion and are not to be relied upon as statements of fact. Any intending Buyer must satisfy himself by inspection as to the true nature of the Lot.

PLEASE NOTE: The Committee has decided that a final bid of £5.00 or under on any item will be regarded as a donation to Society funds.

President's Message



Alan Pratt

Welcome to our Fortieth Anniversary year! There are a few members still around who have been with us all that time, but not many. The Society flourishes, however, and I am particularly pleased that we are now celebrating by doing what I suggested over twenty years ago: by extending our publishing efforts beyond the area of a regular Journal. Already there has been the Tune Sheet book and its Supplement; now, the Organette book announced in the Autumn is progressing towards its planned publication date in the Summer. So far, it is on schedule, the draft is completed and is with the Publications Committee for final tweaking.

The plaudits go to Kevin McElhone, who has put an extraordinary amount of work into researching this subject, but many others have contributed time and expertise, and will receive due acknowledgement later in the year.

Just to remind you, this limited edition is on special offer to

members at the Pre-publication Price of £35; the offer closes on the 1st of June, and at the AGM on that day, the final Publication Prices to members and non-members will be announced. Already, 10% of copies are spoken for with timely orders, so do not delay. June is not as far away as it might seem.

No collection is complete without a stock of the standard reference works, and this book is sure to establish itself very rapidly in that category. Furthermore, by supporting us in this venture, you will enable the Society to carry on with future publications. ■

Christopher Proudfoot

From the Editor

My thanks to all those members who so kindly sent Christmas greetings. To reply to you all would be a mammoth task, so may I say a collective "thank you" and assure you each and every card was greatly appreciated. ■

Alan Pratt

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

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

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The Music Box is printed for and published by the Society quarterly 27th February, 27th April, 7th August, 7th November, from the Editorial Office.

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Back numbers obtainable from:
Roy Ison, 5 East Bight,
Lincoln, LN2 1QH

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Front Cover picture



A singing birds in cage automaton, two of the three birds with moving beaks, heads and tails. Almost certainly by Bontems, dating from around 1910; a very similar instrument is illustrated in 'The Golden Years' by Christian Bailly (p.37).

Photo courtesy of Bonhams

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Autumn Meeting 2001

This meeting, held in Shakespeare country, was at The Moat House Hotel in Stratford-upon-Avon, just over the river from the town centre. Being the end of October, Autumn was well and truly with us, but members arriving early were able to wander around the many old buildings and antique shops in the town.

After a leisurely Friday evening meal we were able to meet up with other members in a private room to see items for sale or demonstration.



Fig. 1. Keith Harding discusses a fine P.V.F. Grand Format Mandoline Quatour box (circa 1880) with a group of members.

Saturday morning arrived with the choice of two venues for the morning coach trip. The final destination of the coach was the Motor Museum at Gaydon, but any members who preferred to visit Warwick Castle could be dropped off on the way.

Leaving about a third of our complement at Warwick Castle, the rest of us continued onto Gaydon where an extensive collection of motor cars had been assembled.

The collection, which was originally set up by the Rover Group, took us gently through the history of the motor car from the 19th century steam transport right up to the present day and included a superb collection of racing cars. We were split into two groups and given professional guides. A morning is not long enough, but the appetites of everyone of us were thoroughly whetted. After coffee in the restaurant and a visit to the gift shop it was time to go.

At lunch time we drove back to the hotel, picking up the Castle visitors who were all chatting excitedly about their visit; we then had the afternoon to ourselves.

At 5.15 p.m. we were picked up again by coach and taken to Ashorne Hall (the home of our organiser

New Members

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

2790 Steven Thurgood, Surrey	2793 Charles Barnard, Bucks
2791 Gary Worsnop, Hants	2794 Dee Ford, Sussex
2792 Eric Wilkinson, Cheshire	2795 C. Tallents, Worcs
	2796 Steve Greatrex
	2797 M. Fernando, Surrey
	2798 Mrs J.A. Butters, Staffs
	2799 Andrew Auger, Lincoln
	2800 M. Stubbs, Staffs
	2801 Roger Lucke, Cambs



Fig. 2. Paul Camps shows an attractive 'bells-in-sight' box.



Fig. 3. Paul Camps plays a 34 note keyless, folded paper, street organ by Oehlein of Mainz.

Graham Whitehead and Janet his wife). We started the evening with dinner and after coffee we were able to get a better view of some of Friday night's instruments as they were displayed on several tables in the main dining area with more space around them (Fig. 2). After this we enjoyed an excellent recital on Graham's Compton and Wurlitzer organs.

Then, relaxing in the cinema seats at the back of the room we were able to watch a film of the 2001 Thun Organ Festival and a compilation of some of Graham's early video footage of the meetings in the 1980s. Sadly, of course, some members are no longer with us, but the memories of them flooded back. Those of us who were represented in these early shots seemed to have somewhat altered hairlines or colouring and do not appear quite as lithe as we did then, but we were enjoying each others company just as much. We returned to the hotel just before the coach turned into a pumpkin. (Figs. 3 & 4).

The Sunday morning was an optional visit to the Ashorne collection to which many members went. Although due to the wet weather and leaves on the track we were unable to try out Graham's private railway, we were given a marvellous tour of the mechanical musical instruments. Graham and

Paul Camps (his restorer) were able to take the members in two groups and play any instruments they wanted to hear. After coffee we all said farewell until the next meeting.

Christmas Meetings

Through the generosity of members we were able to offer three venues for Christmas meetings in 2001.

Lincoln

At Lincoln, Roy and Mary Ison welcomed 20 members to hear instruments from Roy's collection plus some others brought along on the day.

One unusual item was a hand-cranked Polyphon playing 6½" discs. Housed in a metal case only 7" diameter and 1½" thick, this style 30 was originally made as a child's toy and just two are thought to have survived.

Lunch was a generous affair provided by Mary and her helpers and offered more opportunities to continue discussions on mechanical music. More instruments during the afternoon with the delight of hearing some of Roy's chamber organs. Altogether a lovely way to end another musical year.

West Sussex

The Old School at Bucks Green was the venue in the south where Ted Brown kept us all in order in proper "headmasterly" manner while Kay and her "dinner ladies" dispensed refreshments and lunch - school dinners were never like this!

As always, Ted had a full programme of music planned for us, whilst Anthony Bulleid talked about, and demonstrated, the delights of 6" cylinder, 4 air boxes, a style which he fears may have gone unappreciated. Anthony also gave a fascinating insight into identifying tune sheets - in this case from a tiny fragment left under one of the pins. Sufficient of the background design remained for it to be identified as Paillard.

Before lunch we also heard the Chordephon and the Triola. Musical novelties, especially of a Christmas variety, were demonstrated in the canteen, and to end the day Ted presented several tunes on the Racca piano.

With around 50 people present it was a great day for conversation and music.



Fig. 4. Close-up of the animated figures in the top of organ shown in Fig. 3.

Cambridge

Alan and Daphne Wyatt welcomed to this Christmas meeting Dan and Marti Wilson from North Carolina USA, their first meeting in England, and also, nearer to home, Trudy Dalton, a new member, who is researching her connection with the "Nicole" family.

The morning was a free-for-all with various instruments played at random. Following a substantial lunch, members were more "subdued" and a complete tour of the collection took place including some delightful renditions with Kevin McElhone at the console of the Orchestrelle. Nicholas Simons kindly brought along a small Organette to illustrate the playing mechanism, and Bob Ducat-Brown, somewhat filled the role of magician by demonstrating a Hicks Barrel Piano which he had restored from a total wreck to an item in pristine condition.

Following numerous turns of the handles of the Tomasso, Street Pianos and the Bevington Church Barrel organ it was time to express our best wishes for Christmas and the New Year and bid our farewells.

Sincere thanks to all our hosts for allowing us to enjoy their

collections and for their generous hospitality. It was greatly appreciated by everyone who attended these meetings.

Fleetwood Meeting

Also in the last issue was the booking form for the Spring Meeting in Fleetwood - 19th-21st April. Full details were in that issue and it looks as if it will be another good one. Come along and join in the fun but be quick as the accommodation is filling up very fast.

Calling Pasquale Owners

We have received an enquiry from a person who, having successfully restored a Pasquale Coin Slot barrel piano, is requiring a photograph of one to enable him to construct the front panel. If a member has one or can help please contact Alan Wyatt on 01223 860332.

Autumn Meeting 2002

4-6th October

The Autumn meeting will be in Lincoln with Dorothy Robinson as our local organiser. The programme will include an organ grind on the Saturday morning in aid of Guide Dogs for the Blind. A booking form will be in the next issue of The Music Box but do

make a note of the dates.

If you intend to bring an organ, please contact Dorothy Robinson on 01673 843400

News from Waldkirch

Last year we reported on the formation of Orgel-Förderkreis Waldkirch (Friends of Waldkirch Organs), a new organisation to raise awareness and interest in the organ building tradition of this Black Forest area of Germany.

The Secretary, Peter Scherle, e-mails to tell us something of their activities since the formation in July 2001. They already have some 150 members from as far afield as Canada, USA and Australia. Their objective is to bring old instruments back to Waldkirch, to assist trainees in organ building and to give scholarships.

At the recent Landesgartenschau (Garden Show?) at Oelde, the Waldkircher, Dreihorgelfreunde put on a full programme of music on almost 40 organs. At this show there was also a new fairground organ built by a co-operation of the four organ building workshops in Waldkirch at a cost of 1,00,000 euros.

Food was provided in a large restaurant tent and from the Hinn vineyard came the Organvine to

Half a Ton of Scottish Bull!

Robbie Gordon, a long serving MBSGB member, will be remembered by many members for the Aberdeen meeting which he organised.

But for the past few years he has been involved with a totally different project as chairman of the committee raising more than £50,000 to fund a tribute to the generation of stockmen who have established the Aberdeen Angus breed of cattle.

The tribute takes the form of a life-size bronze sculpture of an Aberdeen Angus bull which now stands in the village of Alford to mark the village's historic links with the breed.

Also present at the unveiling of the sculpture by Prince Charles was Queen Elizabeth, the Queen Mother, both of whom are involved with the breed. Well done, Robbie. ■



Robbie Gordon with his wife Joyce next to the new sculpture.

accompany the food. But most impressive was a children's programme. Organ builders Heinz Jäger and Brigitte Schäfer held a children's workshop for almost 200 children where they learnt to build their own organ pipes.

What a wonderful way to interest the youngsters in organs!

Thinking of Waldkirch?

Nicholas Simons writes to say:

"I am going to Waldkirch from 12 to 17 June and will be travelling by car via the channel tunnel. I will have three spaces in my car which would be available for any other members going. I could pick up in this country between the Midlands and the tunnel. They would, of course, be responsible for arranging their own accommodation."

Anyone interested in this kind offer can contact Nicholas on 01332 760576 or e-mail njas@btinternet.com

Tune Sheet Supplement

This invaluable addition to Anthony Bulleid's Tune Sheet Book is now

available. In our last issue we omitted to say from whom it was available - the answer is either Ted Brown or Richard Kerridge (addresses at the front of the magazine). The Supplement is free to those who purchased the Book but we do ask for a contribution for postage and packing - £1 or \$2 is suggested.

The Tune Sheet book is still available, and if you haven't already purchased your copy you don't know what a mine of information you are missing. £12.00 incl. p&p, and you get the Supplement!

AGM and Society Auction

A reminder that the AGM and Auction takes place on June 1st at the St. Albans Organ Museum. Full directions to the Museum will be in our next issue and an entry form for the auction is included with this issue - please note the revised Conditions of Sale and form layout. Please do not use any previous forms you may still have. If you have any queries on the auction please contact David Walch on 0117 9684701.

Vintage Communications Fair

The next event on the 5th May at the NEC (see ad on page 165)

The date for the September event has changed. It will now be on Sunday 15th September.

Hillandale News

Our sister publication, Hillandale News, is changing its name. From the next issue it will be called 'For the Record'. We thought we should mention this - just for the record! ■

Chanctonbury Ring

See page 153.

Subscription Reminder

The Subscription reminder form went out with our last issue, and if you haven't already replied please do so straight away. We have lots of goodies coming up in The Music Box for the rest of the year and the magazine alone is worth the subscription, quite apart from the meetings and all the help and advice which is available. ■

Obituaries

John Turner

John contributed widely to the activities of the Society by way of articles in The Music Box, organising national and local meetings, the production of both videos and CDs dedicated to mechanical music and the well attended Fair at Ilkley.

He was involved with many organisations around his home town of Wakefield and together with his wife, Joyce, raised more than £10,000 for charity by playing, and giving presentations on, mechanical music.

A man of strongly held opinions, John brought energy and enthusiasm to everything he did, despite health problems in later years.

Lyn Wright

Lyn's achievements were as diverse as boat building (on which the family took their holidays) to mechanical music restorations. But it will be for his work on automata that many members will remember him most. His detailed drawings and descriptions of complex mechanisms

were a joy to the eye and a revelation to those of us who had previously wondered how these things worked.

Always modest about his achievements, his help was frequently sought by members and always given generously. He compiled the Christmas Crossword for the Journal for almost 20 years and was responsible for producing the Index to The Music Box.

At the Stratford-upon-Avon meeting he and his wife Peggy were able to celebrate their Golden Wedding Anniversary with fellow members.

Lyn died in December after a very short illness.



Lyn and Peggy Wright at the Stratford-upon-Avon meeting.

Harold Smith

Harold will be remembered by the members who visited his collection at Saddington Hall, Leicestershire. Possibly the most imposing item was the large barrel orchestrion which had been recorded in recent years.

Dorian Dinsmore

Dorian was President of the MBSGB in the early years (he was Member No.12) and was responsible for broadcasts of mechanical music on the BBC.

His son Michael has invited any member who knew his father to contact him.

(Address from Editorial office)-Editor

Beryl Watts

Together with husband Joe, Beryl was a regular attendee at meetings and on our European tours.

The condolences of all members are extended to relatives of the deceased. They will all be missed for their many contributions to the Society. ■

Practical Tuning

A Barrel-Organ Owner's Guide to Finding that Elusive Twelfth

by Arthur W. J. G. Ord-Hume

Writing any form of 'how to do' book has to be one of the most exacting tasks going. It exposes so many pitfalls and offers so many opportunities for the author to fall flat on his face. I know this to my cost and, as the author of some practical books across the years, I suspect that people like me cause more problems for the novice than they ever solve.

And nowhere is there a better demonstration of this than the file of letters I have from would-be restorers and many barrel-organ owners about 'that goddam' twelfth thing' as one of my hyper-critical correspondents calls it.

Allow me to explain - and then I really will try to offer a solution to the problem.

In my last book (*Restoring Musical Boxes and Musical Clocks*, Mayfield Books, 1997) I prided myself in bringing together everything that I had learned over the previous half-century and attempted to emulate that great Victorian, E S Spon, in offering a solution to every problem and an explanation of everything.

I had reckoned without 'that goddam' twelfth thing'.

Having described to the best of my ability how to restore and rebuild just about everything that the mechanical musical instrument collector might possibly find from snuff-boxes through cylinder and disc musical-boxes and on to musical clocks of all sorts and sounds, describing techniques from tooth-making to making organ-pipes, tuning dulcimers and making invisible speckle joints in wooden case repairs, I then embarked on an Appendix designed to explain, briefly, everything in music that was likely to affect the restorer.

It was here that I made my first big mistake. I assumed a level of musical knowledge that not all

of my readers possessed and this glaring assumption shone through what I had fervently hoped was a crystal clear discourse on how to tune organ pipes in barrel organs and musical clocks. Hence the problems with 'that goddam' twelfth thing'.

I defined the musical interval of a Twelfth as found in barrel organs as 'A rank of pipes, usually of metal, sometimes of wood with shaded tops, that sounds an octave and a fifth above the stopped diapason foundation, i.e. an interval of twelve notes, a stop of 2.2/3ft'.

I was pleased with that because I could not fault it.

But some of my readers could and the first complaint was not long in coming from a collector in the United States. I shall quote:

"I made sense of everything you wrote until I came to the tuning of my English Flight & Robson parlor [chamber - AO-H] organ. It said it had a 'stop't diapason', a 'principal', a 'twelfth' and a 'fifteenth' on the stops. I worked out that the fifteenth was an octave like the principal. But do you think I could work out that goddam twelfth thing? I tried it on the piano but can't make out what you mean by twelve notes. My daughter who plays piano was no help and nor was her tutor who says it must be something only organs do [sic] and not pianos."

And so that was the first. Then I had several other complaints that people could not find (meaning identify) the Twelfth. When I had two letters in double-quick succession from two British readers (including one who was a member of the MBSOGB) I reckoned it was time to forget being clever with musical definitions and get down to producing an 'idiot's-guide' to practical tuning (meaning note-definition). So here goes.

First I gather from almost everybody that I meet that the era of tuning-forks has gone out the window and that these valuable little accessories have joined portable drill-braces, manual typewriters and push-pull lawnmowers as being quite beyond the pale for the 21st century. Everybody (I am told) uses electronic tuning aids. So the first thing I did was to go out and buy myself one so I could write with some authority on using the thing.

Only after I bought it did I discover that my model was obsolete, old stock and therefore a bit like a 1982 Road Atlas. However, I persevered especially when I was told (by an expert who wanted to sell me a more up-to-date model) that 'they all work the same way'.

With that in mind, I won't describe the detail of the electronic tuning aid that I bought, but will concentrate merely on generic features that ought to apply to all of them on the market.

So here's a quick guide to practical tuning - and how to find 'that goddam' twelfth thing'.

Electronic tuners, I have to admit, are good. You don't need an extra hand to operate the old forks that I have advocated in the past. The tuning aid should have three key features you must check when you buy. First is has a switchable octave and note-generator that will produce a sound at the pitch you select. Typically, the octave switch will give you six or eight octaves from piano bass through to treble. For each octave, a second knob or switch will give you all the notes in the octave starting from C and ending up with the Bb above.

The notes in the scale are as follows:

C C# D D# E F F# G G# A Bb B
- and then starting the next octave at C again.

...this glaring assumption shone through what I had fervently hoped was a crystal clear discourse on how to tune organ pipes in barrel organs and musical clocks.

You should also know that this scale may also appear as:

C C# D D# E F F# G G# A A# B telling you that the note '**A sharp**' is another name (in the case of equal temperament) for '**B flat**'.

Your electronic tuner has these two controls as a fundamental basis. However, it should also have a visual pitch dial - a window with a movable needle in it rather like the Vu meter familiar to those who were brought up with tape-recorders. This needle is normally centred (vertical) and moves either left or right against a scale that is usually indicated by short radial lines.

When your electronic tuner device is selected so that it produces a sound, this meter is not normally used. When you switch off the sound (meaning the pitch generator), the needle will now register the pitch of a sound it can hear.

In the process of organ or piano-tuning, then, by placing the tuning device close to the source of the sound (within a foot or two), the needle will show whether the pitch of the sound being produced is sharp or flat. If it is flat (meaning the pitch must be raised) the needle will be to the left (low side) of centre. If the pitch of the sound is sharp (meaning that the pitch must be flattened), the needle will be to the right (high side) of the centre.

It is really simple to use and two minutes of experimentation will convert you from novice to potential expert.

Now the better-quality electronic tuners also have another feature that is really only of importance when you are playing one instrument with another old instrument and this is the overall pitch of the tones generated. Generally the pitch of a scale is indicated by the expression '**A = 440Hz**' meaning 'cycles per second' - something else you don't really need to bother with.

However, many older instruments are not tuned to modern pitch (**A = 440Hz**) but may be higher or lower. In the 16th century pitch was much lower at **A = 403Hz** and it varied not just through the years but also

by where you were in the world. In 1879 British pitch was **A = 455Hz** but French pitch was **A = 451Hz**.

As I have said, this is merely of academic interest UNLESS you want to play the instrument with another one that is tuned to a different pitch.

There are also practical difficulties in altering the pitch of an instrument. To make it higher puts greater tension on the frame of a piano or dulcimer and means shortening organ-pipes. To make it lower is not so bad on stringed instruments but for the organ means that all pipes have to be made progressively longer as you go down the scale.

First lesson: Don't mess with the foundation pitch unless (a) you really have to, and (b) you know exactly what you are doing.

The processes of tuning using the electronic tuning device are simple and I think I explained enough about the basic of tuning in the book mentioned earlier to be able to gloss over this aspect. The only warning is that you must select the right octave of the note to be tuned: if you do not, or if you forget, then the needle reading will not be accurate. Check the pitch by simple comparison with the note-pitch sound generator before going into the business of adjusting using the sensitivity of the meter needle.

Now to the crux of the matter - how to find 'that goddam' twelfth thing'. For the novice, and the musical neophyte, the Twelfth stop in an organ is one full octave and then an additional two-thirds of an octave above the lowest-sounding rank of pipes. This information, known to have brought some people to drink, is much easier to assimilate if one writes down the notes! By doing it this way, one finds that the note **C** in the lowest rank of pipes becomes **G** in the Twelfth, that note being five full notes higher than the **C** in the intervening Principal stop.

Great stuff - but how do you find the rest of the notes amidst all these sharps, flats, flarps and shats? In particular as barrel-organ scales are not fully chromatic and

there are notes missing from the scale, the non-musical person breaks out into a cold sweat and decides to forget about the Twelfth and tape off the entire rank so it won't make a sound!

Here's comes the clever bit! Take the diapason or stopped wooden rank. If the lowest note is, say, **G** and the highest is, for example **C**, write down the entire and fully-chromatic scale for all the octaves that fall between. Forget any missing notes but make sure that your scale is absolutely complete with all the sharp notes and the **Bb** present.

I suggest you write the notes quite large and ideally on thickish squared paper with one note to each square. Rule yourself a grid of, say, half-inch squares. And do it twice so that you have two identical lines of notes neatly inscribed in the centre of each square. The experts will do it on a computer with each note in a bold sans-serif type-face.

By making the scales complete and chromatic you may well end up with, say, thirty notes for an 18-note barrel organ but it is important that you do this carefully.

Now cut with a pair of scissors and separate your two long lines of notes. Place the note **G** of the second scale under the note **C** in the top scale. This will automatically indicate the Twelfth-pitch note for each of the notes in the chromatic scale.

But our barrel organ is not fully chromatic! How can we easily read the notes that we really need?

Simple! Now that we have our two scales assembled to reveal the twelfth note pitch we can take the top row of notes (the row than begins and ends with the lowest and the highest notes on our organ) and cross through the notes that do not appear on our instrument. Extend the crossing our into the second row and there you have the answer.

The illustrations show the way to construct your scales and how to use them.

In the example, we have an 18-note organ whose lowest note is **G** and the highest is also **G**.

*First lesson:
Don't mess with
the foundation
pitch unless (a)
you really have
to, and (b) you
know exactly
what you
are doing.*

Practical Tuning

We have:

[low] G A B C C# D E F# G G# A B C C# D E F# G [high]

This means that there are twenty-five notes in the fully-chromatic scale that have to be written down in our chart. So off we go:

G	G#	A	Bb	B	C	C#	D	D#	E	F	F#	G	G#	A	Bb	B	C	C#	D	D#	E	F	F#	G
---	----	---	----	---	---	----	---	----	---	---	----	---	----	---	----	---	---	----	---	----	---	---	----	---

Now repeat this on a second line under the first:

G	G#	A	Bb	B	C	C#	D	D#	E	F	F#	G	G#	A	Bb	B	C	C#	D	D#	E	F	F#	G
G	G#	A	Bb	B	C	C#	D	D#	E	F	F#	G	G#	A	Bb	B	C	C#	D	D#	E	F	F#	G

Next separate the two rows and keep one beneath the other:

G	G#	A	Bb	B	C	C#	D	D#	E	F	F#	G	G#	A	Bb	B	C	C#	D	D#	E	F	F#	G
G	G#	A	Bb	B	C	C#	D	D#	E	F	F#	G	G#	A	Bb	B	C	C#	D	D#	E	F	F#	G

Now slide the second row to the right until the G of the second row aligns with the C of the first row. Don't worry if the second scale extends off the picture to the right.

G	G#	A	Bb	B	C	C#	D	D#	E	F	F#	G	G#	A	Bb	B	C	C#	D	D#	E	F	F#	G
					G	G#	A	Bb	B	C	C#	D	D#	E	F	F#	G	G#	A	Bb	B	C	C#	D

This now shows you what the Twelfth interval will sound throughtout the chromatic scale remembering that in reality there is another octave between the two scales.

But we have a problem in that our barrel-organ only plays eighteen of these twenty-five notes. To avoid confusion, we compare the actual scale that we wrote down from the organ with the fully-chromatic 25-note scale that we wrote and mark the notes that are not wanted. We then get something like this where the shaded notes are an irrelevance:

G	G#	A	Bb	B	C	C#	D	D#	E	F	F#	G	G#	A	Bb	B	C	C#	D	D#	E	F	F#	G
G		A		B	C	C#	D		E		F#	G	G#	A		B	C	C#	D		E		F#	G
					G	G#	A	Bb	B	C	C#	D	D#	E	F	F#	G	G#	A	Bb	B	C	C#	D

Finally, delete the unwanted notes and we end up with a very simple and clear guide to tuning 'that goddam' twelfth':

G	A	B	C	C	D	E#	F#	G	G	A	B	C	C#	D	E	F#	G
			G	G#	A	B	C#	D	D#	E	F#	G	G	A#	B	C#	D

Find the missing notes at the start of the scale by reading from the right-hand end. I hope this makes the task a little easier. ■

The Single Comb Forte-Piano Musical Box

By A. M. Godier & J. M. Powell

The forte piano arrangement of the musical box is a means of varying the volume of sound produced and giving expression to the music being played. The well known form has two separate combs playing on a cylinder having pins which are all of the same height. The larger or standard comb plays the forte or loud notes and the smaller or piano comb duplicates some of the notes of the forte comb but plays them with less volume. This is achieved generally by making the small comb teeth less stiff or weaker. However, this effect was created earlier by at least two branches of the Lecoultré family but by different methods. They used a single comb of normal geometry but varied the height of the cylinder pins so that a particular tooth could be plucked by varying amounts to produced the quiet or loud effect required.

This early form of the musical box has intrigued many of us for a long while and various suggestions have been made as to the method used for the pinning of the cylinders to achieve the expression required and to ensure that the comb teeth are released at the right time. There appears to be no marking on the cylinder to indicate which pins should play quietly and certainly nothing on the comb base as each tooth can play both loudly and quietly equally well. This format is not easily recognisable if the tune sheet is missing and the cylinder pins are badly damaged enough to require a repin. Some, in the earlier years, are known to have been repinned and finished with pins of the same length and have not been able to reproduce the forte-piano effect of the original.

At the Society summer meeting 1971, a long and short pin single comb forte-piano box by Loucoultre & Granger was demonstrated and reported on in Vol.5, No.2,

page 64 of The Music Box with accompanying photograph. This played two overtures and two tunes on six revolutions of the cylinder, each overture occupying two revolutions. In Vol.9, No.4, page 178, a single comb forte-piano box by David Lecoultré was described with photographs of the tune sheet, arrangement of the mechanism and a view of the cylinder showing bent and straight pins. These pins were bent forward to the direction of rotation (i.e. the note sounds earlier than it would if the pin had been upright). This was numbered 9506 and played six operatic tunes.

There have been articles in the past that have described single comb movements that have "expression" but are not necessarily forte-piano. Expression and expressif were terms used to describe movements using pins set to different heights in the cylinder or pins of the same length but having some bent to give less lift to the comb tooth. It is currently thought that only two makers used this format being David Lecoultré using pins of the same length but having some bent, and Lecoultré (Henri) & Granger using vertical pins of different length. However, there have been comments published that indicate that there may have been others but there is no real evidence that this is so. One instrument by Lecoultré & Granger has been encountered which, after repinning, required a combination of long and short pins plus some bent at different angles to achieve a satisfactory performance. Pierre Germain published a comprehensive history of the Lecoultré family in the MBSI journals of winter 1977, Vol.23, No.1, page 23, and Autumn 1977, Vol.23, No.3, page 200. He describes the partnership between Joseph Henri Lecoultré and Jean Francois Granger which commenced in August 1840 and ended at Granger's death in December 1844, and refers to two Lecoultré & Granger movements having single combs and sounding

like forte-piano arrangements. The article following this on page 42 by Olin L. Tillotson describes a single comb forte-piano by Lecoultré & Granger, serial no. 3458, which appears to have all straight pins (both long and short) but this was not confirmed in the text.

Anthony Bulleid, in his excellent Tune Sheet book, has included one example No.61 by Lecoultré & Granger identified as a single comb forte-piano Serial No. 3493 playing six operatic tunes, and has included two examples by David Lecoultré. Example no.64, Serial No. 9385, is headed Forte et Piano and plays eight operatic tunes. Example no.157, Serial No. 9268, plays eight operatic tunes but has no indication that it may be in the piano-forte arrangement.

Referring to the Musical Box Register listing as published in Vol.17, No.5, page 120, five Lecoultré & Granger boxes between nos. 3415 and 3804 are all recorded as being forte-piano but not necessarily single comb models. The David Lecoultré listings are a little more difficult to draw any conclusions from as these are much greater in number and are spread over a much wider range. Eighteen are recorded from serial nos. 16 to 10469 but only three are recorded as being forte-piano and no indication as to whether they are single comb instruments. Only one of these can be confirmed as playing on a single comb by use of bent pins.

The opportunity arose about two years ago when one became available for restoration, to make a study of it. The cylinder is 12.9ins long, the comb has 102 teeth and plays eight tunes. About that time we had been privileged to meet eminent restorers David and Carol Beck of Newman Georgia at the 50th anniversary meeting of the MBSI at Philadelphia. They had a Lecoultré & Granger instrument for restoration and we were able to get some idea of the problems that they were having to

PIN PROFILE TO DETERMINE ACTUAL OFFSET

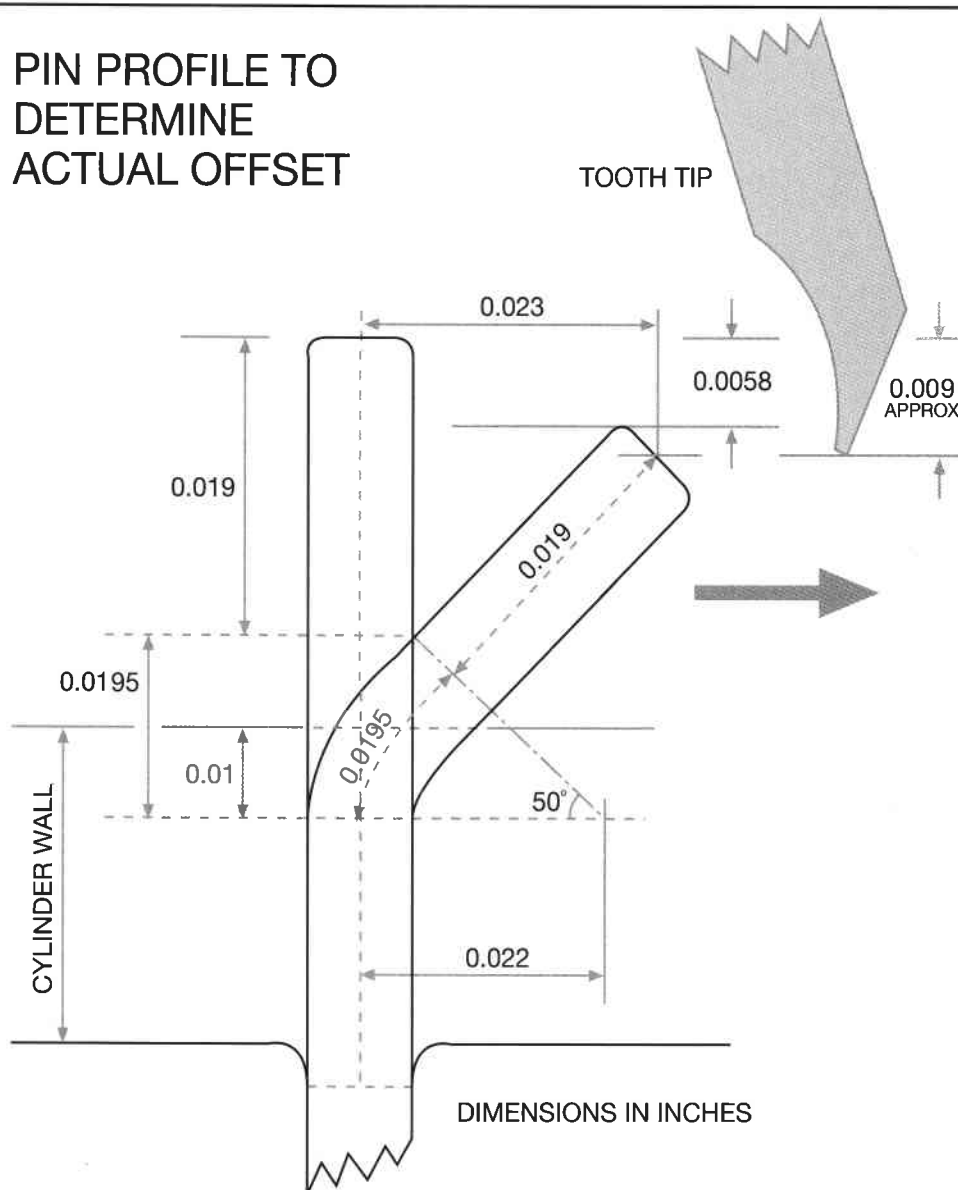


Fig. 1.

These measurements are not of great significance as the comb can be set to accommodate these small differences

overcome regarding the repinning of the cylinder. Our study example had a badly damaged comb but the pins on the cylinder, whilst damaged, could, we thought, be restored without resorting to a repin and, hopefully, retain the original arrangement.

The first consideration was by how much did the bent pins reduce their height and therefore reduce the volume of sound produced by the comb tooth. To this end two surveys were carried out. Firstly, the cylinder was mounted on Vs running on the spindle journals so that any eccentricity could be measured. Over five sections of the cylinder the maximum eccentricity recorded was 0.003 ins with an average of 0.001 ins. The cylinder diameters at each end were measured at right angles and found to be within 0.001 ins at each end but the average difference

in diameter between each end was 0.009 ins, the bass end being the greater. The average vertical pin height at the bass end was 0.0296 ins and the treble end 0.0276 ins. These measurements are not of great significance as the comb can be set to accommodate these small differences but they do give a feel for the accuracies (or otherwise) of what was achieved when the instrument was made.

To determine pin heights the cylinder was divided into five sections along its length and each section divided into quadrants. From each of the 20 divisions, the height of four vertical pins and four bent pins was measured using a depth micrometer, although in some sections there were not enough pins to get the eight measurements desired. These results which were encouragingly consistent were

averaged both longitudinally and circumferentially and an overall average determined. The pin height for an unbent pin came out at 0.0285 ins and for a bent pin 0.0227 ins with a difference of 0.0058 ins. Knowing this difference, an "ideal" pin had been accurately drawn as shown in Fig.1. at 50 times full size to determine the pin end deflection. An assumption is made that the pin starts bending 0.010 ins below the cylinder surface, part of which is the dimple made before the pinhole was drilled, and an observation that the top two-thirds of a bent pin above the cylinder surface appears straight. The pin end and tooth tip are shown as they are now in their worn condition and both would have started life with sharp edges especially the tooth tip. The other safe assumption is that the axial length of the pin does not change during bending. In this case the

circumferential deflection measured from the drawing and scaled down is 0.023 ins which will later be converted to a time period.

The second survey is a plot of all pin positions for one tune identifying both upright and bent pins for that tune. Some broken pins could not of course be identified but their positions were recorded. The means of doing this was devised many years ago to analyse and record pin positions on cylinders for various other projects. It has been shown to reproduce pin locations to an accuracy of approximately 0.002 ins on the cylinder. The bases of the device is the mounting of the cylinder on a spindle which is geared to a computer paper driving spindle with a ratio of 15:1. The circumference of any cylinder, big or small, is expanded on the paper to 104% ins which is 15 times the circumference of the paper drive sprocket. The cylinder pins were viewed through a 10 times glass marked with a datum and the tune chosen to record was that pinned on the cylinder register lines for ease of identification. Vertical pins were recorded on the paper by a horizontal line across their centre and then circled. Bent pins were recorded by a blacked out circle where they entered the cylinder and a horizontal line on the centre of bent pin end and connected with a vertical line. Broken pins were represented by a crossed open circle. Referring back to the bent pin offset of 0.023 ins, if correct, it should by calculation appear on the chart as just short of $\frac{1}{4}$ in. This was the case although there were minor deviations either side of this and confidence in the recording procedure was growing. If we assume that the cylinder makes one revolution in 70 seconds then another simple sum shows this deflection to cause a time difference of 0.25 seconds. In real terms, if one says "DING DING" as quickly as possible, that difference is approximately a quarter of a second.

Looking at the photographs, it can be seen that the wear patterns are different between vertical and bent pins and, in general, the comb tooth appears to contact the bent pin about the middle of its now reclining end. By reference to the sketch, further simple calculation shows that tooth lift for a bent pin is

just under 0.005 ins when new and 0.003 ins when worn. The tooth lift on a vertical pin appears to be about 0.009 ins. Some bent pins show very little tip wear and appear to be bent lower than average and can hardly have produced any sound at all. Referring to the charts, there are some passages in Fig. (a) where all pins are bent and are circumferentially offset from chords using vertical pins to produce continuity of play at each end of the passage. There are some passages in Fig. (b) where the 'DING DING' gap would not be noticed as there is a pause in play, and some passages in Fig. (c) with a mixture of both short and long pins that play together. For the record, for this tune there are 32 broken pins, 240 bent and 557 vertical, making a total of 829 or thereabouts.

As these instruments were made at the beginning of the overall manufacturing period, their method of manufacture would probably have been on a one-off basis by quite small groups of the Lecoultrre family each developing their own ideas and not having the advantages of later manufacturers who developed mass production procedures. Pierre Germain, in his article on the Lecoultrres, records that in 1828 Henri Lecoultrre still lived with his mother and had two workers, Julie Meylan and David Reymond. David Tallis, in his article on the Lecoultrres in Vol.2 No.5, page 203, Spring 1966, records that David Lecoultrre was working alone or with his son Brassus until 1850. Referring to Figs (a), (b) and (c) previously mentioned, one could imagine that the person marking the cylinder would have done this from the musical score, and would have followed that, and possibly introduced their own interpretation of that piece. After the cylinder had been pinned and finished they could have bent the pins in accordance with the score and their own recorded amendments. With respect to passages as in Fig. (c) with a mixture of straight and bent pins, adjustment of these could have been carried out by playing the instrument and bending the pins to achieve the required sound.

How then could "lost" pinning be re-established? Completion of the shaving operation of new pins

follows the original process. If the original bending of the piano pins was done from a score this has now obviously been lost, but a useful score could be produced prior to stripping as has been done for this example. There would probably be enough evidence to identify piano passages, and final adjustments would be made by listening to the result, and making further adjustments as the makers probably did. However, plotting pin positions is a long and tedious process.

The long and short pin arrangement (against the straight and bent) produced by Lecoultrre & Granger would probably be more difficult to re-establish than the David Lecoultrre type. It would have been easier for the maker to mark the pin positions as no allowance for the time lag for a bent pin is necessary, but a chart of pin positions prior to stripping would be even more difficult to produce. As to the method of setting the short pins, that could have been done by a depthing punch after shaving which would have left all pins the same height. If the pinhole in the cylinder is parallel and not tapered the pin can be pushed into the cement quite easily, bearing in mind that the rosin binding the filler granules together is very brittle and provides little resistance to the pin end. The method for making drills for drilling holes in cylinders was well described by Anthony Bulleid in his "Oddments" column No.65, Vol.17, No.2, page 50 of summer 1995. Drills (or more correctly, broaches) like these can produce tapered or parallel holes depending on how far they are pushed through the thickness of the cylinder wall. We can confirm that they work very well but the type of brass used for the cylinder is critical. It needs to be of a high zinc content which produces a brittle alloy and allows the combined cutting and swageing action of the broach to be carried more easily and with less chance of breakage by seizure. All that remains now is to complete the restoration of David Lecoultrre, Serial No. 9692, and see how tune no.1 sounds compared with our charted score. ■

*How then
could "lost"
pinning be
re-established?*

Graphs can be found on the following three pages.

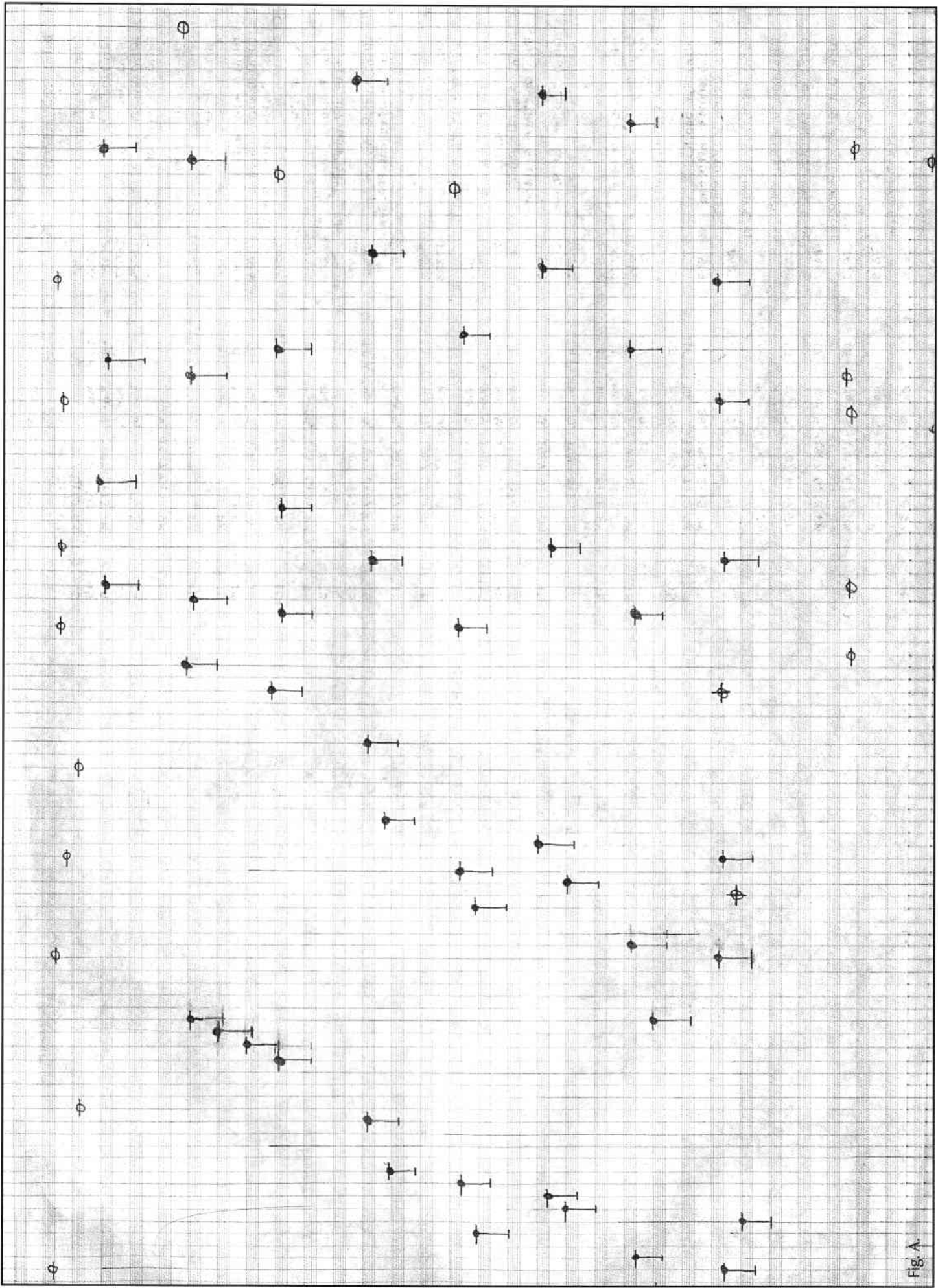


Fig. A

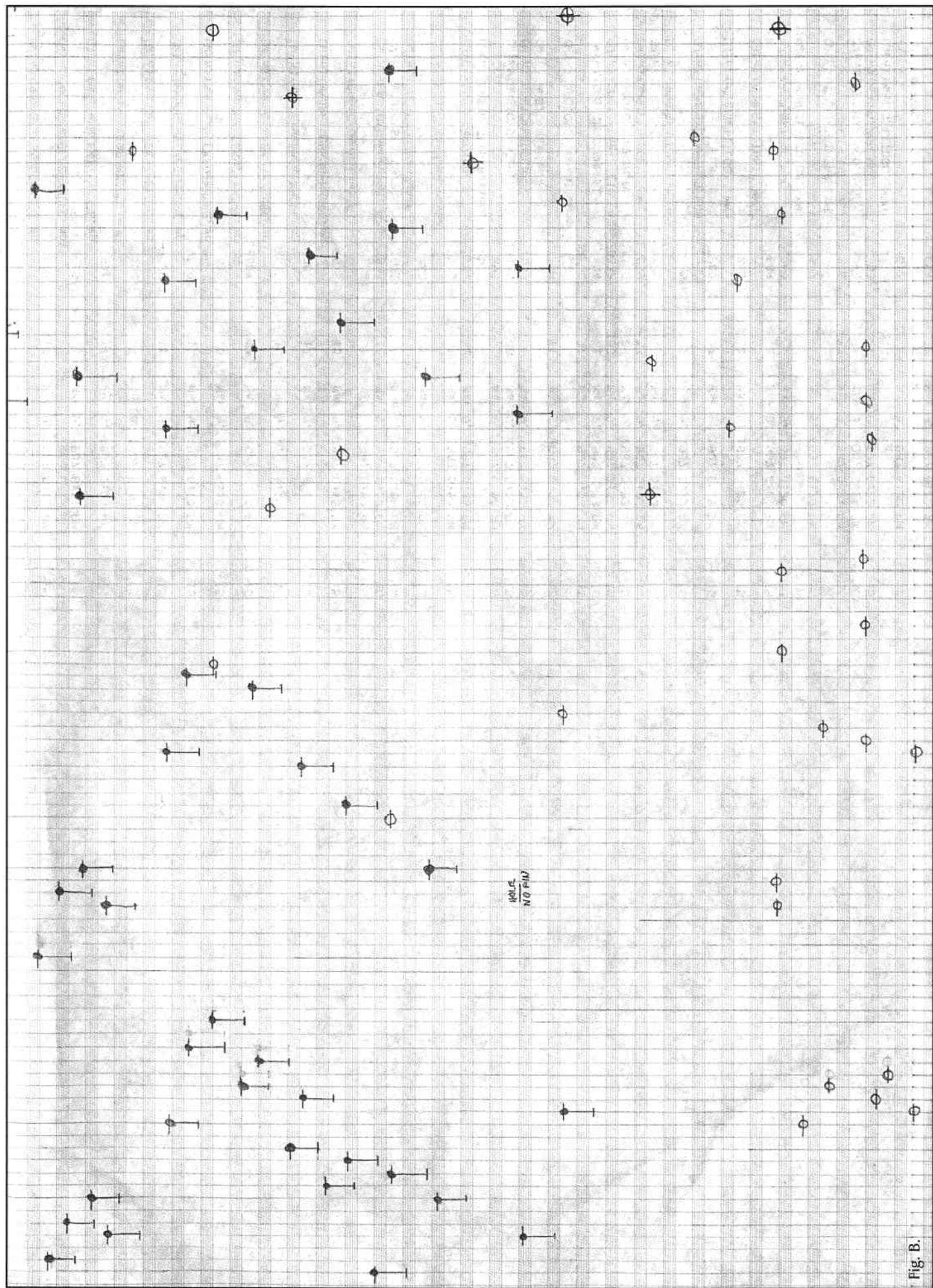
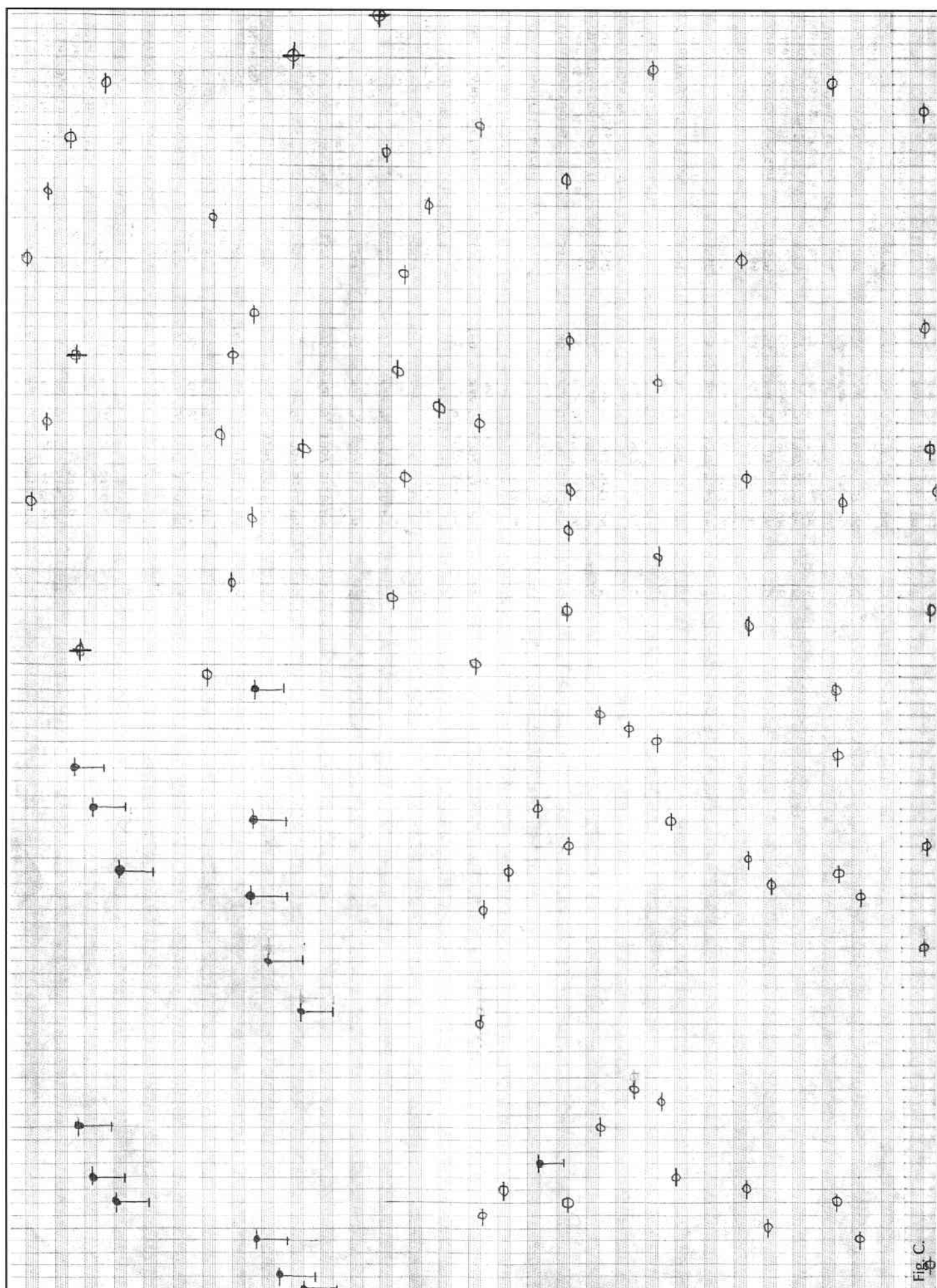


Fig. B.

The Single Comb Forte-Piano Musical Box



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More Musings about Musical Mugs

Part 2 - by Paul Bellamy

Less is known about the Winton and Carlton Ware musical novelties. Like Fielding's, records are lost or possibly in the hands of private individuals. Muriel Miller's book* on Winton products is a good reference but the information on Carlton Ware seems to be sparse. Part 3 will deal with other fringe makers.

Grimwades Royal Winton:

The area of Stoke on Trent was one of intense manufacture and competition in the production of ceramics. But out of the dirt, black smoke, fire and grime came a plethora of wonderful products. In the 1930's these included most of the English musical novelties. Not surprisingly Fielding's, as leaders in this field, experienced some competition but it seemed at the time there was a market for all. One of the main competitors was Grimwades. Whilst Fielding's started their production of these novelties with the John Peel series in 1930, it seems Grimwades followed a few years later. A summary of the firm is as follows:

Founded in 1885 by brothers Leonard and Richard Grimwade at Stoke on Trent in a small shed, it grew quickly. By 1990 the firm was exporting and had a London showroom. In 1892 the Winton pottery was built close to Stoke railway station. The most up-to-date equipment was installed. Also in 1900, the Stoke Pottery, adjacent to the Trent and Mersey canal, was bought from its owner James Plant who was made a Director. Further rapid expansion followed, including the acquisition of Hanley Pottery and Atlas china. Export to Canada, USA and other markets developed. Through further acquisitions, the Company became more self sufficient in the preparation of manufacturing materials and dyes together with a wider range of quality products such as china. The

export market continued to expand. In 1920 a laboratory was established, under the supervision of Leonard's son, to improve quality, reduce costs and explore new methods of production. Gas fired tunnel ovens were installed nearly 300 feet long. Also, the Company developed its own transport fleet.

In 1929 relief moulded products started under the Winton trade name. The musical ones started in the mid '30's but there are no firm records now, thus making dating difficult. Leonard died in 1931, as did James Plant whose son became Managing Director in 1933. In 1964, Grimwades was taken over by Howard pottery, the Winton mark being retained. A succession of take-overs took place in 1973, 1979 and 1986. In 1990 the company went bankrupt but the name Royal Winton survived through a management buy-out. In 1993 it was taken over again and a new company formed. In 1995 Royal Winton became part of Taylor Tunliffe Group who registered Grimwades as the company name, still using the trade name of Winton.

The first confirmed record of a Winton musical novelty is in 1937 with a trade journal reference to a magnificent mug commemorating the coronation of George VI. In 1938 a similar reference was made to the mugs 'Balmoral Castle', 'Stirling Castle' and 'Come to the Fair'. The productions of the musicals ceased at some time in the 1950's after the Queen Elizabeth 1953 commemoratives. To learn more about Royal Winton, I recommend 'The Royal Winton Collectors Handbook' by Muriel M. Miller*

The musical novelties made under the Winton name were the most significant competitors to the Fielding ones. Perhaps significant is the wrong word because the range of musical products was much less (Fifteen are recorded in Appendix 1). I believe Grimwades wanted a share of the market that Fielding's created, looked closely at the Crown Devon

products and decided they would emulate aspects of them. The early Winton style is relief moulded and, to the uninitiated, could pass as Crown Devon. Whereas the Crown Devon stamp is visible on the inside



Fig. 11. WWII Winton back stamp.



Fig. 12. A different form of the WWII back stamp.



Fig. 13. A post WWII back stamp.

of the base rim, Winton's are not. Their stamps are on the underside of the hollow base. Figures 11 and 12 show two versions of the earlier back stamps. The letter A denotes a WWII issue. Fig. 13. is thought to be a later version, probably mid-1940's onwards. Later versions had 'Made in England' printed on the inside of the foot rim. The movements seem to be mainly, perhaps exclusively, Thorens whereas for early Crown Devon they seem to be Reuge. Certainly

for the same 1930's period there are like-for-like Reuge and Thorens movements (typically Daisy Bell, John Peel, Sarie Marais, Killarney).

Another point about Winton is that there are often impressed numbers, not painted in any way and often very difficult to read except in oblique light, on the underneath of the base. Are these mould or pattern numbers?

Some Crown Devon collectors are somewhat disparaging of the Winton versions. I think the Winton

products are the highest form of flattery and their pots are equally as good as the equivalent Fielding's versions. It was a commercial market so they had to compete on price and quality. A clue as to dating might be gained by comparing the two product ranges. If the first Winton item was, say Daisy Bell, then it will be post 1935, probably 1938, in competition with the Fielding's issue. Similarly for Killarney and Sarie Marais. It becomes apparent that Winton then introduced their own product range. Fig. 14. shows the Daisy Bell version on the right and 'There's a Tavern in the Town' on the left. Fig. 15. illustrates 'Come to the Fair' on the right and the Floral (or Furry) Dance on the left. Fig. 16. shows 'Underneath the Spreading Chestnut Tree' on the left and the Irish pot 'Phil the Fluter's Ball' on the right. Of somewhat different character are Stirling Castle for Scotland and Killarney for Ireland as shown in Fig. 17. Both these have finely figured handles and both were also made with the same body but plain handles. The relief moulding is very shallow and the painting is entirely different to the others, being of softer hues. Whilst Winton produced mainly pots there are other examples such as the children's musical bowl, Fig. 18.

Unlike Fielding's musicals with the words of each song printed on the pot, it is believed that Winton's only did this for one pot, namely Underneath The spreading Chestnut Tree.

Carlton Ware:

The range of musical novelties is even less than for Winton. Carlton products do not appear to have been in direct competition with either Winton or Fielding's. There is little similarity, as the pots are either completely moulded or transfer printed on a common 'Rose Pattern' body, so called because the handle has two open wild roses at the top of the handle. Most of the movements seem to have been glued into the base of the pot, even though pots may have the three holes provided for fixing lugs. I have come across many mugs with missing movements, some showing traces of glue and others having no such signs. It leads me to the conclusion that

*I think the
Winton products
are the
highest form
of flattery...*



Fig. 14. On the left, Winton's 'Tavern in the Town'. Note the Handle in the form of an Inn Sign frame. On the right, 'Daisy Bell' with a daisy handle.



Fig. 15. On the left, the Floral Dance; on the right, Come to the Fair.



Fig. 16. On the left, Underneath the Spreading Chestnut Tree; on the right, Phil the Fluter's Ball.

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Fig. 17. The Killarney (left) and Stirling Castle figured jugs.



Fig. 18. A child's bowl Little Boy Blue.

Carlton products may have been sold with and without movements. A movement glued into the base cannot be inspected. Removing them is hazardous. However, if the movements are not performing well or the glue is weak, I think it is best to remove them and refit with lugs of the style fitted to the other makers. Fig. 19 illustrates how different the Carlton items are to all the others. On the left is 'Doing the Lambeth Walk' a real song-and- dance routine any plebeian of London, like myself, would be proud of, with red nosed costermonger taking his wares to market and equally red nosed wife walking, of course, beside the horse. The rear of this pot has the image of a merry gent holding up a lamppost

Two 'well oiled gents', one with stovepipe hat, are having a convivial time imbibing in their local hostelry.

and a 'copper' (Ted Brown?) about to enact his constabulary duties. The movement was missing with no signs of glue. It now has a scratch-built movement with my own composition of that jolly little ditty. On the right is 'Down at the Old Bull and Bush', another of our cockney heritage music hall songs. Two 'well oiled gents', one with stovepipe hat, are having a convivial time imbibing in their local hostelry. On the rear are the words of that profound statement 'We are given our Relations, thank God we can choose our Friend'. This one has the movement glued in. It plays well, so it will stay that way until such time as it needs to visit the health farm. If that is within my time of custody, it will be re-fitted with lugs.

In more serious vein, Carlton made at least one relief moulded pot in a similar manner to Fielding's and Winton, as shown in Fig. 20. This is the Carlton version of the John Peel mug. Its glued-in movement was missing and the picture shows a scratch-built replacement copied from a Crown Devon John Peel mug. A replacement movement was made and fitted to new lugholes bored into the rim.



Fig. 19. Doing the Lambeth Walk (left) and Down at the Old Bull and Bush (right).

Thorens seem to have been the dominant and possibly only supplier of movements. A 30-note type is known to have been fitted in the rose pattern models that indicate the 1930's.

The typical Carlton Ware back stamp is shown in Fig. 21. Fig. 22. shows yet another Carlton jug featuring Humpty Dumpty. This illustrates yet another style of pot as it is fully moulded rather than relief moulded. The inside foot rim has the words 'Registration Applied For', indicating possible WWII period. As with a lot of Carlton Ware products, the movements were often of poor quality and inappropriate to the pot. Humpty had an original glued-in 18-note drinking song. It was probably the reason why he fell of the wall! Fortunately, the glue had unstuck. I kept it for posterity but replaced it with the proper children's tune, composed on the piano and then pinned onto a replacement barrel. The pot on the left plays the tune 'Little Old Lady Passing By'. Maybe this is a more subliminal joke because she is obviously a pretty young damsel in crinoline skirts and parasol.

Appendix 2 lists the Carlton Ware products but may not be complete.

Carlton Ware was a trade name established in 1894 for a business at the Carlton works of Stoke on Trent. J. A. & H. T. Robinson, together with James F. Wiltshaw, established the firm in 1890. The firm made Blush ware and lustre ware with the addition of China products in 1906. Wiltshaw became sole proprietor in 1911 when the original partnership dissolved, but died in a tragic railway accident in 1918. His son, a flying ace of the day, continued with the business and developed its range



Fig. 20. Carlton relief moulded John Peel mug with replacement movement.



Fig. 21. Typical Carlton Ware 'Trade Mark' back stamp.




Fig. 22. Humpty Dumpty (right); Little Old Lady (left) on the rose pattern standard body.

of products. In 1926, novelty earthenware was introduced. The Carlton Ware trade name continued through to 1958 when the company was registered as Carlton Ware Ltd. Like many of the British pottery companies, the 1980's recession saw the demise of many well-known firms, the products of which are now highly collectable. The business was taken over by a holding company in

1987, went into receivership in 1989, was re-launched in 1990 but finally succumbed in 1991 after 100 years of production. The period in which musical novelties were introduced appears to be the late 1930's featuring advertising figures such as the Bass brewery and Guinness brewery musical tankards. Thus, such musical novelties will also be of interest to the collectors of

Breweriana. Yes, there are other collectors with a musical bent who are also potty about pots pertaining to potent potions.

To summarise the Carlton products, they are as collectable as the other makes even though, in my opinion, they are often not so well made, with crudely fitted and cheap movements. One has to accept them as they are. 

Reference:

The Royal Winton Collector's Handbook, Francis Joseph Publishing.

Appendix 1: Winton Musical Novelties.

(Muriel Miller' numbering system): Craze glaze is typical, varying from heavy on some to minor patches on others. Movements denoted as 28 may have 30 teeth.

- 1.1. Come to the Fair. relief moulded fairground scene. 6" high. Tree-branch handle. Tune: 'Come to the Fair', Thorens 28-note movement.
- 1.2. Annie Laurie. Relief moulded highland scene of kilted man and seated girl. 6" high. Thistle shaped handle. Tune: 'Annie Laurie'. Possibly Thorens 28-note movement.
- 3. Stirling Castle. Moulded in light relief. Scene of castle with decorator's name Tarbet. 6" high. Kilted Scotsman handle. (Another example has handle of bagpipes and thistles). Tunes: 'Road to the Isles' or 'The Blue Bells of Scotland'. Thorens 28-note Movement.
- 4. Balmoral Castle. Details so far not recorded.
- 5. Phil the Fluter's Ball. Relief moulded scene dancers, drummer and Phil the fluter with dancing pig. 6" high. Irish harp handle. Tune: 'Phil the Fluter's Ball. Thorens, 28-30 note movement.
- 6. Underneath the Spreading Chestnut Tree. Relief moulded scene of courting couple underneath the tree. The only known pot with words on the back. 6" high. Tree trunk handle. Tune: 'Underneath the spreading chestnut tree'. Thorens 28-note movement.
- 7. There's a Tavern in the Town. Relief moulded scene of wood-beamed and lady on knee of a bevigged gentlemen. 6" high. Handle is frame of the inn's signpost. Tune: 'There's a tavern in the town'. Thorens 28-note movement.
- 8. Sarie Marais. Relief moulded scene of covered ox wagon. Made for the South African market. 6" high. Driver's crop handle. Tune: 'Sarie Marais', a traditional South African air. Thorens, 28-note movement.
- 9. Floral Dance. Relief moulded scene of men and a woman dancing on a cobbled street. Handle: Instruments that feature in the song. Tune: 'Floral Dance'. Thorens, 28-note movement.
- 10. Killarney. Relief moulded scene of lake and bridge against a backdrop of mountains. 6" high. Handle: Figure of a man in tailcoat and breeches. Tune: 'Killarney'. Thorens 22-note movement.
- 11. Daisy Bell. Relief moulded scene of Daisy leaving church with her beau. Handle: Stem of a plant with large chrysanthemum-like head. Tune: 'There's a tavern in the town'. Thorens 22-note movement.
- 12. Tankard 'White Horse Inn'. Cream bodied pot with under glaze coloured transfer print of stagecoach and inn. 5" high. Handle: Plain with gilding. Tune: For He's a Jolly Good Fellow. Thorens 18-note movement.

- 13. Tankard: Fox Hunt. Cream bodied pot with coloured transfer prints. In the foreground, huntsmen and woman riding to hounds through a village. Gilding to rim and base. 5 1/2" high. Made in England black print visible on inside of base rim. Hunting crop handle. Tune: For He's a Jolly Good Fellow. Thorens 18-note movement.
- 14. Commemoratives:
 - 14.1 Tankard, coronation of George VI, 1937. Relief moulded tankard modelled by Percy Lloyd, hand painted with burnished gold highlights on a white background. The front portrays the heads of King George and Queen Elizabeth encompassed in a floral garland topped with a crown. The rear carries the royal coat of arms supported by lion and unicorn above the legend 'George VI coronation May 12th 1937. Handle: A foliage of rose leaves and flower topped with a crown. Tune: Either 'God Save the Queen' or 'Here's a Health unto His Majesty'. Thorens, probably 28-note movement.
 - 14.2 Tankard, coronation Elizabeth 2nd, Cream ware pot embossed on front with bust of Queen Elizabeth and E II R beneath. Reverse carries embossed Royal coat of arms carrying the legend: 'Elizabeth II crowned June 2nd 1953'. Gilding to rim, base and handle. Handle: Curved with floral finials top and bottom. Tune: God save the Queen, Thorens 23-note movement.
 - 14.3 Cigarette box, coronation Elizabeth 2nd. Rectangular cream base, 5 x 3 inch square. Lift off lid embossed with bust of Queen Elizabeth over ribbon with legend 'Elizabeth II crowned June 2nd 1953'. Lid and base with gild edging. Tune: Here's a Health unto Her Majesty. Thorens 18 note movement.

Appendix 2: List of known Carlton ware musical novelty items.

Glazing often craze to greater or less extent. Movements denoted as 28 may have 30 teeth.

- 1. Crinoline Lady. Transfer colour print of lady. 5 1/2" high. Rose pattern handle. Impressed number (pattern no.?) on underside of base: 1531. Tune: 'Little old lady', Thorens 28 note movement.
- 2. Humpty Dumpty. 'Toby' -type figure of Humpty. 7" high. Impressed number 9 pattern no.?) on underside of base: 1213. Tune: 'A little drop more won't do you any harm'. Thorens 18 note movement.
- 3. Lambeth Walk. Transfer colour print of horse and cart. 5 1/2" high. Rose pattern handle. Impressed number (pattern no.?) on underside of base: 1431. Tune: 'Lambeth Walk'. Believed to be Thorens.
- 4. Guinness tankard. Toucan figure handle to pint-of-Guinness jug. Height? Tune? Markings? Pattern no.?
- 5. Grandfather's clock. Transfer colour print of Grandfather with granddaughter and clock on front. 5 1/2" high. Rose pattern handle. Tune?. Pattern no.?
- 6. Hanging jug Handle of the devil and painted figure of hanging man. Words of a ditty refer to the evils of the demon drink!

Yes, there are other collectors with a musical bent who are also potty about pots pertaining to potent potions.

Organette Book

To mark our 40th Anniversary

THE ORGANETTE BOOK a new publication from MBSGB

The Organette Book is intended to be a reference work for both novice collector and expert. Auction houses and prospective purchasers will find it an invaluable aid to the correct description and identification of these hand-operated small reed instruments. A definition of an organette is provided in order to define the boundaries between similar instruments that may be categorised differently. Where there is doubt, an instrument will be included rather than excluded from the book.

The book will be arranged in alphabetical order for ease of reference to both makes and models. The contents list (below), is intended to show the range of subject matter contained within the book. Minor changes may result as a consequence of final editing.

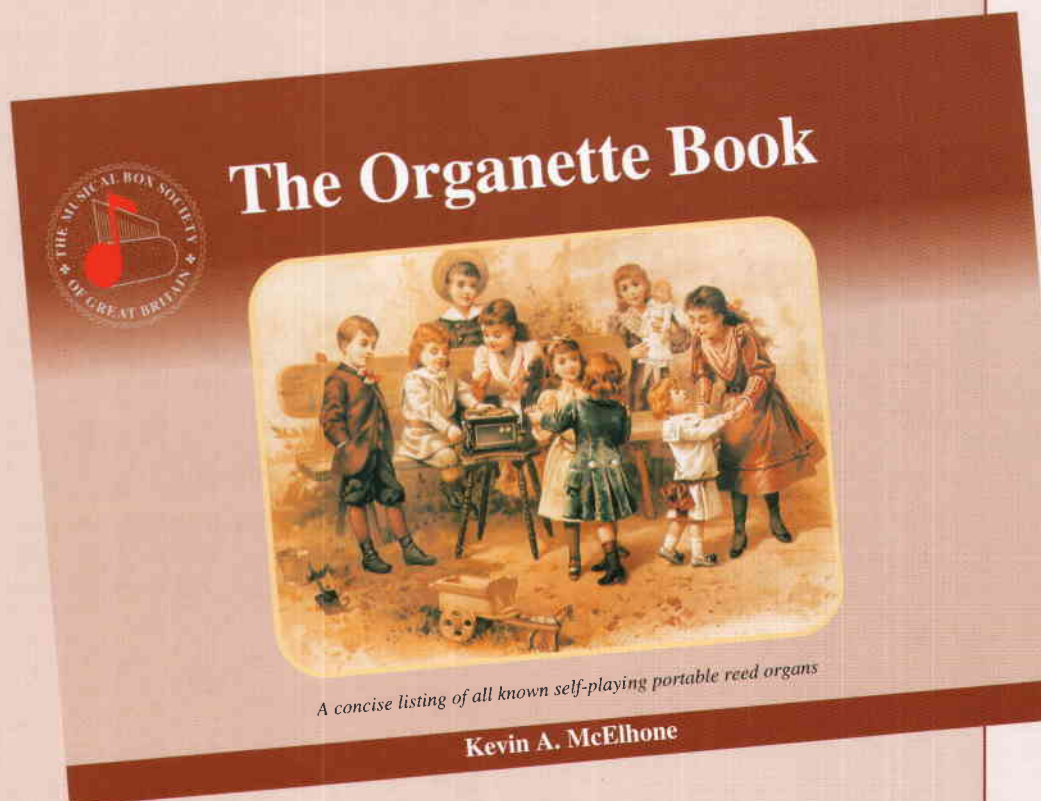
The book will contain about 650 plates, illustrating some 550 different makes, types and models of organette, plus important historical adverts and documentation. These illustrations will be supported by a comprehensive text. The extent of the text for each make and model is dependent upon the amount of documentation available. Thus, the text for popular models will be extensive and that for the rare and less known models may be sparse.

It is possible that many of the illustrations may never have been published in a work such as this. Much of the book's content has been derived from material contributed by collectors from around the world or from prime sources.

Our technical editors and contributors revealed many instruments previously in general reference works on mechanical musical instruments.

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Chanctonbury Ring

In Anthony Bulleid's own words, the Rivenc box chosen for his demonstration at the January meeting is a 'posh' box playing 'serious' music. With burr walnut veneer, chamfered corners, a podium and even veneer on the frame of the inner glass lid, this eight air sublime harmony box has all the indicators of a quality instrument. The year of manufacture is confidently established as 1874, very close to the October 1874 date that Paillard's English patent for sublime harmony was registered. Had there been loose talk in the ale-house, something more sinister or a mere coincidence allowing Rivenc to adopt the same idea at about the same time? An interesting thought!

'The British Empire and Queen Victoria', was a subject giving Ted Brown a good excuse to play devices of all sizes from the diminutive manivelle through to the giant Aeolian Orchestrelle. Hussars, Fusiliers and Grenadiers all went a-marching in patriotic style. Those of us who are able to recall the vast red-coloured land

masses of the old school atlas felt that Ted had taken his globe conquering a bit too far when he included 'The March of the Royal Army (of Prussia)'.

The association of wood carving and mechanical music was well illustrated by diverse items. There were bottle stoppers, corkscrews, fruit bowls (rotating and stationary), tankards, a photo album, a whistling man, a whistling clown and a square pot stand containing a six air movement plus a bell to summon the maid. How was it that we missed the proverbial Swiss chalet? Alan Clark showed a number of different coloured musical Burlington ware jugs.

It is said that some people just talk about doing things whilst others do things. In Paul Bellamy's case he does things and then talks about them! This time we were treated to a demonstration of his recently completed diorama of the Thames at London, looking towards St. Paul's cathedral. The mechanism compresses a twenty-four hour period into three and a half minutes during which a plane and an airship fly overhead, trains

traverse a bridge, traffic crosses the river, a boat rocks on the water, street and house lights operate and the sun and moon rise and set. All is accompanied by two musical movements, which activate at appropriate times. A real achievement deserving of the appreciation which was shown by all of us. Well done Paul. ■

Next meeting...

The next Chanctonbury Ring meeting will be on the 24th March. Kick off is at 10.00 a.m. and subjects for discussion and demonstration will be "Different sounds of Disc Boxes" and "Tabatiere Movements".

Phone Ted Brown on 01403 823533 if you want to attend - but be quick as these meetings are frequently oversubscribed. Venue as always - The Old School, Bucks Green, West Sussex. ■

Joe Watts and daughter Kathleen would like to thank members for their kind letters and cards of condolence on the loss of a very dear wife and mother.

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Polyphon Listing

- a 15½ Disc Supplement

By Coulson Conn

A 15½" Disc Supplement to the Listing in "The Musical Box Handbook" by Coulson Conn, Niko Wiegman, and Willem van der Veer.

While I appreciate the beautiful furniture aspect of many musical boxes, and have a passing interest in the mechanics, the first, and enduring, of their charms lies in the beautiful music they produce. Since I find increased enjoyment in knowing the title and sometimes the background of formerly unknown pieces of music, and since I like to search for music that I particularly like, I have always enjoyed obtaining listings of the discs offered for the various disc boxes; they help me to widen my pleasure at a cost much less than that of acquiring a new instrument. One of the earliest and largest of these listings is that found in Graham Webb's "The Disc Musical Box Handbook", where he reprinted the work of Arthur Coombs, of London, - the compilation of discs produced for Polyphon Musical boxes of various sizes. The listing is incomplete, but very helpful. Through the years, I have found other titles, and through the kindness of Niko Wiegman in sharing the titles of the 15½" Polyphon discs in the collection of Mr. Willem van der Veer of Amsterdam, I am able to offer the following rather large number of additional titles to Graham's listing of the discs of this size and make:

1140	Prodananevesta Sborvenk Probychom
1144	Hultajski Mazukka Polnisch (A. Vogt)
1149	Kujawiaczek
1161	Mighty God We Praise Thy Name
1175-1176	Both Russian Titles
1186	Pour La Patrie (Cerwenka)
1189	Wiener Burger (Wals von Ziehrer) (also called a march)
1193	Munchener Schaffter-Tanz (Polka von Hippenmeijer)
1196	Wiener Herzen Marsch (Schild)
1197	Mussinán - Marsch
1205	Faedrelandssang (E. Kroyer)
1211	Wiener Couplet "Da Hat Ka Goethe G'Schrieb'n"
1212	Die Erste Sonchen
1220	Na Bile Hore (Sur La Montagne Blanche)
1222	Verschwunden Ist Mein Freud/ Ma Joie M'a Quitte / Ach Neni Tu, Neni
1225	Am Weg Zu Dir
1245	Socialistenmarsch (Gramm)
1251	Westphalen Lied (Haverkamp)
1252	Jubilaumsschutzenfestmarsch (Sabathil)
1254	A Portugueza (Keil)

1255	Grusse Aus Wahren (Schweichert)
1256	Srbijanka
1287	Petersburger Marsch
1305	Zu Augsburg Im Goldnen Stern
1312	Kliko Walzer
1324	Budapest Szokasa A Leanyak / A Probahassag Bol (Alkalmazta Sternberg)
1334	Duppeler Schanzen Marsch (No. 186 Der Kgl. Preuss. Armee)
1337	Le Chant Du Belge
1339	Bayern Pfalz Gott Erhalts (Carl Wendling)
1357	Lipsia Marsch (Schmidt)
1382	Merry Men Of Hanover
1385	Oesterreichs Sohne Marsch (Zistler)
1393	My Silesia (Mittmann)
1396	Kirmes Walzer / Country Wake Waltz / Valse Des Fetes Villageoises
1403	Aarhus Tappenstreng March Danish
1408	Das Mailufterl / Spring Air
1427	Batalion
1429	Wenn Ich Ein Voglein War
1430	Schier Dressig Jahre Bist Du Alt
1434	Senkaraburnam (Indisch)
1443	Russian
1459	Dansk Arbejder- Marsche
1461	For Og Bag
1466	Klug Gretelein (Strauss) (also listed as 1466 is)
1466	Margot Sensee (Strauss)
1470	Budapester Wirthe Marsche
1472	Verlornes Gluck, Armenischen Walzer (Jul. Gerchen)
1473	Menschen San Mir Ja Alle (Carl Lorenz)
1475	Carinthian Song (Th. Koschat)
1476	Auf Wiederseh'n
1480	Reise Abenteur (Lincke)
1482	Hochdeutsche und Wearerisch (Carl Schmitter)
1483	Lumpus und Pumpus Marsch (Millocker)
1487	Bjorneborgarnes Marsch
1488	Dinka-Walzer (Olfert Jespersen)
1489	Du Gamla Du Friska Du fjelthoga
1498	Zu Warschau Schwuren
1523	Friesacher Promenaden-Marsch (Zeilinger)
1526	Olsanska
1531	Aa Dagmar!
1544	Aa Mathias
1568	El Molinero De Subiza - Danza De Los Enanos y Jota (C.Oudrid)

1587	Addical Reggimente Jehacic		(Robt. Planquette)
1588	Ach Konnt Ich Nog Einmal So Lieben (Aletter)	1950	L' Angelus (Wals van F. Wohanka)
1589	Az Rano Bis Morgen Fruh	1952	La Machtagouine (Chansonnette Auvergnate)
1590	Waldbaurische Landler (Grasberger)	1971	Cabriole Polka (Desormes)
1592	Weist Du Mutterl Was Ich Traumt Hab	1983	Wie Schon Leucht Uns Der Morgenstern Choral
1607	La Mascherett - Ganzonetta Triestina	1996	Gegrusst Seist Du Konigen
1648	Emma, Mein GeliebtesMauseschwanzchen (Steidl)	1997	Maria Zu Lieben - Kath. Kirchenlied
1664	Tolzer Schutzenmarsch (Krettner)	1998	Gegrusst Sei Tausandmal
1665	Heil Und Sieg - Bundesmarsch Des Deutschen In Bohmen	10000	Am Wiehnachtsbaum Die Lichter Brennen
1667	Unter Dem Siegesbanner Marsch (Franz Blow)	10006	Ich Bete An Die Macht Der Liebe
1676	Romeo And Juliet Waltz (Gounod)	10025	Ist Denn Kein Stuhl Da Fur Meine Hulda
1678	Wen Du Noch Ein Mutter Hast (Heiser)	10026	Sommernats Vals
1684	Das Deutsche Lied (Kalliwoda)	10060	Kvasar Valsen
1699	Belle Madelon -Polka Pique	10064	Bier Walzer
1700	Berline Francaise-Danse De Salon (Thuillier)	10070	Francois Les Bas Bleus? Esperance En D'Heurux Jours (Vals von F. Bernicat en A. Messenger)
1702	Le Regiment De Sambre Et Meuse- Allegro Militaire	10076	"Caprice" Valse Lente (A. Turlet)
1709	Scherbelberg - Walzer	10078	Bin? Net E Lustiger chweizerbue
1711	Feen Walzer	10081	Vo Mine Berge Muess I Scheide /Adieux Aux Montagnes
1714	Heidelberger Studenten Marsch (Georg Hulsberg)	10082	Schweizer Psalm: Tritt'st Im Morgenroth Daher (A. Zwysig)
1715	Walzer Liebe (Felix Wollheim)	10092	Otpaaho Cepany - Otradno Serdze (Kubatnha - Cavatine)
1716	Suss Lied		
1722	Die Tavastehus Finska Bataljons Marsch - Soldatgossen	10103	Bimmel Bolle
1726	Ja, Ja Elsker Valsen (Norwegisch)	10105	Swir, Swir, Swir, Za Kominem
1734	Die Verkauft Braut	10107	Die Herzen Auf, Die Rosen Bluh'n (Max Winter)
1762	Die Zaubertrumpete -Schutzen Polka (Lamm)	10109	Das Einsame Roslein: "Es Liegt Ein Weiler Fern Im Grund (Hermes)
1771	Lovka Zelena Valcik	10111	Muss Ich Denn Zum Stadtle Hinaus
1779	Indiana - Valse Celebre	10112	Deutsches Flaggenlied (Richard Thiele)
1801	Die Lindenwirtin	10113	Bayrischer Avancirmarsch (Adolf Scherzer)
1803	Du Du Liegst Mir Im Herzen	10119	Stimmt An Mit Hellem Hohen Klang
1806	Gique Americaine (Victor Leclerc)	10123	"Madame pompadours Sang" af "Munchhausen Valse "Det Rodeste Guld"
1807	La Ronde Des Matelots - Fantasie Maritime (Henri Cas)	10128	Transvaalsch Volkslied (Kriegslied Der Buren)
1809	Mam'zelle nitouche (Herve)	10131	Ach Ernst
1813	La Fete Du Village	10132	Putt, Putt, Putt (Humorist Polka)
1818	Les Gardes Municipaux	10137	Frau Luna - Automobil Polka (Paul Lincke)
1833	Le Cheval Du Municipal - Chanson March (Paul Curtois)	10141	Bal Bourree - Danse de Salon (Oskar Morley)
1834	Tantchen Aus Polzin (Ehrke)	10145	Kaiser Manover Marsch (Sakur)
1835	Munkelei Marsch (Frankl)	10147	Wiener Prater Leben
1850	Slozno, Slazno Braco Mila	10149	Mit Bomben Und Granaten Marsch (Bilse)
1856	Blago, Blago	10154	"Min Sol" Neopolitansk Sang (E.de Capua)
1861	Hrvatska Polka (N. Stoosa)	10155	Bitte, Bitte, Bitte Lass Mich
1874	Vie Elegante (Vals von Ste. Georges- D'Estres)	10159	Defiler Marsch Im Schritt
1875	Konigl Preussischer Armee Marsch Nr. 50 (Mollendorf)	10161	Reves Bleus
1894	"Les Blondes" (Chanson Valse Van H. Fragson en A. Stanislas)	10164	Im Reich Des Indras "Es War Einmal Marschenlied"
1914	Althannoverscher Caroussel Marsch		
1922	"Sourcouf" Rondeau Valse		

Polyphon Listing

10165	Im Reiche Des Indra "Wen Ich Lauer Frühlingsnacht" (Paul Lincke)	10305	Kadetten marsch
10167	Sind Wir Nicht Zur Herrlichkeit Geboren (Studentenlied)	10316	Dar Vvuglbarbaam - Walzer
10168	Der Reichste Furst - Preisand Mit Viel Schonen Reden (Volkslied)	10329	O Jugend, Wie Bist Du So Schon
10170	Der Mai Ist Gekommen	10330	Der Zigeunerbaron, Wer Uns Getraut (Strauss)
10171	So Leb Den Wohl, Du Stilles Haus (Vilkslied)	10331	Ein Prosit Der Gemutlichkeit
10172	Freut Euch Des Lebens (Rundgesang) (Nageli)	10341	Ach Hedwig, Hedwig, Hedwig! Was Du Verlangst, Das Geht Nicht!
10173	Wohlauf Noch Getrunken (Volkslied)	10355	Die Haselnuss Duet (Oscar Strauss)
10174	In Einem Kuhl Grund (Volkslied)	10356	Papa Mama
10176	Ach Wie Ist's Möglich Dann (Volkslied)	10359	Du Mein Girl / Just One Girl
10177	Lieb Heimatland Ade (Volkslied)	10361	Buberl Komm! Walzer aus "Die Drei Wunsche"
10179	Fehrbelliner Reitermarsch	10362	Altniederlandisches Dankgebet (Wir Treten Zum Beten)
10180	Linzerische Baum (Carl Lorens)	10364	Der Lustige Ehemann (Oscar Strauss)
10190	Nur Fur Sie - Polka (Fr. Junger)	10365	Des Konigs Grenadiere (Marcel Fichtelberger)
10192	Unter Rosigen Madchen, Polka (Junger)	10366	Steiger Marsch (Mit Dem Liede: Gluck Auf! Der Steiger Kommt)
10195	Rokoko Walzer	10373	Wie Entzuckend Sind Sie, Baronin (Aus Das Susse Madel)
10196	Geschichten Aus Dem Wiener Wald-Walzer (Strauss)	10374	Launische Dame Und Das Ist Das Susse Madel
10204	Lia Phart Pha Tra (Indisch)	10381	Unsere Garde - Marsch (Forster)
10211	Herz, Ich Bitte Dich, Lass Mich Weinen	10382	Wo Die Alpenrosen Bluh'n
10213	Hirondelles Des France	10383	Die Post Im Walder
10214	Buren Marsch (Derfla)	10384	Die Schmiede Im Wald (Michaelis)
10226	Oh" Dites Lui	10390	Dernier Etreintes - Valse Chantee (Goublier)
10227	Zwei Augenlein Braun	10391	Faust - Trio De La Prison (Gounod)
10229	Morgen Muss Ich Fort Von Hier (Volkslied)	10393	Wo Findet Die Seele Die Heimat
10230	Finsterwalder Sangermarsch	10394	Maikafer - Lied Aus Operette "Jadwiga" (Rudolph Dellinger)
10231	Der Gute Kamerad (Volkslied)	10395	Schmeichelkatzchen, Salon Stuck
10232	Es Kann Ja Nicht Immer So Bleiben	10396	Sie Hinaus Bie Morgengrauen (Dregert)
10234	Sorma Walzer (Grossman)	10397	Haben Sie Nicht Den Kleinen Cohn Gesehn
10260	Die Erste Compagnie - Geschwind Marsch (Joachim Albrecht - Prins von Preussen)	10401	Minuet Walzer (Meissner)
10261	"Idylle" Valse Anglaise (A. Andrzejewska)	10402	Meine Einzige Liebe - Walzer Rondo (Lincke)
10262	"Souvenir" Valse Anglaise	10403	Sei Gegrusst Du Mein Schones Sorrent (Waldmann)
10263	Pogotowie - Polka	10406	Das Herz Am Rhein (Hill)
10265	Graf Waldersee Marsch	10407	Prasentir Marsch d.Kaiserl. Matrosen Division
10266	In Lauschiger Nacht - Walzer	10408	Bojim Gelme (Turkisch)
10269	Trauer Marsch / Funeral March (Chopin)	10411	Wiegenlied (Taubert)
10271	Pflaumen Walzer	10412	Am Eltengrab / Skylark Skylark Or The Boy's Message (Rogers)
10272	Der Nacht Lager Von Granada	10414	Fleck Walzer (Karger)
10273	Der Flotte Studio	10415	Die Sussen Kleinen Magdelein
10274	Von Der Donau Zur Spree (Valse Van Ziehrer)	10416	Gluhwurmchen Idyll (Lincke)
10275	Noch Sind Die Tage Der Rosen	10424	Lasset Uns Das Leben Geniessen - Marsch (Simon)
10282	Ich Hab Den Ganzen Vormittag (Studentenlied)	10425	Ach Bleib Mit Deiner Gnade (Choral)
10284	Das Reich Der Freude (Mein Lebenslauf Ist Liebe Und Lust) Studentlied	10426	Von Himmel Hoch (Wienachtslied)
10288	Alles Schweige, Jeder Neige	10428	So Nimm Nun Meine Hande
10291	An Der Salle Hellem Strande (Fesca)	10429	Es Zogen Drei Burschen (Volkslied)
10293	Ein Lustiger Musikante	10430	Good Bye Mignonette (Dacre)
10298	Siebenburgisches Jaegerlied Ich Schloss Den Hirsch Im Wilden (Forst)	10442	Skylark, Skylark or The Boy's Message
10299	Aennchen Von Tharau		
10300	Frühlingslied		
10304	Alt Holländischer Ehren-Marsch		

10449	Tiroler Holzhacker Buab'n Marsch (Wagner)	110562	Liebes Walzer
10456	Grusse An Die Heimat	10563	Alte Kameraden, Marsch (Tieke)
10462	O Du Mein Pusselchen (Holleander)	10569	Das Puppenmadel" Puppenmadel Walzer (Fall)
10463	Tief Im Bohmerwald (Volkslied)	10570	Die Parade Der Zinnsoldaten
10465	Ob Du Mich Liebst	10571	Die Dorfmusik, Walzer aus Poln Wirtschaft
10466	Blue Bell March Song	10573	Wenn Der Vater Mit dem Sohne- Marsche
10470	Uebem Grossen Teich (Wals)		"Keusche Susanne" (Gilbert)
10471	Molly, Mein Kleiner Nigger (Marsch)	10582	Liebestanz "Madame Sherry"
10481	Berliner Luft - Marsch (Lincke)	10588	Pauline Geht Tanzen
10483	Ein Kleines Bischen Lieb - Berliner Luft (Lincke)	10590	Vogerl Fliagst In Die Welt Hinaus
10484	Die Kirschen Im Nachbars Garten	10593	Puppchen Du Bist Mein Augensterne
10485	Grosser Gott Dich Loben Wir (Lobgesang)		Marsche Aus Puppchen (Gilbert)
10486	O Susanna, Wo Ist Das Leben Doch So Schon (Hinsch)	10598	Gehen Wir Mal Zu Hagenbeck (Marsche aus Puppchen) (Gilbert)
10487	Der Vorschuss Auf Die Seligkeit	10599	Untern Linden/ Girl On The Film March
10489	Bis Fruh Um Funfe Marschlied (Lincke)		
10490	Schaukellied	10600	Kind Ich Schlafe So Schlecht - Girl On The Film Two Step
10496	Nimm Mich Mit (Lincke)	10601	(as listed, plus Liebliche Kleine Dingerchen)
10500	Rosen Tulpen Nelken (Lied von Lincke)	10602	(as listed, plus In Der Nacht Wenn Die Liebe Erwacht)
10503	Kasino Lied "Und Der Teufel Lacht Dazu"	10608	Grossmutterchen
10505	Weiber Marsch (Der Lustige Witwe)	10612	Es War In Schoneberg (Kollo)
10506	Pas Des Palineurs - Skating (Jouve)	10613	Die Manner Sind Alle Verbrecher Marsche
10509	Rosen Tulpen Velten		"Wie Einst Im Mai" (Kollo)
10515	Die Herzen Von Berlin (Hollaender)	10615	MadchenSind Wie Die Engelein
10519	Oberbayrische Schuhplatter	10618	In Der Heimat Dat Gibts Ein Wiedersehn
10527	Der Mann Mit Den Drei Frauen "Signal Marsch" (Strauss)	10623	Tanzen Mocht Ich, Walzer aus Czardasfurstin
10531	Der Dollarprinzessin "Automobil Marsch"	10626	Malwine Ach Malwine (aus Schwarzwaldmadel)
10533	You Shall Live In A Chalet (Moller)	10630	Die Madis Von Chantant "Die Czardasfurstin" (Kalman)
10534	My Word If I Catch You Bending	10631	Faschingsfee
10539	Der Fidele Bauer (Marsch)	10632	Madle Aus Dem Schwarzen Wald (aus Schwarzwaldmadel)
10541	Der Fidele Bauer	10637	Sakome Foxtrot
10548	Kusslied (Herbstmanover)	10641	Wer Wird Denn Weinen (Foxtrot aus Die Scheidungsreise)
10551	Lied Vom Schlafcoupee, Die Gescheidene Frau		
10553	Wusstest Du Madchen (Lehar)		
10557	(other title) Hupf Mein Maderl		

Graham Webb Retirement

After over forty years in the mechanical music business Graham Webb has decided to take partial retirement necessitating the sale of a considerable number of musical boxes.

Graham is known to many as both a dealer and also the author of one of the 'standard' textbooks on musical boxes. Because of strong American connections the sale is being handled by Skinners in Boston, USA. (See ad on page 145)

George Glastris of Skinners said " I think it is fair to say that there isn't an older collector who

has not bought a box from Graham or a newer collector that does not own a box that has passed through his hands at some time". Some 35 items are in the sale and George will be happy to send details to any MBSGB member.

Contact: Tel: 001 978 779 6241
Email: gglastris@skinnerinc.com

Hidden drums, bells and castanets. Most makers added hidden percussion to some of their output in the early 1850s. By 1855 they generally included at least six bells with up to twenty strikers, and these remained always in play being an integral part of the music. When drum and castanet were added they were usually provided with on/off levers.

L'Epée percussion

A typical example from 1855 is L'Epée serial 12439. It has the usual L'Epée features of its period, including three control levers mounted on a brass frame bolted to the bedplate. This allows a very short tune change lever, pivoted at its centre. So when the finger end is set to engage the snail, it then moves well clear of the great wheel when the control lever is pushed to Tune Repeat. See Fig. 1.

The cylinder length is 15" (38cm) with tune 1 on the track lines and tune 4 on the setting dots. The 6-air comb, with cast iron base, has a total of 133 teeth: 7 for the drum, 103 music, 17 for the ten bells, and 6 castanet. Track widths 0.018". The three sets of percussion teeth share the main comb base onto which they are screwed and dowelled. I think L'Epée was the only maker to use this method, which can be seen in Fig. 2.

More details of the drum comb are shown in Fig. 3. As bought, the box had lost two drum strikers; luckily they were easy to replace.

L'Epée made their own blanks, but they still needed a code number to link items required to make up sets of each type. Here it is code number 6, stamped on governor, cylinder bearings and winder and scribed on the control levers frame. It is also stamped on the bedplate under the comb - with unexplained letter K, see Fig. 4.

The array of 10 bells, some with two strikers, is seen from underneath in Fig. 5, which also shows the nearby castanet. That is a fragile-looking bottomless box made from five bits of thin wood and sketchily attached to the

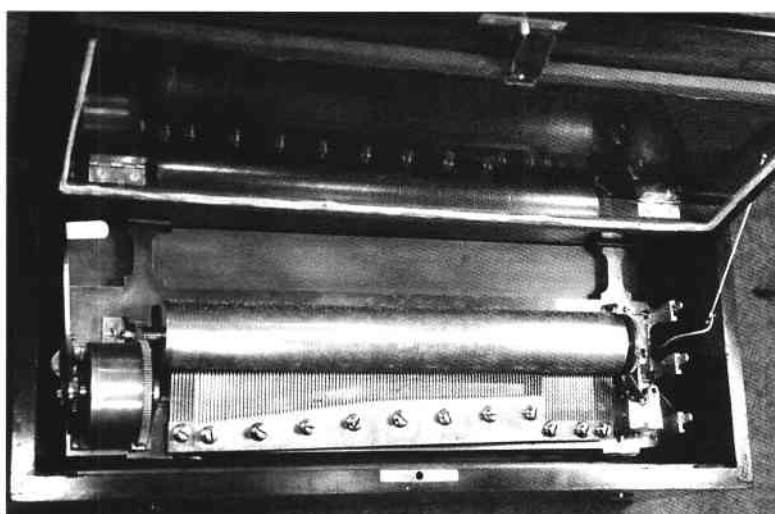


Fig. 1. Original case top and glass lid of serial 12439 showing control levers mounted on the bedplate. Thin woven nylon cord, with both anchors about 3 1/2" (9cm) from the hinge, makes a good lid stay and does not interfere with the glass lid.

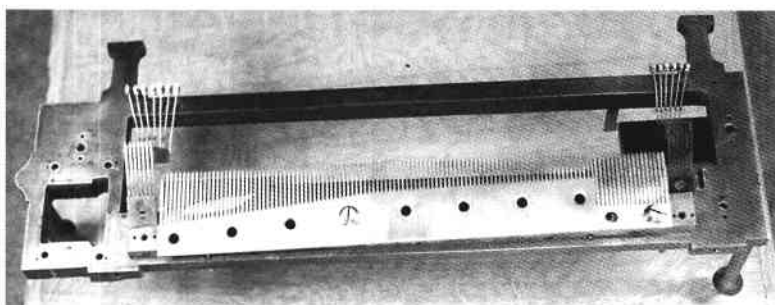


Fig. 2. Full length cast iron comb base, with drum and castanet combs moved forward to show their dowelled seatings.

bedplate. But I must say it performs just as well as the posher (in sight) versions.

Fig. 6 shows the underneath of the bedplate at the treble end, including a better view of the bracket supporting the castanet. Two of the bedplate legs can be seen with their large attached washers to bear on the soundboard, and screwed ends for their square fixing nuts below. The bedplate extension to suit the wider case needed for the drum is at the bottom of the picture, with its bolt to secure a polished wood strip masking the empty space - and the drum.

Case details

Some key wind boxes by L'Epée and other makers had a loose glass lid resting on narrow ledges let into the front and back of the case. Here on serial 12439 they are about half an inch (12mm) below the top and full length. But they are not used; a framed and hinged glass lid is fitted covering the whole movement including control levers, as can be seen in Fig. 1 above. Usually, L'Epée left

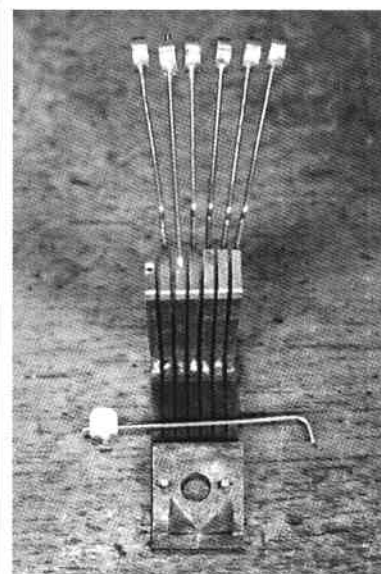


Fig. 3. Drum comb. The original striker rods were soldered into the front of the brass bars, but new holes for missing strikers 5 and 7 could only be drilled at the top hence their shape as shown for unattached striker 7.



Fig. 4. The K perhaps came with the casting, and the 6 probably added when assembling the blank.

But I must say it performs just as well as the posher (in sight) versions.

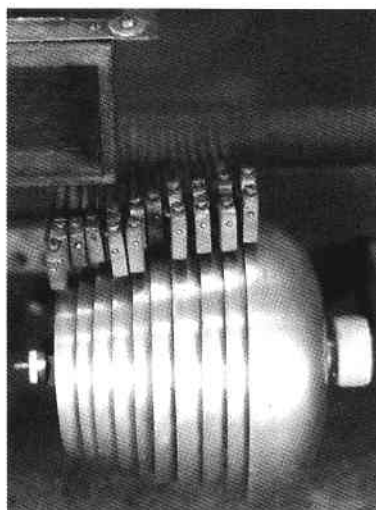


Fig. 5. Seven of the ten bells have two strikers. Castanet seen at top left.

the glass loose in its frame, but this one is fixed with glazier's putty. It matches the rest of the red interior so is probably the original fitting.

When this box got to auction the entire case and lid were painted black. That slightly disguised the fact that the bottom of the case was riddled with woodworm and that the lid had also lost all its inlay and beading. Restoration involved cutting away and replacing the bottom 3" all round the case. By some miracle the case bottom, the soundboard, was unwormed and was duly replaced, a loose fit in grooves all

round, just like its original situation. At that time L'Epée liked to have the soundboard firmly screwed to the bedplate and the bedplate firmly screwed to the case. I think minimum restoration should always be the goal, and it was worth saving the top half of that case, even with its annoying glass lid which prevents winding as well as controlling! Restoration is shown in Figs. 1 and 7. It was done by Dick Reading, whose rural works near Hailsham can cope with all sizes and types of musical box cases.

A nice bit of craft finesse is shown in Fig. 8. A nick on the bedplate shows the correct line for the incoming case screw.

Volume control

I think L'Epée was the only maker to fit a volume control for the drum. If any others did it I hope we shall soon get to see and hear an example. This one works very simply by mounting the drum on a shelf hinged to the case so that it can be moved towards or away from its strikers, as shown in Fig. 9. The designer saved himself a lot of trouble, and probably saved listeners a lot of vexatious volume variations, by having the Volume Control Knob underneath the case, complete with operating instructions, - as shown in Fig. 10. You have to set the case over on its back, which does not really affect the playing of the drum, so the adjustment is useful but I expect it usually stayed in a "once for all" position.

I think L'Epée was the only maker to fit a volume control for the drum.

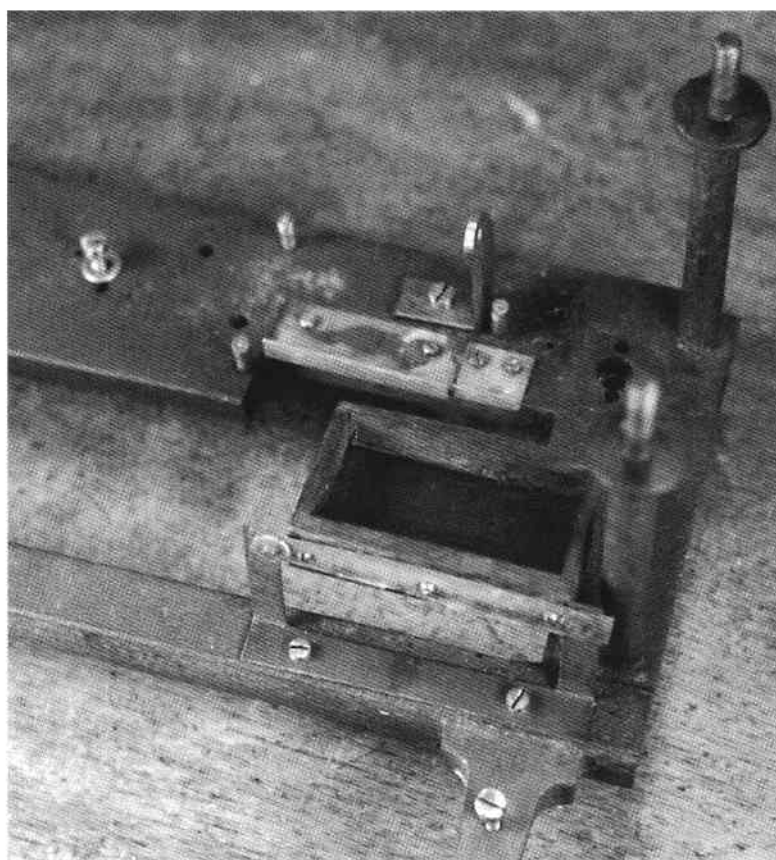


Fig. 6. Underneath the bedplate, treble end. The screw at top left holds the bell assembly. The stops for bell and castanet combs are upside down and without felts, as bought!



Fig. 7. Case of serial 12439, showing new lid, and restored front with its original modest keyhole escutcheon.

Music comb details

I expect many music arrangers hoped these boxes would often be played with drum and castanet silenced. They must have set out to exploit their 103 comb and 17 bell teeth to the very best advantage.

The 440 and 880Hz *a* teeth are nos. 33 to 35 and 56 to 58. There are several more groups with three teeth of the same pitch. The relative stiffness of tooth 34 is about 150. The bass lead is scribed 12439 and 2108, probably the gamme number. The pitch of the bass bell is 880Hz and the set covers an octave.

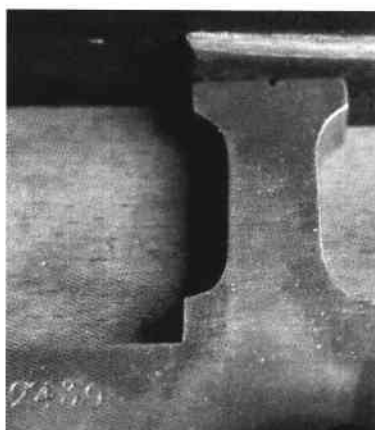


Fig. 8. Nick showing the line of a case screw.

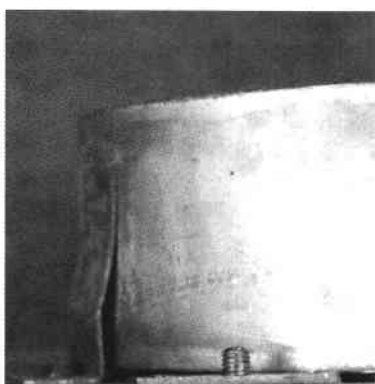
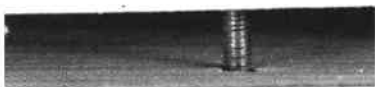


Fig. 9. Hinged mounting and tilting screw for drum.



Boxes playing four tunes per turn of the cylinder are rare enough to be practically unknown,...

Tunes and performance

Tantalizingly, I cannot name any of these six pre-1855 tunes, though three "sound familiar." One in particular makes marvellous music in that octave supplied with teeth and bells. Thanks, L'Epée.

A castanet maker

When castanets came into view their appearance suddenly improved. Some came with a fancy wooden frame with a thin wood front. Others were turned from a single piece of hardwood; the centre, where the hammers strike, reduced to a thickness of about 2mm.

...At last one of these expert turners can be named... he was Kuczynski of Grenus street, Geneva - about 500 yards or



Fig. 10. Volume control: turn clockwise for Weak, anticlockwise for Strong noise.

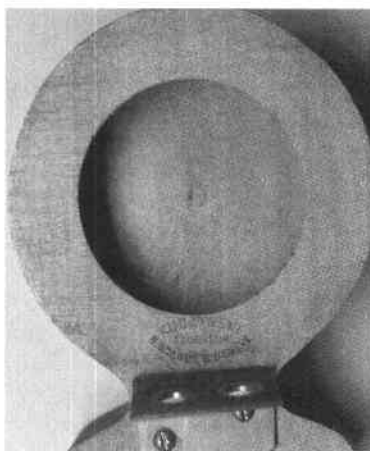


Fig. 11. Back view of a one-piece castanet, with maker's stamp.

metres south west from the Brunswick Memorial, see Fig. 11. I expect the blank maker supplied the fixing bracket.

Setting up percussion

The teeth of the striker combs are fitted with brass bars ("the brasses," see Fig. 12) which perform three functions...

- they operate the strikers; either directly or, for instruments in view, through linkage.
- They provide damping, and maintain striker position, by falling back against a felt pad after each play.
- Their notched ends anchor the strikers when in the "off" position.

The technical requirements for precise percussion are...

- The strikers must never touch their instrument except at the moment of striking.
- The vibrating mass of striker and brass and tooth must be damped before being played again.

Item 1 is achieved by setting the striker between 1mm and 2mm, or say a sixteenth of an inch, away from touching its instrument. Its weight carries it on for the strike and then it immediately gets clear again.

Item 2 is achieved from function (b) above. The brasses are set up carefully in line so that all rest firmly against their felt and return exactly there when lifted and released. If one is out of line and fails to lie firmly against the felt, it must be corrected by adding a sliver of brass - easily done with modern adhesives like Araldite.

Four per turn!

Boxes playing four tunes per turn of the cylinder are rare enough to be practically unknown, so I was astonished to come across one made by Nicole. One's instinctive reaction to boxes playing more than two tunes per turn is to fear a stingy comb and 25-second tunes. Here, however, as can be seen in Fig. 13, Nicole did it in style, providing 120 teeth and tunes lasting nearly three quarters of a minute.

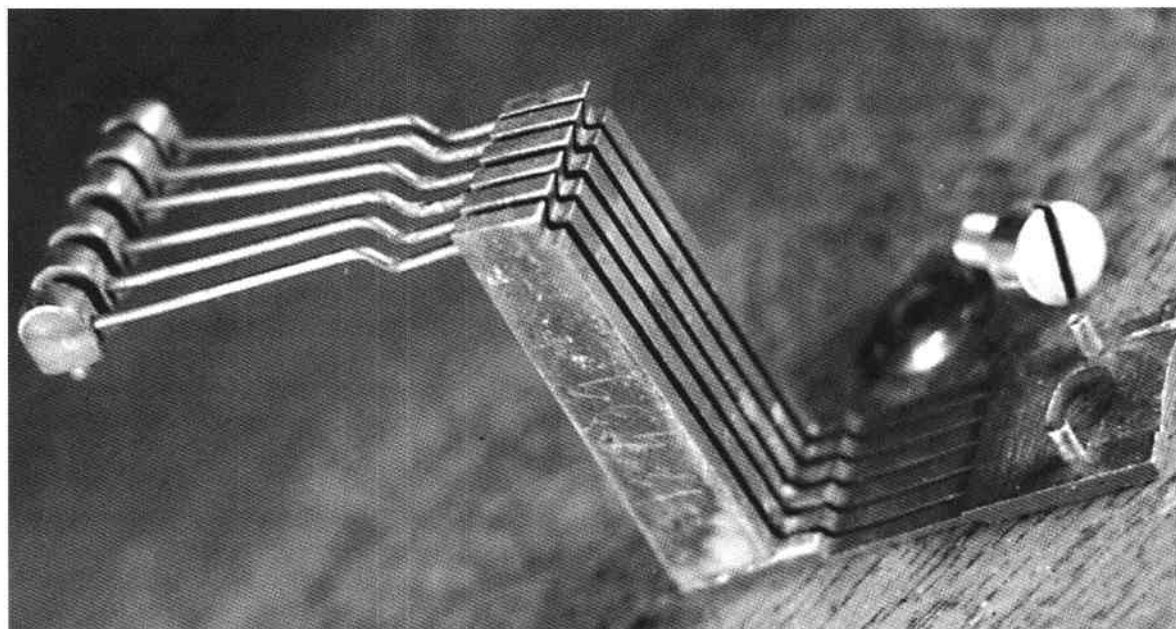


Fig. 12. Castanet comb, treble end brass scribed 12439.

Their box is serial 41955, made in 1865 or 1866, with gamme number 2415 which dates from the same period and was quite likely first allocated to this box. Having 36 airs at 4-per-turn it is basically a 9-air box and its 18½" (47cm) cylinder allows 120 comb teeth. The cylinder diameter is 5.3" (135mm) and with pinning at 0.1" per second its 16.7" circumference plays 167 seconds per turn. The tune gap at cylinder shift is half an inch, and the other three gaps all a quarter of an inch. That adds up to about 42 seconds per tune-plus-gap.

...The cylinder lining-up dots are on the last tune - or, as a purist might say, on tunes 33 to 36 inclusive. Nicole wisely did not get involved with problems of indicating these tunes, or selecting a tune, so these facilities are omitted.

The large cylinder and the 25-minute programme demand a large spring, and the barrel diameter is 52 (13cm). Winding it is helped by the robust 8-inch (20cm) double-knobbed winding lever.

The engraved tune plaque, 10 by 4" (25 by 10cm) lists the 36 tunes in four columns of nine. They are mainly from the classic operas; the first line, nos. 1 to 4 by Meyerbeer; 5 to 8 and 9 to 12 by Verdi; 13 to 16 by Rossini and Bellini; and so on. A few more "popular" items in the thirties! All dating from before 1862.

A polisher has been turned loose on this plaque and has seriously damaged it. The bright, sharp edges of the engraved lines are muffled over and the very high polish looks absurd on a classy 1865 artefact.

The comb setting was so bad at the auction viewing that I cannot report on how well it will play when correctly set up. Very well indeed is my guess, and probably from good arrangements as used by Nicole on their admirable 11" (28cm) 6-air mandolin boxes which also have about 120 teeth.

Polishers

During the last thirty years there have been many pleas to polishers, asking them to stop damaging musical box parts. That damaged tune plaque warrants another plea. Also at the same auction, there was an unnamed box that should have been attributed to Rivenc; but their stamp on the governor cock had been almost obliterated by polishing. I just managed to discern the last remnants of their winged lion. ■

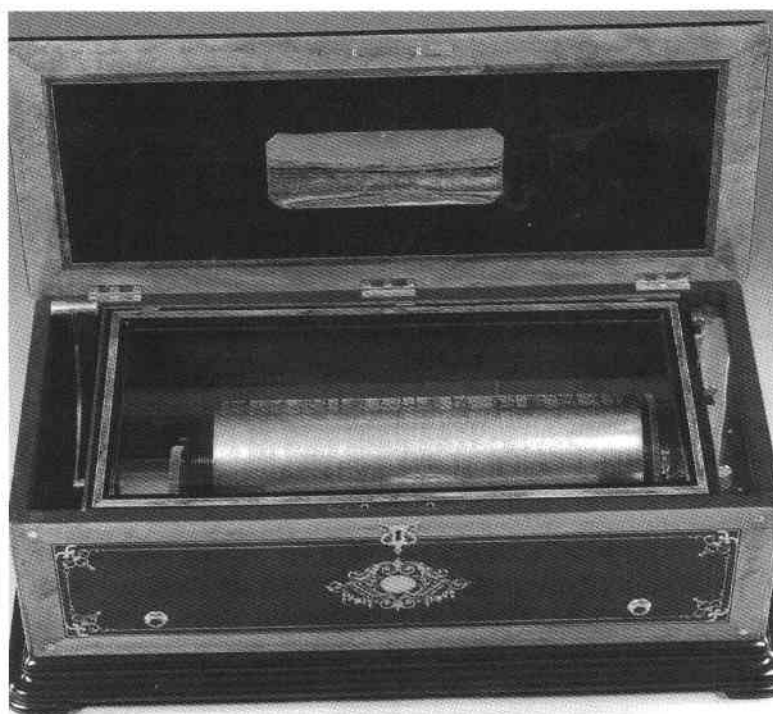


Fig. 13. Nicole 4-per-turn 41955. Photo thanks to Sotheby's.

Our First President

- John E. T. Clark

Reprinted from Vol.2 No.4 as part of our 40th Anniversary Year

John E. T. Clark, First President of the Musical Box Society of Great Britain, Hon. Member of the Musical Box Society International of America, was born at Bideford-on-Avon on April 17, 1884. His interest in mechanical music started when, as a youth, he was apprenticed to Nicole Freres of London as a musical box improver. This job involved the final justification of a movement, setting the cylinder pins and adjusting the dampers for correct playing. Quickly mastering his trade, he became associated with most aspects of musical box making and assembly and, at the dissolution of Nicole Freres in 1903, he set up in business on his own as a musical box repairer. This trade he followed right up until his death. A man dedicated to musical boxes, he never married, saying once that women knew not how to appreciate musical boxes.

A man dedicated to musical boxes, he never married, saying once that women knew not how to appreciate musical boxes.

Between the wars, his workshop was at Peckham from where he moved in 1939 to New Maldon. It was at this address that he wrote his book "Musical Boxes - A History and Appreciation", first published in 1948 by Cornish Brothers and subsequently revised and enlarged to be published by George Allen & Unwin. In 1960, he took a flat in Middleton Street, London E.C.1. He yearned to return to the country to relax in semi-retirement and so he moved to a bungalow at Bideford - his birthplace and but a few miles outside Stratford-on-Avon. Surrounded by the country he loved, he continued repairing musical boxes and revising his book, a new edition of which was shortly planned. Failing health made walking difficult but he retained a cheerful disposition at all times. He suffered a stroke on October 12 and was removed to hospital where he died two days later.

It was largely through the effort and enthusiasm of "Clarkey", portrayed in his book, that musical box collectors became aware of each other - the catalyst which was to result in the formation in 1962 of The Musical Box Society of Great Britain. Already a member of the American Musical Box Society International, he was elected

unanimously First President of our Society, a position which he held until 1964 when failing health dictated his resignation from this arduous post. He held the position of Honorary Vice-President at the time of his death.

John Clark was laid to rest at Bideford - his birthplace - by the banks of the River Avon. ■



Our first President - John E. T. Clark. From the Society Archives - Reprint from Vol.2 No.4

The Golden Age of Automatic Musical Instruments

by Arthur A. Reblitz.
Edited by Q. David Bowers.

Issued on 1st October 2001, this is a portrait format A4 size hardback of 436 pages with over 330 illustrations. It is a heavy book at over 5lbs in weight and costs \$120 plus postage (\$42 for Air Mail with insurance) shrink wrapped in a made to measure postal container. It is only available from Mechanical Music Press-M, 70 Wild Ammonoosuc Road, Woodsville, NH 03785. Phone 603 747 2636 or e-mail mehmusprs@aol.com

This is a quality book with high quality illustrations, many of which are large format or in colour. Chapter headings include:-

- Why Automatic Music?
- Music Boxes
- Mechanical Organs and Pianos
- European Orchestrons
- American Nickelodeons and Orchestrons
- Violin Playing Machines
- Reproducing Pianos
- Fairground and Dance Organs
- Photoplayers and Theatre Organs

There are also sections on The Pioneer Collectors; Collecting today; Collectors Groups and Web Sites; Converting original prices to today's equivalent; List of makers and distributors; Musical Scales.

There is also an excellent Glossary, Bibliography and Index.

This is an account of how collecting in U.S.A. has changed over the past 50 years, using details of collections long since closed and sold off and three collections currently ongoing. The three collections belong to Jasper and Marion Sanfilippo, Bob and Sharon Gilson and Jim and Sherrie Krughoff and are among the largest private collections anywhere.

Illustrations of extant instruments have a data box which gives a wealth of pertinent information including provenance, price when new and technical details.

I have read over the years about many of the early collections in U.S.A. but now realise that they saved many instruments which would have been scrapped. There is a picture of a pile of Encore Banjos after the building they were in collapsed, but all were rescued.

Every so often there is a small box with explanation of a point which might be missed if in the main text, for example Welte Brass Trumpet Pipes; Lock and Cancel Mechanisms; How can small Fairground Organs be so powerful?; Where are they now?

The close-up photos are really sharp and I like the internal views with casework removed to see the mechanisms. Art Reblitz has drawn on almost 40 years experience of restoring these instruments, many of which are now in the three main collections.

There are amusing anecdotes about instruments, along with the colourful history of some of the owners and removal stories. Valuable tips for finding, preserving, maintaining and enjoying automatic instruments at their best complete a remarkable book which is an improvement on all previous publications.

Organettes

If your special interest is Organettes, then the new MBSGB publication will certainly be on your shopping list. See full page advert on page 152 for details.

Nicole Record

- Michael Kinnear

225 x 160 mm, 286 pp, Soft Cover

The majority of this book is a discography of 78s produced by the Nicole company and its Associates, but a 38-page section traces the history from 1815 through to the final sale of Nicole Frères Limited in 1906 for the sum of £1505.

Through the pages of this book, one can trace the events which saw the musical box killed off by the introduction of recorded sound in much the same way that the 78rpm record would be superseded by later developments.

An interesting insight into the changing fortunes of Nicole Frères, this book was mentioned in the last issue of The Music Box and is now available from City of London Phonograph & Gramophone Society priced £26 + 10% for p & p. UK (15% overseas). Cheques to CLPGS Books, c/o Ashburton, Fakenham Road, Wells-next-the-Sea, Norfolk NR23 1RD.

Making Mechanical Music for your own amazement

- John Smith
A5 - 36pp plus four A5 card inserts.

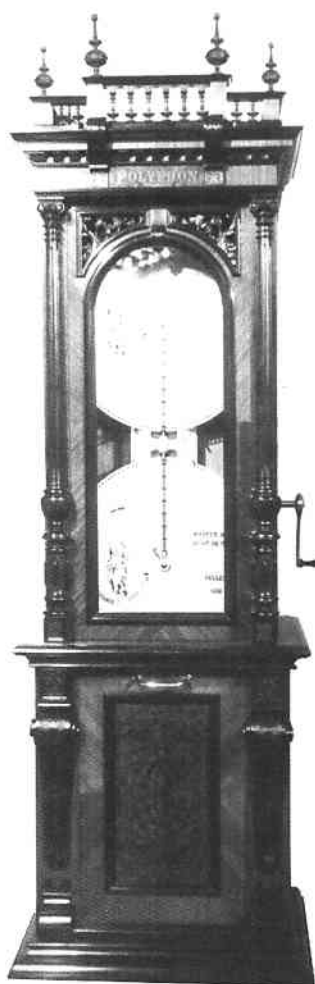
Many of us, at one time or another, must have toyed with the idea of creating a music roll for an organ or organette using perhaps a traditional air or even composing a simple melody. But without musical training where do you start? In this booklet John Smith tells you how.

From simple arrangements, through bass chords and accompaniments to tempo, John explains all you need to know in simple, non-technical language. With 17 figures and diagrams there is plenty of help in grasping the basics of creating your own music roll.

This booklet will probably have music scholars tearing their hair out, but for the complete novice who would like to try his/her hand at something which has previously seemed beyond them, this booklet is great. At the end are Rhythm Pattern examples for 15 popular rhythms from Boogie to Waltz, and along the way there is probably more useful "how to do it" information per page than you would find in books at many times this price.

At £10, including post and packing, it is a 'must have' for any organ or organette owner looking for extra enjoyment from their instruments. Recommended.

Available from John Smith at 55 Willow Way, Flitwick, Beds MK45 1LN, England. Cheques should be made payable to Mrs. J. Smith. ■



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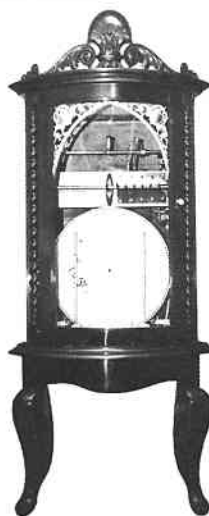
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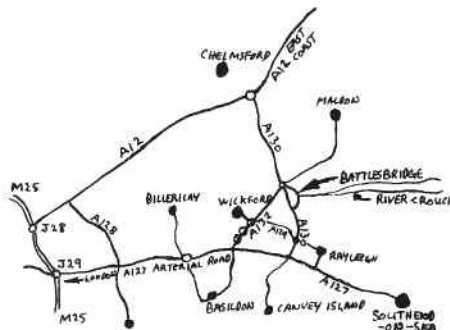
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Mystery Box

I have recently bought an early Birds Eye Maple musical necessaire. It is decorated with a beautiful cut steel floral design and plays two tunes on a sectional comb, with groups of four teeth per section. Incised on the cylinder endplate is "Grenadier Francais @ 60". Any information on this maker would be appreciated.

Likewise, I also have a four air key wind musical box, and under the bedplate, written in black ink on the case, is "Benois et Piguet @ Geneva". I have no knowledge of either of these makers and would appreciate any information.

Peter Dobbs

Any member with information which may help Peter, please reply via the Editorial office.

Poor Mary Ann - David Evans replies:

Referring to Roger Booty's letter on the above tune, it is the same tune known as 'All Through the Night'. It turns up from time to time on barrel organs and I have it on a spirally-pinned barrel for a weight-driven Salon barrel piano dating from around 1835, in which guise it plays the theme and a whole range of variations on it. Hope this helps.

Flights of Fancy

I have just read the review of 'Oiseaux De Bonheur' (Flights of Fancy) in the latest Music Box magazine. There is one important mistake in the review. Mr. Ord-Hume states that the book contains a DVD disc; this is not the

case. The disc is actually a CD-ROM which will play on any computer with a CD drive. The CD runs on Macintosh as well as PC operating systems. I think it is important to clarify this, as the CD is worth the cover price of the book on its own.

To be able to select, see and hear these wonderful pieces operating at will is more than many owners of these pieces can do, with the responsibility of ownership consigning them to the bank vault.

Michael Start, AutomotomaniA

Correction

Arthur W. J. G. Ord-Hume responds: I am grateful to Michael Start for his correction but this merely illustrates the point that I raise in my review. Nowhere in the book is there any reference to this disc or indication as to what it might be.

The reader is left to discover it lurking beneath the rear dust-jacket flap.

It should not fall to the reader to have to divine information that a publisher has been too perfunctory to include. As I stated, this is the sole downside to an otherwise wonderful book. ■



In our next Issue...

- A Hicks piano is brought back to life.
- The Greeks got there first!
- A dinosaur that became extinct because it was too good.
- Plus our regular features.

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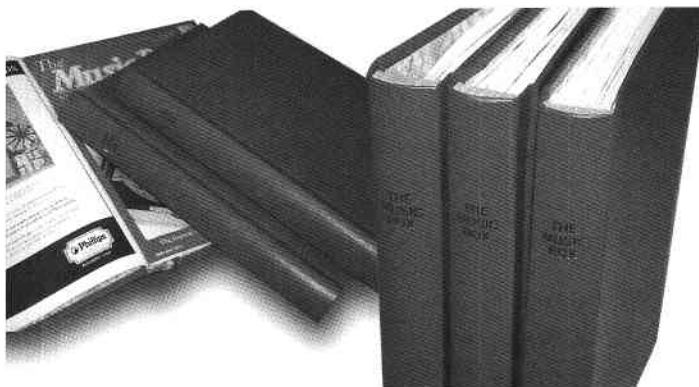
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MUSIC BOX BINDERS

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.



classified advertisements

CLASSIFIED SALES

SYMPHONION discs – Quantity seven discs for 21¼" (54cm) Symphonion with bells. Two are original with artwork etc (15223 The Bird Seller and 15457 Haben sie nicht den kleinen Cohn sehen?), five appear to be re-cuts (Hansel & Gretel, Queen of the Earth, Kathleen Mavourneen, 15008 Thereson Waltz, Washington Post), finished in matt silver colour with no artwork and titled in pencil. All appear to be in good playing condition. Offers.

BOYD PISTONOLA 88-note player piano. Has to be the smallest player action ever built! Not working, needs restoration, but complete and original. Case in reasonable state, key coverings good. Pretty (with inlaid decoration) and Small! Offers around £400.

For either of these contact David Evans, Harcourts, Liss, Hampshire GU33 7LH. Tel: 01730 894086. e-mail Devans7331@aol.com

MBSGB journals from Autumn 1970 to Winter 1995, 102 in total - £100. Telephone – 01539 720111.

Items from the **SVENSSON** collection in Sweden, including:- A Bacigalupo

Pipe Barrel organ, a Bacigalupo Reed Barrel Meloton, 19½" Polyphon with discs, Phöenix Double Reed organette, Steinway and Welte Grand player piano, Steinway Upright Duo-Art piano, three unrestored Welte piano players, Bruder & Söhne Street organ (needs restoring), Edison phonograph with 200 cylinders, approximately 250 88-note piano rolls. Makers include Ariston, Thermodist & Kinstler handplayed rolls. 73-note Hupfeldt rolls. 800 Red Welte rolls. For list of Welte roll numbers and photocopies of instrument photographs send s.a.e. to Ted Brown who also has one video of most instruments. For viewing or prices of items contact I. Svensson on 0046-708-233925 or e-mail: snia63@hotmail.com

PASQUALE 33-note barrel piano - £2,900.

ALAN PELL CONTINENTAL 48-note Harmonist II organ, 3 moving figures, complete with trailer and generator - £6,250.

For either of the above two items contact M. Adams. 01296 641580 (Aylesbury).

CLASSIFIED WANTS

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.

24½" Polyphon Mikado and **25½" Symphonion** and other large disc machines. Top prices paid. Not trade, private collector. Tel. 01253 813128/812639.

PLEASE MENTION THE MUSIC BOX WHEN REPLYING TO ADVERTISERS



SOCIETY LAPEL BADGES

£1.70 (USA & Far East £2.20)

Available from: Ted Brown, The Old School, Guildford Road, Bucks Green, W Sussex RH12 3JP

RATES FOR DISPLAY ADVERTS

SPECIAL POSITIONS (offered as available)

Outside back cover (tone or two colours) Full page only £249
(full colour, one photograph to maximum size of 8" x 6") Full page only £560
Inside covers Full page £218

POSITIONS INSIDE JOURNAL (as available)

Full page £150, Half Page £86. Quarter Page £54, Eighth Page £36.
5cm box in classified, area £32, 3cm box in classified area £22

These charges include typesetting, but are exclusive of any artwork which may be required. Half tone, artwork and design can be provided at additional cost. Black and white half tones £15 each. Design and artwork quotes on request.

DISCOUNTS (applicable only on accounts settled within 30 days, otherwise strictly nett). Four or more consecutive insertions: Area rate less 20%. A further 5% discount is given if payment is in advance

MECHANICAL DATA TYPE AREA

Full page 10½"x7½" (270mm x 180mm, Half page 10½"x3½" (270mm x 88mm) or 7½"x5½" (180mm x 135mm), Quarter page 5½"x3½" (135mm x 88mm).

Looking for something special - or have some items for sale? Remember, Music Box goes to over 600 enthusiasts worldwide.

For as little as £5.00
(£9.50 for non members)

you can reach these people with your Sales & Wants.

Closing date for the next issue is

1st April 2002

Deadline dates for Display Advertising Copy

1st April; 1st July;

1st October; 1st February

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

Posting of magazine:

27th February; 27th April;

7th August; 7th November

CLASSIFIED ADVERTISEMENTS

LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE: **1st April 2002**

Minimum cost each advertisement **£5.00.**

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

Minimum cost each advertisement **£9.50**

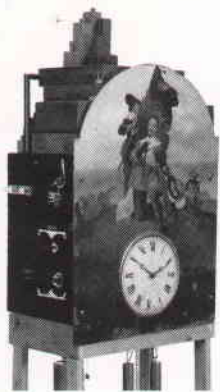
Non-members 32p per word
(bold type 16p per word extra)

CASH WITH ORDER PLEASE TO:

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

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.



Black Forest Flute Clock, 1850
\$ 9,216.-/DM 14,400.-/£ 5,585.-/
¥ 1,065,000.



Trumpet Clock with 4 trumpets,
approx. 1875
\$ 5,315.-/DM 9,164.-/
£ 3,221.-/¥ 751,000.



Orchestration "Othello"
by Popper & Co., London,
approx. 1912
\$ 8,600.-/DM 17,250.-/
£ 6,038.-/¥ 1,639,000.



"Polyphon No. 104 U", 1890
\$ 8,011.-/DM 14,421.-/£ 4,807.-/
¥ 1,135,500.



Flute Clock
"Johan Schlegel", 1820
\$ 9,673.-/DM 16,394.-/
£ 5,574.-/¥ 1,213,150.



"Polyphon No. 5K (Changer)",
approx. 1900
\$ 24,681.-/DM 43,300.-/
£ 14,289.-/¥ 3,464,000.



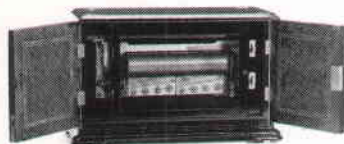
Phonolamp
"Capitol Mod. EA", 1919
\$ 3,965.-/DM 7,210.-/£ 2,524.-/
¥ 504,700.



"Symphonion
Musik-
Automat
Mod. 25GS", 1895
\$ 7,524.-/
DM 13,200.-/
£ 4,884.-/
¥ 963,600



Automatic Music Work", 1880
By C.F. Schulze & Co., Berlin
\$ 9,836.-/DM 16,394.-/£ 5,574.-/
¥ 1,311,520.



Vertical Cylinder Musical Box,
approx. 1885
\$ 4,879.-/DM 8,412.-/£ 2,957.-/¥ 657,100.



"Lochmann's Original
Musikautomat No. 172",
approx. 1900
\$ 6,960.-/DM 12,000.-/£ 4,440.-/
¥ 876,000.



Gramophone
"Emile Berliner", 1895
World's 1st gramophone. Hand driven.
\$ 5,527.-/DM 9,368.-/£ 3,185.-/¥ 730,700.



Gramophone "Edison Bell
Picturegram", 1924
\$ 5,270.-/DM 8,783.-/£ 2,986.-/
¥ 702,640.



Musical Automata, ca. 1890
With 2 mechanical dolls.
\$ 29,000.-/DM 44,500.-/£ 15,575.-/
¥ 4,228,000.



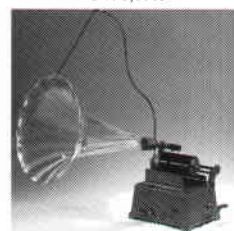
Juke Box
"Wurlitzer Mod. 1015", 1946
\$ 9,012.-/DM 16,223.-/£ 5,407.-/¥ 1,277,500.



"Polyphon No. 54", 1890
\$ 18,000.-/DM 31,032.-/
£ 10,861.-/¥ 2,948,000



Chamber Barrel Organ by
Josephus Fuzelli, London", 1799
\$ 5,925.-/DM 10,215.-/£ 3,591.-/
¥ 798,000.



Phonograph "Pathé Le Gaultois"
with original glass horn, 1900-03
\$ 5,228.-/DM 9,013.-/
£ 3,168.-/¥ 704,000.



Symphonion No. 25R",
approx. 1900
\$ 5,228.-/DM 9,013.-/£ 3,168.-/
¥ 704,000

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- ✦ Discs & records
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- Next closing date for entries: 15. March 2002 -

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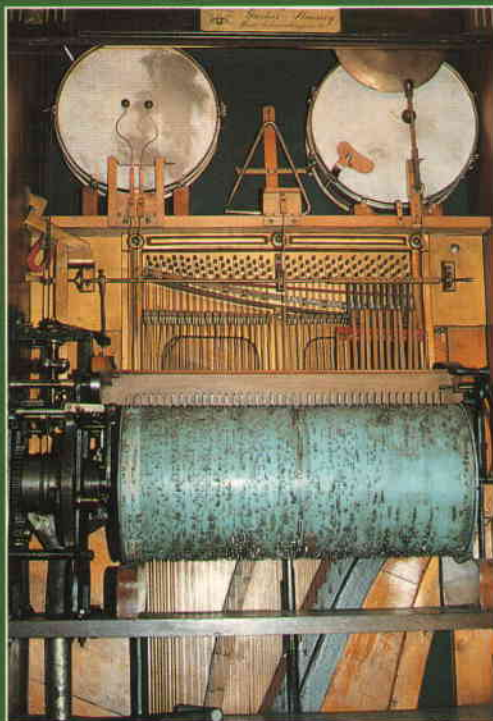
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40th
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Telephone: (01451) 860181 Facsimile: (01451) 861133

Website at <http://www.mechanicalmusic.co.uk>

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