

The *Music Box*

An International Journal of Mechanical Music

In this issue:

- Musical Ink Stand
- In the Workshop - 2
- Oxford Meeting
- Self-Acting Musical Instruments



The Journal of the Musical Box Society of Great Britain

Auction
31 May

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29-31 May

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MECHANICAL MUSIC
AND TECHNICAL APPARATUS

South Kensington, 31 May 2007

CHRISTIE'S
SINCE 1766

From the Editors' Desk

Winter has melted into spring - or run into it in some cases. The weather has been as unpredictable as ever, hasn't it? We, and we suspect many of you too, have spent the wintertime restoring instruments and cleaning up the collection. There is great satisfaction to be gained from one's efforts, before the grass starts growing in earnest and the holidays and chores take over.

It was with sadness that we learned of the death of Cecil Cramp. He will be remembered with affection by those of us who remember his enthusiasm - both for life and musical boxes. He gave hundreds of talks to W.I. and similar groups and never tired of enjoying his hobby or sharing it with other people. His stories will live on. Our favourite memory will always be his search for the lost hymn tune by Arthur Sullivan, Sullivan, together with W S Gilbert, wrote many operettas, such as *The Gondoliers*, *The Mikado* and *Iolanthe*, but Sullivan also wrote a lot of church music too. Cecil was interested in his work and collected Gilbert and Sullivan musical boxes and Sullivan hymn tunes like "Onward, Christian Soldiers", "Crown Him with Many Crowns", "It Came Upon the Midnight Clear" and several dozen others.

Into his possession has come a musical box in need of full restoration, including re-pinning. At the time cylinders had to be sent to Switzerland for this to be done, and so it was duly dispatched. What had excited Cecil was "Behold the Lord" by A Sullivan on the tune sheet. He diligently researched the works of Sullivan but could find no reference to this hymn - excitement mounted. Had he stumbled upon a previously unknown hymn

tune? Eventually the cylinder returned, was re-united with the box, and Cecil waited in eager anticipation for the new tune to be heard again after its long silence. Of course, it was the last tune on the programme and so he had to wait with growing excitement while the other seven tunes played through - then the moment arrived! The new hymn began. "Behold, the Lord - High Executioner" from *Mikado*!! It was (and still is) a great story and I am chuckling as I write this. He had an irrepressible zest for life, was a great storyteller and as I said before, will be remembered with affection. We send our condolences to his family.

We are intrigued by the musical ink stand described in the article on page 38. Register News has news indeed of a "new" maker. The value of the bank of knowledge residing in the Register is admirably demonstrated by this discovery and we hope that those of us who have not sent details of our boxes to the Registrar will be encouraged to do so. It is a worthwhile venture.

We have reprinted an article from the *Illustrated London News* of 1851 on "Self-Acting Musical Instruments", orchestrions as demonstrated to Queen Victoria and at the Crystal Palace for the public. In the Workshop Part 2 covers comb Work for small movements (perhaps not the approach to take with your Nicole Frères overture box though). Anthony Bulleid continues with his Oddments research results on dating charts, maker's signatures etc. Fascinating and important, as always.

It is Easter as I write, so too late to wish you all Happy Easter, but we do wish you a happy and fulfilled summer with lots of mechanical musical activity!

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Cover Picture:
French Empire
period musical ink stand
see article on page 38

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OFFICERS OF THE M.B.S.G.B. AND THEIR DUTIES

President: **Arthur Cunliffe**
MBSGB, PO Box 373, AL6 0WY
E-mail: adcunliffe@btinternet.com

Joint Vice President: **Coulson Conn**
432 Old Forge Road, Media, Pennsylvania PA 1906 USA
Tel: 610 459 067

Joint Vice President: **Paul Bellamy**
46 Longfield Avenue, High Halstow, Nr. Rochester. Kent ME3 8TA
Tel: 01634 252079 E-mail: bellamypaul6@aol.com

Subscriptions Secretary & Treasurer: **Richard Kerridge**
32 Queens Road, Reading, Berkshire RG1 4BA
Tel: 0118 957 7453 E-mail: edwinsmith@btinternet.com
To whom all subscriptions and subscription enquiries should be addressed.

Membership Secretary: **Kevin McElhone**
MBSGB, POBox 373, Welwyn AL6 0WY
Tel: 01536 726759 E-mail: kevin_mcelhone@hotmail.com
To whom all applications and queries relating to new membership should be addressed

Correspondence Secretary: **Robert Ducat-Brown**
MBSGB, PO Box 373, Welwyn AL6 0WY
Tel: 01438 712585 E-mail: mail@mbsgb.org.uk
To whom all general correspondence should be sent.

Meetings Secretary: **Daphne Ladell**
The Hollies, Box Hill Road, Tadworth, Surrey KT20 7LA
Tel: 01737 843644 E-mail: daphne.ladell@btinternet.com

Recording Secretary: **Hugh Morgan**
27 Middleton Street, Wymondham, Norfolk NR18 OAE
Tel: 01953 603462

Editors: **David & Lesley Evans**
P O Box 3088 Revelstoke BC, V0E 2S0, Canada.
Tel/Fax: 001 250 837 5250 E-mail: mechmusicmuseum@aol.com

Archivist: **John Farmer**
8 The Lea, Kidderminster, Worcester DY11 6JY
Tel: 01562 741108 E-mail: john@musicanic.com

Auction Organiser: **David Walch**
Tel: 0117 9684701

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

Committee members:
Nicholas Simons Tel: 01332 760576 E-mail: njas@btinternet.com

Roy Ison 5 East Bight, Lincoln LN2 1QH
Tel: 01522 540406 E-mail: ison@bight.demon.co.uk

John Ward Tel: 01438 743 7980 E-mail: wardjohnlawrence@aol.com

Website: www.mbsgb.org.uk E-mail: mail@mbsgb.org.uk

Dates for your Diary

Annual General Meeting
Saturday June 2nd
Roade Village Hall
Near Northampton
10.30a.m. followed by a buffet lunch
– Society Auction 2p.m.

Chanctonbury Ring
Sunday 20th May
Saturday 14th July – Open Day
Sunday 23rd September
Saturday 24th November –
Christmas Meeting
Phone Ted Brown - 01403 82 3533

Teme Valley Winders
Saturday 23rd June
Phone John Farmer 01562 74 1108

Essex Meeting
Saturday 15th September
Phone Bruce Allen - 01702 23 2040

Overseas Tour
Longiano - Italy
Wednesday 5th September -
Monday 10th
**Phone Daphne Ladell -
01737 84 3644**

Autumn Meeting
Coventry
Friday 19th October –
Sunday 21st October
Phone John Ward - 01438 743 7980

Summer Open Day
Chanctonbury Ring
Saturday 14th July.
Book early -
organ grinding in the afternoon
Phone Ted Brown - 01403 823533

President's Message No.4

By the time you read these words the Oxford meeting will have taken place. There is a full report and pictures in the centrefold. See pages i - iv. I have no doubt at all that the meeting will have been enjoyed by everyone. I would like to see many more new members coming along to at least one of our meetings so that you can meet fellow enthusiasts and listen to a range of mechanical musical instruments you may never have seen or heard before. Who knows, the experience may set you off on a different line of collecting and may help to avoid some of the pitfalls! One thing is certain however, you will be made most welcome. I believe that our meetings should have the objective of having maximum enjoyment in the company of good friends with laughter to snap elastic and pop buttons as those who have been before would have wished.

For many years now the letters to the editor section of the journal has been conspicuous by its absence. I really cannot understand why this should be as most other small clubs and societies seem to have a flourishing correspondence section. Surely there must be topics that could be discussed which would benefit all of us. Advice on where to find good quality restoration materials would be one topic that would be welcomed by many. An example that springs to my mind is where to find the various grades of damper wire these days and what does it cost? Those who are attempting to restore an organ, or indeed any sort of wind instrument, I am sure would welcome help and advice in selecting suitable materials and adhesives for this type of work as it is so important to

make correct choices. I seem to remember these sorts of topics were written about in the journals of thirty or forty years ago but alas no more. We have a wealth of expertise in our membership, so please share it with all of us.

A growing number of members are now using computers. Between the almost inevitable periods of frustration and bad temper, many are finding them useful to make contact with others or to source information. It is now very wise to make sure that when sending emails to another member of the society that the subject heading makes it quite clear that the message is about serious mechanical musical matters. "MSGB member with a query about a Nicole" would be OK in my book, but "Have a good time with Nicole" I'm afraid would be instantly deleted from my computer! Maybe the key to sending an email to another member who may know little or nothing about you is to use the user name and password as listed in the Journal. This again is the sort of matter that could be discussed and acted upon in the letters to the editor section of the journal.

Whilst on the subject of the internet, do please explore our web site using the password given in the latest copy of the journal. There is a great deal of interest on the site which is growing all the time largely due to the group of dedicated members working so effectively all the time to make improvements. I send my thanks to all of these members.

Our next meeting will be on the 2nd of June and will be our AGM. Of course there will be our annual auction in the afternoon and this year I am hoping that the number of items offered for

sale will be even greater than last year. I believe that one long standing member of the Society is considering sending in some of his boxes which have not been seen on the market for over forty years. These goods are often of a quality seldom seen these days as they were collected when there were so many more musical boxes available and, as so many were offered, people were very selective about what they purchased. Our auction could be a chance for everyone to buy or sell with fair prices to both the buyer and the seller.

Finally, I hope that we will all try to find new members and persuade them to join our Society. There must be hundreds of people out there who own a musical box or two and have no idea that our society exists. Please do try to spread the word so that we can build our membership up to the 500 mark again and keep it there in the years to come. If you have any thoughts on how to advertise the society or on how to bring it to the attention of the public in general, please let the committee know. One thought is to contact your local radio station and offer to do a short talk about mechanical music and play some of your boxes. This should interest the programme makers and, if broadcast, may just reach the ears of someone who is interested. You never can tell! Radio Lancashire did this sort of programme some years ago and, whilst no one actually joined the society, there were many who phoned into the station saying how interested they had been to listen to the boxes and learn about mechanical music.

Arthur Cunliffe.

Chanctonbury Ring Meeting 18th February 2007

By Alan K Clark

The weather may have been rather dull and disinteresting but the 42 Members who attended this meeting held at Ted Brown's Old School, Bucks Green, all found the day very rewarding and very far from dull. Ted's "Parish Notices" included assurances that the recently received notice about a future auction had been sent out by the society committee, and that the privacy of our society mailing list had not been breached, or disclosed to third parties. The society had obtained a quantity of A Bulleid's book, *Cylinder Musical Box Technology*, and these were available to members for a discounted price of £10, plus postage. He also reminded us that the Registrar would be very interested to receive details of any musical boxes that had "unattributed" tune sheets, as our information could provide a vital link.

The dates of the remainder of the 2007 Chanctonbury Ring meetings were as follows:

20th May, topics unusual organettes and hymn tunes.

14th July, Summer Open Day.

23rd September, topics to be decided.

24th November, Christmas Open Day.

Could members wishing to attend these meetings please book early with Ted, as the normal level of attendance was approaching his maximum.

Daphne mentioned that the Oxford meeting was going to be attended by Steve Ryder and Coulson Conn from the USA. Steve would be talking about the displaying of the Guinness Collection.

The meeting continued with Ted demonstrating and comparing two models of Gem Roller organ,

the first being the more normal suction model, and the second one the oldest example so far found of a Gem pressure model which was dated 7th Sept 1883. They played a semitone apart, and the earlier model was judged to sound the best. He then gave a brief history and demonstrations of some Cabinetto organettes. Roger Booty continued the theme demonstrating two further models, and Peter Howard showed and played his beautifully restored "Musical Cabinetto" model.

Your scribe then described the virtual rebuilding of a small mid Victorian barrel organ badly damaged by damp. Many of the wooden pipes probably did not belong to that organ and needed considerable repair and retuning. The assembled members seemed to think after hearing it that with Ted's considerable help and encouragement, I had not made too bad a job of it.

Following an excellent hot lunch, provided by Ted, Kay, and helpers we were treated to a talk by Anthony Bulleid on Forte Piano boxes. Two different methods were used which required either the use of two combs, to give the piano and the forte notes, or the cylinder needed to be pinned with two different lengths of pins, or with pins raked to different angles, to achieve a similar effect. The obvious advantage of the specially pinned cylinder version was that any of the notes on the comb could be played at either volume. The disadvantages were that the teeth needed to be specially shaped to allow the dampers to work correctly on both pin lengths, and the cylinder could not be easily repined. The success of the long and short pin method was ably

demonstrated by the playing of a box by Henri Lecoultré, made about 1847. The musical effects were delightful, and the tunes really did need to be listened to several times over to fully appreciate the subtle arrangements. Sadly these boxes with different length pins must have cost too much to make, and their production ceased by about 1850.

Paul Baker's humorous talk started with him showing us an apparently unrelated collection of strange items which he then proved to all have connections with Barrel Pianos and their repair or manufacture. We were led through the history of barrel pianos from Victorian times, the collection of Canon Wintle, other collectors and restorers until the present day. Paul had bought a considerable quantity of the remaining huge stock of the famous Canon, and now had a dozen barrel pianos, and a mountain of parts for disposal. His stock even included bags and bags of headless and pointless barrel piano pins, available in about five sizes.

This meeting's attempt at tune identification was of a tune played on a musical inkstand of about 1805 to 1810. The tune however remained unidentified. Kevin McElhone then demonstrated a Sonatina organette that played discs with unusual projections, and Ted ended the day with two tunes on an equally rare Little Dot organette.

Thus ended a very enjoyable day of mechanical music. Ted, Kay, and their helpers are to be congratulated once again.

Chanctonbury Ring

The next Chanctonbury Ring meeting is on 20th May at The Old School. Early booking is advised due to its popularity and numbers are limited.

Contact Ted Brown
on 01403823533.

Teme Valley Winders

The report for the 14th April meeting will be printed in the next issue of The Music Box. The next meeting of the Teme Valley Winders will be at the normal venue, Eastham Grange, on Saturday 23rd June, 2007 at 1:30 p.m. prompt. All Society members are invited – ring John Phillips on 01584 781118 for directions and to confirm. If you wish to come early and bring a packed lunch, John and Hilda will provide space for you to eat.

THE SOCIETY A.G.M.

Will be held at Roade Village Hall
on Saturday 2nd June 2007
at 10.30 a.m.

It will be followed by the Annual Auction, entries being accepted from 9.00 a.m. Please contact David Walch on 0117 968 4701 if you have any queries about suitable items to include in the auction.

Roade is situated about 2 miles south on the A508 from Junction 15 of the M1 near Northampton.

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Sunday 9th December 2007.

Sunday 6th January 2008.

Sunday 3rd February 2008.

Sunday 2nd March 2008.

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An announcement will be made nearer the time.

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If you are interested in this offer,
please contact Ted Brown, advertising secretary,
tel: 01403 823533.

Empire Period Musical Ink Stand

By Alan K Clark

The musical movement contained in this ink stand would appear to date from the 1805 to 1810 period, and may have been an experimental model, or perhaps a standard model modified by the maker to meet a particular specification. The following description contains many assumptions based on my examination of this movement and advice from those who know better than me would be welcomed.

The attractive early musical ink stand shown in Figure 1 came in recently for repair. The movement, seen in Figure 4 mounted on its wooden base showed some features which to me appeared unusual. The rather large mainspring in its barrel was mounted so that it overhung the end of the bedplate. The mainspring drove the movement via a chain and fusee, although the original fusee chain was missing. The brass cylinder was pinned to play one quite long tune, using the whole circumference of the cylinder and although the stop mechanism had two stop positions (not quite 180 degrees apart on the great wheel), there was no unpinned portion anywhere on the cylinder for it to stop at.

A further surprise was in store when I looked between the comb teeth at the left hand end, which on this movement is where the treble



Fig 1. The complete ink stand

teeth reside. Under the comb was a hole in the bedplate which very much resembled that where the present governor was positioned. Figure 2 shows the bedplate with the main components assembled, including the "oversized" mainspring barrel, but without the comb. The original mounting position for the governor is very

obvious, together with various, now redundant, fixing screw and dowel pin holes. When I was stripping the movement down for repair I tried to see if I could fit the cock that supported the upper end of the endless screw, into what I assumed to be its original position. It would not fit, but only because the maker had filed off the original two steady pins, which were still visible under the cock foot, and fitted two new ones to steady it in its new position. The old pin positions neatly matched the redundant holes in the baseplate.

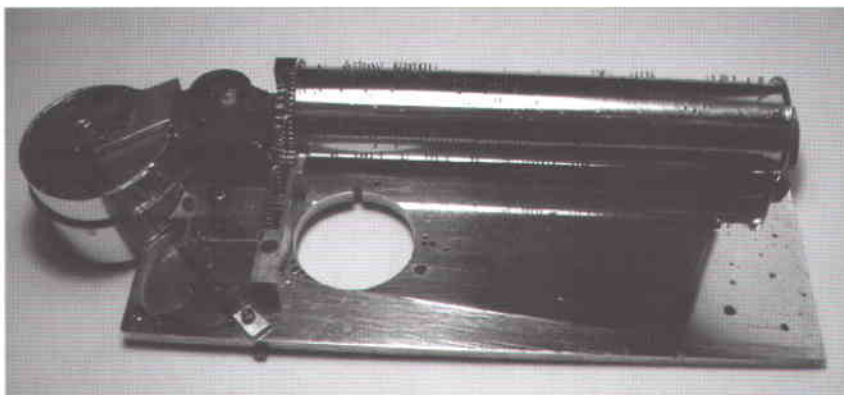


Fig 2. The movement with comb removed.

Examination of the underside of the brass base of the comb assembly showed that it had been a very close fit around the endless support cock, and had been filed away to provide sufficient clearance. My assumption is that in its original

position the governor must have been driven by a gear train with one less set of wheels and pinions than the present arrangement. This theory is supported by the fact that the support cock for the upper end of the endless is still fitted with a steel endplate which would have been necessary when driven in an upward direction. This upper end stone is now redundant as in its new position the endless is driven downwards and has a steel end stone set into the base support plate. Perhaps in its original form it ran too fast for the undamped comb to cope with.

It would appear that this movement must have given its maker considerable headaches during its construction. Having presumably paid a considerable sum to some specialist craftsman to pin the cylinder, and make, tune and supply the comb assembly, the movement just had to be finished and made to work correctly. In moving the governor to its present position, did the maker then lose space for the mainspring, or did the customer specify that the movement must play for a certain time on one winding? We can only guess, unless some repairer more familiar with movements of this age can explain the alterations. My assumption that the cylinder was made and pinned by a specialist is partly based on the fact that the right hand end cylinder flange has been turned down to a thin section at the edge. On a two-tune snuff box tabatière this thinned portion would fit into the slot in the end of the tune change lever. On this movement the thinned portion was unnecessary, so presumably the blank cylinder, or at least the end component, was a stock item. The large mainspring barrel is mounted on a cock screwed and dowelled to the underside of the baseplate, and its top end is supported in a bracket

- **Tune duration**, (with reasonable set up on mainspring) = 1 minute 12 seconds.
- **Comb teeth**, 32 blocks of three teeth giving 96 in all.
- **Approximate playing time**; 5 turns on fusee, x 3 cylinder turns per fusee turn, x 1 min 12 secs., = 18 minutes.
- **Pinned length of cylinder**, = 81.55 mm.
- **Diameter over cylinder pins**, = 18.6 mm.
- **Surface speed of cylinder pins**, = 0.81 mm/second, or 0.032 inches/second.
- **Cylinder pin diameter**, = 0.28 mm.

Fig 3. Calculations

screwed to the top of the fusee cock. The barrel upper bracket is actually made from three pieces of brass soft soldered together, giving the impression that it had been extended in height, so perhaps it was originally designed for a slightly narrower mainspring.

Luckily I was able to find two second-hand lengths of antique watch fusee chain which were the correct width to fit the grooves in the fusee, and these allowed a replacement chain to be made. One pivot was broken on one of the gear train wheels and the pinion was

drilled out and a new pivot made and fitted. The male finger of the Geneva Stopwork was missing and a new one had to be made to fit. When reassembled the movement played its one tune very nicely. For the technically minded I measured the parameters shown in Fig. 3.

Interestingly the movement was completely anonymous, bearing neither name, initial nor any numbers or even a series of scratches etc. Needless to say any information, or suggestions as to its maker, country of origin etc, would be gratefully received.

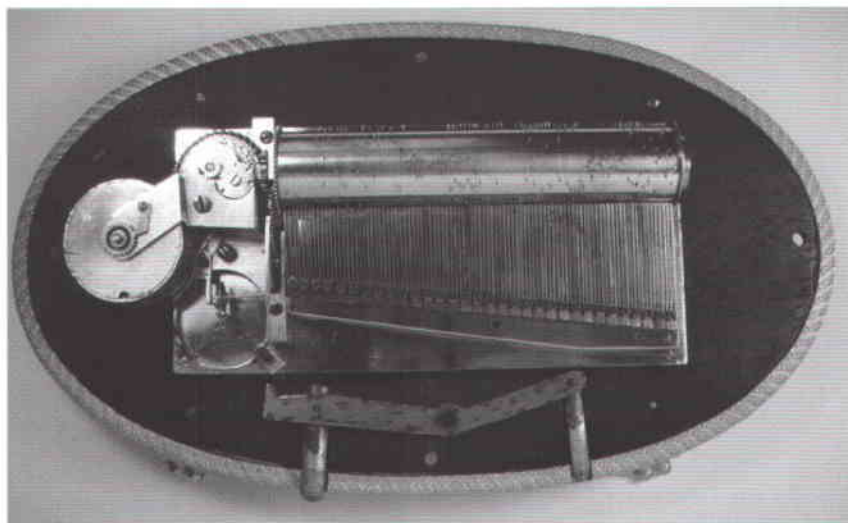
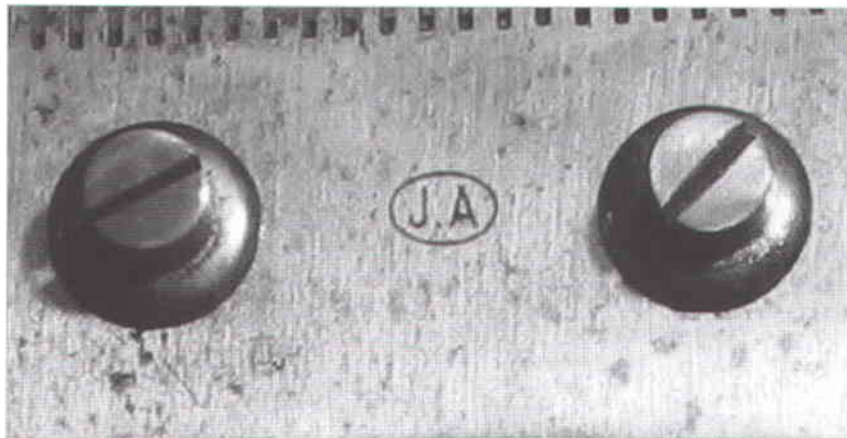


Fig 4. Complete movement assembled on its base board.

Register News No. 55

Maker's Mark Identified

Every now and then information is sent into the Register that provides an important link between previously unrelated items. It is rather like suddenly finding a vital piece of a jig-saw puzzle. One such event happened recently when a member sent in details of a box and was perceptive enough to note every little detail about the box. He noticed on the inside of the case a message written in red stain which said, "J.Jaques-Adank & Cie." Surely, this must have been put there by the people who supplied the bedplate and the case to J. Jaques-Adank.



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The first computer check showed that there had been another message noted on a similar box and yet another with Gustave Jaques la 31st Septembre 1873 scratched on the comb base. I presume these messages placed in the case must have been put there by the blank manufacturers to remind them who had ordered the parts and to make sure that they were dispatched to the correct destination. After more computer checks had been done, it came to light that all these boxes also had J.A. stamped within an oval on their combs.

I now believe that this along with the evidence of serial numbers and dates of tunes makes a very convincing case that the mark J.A. within an oval was the trade mark of J. Jaques-Adank & Cie and that all such boxes were made by or assembled by Jaques-Adank.

Further checks were made and 7 boxes with J.A. stamped on their combs were found. Brief details of these boxes are listed below:

J. Jaques-Adank.	S/No	5955	6 air.	Mandoline. Lever wind.
ditto.	S/No	8033	6 air.	Mandoline. Lever wind
ditto.	S/No	10299	6 air.	Lever wind.
ditto.	S/No	11127	4 air.	Lever wind.
ditto	S/No	11404	6 air.	Forte-piano. Lever wind.
ditto	S/No	13448	6 air.	Fitted into a large Swiss chalet.
ditto.	S/No	13708	? air.	Lever wind.

Although this is very strong evidence, even more checks were necessary as the large capital letter J and the letter J in combination with other marks appear to be very common among manufacturers and agents of musical boxes. Each and every one had to be checked in the Register. J.A.C. for Junod Aubert & Cie is to be found there. There are many small movements stamped J.H.M. whilst others have J.M. on them and must have come from J. Manger. Every one of these was checked and cross checked again to see if there could be any link between them and Jaques-Adank

Having done all of all these checks and even taking into account that there are still many gaps in the data, I could find no further evidence to destroy my original theory that indeed J.A. must have been the trade mark of Jules Jaques-Adank & Cie.

Much more information is needed so if anyone believes they have a Jaques-Adank box, please get in touch me and send me as much information as possible. A good photograph of any tune card along with details of any other marks, batch numbers and foundry marks would be welcome. My thanks are due here to David Worrall for helping with information and for providing a photograph.

Please note that the hyphen between the Jaques and the Adank is very important. In times past, this has been omitted which led to people thinking that the maker was called Adank where in truth the maker is Jaques. **There was never a musical box maker nor an agent named Adank.**

I have tried to gather as much information about the history of Jaques family as possible. Known facts will be recorded below. There have been two Jaques noted as living in St.Croix pre 1832. The first was François and the second was Louis. Whether the two were related is not known for certain but it must be a distinct possibility.

François was thought to be an important manufacturer and an influential person in the town. He is known to have exhibited a very impressive box in the Crystal Palace Exhibition of 1851, so he must have been active up to that date. Indeed he seems to have gone on trading a little longer than Louis.

Louis also worked in St Croix making musical boxes and exhibiting them certainly up to the year 1855. He had two sons. I believe the elder son to have been Jules and the younger Gustave. The sons worked in the business together and probably continued their father's business from around the year 1855. Jules married into the Adank family and so following the custom of the time, the firm became J. Jaques-Adank & Cie. This custom of the family name changing can be seen in the case of Ducommun when he married into the Girod family and the name changed into Ducommun-Girod. This always noted with the hyphen.

In the later years, Gustave seems to have taken over more and more control over the Jaques-Adank company right up to the final days. The company finally went bankrupt in December 1878.

Known Facts:

- 1832 François Jaques listed in the St. Croix Almanac of Trade and Industry as, "a trader in drapery, textiles and a music box manufacturer."
- 1832 Louis Jaques noted as, "a dealer in musical boxes and watch making supplier, grocer, haberdasher, wool and cotton."
- 1855 Louis exhibited his boxes in the Paris Exhibition of that year.
- 1848 Louis exhibited a range of musical boxes in the Berne Exhibition.
- 1851 Louis again exhibited large musical boxes at the Crystal Palace Exhibition in London.
- 1857 Louis gave a report to the Société Industrielle et Commerciale (SIC) about conditions in the musical box industry and difficulties with apprentices.
- 1860 Noted that Jules and Gustave lost their workshops in a large fire.
- 1870 Around this period, Gustave seems to have taken more control over the company.
- 1876 Gustave exhibited their musical boxes at the Philadelphia Exhibition and where they were commended, "for their musical boxes having a fine and sweet tone and good workmanship."
- 1878 In December of that year, the company finally went bankrupt and there was a sale of their stock.

It is thought that around this period Gustave may have had a short lived trading association with Heller which came to nothing.

Arthur Cunliffe.

Bibliography: The Music Box Makers. Jean-Claude Piguet. The Music Box. Oddments. Anthony Bulleid.

Antique Musical Box Repairs and Restoration.

Comb Repairs	Jim Weir F.B.H.I.	Cylinder Repinning
	22 Marywell Brae,	
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In The Workshop, Part 2: Small Musical Movements - The Three R's - more repairs and some replacements, By "Odd Job"

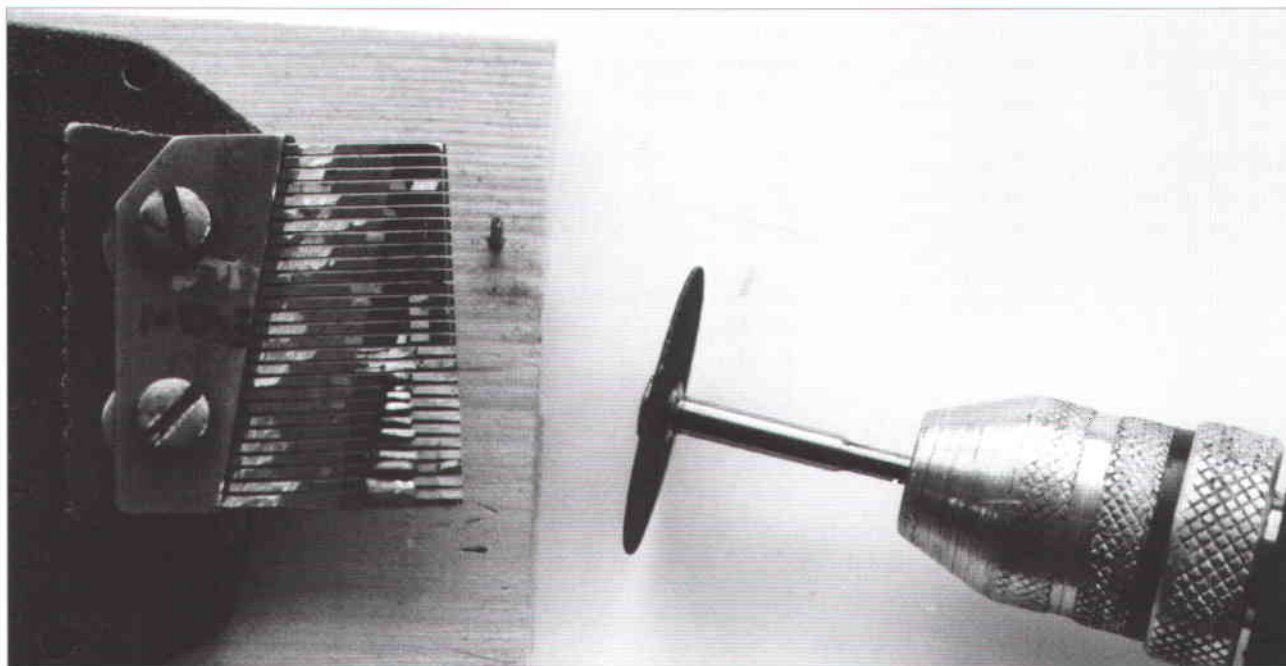


Fig. 1: This illustrates the replacement comb in the process of re-tuning. The light grey lines just to the left of the tuning weights are by a marker pen and are used as a guide to certain notes whilst tuning progresses.

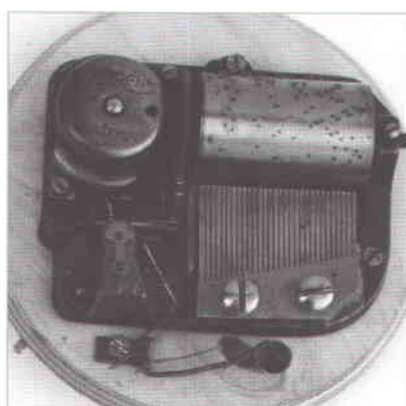
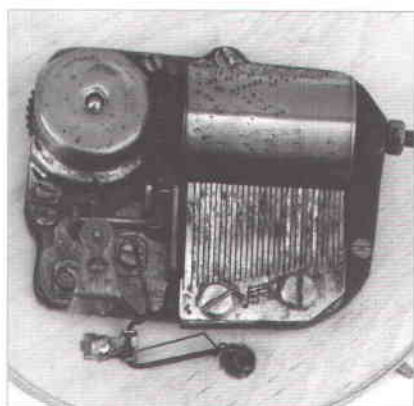
Referring to Fig 3 in Part 1 of this article, Line 1 is the desired scale obtained by 'pinging' the comb and recording the pitch from a keyboard or tuner. Line 2 is the scale for the replacement comb. Line 3 shows the amount in semitones, for each note of the replacement comb, to tune to the desired scale. Arrows pointing up mean that the tooth has to be raised in pitch and vice versa. The number by each arrow shows how many semitones are required. Note that each suffix denotes the position on a piano keyboard, '0' being middle C and upwards, '1' the octave above that and '-1' the octave below, and so on. The # indicates a 'sharp'.

The replacement comb happened to have 23 teeth whereas the original has 22 teeth. This difference is quite common. The larger combs may have anything between 28 and 31 teeth. Also, sometimes only the first 28 teeth of a 30-note comb will be in use. Often, the end tooth at the treble end appears to be broken. This is not the case. It

is either a remnant when the comb was cut that has been deliberately snapped off or a redundant tooth that was deliberately snapped off. We need only 22 teeth for the example, so the 23rd tooth was removed with the mini-grinder. It pays to number the teeth on the chart 1 – 22 starting from the base end. (Line 1.) Line 2 shows the target scale. Line 3 is the scale on the replacement comb. Examine lines 2 & 3, starting from the base end. Line 4 shows that tooth 1 needs to be raised 7 semi-tones, 2 by 4, 3 by 4, 4 by 3 and 5 by 6! Now, if base teeth have leads (or long, thick sections near the tip, a common feature on later combs) it is easy to raise the pitch. However, tooth six had no lead weight and I judged this to be incapable or being raised by 6 semitones. Four semitones are about the limit. Similarly, tooth 6 needed to be raised 5 semitones. The rest of the teeth needed to be raised by between 0 and 3 semitones whilst the remainder needed to be lowered by between 1 and 2 semitones. The scope for

lowering is much greater, either by removing metal right at the bottom of the tooth or by adding weight at the tip, sometimes both.

It now pays to cheat a little. In practical terms, unleaded teeth can only be raised in pitch by about one or 1½ tones by removal of metal from the underside of the tip. One can lower the pitch of a tooth by at least 4 semitones by removing metal from the underside at its root. Soldering on a piece of lead, or just a deposit of solder at the tip, allows the tooth to be lowered even further. With this knowledge, we can transpose our required scale up or down to get 'the best practicable fit'. Since tooth 6 is the limiting factor, let's raise it 4 semitones rather than 6. In this case the target pitch is now G# rather than A#. Line 5 is the new target scale transposed from line 1. Line 6 gives the new tuning targets. The most we have to raise a tooth is 4 semitones and the same for lowering. Thus, the transposed scale will be the new target for the replacement comb.



Figs. 2, 3 & 4: These are restorations comprising reproduced parts and original parts. The original cylinders were stripped and replaced with the ones shown, the programmes being exact copies of originals.

In performance terms, a transposed scale is virtually undetectable compared with the original.

Remove and save any of the 'feather' dampers from the replacement comb, (sometimes made of a plastic material), using a scalpel and tweezers. Now to the actual tuning of unlead-ed teeth. Practice on a discarded comb or 'mocked up' tooth first and it will soon become apparent that it is an easy task. Screw the comb upside-down onto its base with spacer washers to leave the teeth free to vibrate. A piece of hard wood will also suffice. A mini-grinder can perform the job, if you have a steady hand. When raising the pitch of treble teeth one has to be careful to ensure that the tips of the teeth are not rendered too thin. The grinding disc should be of very small diameter so do not throw away those well worn grinding discs. Grinding near to the base, in order to lower the pitch, requires great care, particularly to avoid removing metal from adjacent teeth. A small brad, no wider than the tooth, tapped into a wood block so that it is just proud, is used to deflect the tooth downwards. Actually, upwards, because the comb is placed top-face-down with the brad near to the tip. Fig. 5 shows how metal is removed. Hold the tooth to be tuned over the brad with finger pressure.

Gently feather away a little of the metal with the mini-grinder over the last 1/8th inch or so right up to the thick part of the base. Then check the pitch. Repeat the operation until almost the right pitch. This stage is shown in Fig. 3, the grinding marks clearly seen for both raising and lowering. Note that the grinding marks for lowering are not taken right up to the thick section at the base of the comb. Also, the pitch of each tooth for these notes will still be left slightly high. Grinding at the base needs a little more care but a practice will allow you to take metal away without the grinding disc contacting adjacent teeth. I find that a piece of thin card or paper, slipped down between the adjacent to the root and folded back, gives added protection to the adjacent teeth. To finish off the tuning, use a good quality riffle file. This is used to draw-file along the grinding marks to smooth them down right up to the base and achieve that last bit of lowering to the pitch of each note. The draw filing removes irregular grinding sites that might promote cracking and fracture of the tooth. I use either a square-section file with the tip ground back so that it is as wide as a tooth or the narrow edge of a tapered flat file.

Any over-removal can be countered by removing a little metal from the tip. If you find the mini-grinder too difficult to use, go back to the well-tried methods shown in the textbooks. It just takes a little longer. For the bass teeth, trim the lead with a scalpel or fine-tipped snips. Of course, you now have the additional task of replacing the dampers.

Comb holes may have to be enlarged in order to get enough adjustment of the replaced comb to match it to the original cylinder. If the holes become too large or elongated, a washer under the head of the fixing screws may be required. Alternatively, plug the screw holes in the base, make new screws and re-drill and tap the base to suite. This is not the preferred method as it is not reversible. However, since the comb is unlikely to be replaced again, one must make a choice between the two approaches.

Now we know how to repair, we can reveal more about restoration and how a replacement movement can be created from a combination of original and reproduced components.

Bases, both wooden and metal: The metal bases vary enormously between size of movement, the maker and the period of manufacture.

I wanted to replace a movement missing from a potentially valuable pot. Normally, it makes sense to buy a less valuable one, (the small John Peel mugs are the most common) and to modify the movement to play the correct tune. Figs. 2, 3 & 4 show three examples of movements where the original cylinder has been stripped, a new one made and 're-programmed' with a copy of another tune and the original comb re-tuned. It is virtually impossible to distinguish this modified original movement from the one that would have been fitted to the pot. More about this in Part 3. This is about as close as one can get to the ideal restoration of movements. All the figures have re-tuned combs and re-pinned cylinders, exact copies of originals. The method of doing this is revealed in the next article.

All three bases are reproductions cast from an original one. The reason for showing the three different examples is that they are all composites of different combs, spring cases, governors, and gearing. Two of the three cases are fabrications. I am now critical of fig 2, an early fabrication that has been replaced now by an original Reuge spring case. This is the beauty of this approach. When components become available, the restoration can be up-graded. Fig. 4 is an exception in that there are occasional plain spring cases without any identification marks. Perhaps they were missed out in the production process. This one is a copy of one such case.

The wooden base often carries a tune number, Fig. 5. Damp often causes the ply to separate and can seriously affect performance of the movement. Use an old, thin knife or feeler gauge, warmed up with a gas torch to complete the separation of the plies. Then re-glue, using a modern adhesive. Sometimes it is necessary to replace the base but remember to reproduce the tune number. Use a fibre tip pen of the correct mauve-purple colour

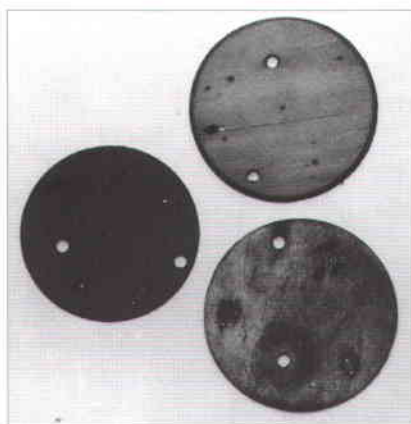


Fig. 5: Typical 3 – ply wooden base affected by damp. Note the tune number.

found on original bases. Clean new wooden bases will age with time. This is a natural oxygenation process. However, an old tea bag or coffee bag, perhaps a bit of both, will achieve the same affect as shown in fig 4. Many bases are of three-layer ply and faced with beech. Again, for authenticity, it is easy to obtain and glue an extra layer of beech veneer onto both surfaces of the ply.

Rare pots are usually pre 1940's and of the 28/30-note type. The small John Peel pot is of the same vintage but is not at all rare and can sometimes be bought at less cost than that of a modern 30-note movement. Also, look at the advertisers in *The Music Box* and, surprise surprise, 30 and 18-note movements are still being made and sold today. They are not cheap and, of course, look modern. Good ones do not have nylon gears in the governors and thus are the nearest you can get to the original ones. The modern 30-note one could be used and re-programmed or its comb used to provide a spare but, of course, you would have to be very confident to attempt this and the price is high. However, if lucky enough to find an empty, rare pot worth, say, £1000, you could still buy a modern movement or an old John Peel one and convert its musical programme as described in these articles. Modern ones often have solid alloy cores to the

cylinder. Replacements, dealt with later, will be fabricated from brass sheet and filled with 'cement' in the conventional manner.

The main suppliers of movements were Thorens and Reuge (but sometimes Cuendet and Lador). Both types have cast iron bases and are very similar in size and shape. I wanted a Thorens base for the restoration of a fairly rare and valuable pot. Although the use of a modern movement had crossed my mind, I had an accumulation of bits and pieces of both original parts and re-produced ones, but no base!

Fortunately, a small iron foundry was prepared to cast me a copy, (well, 40, actually, one of those suppliers who do the odd casting job for model engineers). This meant that I had to strip down one of my movements and use this as a pattern. There is so little shrinkage that the iron founder simply used the original as the mould, blocking holes with some waxy compound. The result turned out to be almost identical. The overall cost of the 40 bases was still half of what I might have had to pay for a modern movement or an old 'John Peel' one.

Fig. 6 shows a partly dressed reproduction base with a Lador spring case already mounted but fitted with temporary screws with BA threads. Later, the screw heads were turned down to the correct size. At some later date, if or when a Thorens case comes my way, it will be replaced.

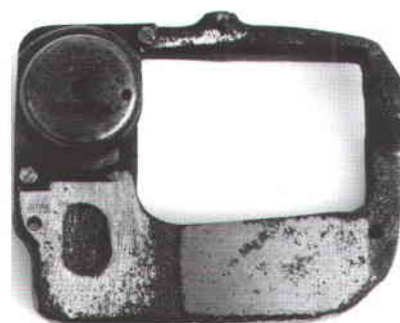


Fig 6: This is a cast iron copy of a Lador 30-note base.



Fig. 7: An original Lador case (right) with a failed attempt to deep draw a replica. Top left and centre are fabricated replica cases. The left one has yet to be skimmed and polished, the centre one shows the cylinder bearing and indented spring retaining lug

The true value of fabricating a movement in this way was is that it looks authentic and contains so many authentic parts that it is very difficult to distinguish from the original. More important was the experienced gained in making the attempt. By putting that experience into print in these articles, mistakes as well, we can all help each other.

Spring Cases:

Whilst on the subject of spring cases, as stated above, these can also be replicated. Fig. 7 shows the

same Lador case and also what happens when one tries to deep-draw brass sheet in making a replica! The die used to make the case is in two parts, illustrated in Fig. 8. The male part is turned out of steel, although brass will probably be OK, and shaped to fit the Lador case. Dimensions for the male part are: 0.85 ins. and 1.3 ins. for the two diameters. The bar stock should be at least 1¼" diameter. The top to bottom shoulder is 0.53ins. The top to lower skirt depth is 0.35 ins. All edges are rounded with a nominal small radius.

The female part is machined to the thickness of the brass sheet plus about 10 thou. ins. extra clearance. A central hole carries a loose fitting stub. This is used to centralise the brass pieces when pressing and to form a central depression for an eventual hole that will act as a bearing for the winding spring's arbor. The three holes in the female outer cup are so that a rod can be inserted to drive out the case.

Ensure that the brass sheet is annealed by heating with a gas torch. As seen in Fig. 7, the first attempt to deep draw the sheet by driving the two parts of the die together, by means of a vice, split the brass. Bearing in mind the limitations of the small workshop, I decided to use the die as a means to form the case in three separate parts. The top was pressed first, using the loose fitting spigot to keep a slightly oversized disc of brass central to the die. The two parts of the die are lubricated with grease and squeezed together in the jaws of a vice. The top is then trimmed to form a shallow cup. Next, cut a strip of brass to width and length so as to form a skirt that just fits inside the smaller diameter of the die. The seam of the skirt is first soldered with high-grade silver solder and then the skirt soldered to the top plate with a low-grade 'easy-flo' silver solder. This fabrication is then dressed up to remove surplus solder and re-pressed in the die. Finally, the

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bottom section is pressed out of sheet brass with about a 1/2" hole in the centre. This piece is trimmed to just above the waistline of the larger diameter and then soldered in place with low-grade silver solder. The whole is then pressed again, this time with the stub-piece again in place and trimmed to the same shape as the original. It is then mounted on a piece of dowel and polished with strips of emery cloth to a fine finish.

The pressing and polishing process renders the soldered seams almost undetectable. One sometimes comes across Reuge and Thorens cases that are quite plain. Besides, the movement is hidden inside the base of the pot so that the aesthetics of the reproduction are not really compromised.

Only three further things need to be done. The first is to drill the bearing hole for the cylinder, the second is to form the tongue that holds the spring and the third is the top bearing hole through which passes the spring's arbor. To make the tongue, duplicate the original male part of the die but with an annular groove and a longitudinal channel about 3/8" wide and 1/4" deep, (fig. 8). The annular groove is about 1/10th inch wide.

A blunt-ended chisel, ground to just less than the width of the annular groove, rounded at one end and about 1/4" long, is used to punch in the 'tongue'. The case is then rotated until the tongue aligns with the longitudinal groove in the die so that the die can be withdrawn.

Give the case a final polish. The last job is to drill the cylinder-bearing hole. It is essential that this hole be exactly at the same height as the outer cylinder bearing so that the cylinder axis lies on a plane parallel to the comb. A point to remember at this stage is that there are two basic heights for spring cases. Both use identical sized cases, the latter height being achieved by spacer washers between spring case and base. These spacer washers can be adjusted in thickness to ensure that the tips of the comb's teeth are parallel with the axis of the cylinder.

Spring Arbors (or winding spindles): If one has to be made, it can be machined as an exact copy of an original one. One problem is the size of the winding key's thread. It is a non-standard thread so one may have to fabricate a winding key to suite. However, the spindles of the 18-note movements can be adapted to suite either the 22-note

or the 28/30-note movements by modifying their length. They also have other useful components such as the ratchet spring that allows the spring to be wound up and which engages with the driving wheel, (called the crown wheel because of its turned-up teeth), mounted on the cylinder shaft. Of course, the crown wheels of these 18-note movements are too small. The ratchet spring is also smaller than for the larger movements but will 'do the job'.

Continued on page 47.

New Members

We welcome the following new members who have joined us since the last journal was printed.

If you would like to get in touch with members near to you please contact the correspondence secretary. If you would like to start a NEW Local area group please contact Kevin McElhone on 01536 726759 or kevin_mcelhone@hotmail.com or Ted Brown on 01403 823533 as either will be pleased to advise, having successfully set up a new group in Essex in 2006.

- 2972 David O'Bryan, Gloucestershire
- 2973 Lei Zhang, Northampton
- 2974 Mrs.J.Herring, St.Albans
- 2975 Mr.R.T.Rainbow, London
- 2976 Mrs. Anna Svenson, Sussex
- 2977 Mr. & Mrs. Colin Durham, Kent
- 2978 Arthur Fletcher, Cornwall
- 2979 Michael J.Thompson, Cheshire
- 2980 Ernest George, Nottinghamshire
- 2981 Arman Mangin, Belgium
- 2982 Norman King, Kent
- 2983 Jonathan White, Essex
- 2984 Max Plummer, Bristol

The Bluebell Railway needs 130 new members to reach the 'Magic' membership number 10,000 since 1960 will you help find another twenty members so we can pass the 3,000 mark ?

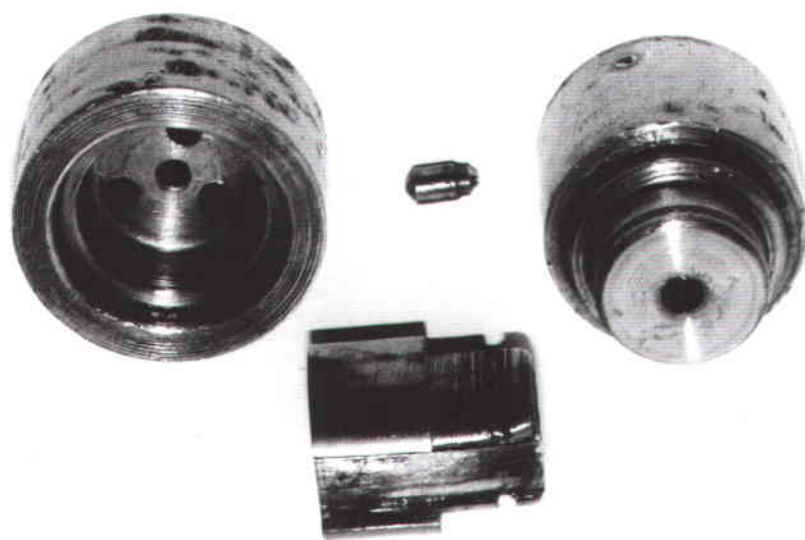


Fig. 8: The male (L) and female (R) parts of the spring case die with three holes for driving out the case. Note the central spigot for aligning the bearing hole. Above is a duplicate spigot with circumferential groove to form the spring tag and axial groove to allow removal of case after forming the tag.

Oxford Meeting

March 2007

On Friday 23rd March, members began to assemble at the Holiday Inn in Oxford for our Society meeting. The first arrivals came soon after lunch and by the early evening most were present and correct! What was most pleasing was that the numbers attending were now approaching 70 and that we had guests from as far away as Switzerland and America.

We had a most enjoyable evening meal followed by a presentation given by David Worrall and Paul Bellamy. This took the place of the original planned event which had been cancelled due to illness and both David and Paul are to be congratulated on putting on a show at such short notice. Members were shown four items which had recently been purchased. Three were cylinder boxes and the fourth was a fine automaton piece depicting a child lying in a basket manger. The child made arm and head movements whilst the music played. There was some discussion as to whether it depicted the baby Jesus or the infant Moses lying in the bulrushes. As the music was mainly to do with Christmas, the former was favoured.

The cylinder boxes were played and one having 3 mandarin figures striking bells had a tune card which is attributed to G. Bendon. When this box was examined, it was discovered that the serial number was written in large numerals crossways on under the base board. This is typical of the work of Bremond. Members were reminded that Bendon was only an agent and never made any boxes. One of the other boxes served to remind members to be very careful when buying a box to make sure that it has been well restored. This particular example had been troublesome right from the start and had required a great

deal of specialist work to be done to correct many faults. Certainly let the buyer beware!

The following day, we were taken by coach to the Ashmolean Museum in Oxford where we had a chance to examine the magnificent exhibits that are housed there. The exhibits from ancient Egypt and from classical Rome and Greece proved to be outstandingly interesting. Not unnaturally members were attracted to a fine and rare four-train musical bracket clock made by John Stephen Rimbault somewhere between 1744 and 1785. The music played on a rack of twelve nested bells playing melodies on the hour and chimes on the quarter, half and three quarter hour. The tunes, "When Love Wandered" and "Rakes of Marlow" were listed. No doubt they were popular tunes of the period.

Soon it was time to board the coach again and journey to the Amersham Fair Organ Museum. Here we were treated to a magnificent buffet lunch and to warmth from the largest wood burning "pot bellied" stove I have ever seen! For the next few hours we listened to the sound of a number of fairground organs all of which were introduced to us by the museum staff. Each and every one was described in detail with one demonstration in particular being most instructive as it showed how the various voices were used and built up, not only by the manufacturer, but also by the skill of the arranger. Added to this, the museum had put on a display of the tools and materials used in the restoration and upkeep of these instruments. Without the endeavours of a few dedicated people all these instruments would have been broken up long ago. At least they are now kept safely and the museum holds charity

status. Provided Health and Safety officials will leave matters alone, there is now a chance they should survive for future generations. Again, all too quickly it was time to return to the hotel.

Saturday evening came and we all enjoyed the Society banquet dinner. At the end of the banquet, members were told that it was Ken Dickens' birthday. All wished him well and were delighted when Ken was presented with a fine birthday cake.

This was followed by a presentation given by Ted Brown. Ted entertained us with a semi-competitive musical quiz show in which teams from each table were invited to answer a series of questions about well known tunes of yesteryear. Quite quickly the event became seriously spirited with a great deal of good natured rivalry between the teams. Marking the quiz became a highlight of the evening with Ted's authority being challenged at times. It was even questioned at one point if Sir Arthur Sullivan had indeed ever lost a chord! So much fun and laughter was had that one of the committee members fell off his chair with mirth. At least that's what he claims!

The next day, having lost an hour's sleep due to the changeover to summer time, tired members made their way to Keith Harding's Museum at Northleach. Here we split into two groups, one of which did a tour of the museum whilst the other went on a conducted tour of the workshops. Keith explained how the workshop was organised taking a moment or two to tell us that they had discovered the best adhesive to use when repairing tune cards. This was the ordinary Polycell wallpaper paste which they had

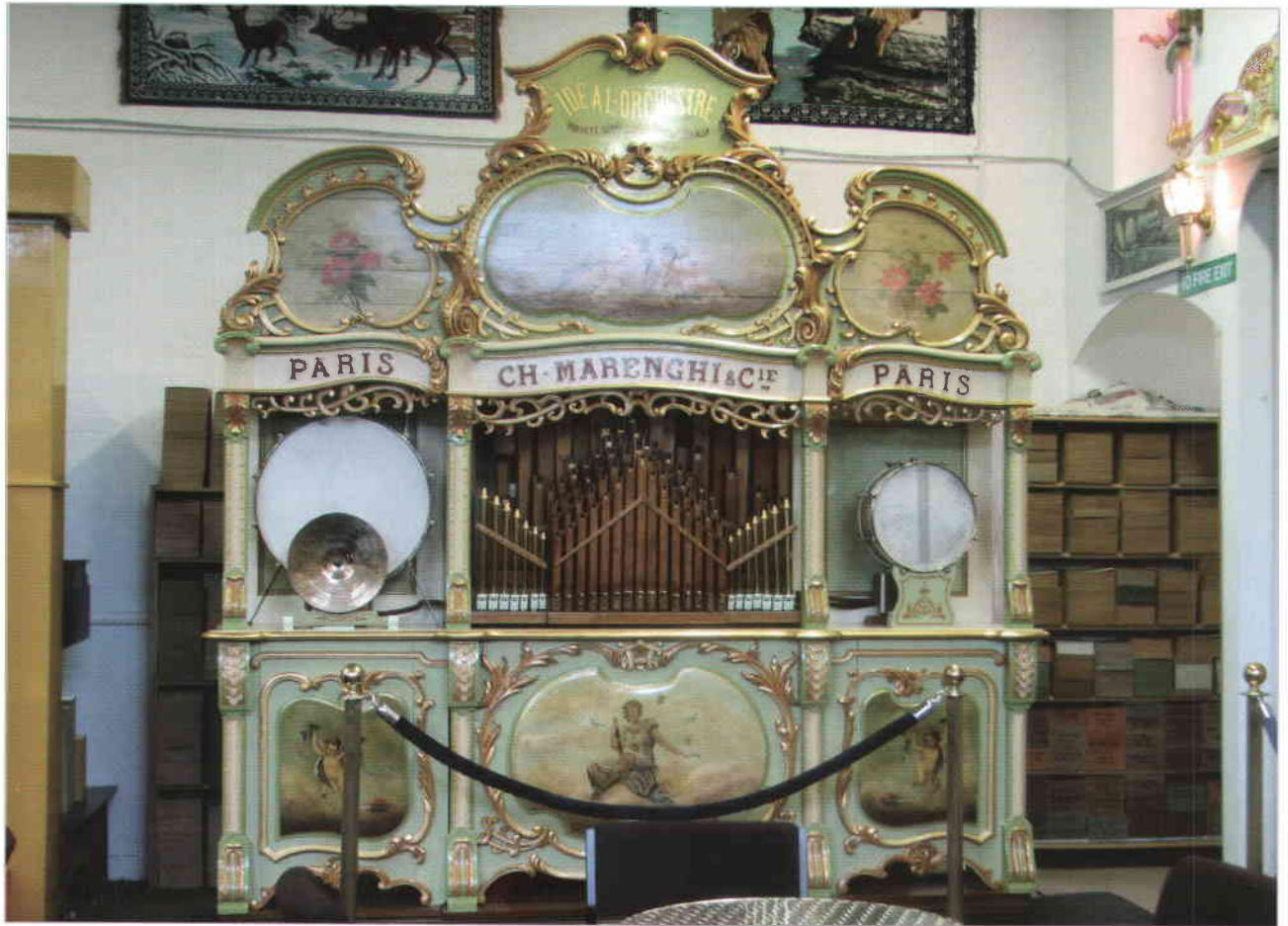


Fig 1. Amersham Fair Organ Museum's fine 49-key Marenghi organ, now completely restored after a serious fire.



Fig 3. (above) Detail of the front of Amersham Fair Organ Museum's 70-key Charles Hooghuy's fairground organ.

Fig 2. (left) The Ashmolean Museum's musical bracket clock by Stephen Rimbault.



Fig 4. The 89 key Gavioli organ (The Bailey organ) along with members enjoying refreshments



Fig 5. (left) Members listening to the Bruder Organ and being warmed by the "pot bellied" stove.

Fig 6. (right) Members enjoy a recital with the 72 key DeCap dance organ in the background



Fig. 7. (right) The German 46-keyless Wilhelm Bruder Sohne. One of the smaller fairground organs made, but not lacking in power!



Fig 8. (below) The 89- key Gavioli organ. (Ex Silcock Brothers), with a barrel street organ by Ferdinand Molzer of Vienna to the right.



discovered was completely acid free. Also in the workshops we saw a selection of boxes that had been sent in for repair. Some had suffered flood damage which had not improved their musical quality. Almost unbelievably there was a 3 bell box with mandarin figures in the workshop for repair. On examining the box, it too had the same Bremond characteristics as the one seen on the Friday evening with the serial number written underneath in large numerals. The serial numbers were fairly close together. Remarkably, it too had the Bendon style tune card.

In the museum section, we were shown a range of cylinder boxes, some disc machines and a selection of automata. Reed instruments ranged from a Cabinetto right through to an AeolianOrchestral. Gramophones were included in the tour and included Edison phonographs through to a large EMG machine with a papier mâché horn. All too quickly it was time to close the meeting, so after a buffet lunch at the local hostelry, we parted company to return home. It was very pleasing to see that Keith had put the 2005 meeting table

favour on display in the museum. This was of course the model of the London bus fitted with a manivelle movement. Both now are rare items!

Our thanks must go to Daphne and her team of helpers who worked so hard to organise an outstanding meeting. Our thanks must also go to Paul Bellamy, David Worrall and Ted Brown for bravely going it alone on the Saturday! It was a most enjoyable meeting which was informative and most importantly brim full of fun and good humour.

The details were shown in Part 1, fig. 1 together with the larger diameter fabricated crown wheel for a larger movement.

Extending the spindle is a simple machining matter, remembering that its effective length depends on the inside height of the case, nominally 0.53 inches for cases without packing washers. If a packing washer is used, the spindle can be made that little extra longer or a same-thickness washer placed between the bottom collar of the spindle and the base plate. Machine off the top of the original spindle, recess it by drilling a hole about $\frac{1}{8}$ " deep. Make up the extension piece with male spigot and soft solder in place. The original spring-hook fitted to the winding arbor should be OK, even if a bit lower than desired, as the engagement holes in the main springs have enough width to accommodate the difference.

Springs:

A typical spring is about 21 ins. long, 1cm wide and 0.010" thick. Spring stock of the right thickness can be purchased from a spring supplier, (such as Meadows & Passmore Ltd., Tel:0800 328 9435 for mail order only). The thickness is quite critical. If too long, the spring can be cut to length with the mini-grinder. If too wide, get a piece of wood to suit the size of your hand and about 1" thick. Bore out a recess about 1" - $1\frac{1}{2}$ " diameter and 0.8 cm deep. Place the loosely coiled spring into the recess and grind down to the desired width. Do not bother to remove the spring but use the 'depthing' end of a vernier or digital calliper to check the depth.

Springs from the 18-note movements are far too short for the larger movements. Some spring stock can be sourced from flea markets if you remember to travel with that vernier calliper. One hobbyist supplied me with spring stock that was obtained from an old roller-type sunblind. It was the right thickness and easy to cut with

Committee Matters

Members are reminded that they are always eligible to stand for election to the committee as vacancies do occur from time to time.

If you feel that you are able to help with the day to day running of the society, please do feel free to put your name forward for election along with that of a Proposer and Secunder. To comply with our Constitution, any name should be with the Correspondence Secretary at least 6 weeks before any AGM.

The committee is hard working and all members are expected to take on a share of the workload after an initial introductory period. Above all, you will be helping the society to flourish.

If you would like to stand, or would like to nominate someone (having obtained their consent, of course), please contact

Correspondence Secretary: Robert Ducat-Brown
MBSGB, P O Box 373, Welwyn AL6 0WY
Tel: 01438 712585 E-mail: mail@mbsgb.org.uk

tin snips but a bit softer and weaker than conventional spring material. It worked but was less powerful, tending to run very slow when the spring was run-down. Even so, by reducing the diameter of the air-vane governor by carefully bending each of the vanes, it did the job reasonably well.

To make the holes in the springs, go back to those textbooks again. However, a useful tip is to heat about $\frac{1}{2}$ " - $\frac{3}{4}$ " of the spring end to a dull cherry red, soft enough to drill. Use an old centre punch and light hammer to indent the spring against a piece of hard wood. Use the mini-grinder to grind off the top of the indent and repeat until a hole is formed. The hole can then be elongated with a small needle file. This method saves damaging the drill and is less onerous on the file.

Removing a broken spring is simply a matter of grabbing the free end with a small pair of pincers and pulling it out. Inserting one is another matter. A person with strong hands can achieve this by inserting one end to the inside tongue of the spring case and then forcing the spring into a coil so that it sits within the first turn and then continuing the process until the whole of the spring is trapped within its own coils. It can then be pushed into full depth, the centre coil bent to a tight

curve with the small pincers such that the arbour can be inserted and its spring hook engaged.

An easier way is to screw the case onto a block of wood with a wood screw that just fits the top spindle-bearing hole. Screw a piece of wood tight against the flat side of the spring case so that it cannot rotate. Clamp the wood in the vice. Now you have two hands to hold and push in the spring. Mind that it does not spring out and protect your eyes with safety goggles. If that fails, take it to your nearest clock repairer. He will have the correct tools to do the job safely.

Finally, we move on to Part 3 of The Three R's. Here we deal with gears and how they can be made with simple tools. Plus some tips on small cylinder repairs.

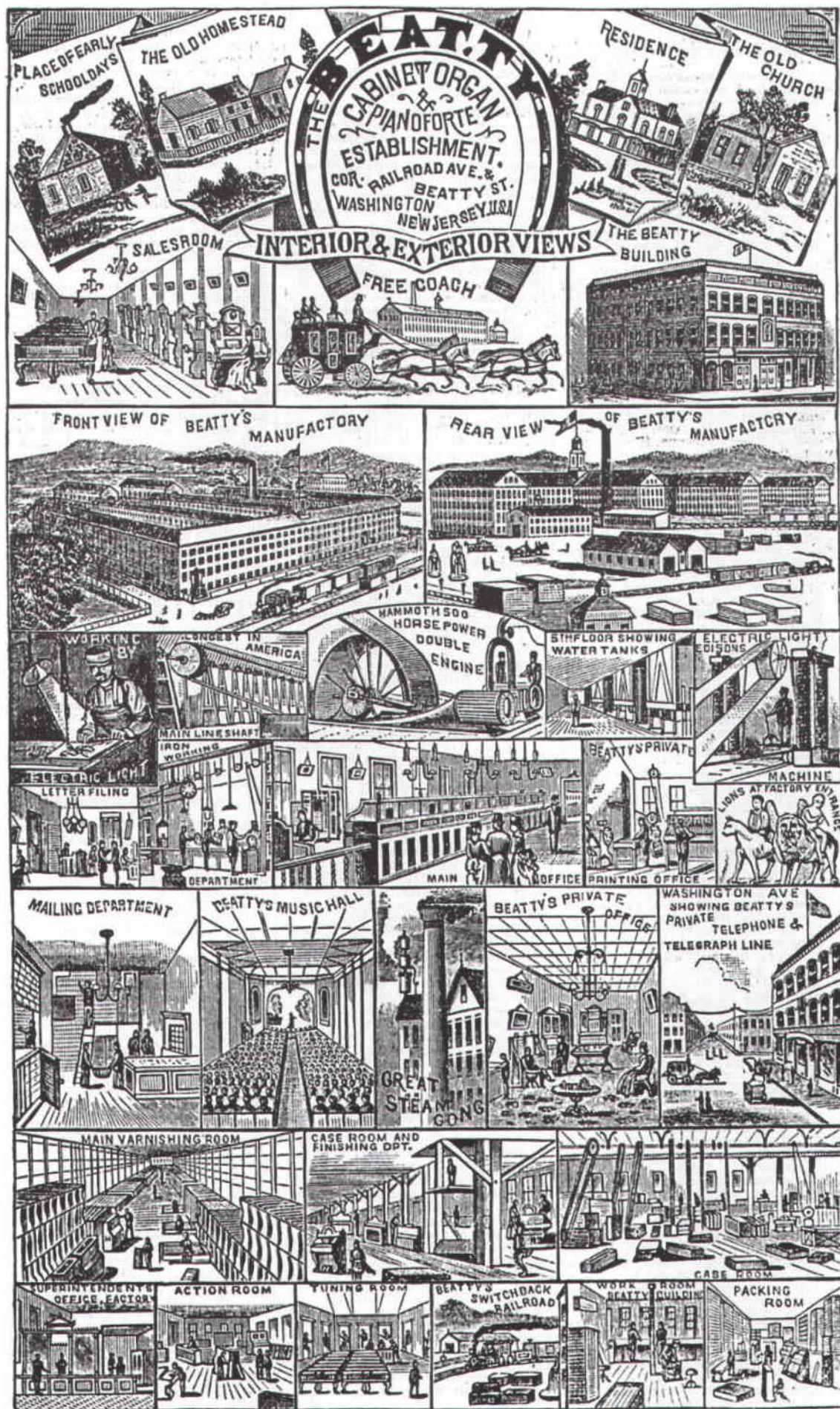
The Beatty Cabinet, Organ and Pianoforte Establishment

of Washington, New Jersey.

Does anyone have an example of the products of this company? Their factory was extensive and presumably their output prodigious.

See the picture on Page 48.

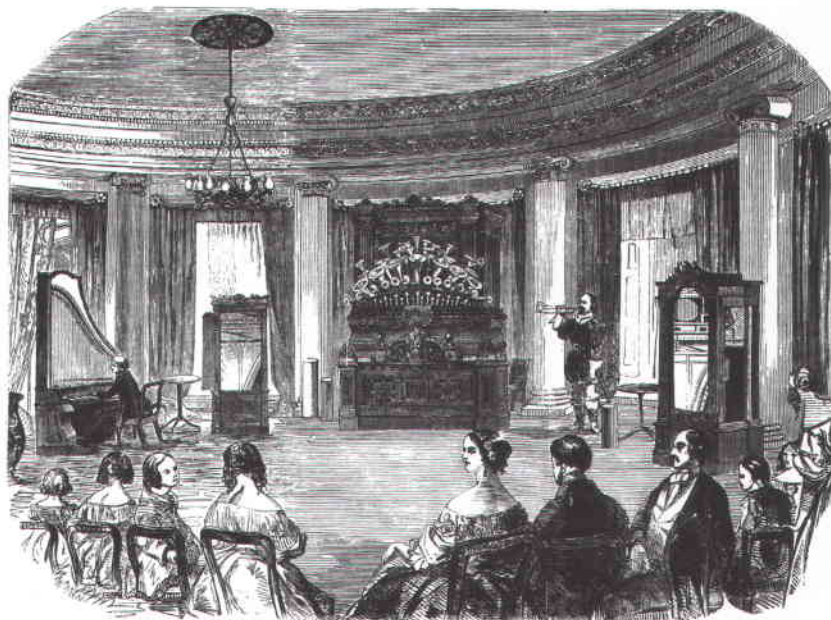
If you can help please contact the Editors or Kevin McElhone.



From Illustrated London News, 5th July 1851: Kaufmann & Son at the Palace

SELF-ACTING MUSICAL INSTRUMENTS

On Saturday the 21st ult., [June 1851] at St. Martin's Hall, there was a private exhibition of new instruments - The "Orchestrion", the "Chordaulodion", "Symphonium", and "Trumpet Automaton", four self-acting instruments. There was also exhibited the "Harmonichord", which is played upon like the organ with manuals and pedals. Herr Kaufmann and his son, the inventors of the above instruments, are from Dresden, and for many years have been unremittingly occupied in perfecting their novel conceptions. The "Orchestrion" is the most picturesque in appearance, and most complete in its actions of the five instruments. It is a combination of the brass and wind instruments; for every one of those metallic and wooden tubes has an eloquent speaking voice. The front of the lower portion of the case being opened, discovers the percussion instruments, the kettle and military drums, and triangle. The Orchestrion was invented by Herr Kaufmann, Jun.; it was five years before he completed this marvellous mechanical contrivance - the tones of flutes, flageolets, clarionets, cornets, bugles, trumpets, bassoons, horns, oboes, trombones, drums, &c., being most successfully imitated. There can be no mistake - all the instruments depicted actually emit sound, and are by no means decorative. It is almost miraculous to hear the light and shade of this invisible instrumentation, to mark the just gradations of crescendo, diminuendo, and sforzando, besides the usual fortes and pianos. We never heard anything so perfectly astounding as the finale of the "Don Giovanni": shutting one's eyes, it seemed as if the famed vocal and orchestral forces of Costa were exclaiming at one time, with portentous effect, "Trema" In the dance music, the three different



Herr Kaufmann and Son's performance at Buckingham Palace.—(See next page.)

times going on in the finale were observed with unerring precision, the mechanical agents doing what the living artists will rarely accomplish keep together. The first public performance was on Tuesday, the 24th ult., the instruments having been exhibited on the 11th ult., at Buckingham Palace before her Majesty, Prince Albert, the King of the Belgians and the Royal Family. On their way to this country Herr Kaufmann and son gave concerts, with the greatest success, at Leipzig and Hamburg. The Royal amateurs expressed their high gratification at the quality and ingenuity of the inventions, and complimented Herr Kaufmann and Son on their success.

Another self-acting organ or "orchestrion" has been constructed for his Royal Highness the Grand Duke Frederick of Baden by Mr. Welte. This instrument has 39 barrels, 15 different registers, with 524 pipes imitating flutes, flageolets, piccolos, oboes, trumpets, horns, trombones, &c. The wind for these instruments is supplied by three pairs of bellows, which again supply four wind-reservoirs,

whence it is conducted to the pipes. These bellows are all worked by self-acting machinery. Besides the wind instruments already named, the instrument contains a big-drum, kettle-drum, small military-drum, triangles and cymbals.

The orchestrion performs a number of overtures and pieces of music, among which are the overtures to "Der Freischutz", "Oberon", "William Tell", "Martha", some symphonies of Beethoven, &c., played with considerable precision and correctness, and in excellent time, and the forte passages are given with great effect. When the full number of instruments is played the tone is very powerful, and the effect equal to a small band.

We understand that a great many orchestrions have been sent by the manufacturer to Russia, where they are much patronised by the wealthy. Mr. Welte has had a manufactory for these instruments for many years. The orchestrion illustrated is very expensive, but he makes them of all sizes and prices.

Musical Box Oddments No. 113

by Anthony Bulleid



Fig. 1. Th. Greiner's advertising bell, with note about their medal won at the 1867 Paris Exhibition.



Fig. 2. A standard 12-air Bremond type but with the top border cleared to announce the visible percussion on this Greiner box. (The numbers in the top margin are late intruders.)

Greiner dating

Greiner dating (which was tacked on to Bremond in Chart 3) was for a long time hindered by the assumption that the white-cross-above-lyre device was exclusive to Bremond. In fact it was also used by T. Greiner. Only during the early 1980s did it become clear that for Bremond the tune sheet borders had composer panels (as no. 4) whereas Greiner had scrolled borders (284). But as with many tune sheet "rules," there are exceptions. Then Rivenc carried on the Greiner style as in nos. 44,114 and 137, - but the words "both Bremond and" should be deleted from their captions.

The advert by Bremond on a dummy drum, seen in Oddments 108, was also done by Greiner, - his drum was topped with a large bird finial, and proclaimed his medal gained at the 1867 Paris Exhibition, see Fig. 1.

This Greiner box has a 21" (53cm) cylinder with drum, castanet and six bells, and percussion combs at both ends of the 105-tooth music comb. Its tune sheet is in Fig. 2, a 12-air type commonly used by both Greiner and Bremond, like

no. 172 but with eight composers each side. It confirms the serial number 13297 and it contains two 1865 tunes. So the box must have

been made in the year of the award, 1867, or soon after. But then I found that Greiner serial 12128 also claims their 1867 award. So

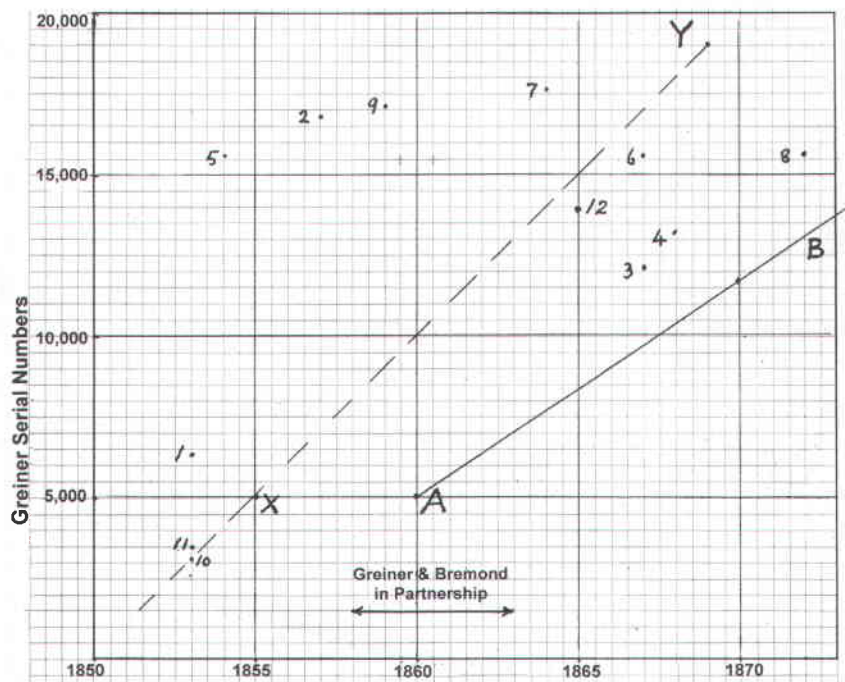


Fig. 3. Recent data concerning the Greiner XY line on Dating Chart 3. Please read items clockwise from bottom left corner... Points 10-serial 3504 and 11-serial 3287 both have latest tunes 1853. They support the extended line XY. Points 1, 5, 2, 9, and 7 have latest tunes as indicated, varying from about four to ten years before their production dates, which is not unusual. Points 3 and 4 announce the 1867 medal and are dated as explained above; they and points 6 and 8 need to have their late positions properly explained. Point 12 could be either Greiner or Bremond.

if it was made in 1867, our no. 13297 must have been made in 1868 or even 1869, the very year in which Greiner handed over to Rivenc. Therefore Greiner serial numbers perhaps reached only about 14,500. But wait a moment... how about tune sheet no. 284. It is on Greiner serial 16878 with an 1857 tune and at 1867 on the XY line in Chart 3, quite soon enough to approach serial 19000 in 1869.

And we have the example of serial 13948, now seen as a late Greiner box, made near his finishing date, and at the top end of the revised Greiner dating line in Fig. 3. That may correct the error I may have made about it in Oddments 108, middle column on page 155...! So I think we have got to put off the Chart 3 revision till we know quite a lot more about Bremond and Greiner serial numbers.

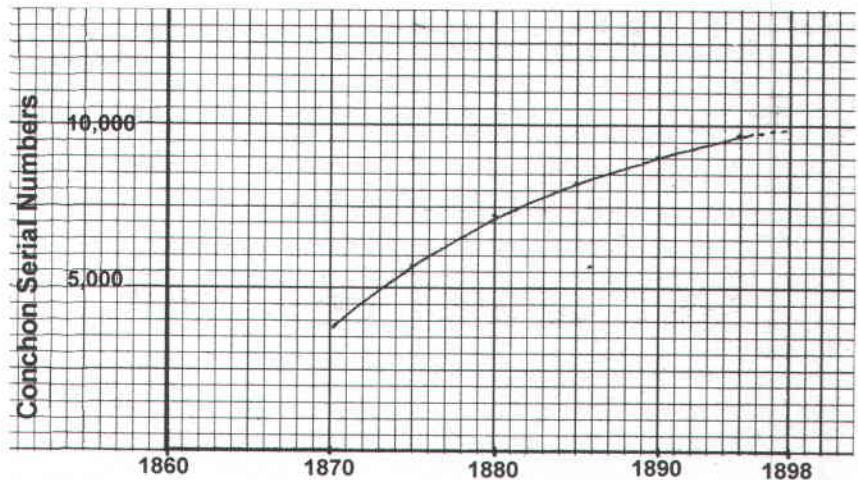


Fig. 4. Improvement to Chart 4, Conchon, accurate from 1870 to closure in 1898. Fixes for drawing the corrected curve are: serial 3,700 in 1870; serial 7,100 in 1880; serial 9,100 in 1890; and just under 10,000 in 1898.

Other dating charts.

Four others of the 14 charts in the Tune Sheet book require corrections, namely...

Chart 4. Conchon.

This correction was published in Oddments 97, and is repeated here in Fig. 4. It is quite easy to correct the copy in the Tune Sheet book, as explained in the caption.

Chart 7. Langdorff.

Correction to early portion, published in Oddments 102. I think this would be more useful as a separate chart 7 A, here shown with explanation in Fig. 5.

Chart 8. Lecoultrés and Perrelet.

These rather complicated corrections were published in Oddments 98, repeated here in Fig. 6.

Chart 12. Paillards.

Corrections are needed to both lines below serial 20,000 but more information is required.

L'Epee 254

This fine 13" six-air mandolin box was restored in 1987 by Geoff Mayson who was a L'Epee enthusiast and sent me a lot of data including two photos not previously published. Fig. 7 shows all three click springs, the type used on French clocks and unique to L'Epee boxes and therefore an identifying factor in the news in the 1980s. Fig. 8 shows the (broken off) end of the main spring, with an apparently rare lunar addition.

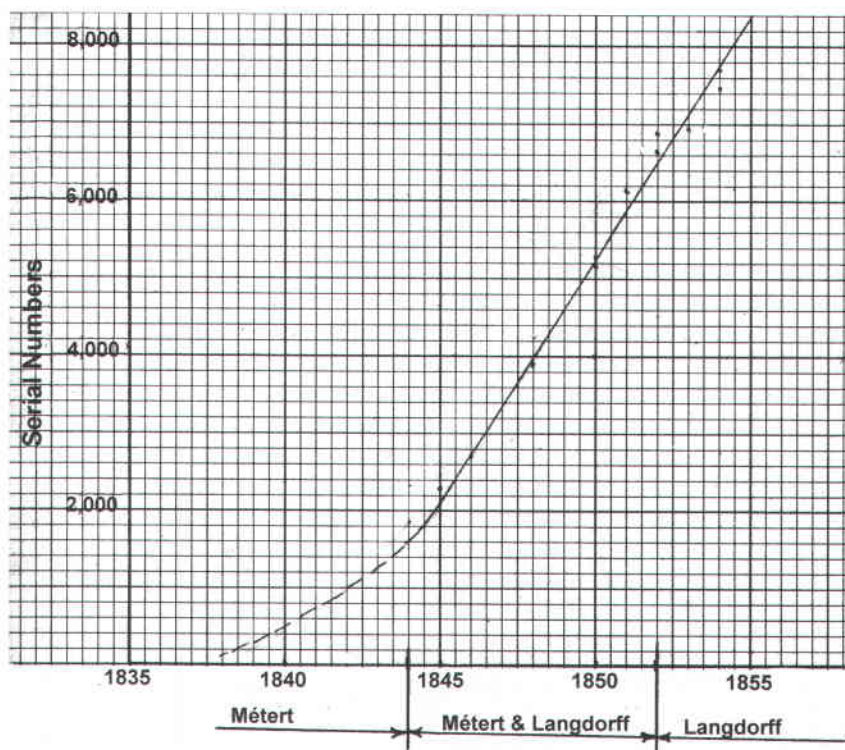


Fig. 5. Chart 7 A. This is a proposed new chart, to show early Metert and Langdorff production in finer detail.

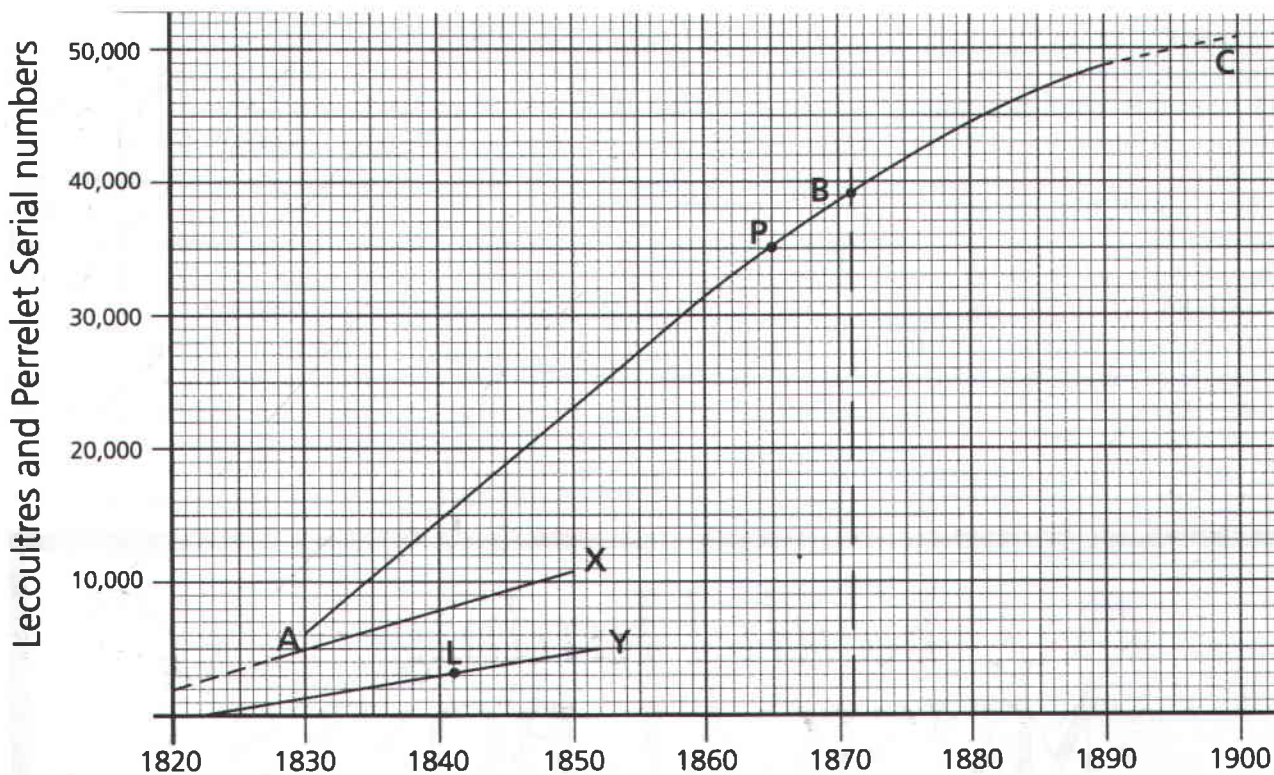


Fig. 6. Minor but important improvements are needed for the Lecoultrés in Chart 8 as shown here in Fig. 6:
 point B when Perrelet took charge is confirmed at serial 39,000 in 1871.
 Point P is added at serial 35,000 when C.F.Lecoultré took charge in 1865.
 The David Lecoultré line finishes at X, in 1850 at serial a bit short of 11,000.
 The Henri Lecoultré line finishes at Y, in 1852 at serial about 5,000;
 and point L is added to this line in 1841 at serial 3,000 to indicate the name change to Joseph Lecoultré-Duperrut.

Bremond Sales.

Bremond serial 20676 is an impressive 30-air Mandoline Harpe type with five 10.7" (27cm) six-air cylinders. A hand-written note stuck inside the cylinder drawer under the case reads: *This music box was purchased by me on a trip to Switzerland in 1887. L. Wilson.*

That was Mr. Leet Wilson of Pittsburgh, at that time President of the local Telephone Company. He must have visited B. A. Bremond in Geneva and received VIP treatment from the boss himself, because after choosing this box with four cylinders he decided he would also like a cylinder with six more serious tunes, including hymns. Bremond not only agreed to add this cylinder but also assured him that he would give it his personal attention. Bremond advertised his world-wide exports, so he probably assured Leet Wilson that

he would ship the box in a few days (in exchange for a good fistful of dollars).

When the box duly arrived at Pittsburgh it came with two tune sheets, - loose but still in good condition. One was the original tune sheet, same as no. 147 but

with added top border featuring Bremond. It squeezed in the fifth set of tunes below the first four. On reflection, it must have been deemed unfit and a second tune sheet was written, with the five cylinders in line and plain borders all round with printed Bremond data and lyre at top centre. The

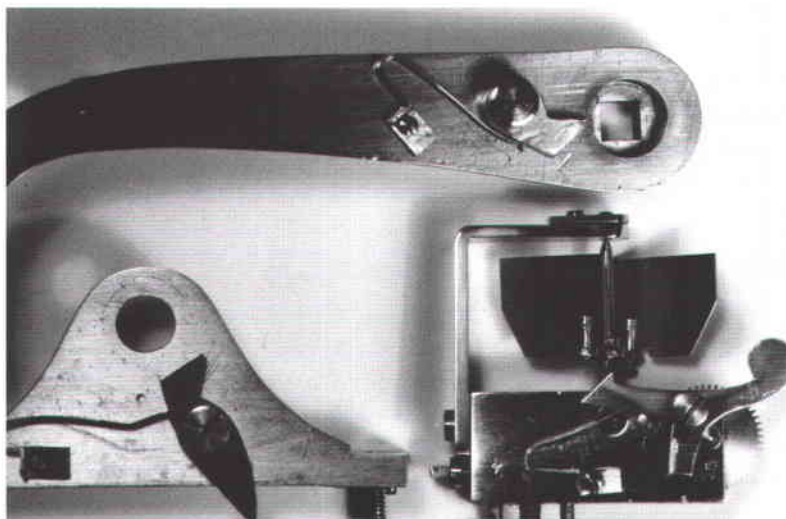


Fig. 7. The winder, spring and governor click springs on L'Epee serial 254.

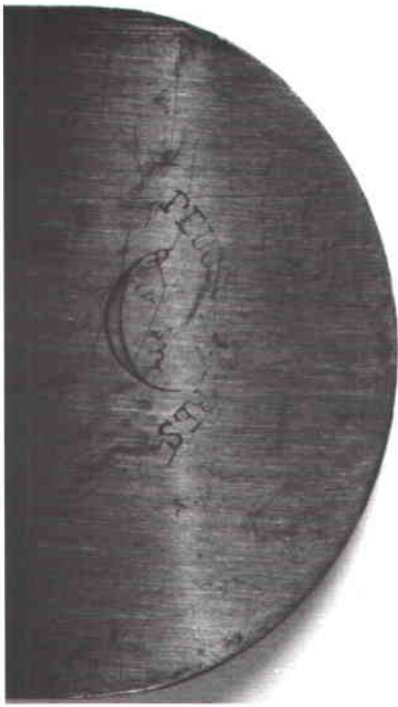


Fig. 8. The stamp on the spring end, with curved PEUGEOT FRERES above a quarter of the moon, showing the profile of the man-in-the-moon.



Fig. 9. The Barnett Abraham plaque. Figs.9 and 11 thanks to Tim Reed.

first tune sheet had a note under the serial number in the top central scroll: Made Expressly for Mr. L. Wilson. The second had an improved note below the tune lists: Made Expressly for Mr. D. Leet Wilson of Pittsburgh, and it had a further note in the lower border: B. A. Bremond of Geneve. (The condition of the auction photos is not good enough for reproduction.)

This is yet another example of Bremond in his sales mode. In 1887 he had just finished his term as a Geneva town councillor and would have welcomed Leet Wilson on a man-to-man basis. So far, we have no data on Bremond's contribution to musical box technicalities.

More Publicity.

B. H. Abrahams bought himself an intriguing bit of publicity when he fixed the engraved plaque of Fig. 9 to the lid of a neat 1895ish standard box. It has a 6.5" (165mm) cylinder playing twenty airs two-per-turn, with tune indicator and 4.5" (110mm) zither.

There seems never to have been a tune sheet, and certainly not a fixed one, so the plaque gets all the attention. It suggests 1890 as the start of B.H.A. in Ste. Croix, compared with August 1895 in the Piguet book. Then, getting to business in the last two lines, they translate as "2x10 pieces, / 40 teeth and zither." I think it sets a record by referring to tunes as "morceaux," but giving the number of music teeth was a useful step - never followed up. And look.... no 's' on Abraham.

Engraved Name and Instructions.

These are not rare on the brass control panels in some Bremond boxes, but here in Fig. 10 is the first I have seen by Edouard Jaccard. It is on a classy Mandoline Basse Piccolo box with 148 teeth on three combs, illustrated on page 185 of the Swiss Museums* fine book KlangKunst by E. Saluz who was then with it at the Seewen Museum.

The Brunswick Monument.

Soon after he moved in, Rivenc saw the publicity value of the new and nearby Brunswick memorial. So he had a lot of brass medallions embossed with his name and the exciting proximity of the 1879 monument. They must have been attached to the cases of many boxes made between 1879 and, say, 1881. But they are strangely elusive, and Fig. 11 shows one in the average condition reached in the year 2005.

"More information is required."

And the best way of providing it is by reporting facts about musical boxes to the Registrar including *all* the tune sheet data.

He already has a vast quantity of sorted information about makers, agents, serial and gamme numbers, tunes and dates. So he has a growing ability to "slot in" new information which may provide another of the many missing links.

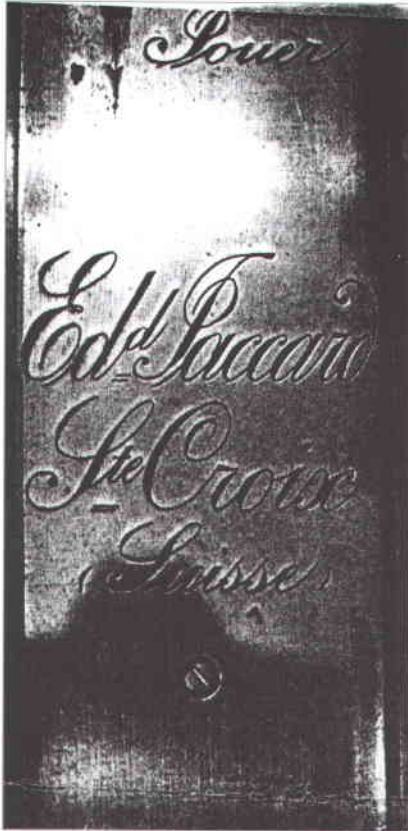
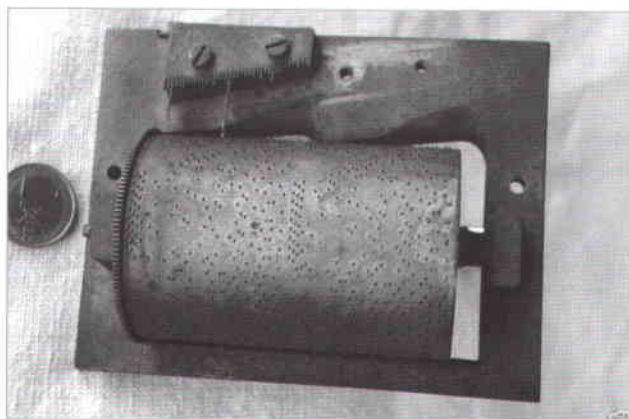
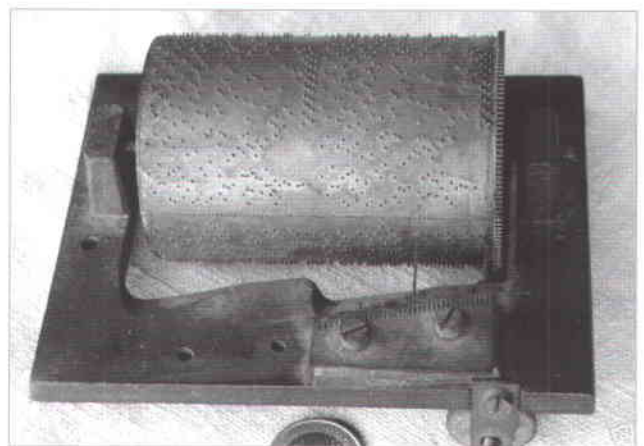
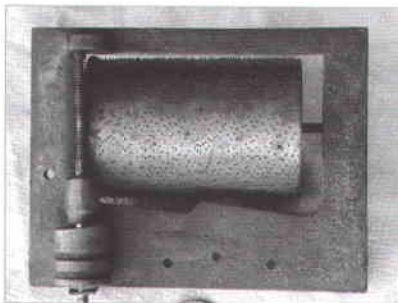


Fig. 10. Part of the control lever platform of serial 8090 by Edouard Jaccard, about 1885.
Photo courtesy of the Seewen Museum and Eduard Saluz.



Fig. 11. Rivenc's embossed medallion on case front of serial 31607, 1881.

Musical Horrors! Observed by Kevin McElhone



*Seen on eBay Germany -
formerly a sublime harmony manivelle?
See article In the Workshop in this issue for
helpful tips on how to rebuild it...
It fetched the princely sum of € 2.00*

News from Other Societies from John Farmer

Het Pierement – January, 2007
(Reviewed by Peter Whitehead)

Julius Vander Beken, Belgian organ builder (1868-1948), started off working with Louis Hooghuys, moving to London in 1897 to work with Chiappa & Sons, where he was responsible for the assembly of barrel organs ordered from Hooghuys, which were delivered without their fronts, these being provided by Chiappa. When Julius eventually set up in business on his own, now back in Belgium, the organs he supplied bore a strong resemblance to Hooghuys organs, though possibly less sophisticated. He gained a reputation for conversion of barrel-operated to card organs, in the process often replacing the original maker's name on the organ with his own (shades of the East Anglian Piano Company). Comparatively little is known about this organ builder, possibly also music arranger, and there remain few organs that can be positively identified as his.

The exhaustive and successful restoration of a Ruth model 38 organ, by Andrew Pilmer, described as being the last organ made by Adolf Ruth senior, also involved the transfer of a large music repertoire onto new card. After the fall of the Berlin Wall, this organ had been eventually purchased, from an owner in the former East Germany, by American Jim Krughoff, the price being considered rather too steep for Dutch collectors. After a period of absence from the scene, the organ was sent, by Jim, to Yorkshire, minus the front, for a restoration which, after many years of disuse, has produced a truly outstanding result.

A glowing report of the new CD of Anderton & Rowland's 92-key Ch. Marengi organ, celebrating its 100th 'birthday' appears in CD

Review. Arrangements by Louis Blache, Kevin Meayers and Ch. Marengi & Cie., include *Funiculi Funicula*, the overture to *Poet and Peasant* and Gustav Holst's *I Vow to Thee My Country* in the repertoire. (This is available from Peter Phillipps, Higher Gillies, Conce Moor, Bugle, Cornwall PL26 8RT, for £13-50, including p&p, they say)

The complete catalogue of European recordings, 1904-1932, of Welte-Mignon piano rolls is now available (ISBN 3-00-017110-X) from Hans-W. Schmitz, Pfauenstrasse 6, D-70563 Stuttgart for €55. It seems that the last produced roll, no. 6052, was of the well-known Horst-Wessel-Lied, the Nazi party's anthem, the playing of which is still banned in public in Germany. Horst Wessel, a Nazi party activist shot by an unknown assailant in 1930, apparently wrote the lyrics and the melody originates from the opera 'Joseph in Egypt', written in 1807 by Frenchman Etienne-Nicholas Méhul, though it had been used by the German navy in the First War.

Mechanical Music, Vol 53, No.1, January/February 2007

Bremond 21095 is the subject of a two-part article by Philippe Rouillé. He bought it in December 1980, but was a little worried about the way it rattled as he was taking it home. Further investigation revealed a secret stash of bright metal candle rings, and a small card, left by a previous owner, Abbé Gaëtan Chantrenne (born 1903). The box is an interchangeable "Extra Mandolin Harp" with 4 cylinders. Another unusual cylinder box is the Harmoniphone, probably by Ducommun Girod, described by Robin Biggins. It has a 97-tooth comb and a 17-key reed organ, the

organ bellows and reservoir being mounted in front of the cylinder, and covered by an ornamental panel.

John Birch tells of his discovery of a Reginaphone and Regina Hall Clock, both unique items having been custom built by a former worker at the Regina factory. Chinese Musical boxes are reviewed by Kazuo Matsumoto, and Olin Tillotson recounts 65 years with Musical Boxes.

Shop Notes starts off with Joseph E Roesch's instructions for setting up the stop works on double barrel springs, and continues with Nancy Fratti's methods for packing musical boxes (cylinder and disc) for shipment. Four pages of sheet music for "She is the Belle of New York" completes the technical half of the journal. Of note in the Chapter reports, is that from the Lake Michigan Chapter describing a Style 1 Hupfeld Pan Orchestra, and a model 38 Ruth Fairground organ.

Mechanical Music, Vol 53, No.2, March/April 2007

The rare and Elusive Euterpephon is the subject of 3 articles in this issue. First, Bill Wineburgh confirms there are now known to be at least 6 Euterpephons still in existence, including one upright model. Bill continues with a substantial description of the machines, their tuning scale, and a list of tunes. Coulson Conn, owner of one of the Euterpephons, describes his discovery of a Serenada, which appears to be another model of Euterpephon. Bill then continues with the story of how he acquired his own Euterpephon.

Larry Karp writes about an ordinary Autophone made unusual by its accessories. This 22-note model came in a carrying case,

with a central compartment for the instrument, and a surrounding channel for tune strips. It has 13 tunes, together with 2 music catalogues and 3 cards with lyrics on. The lyric cards are meant to stand in the brass clip found in the top of many Autophones.

The Dancing Ballerina musical boxes made by Lloyd Kelley in the 1970s is the subject of Knowles Little's piece. Lloyd Kelley purchase the assets of the Regina Company, and produced reproduction discs, as well as his musical boxes, the cases of which were nearly all different, and mostly antiques bought from a variety of sources. Knowles also describes some modifications to his own Kelley box.

The Key Frame (Issue KF1-07)

Issue KF4-06 seems to have gone astray, so we have missed the first part of Hooghuys – The history of the family and the company, by Bjorn Isebaert and Marc Hooghuys, but part 2 is in the issue reviewed here, and includes a list of the Hooghuys organs still in existence (36 in total). Boz Oram also tells of the history of his own Hooghuys, "Sharahazad" which is 100 years old this year.

Dave Smith describes his musical weekend visiting the St Albans and Amersham museums, whilst Boz Oram describes part 2 (part 1 in the missing KF4-06) of the Summer 2006 Mechanical Organ tour, and Andy Hinds writes about the composers Arthur Prior (1870 – 1942) and Jacob Gade (1869 – 1963). Also in this issue is the Organ Availability Register for 2007.

Reed Organ Society Quarterly, Vol XXV, No.4, 2006

In this issue Douglas K Pottraz tells how, as a woodworker looking for decent wood, he found a stack of oak in a second hand store. It turned out to be a Vocalion organ in many pieces. Douglas soon became fascinated with his find and eventually restored it to its former glory. Along the way he researched its history and found it had been installed in St Aloysius parish church in Spokane, WA, at the time Bing Crosby had been an altar boy there. The question remains as to how much Bing was influenced by the music from this organ. In October 2006 Douglas donated the organ back to St.Aloysius church.

Lawton W. Posey describes two organs from Pendleton County, West Virginia, namely the Vocalion at Upper Tract, and the Chapel Estey at Ruddle, and Mark Jefford continues the story of his 4 Harmoniums, 8 Reed Organs and 10 sloping stools. Jim Tyler resurrects a Shoninger "Bell" organ and Nelson Pease describes the collection of Laurence W. Leonard which includes an Estey 619 with a player console, a 27" Regina changer disc box, and a Model XW Orchestrelle. Reprinted in this issue is the music for the Newman Bros. Organ March.

Organ Grinders News, No. 60, Spring 2007

BOGA members are reminded that the annual gathering is at Avoncroft museum of buildings in Bromsgrove, Worcestershire from 5th to 13th May, 2007, and advised that a gathering at Milestones Living History Museum in Basingstoke has been confirmed for 4th to 12th August, 2007.

The President, in his regular column, suggests there is an increasing need for closer co-operation, pooling resources, or even closer ties, with other like-minded societies as we are all failing to attract enough younger members. [JF – a sentiment I agree with, and can see becoming increasingly important in the next few years].

The journal also includes reports from the January Steering Group meeting, Alan Pell's notes and photos from the Twinwoods Organ Festival in October 2006, and Ron & Janet Leek's memories of the 2nd Ville de Pavilly festival in September, 2006. Dave Wright explains how he became a BOGA-Wallah, and Maggie Morris reports on the wedding of Tessa Churchard (the daughter of BOGA founder Peter Churchard).

Other Non-English journals

Musiques Mecaniques Vivantes – 1st Quarter, 2007

Highlights:-

Musical Mechanisms inside Jaquet Droz bird cages.

A "Chazot" organ, or the Adventures of an Amateur Builder.

Musical boxes with interchangeable cylinders.

Letters to the Editors

From Mr Arthur Cunliffe

Sir

A few years ago it was possible to go into any craft or model shop and purchase tubes of brown glue. I cannot be sure now of the name of the product, but the name "Seccotine" or "Croid" comes to mind. Ask for this type of glue nowadays and most shop assistants look at you as though you have just escaped from a secure home for the elderly. Their next response is one that tries to convince you that all the "Polly put the kettle on" types of adhesive that are available today are much better and stronger than any older type of glue and you would be foolish to use anything else.

Does anyone know if these semi-liquid brown glues are made today or do we have to boil up the glue kettle every time we need a very small quantity of glue? If you have an answer to this problem, please pen a letter to the editor and let us all know where such glues can be found. Maybe you have found an alternative adhesive which can be used without breaking any of the guide lines or rules of good conservation methods.

Seccotine and Croid were popular and useful products in our youth, but have not been available for decades. The late Brian Oram purchased a bulk lot of Seccotine just before it went out of production and marketed it for a time in plastic spout bottles, but this source also disappeared years ago. We do have an old tube of Gloy Liquid Glue, which is very similar to Seccotine, and brown, but that has probably also disappeared from the market by now. One product that is current is Titebond Professional Liquid Hide Wood Glue, available from Schaff Piano Supply Co of 451

Oakwood Road, Lake Zurich, Illinois 60047, USA. Tel: (001) 847 438 4556 or go to www.schaffpiano.com. No doubt it is available from other sources too, though we do not know of one in England. This is a very traditional brown glue and has proved very useful to us. Further information may be available at www.titebond.com. The firm is based in Columbus, Ohio - Ed

From Mr. Kevin McElhone

Sir,

I am writing to request members' help in writing my next book, which is on Disc Musical Boxes. I have so far found over 1,200 different factory designated models in old adverts and catalogues but I am sure there are many more still to be found. Do you know of any catalogue that I might copy or scan for information?

There will be a table for all models found, rather like in 'The Organette Book', which will include information often found in original literature including make, model, price, diameter of disc, number of teeth, comb layout type and number, weight, case details, unusual observations or comments, width, depth and height.

There will be a number of old catalogues reproduced, also a large number of tune lists will hopefully be included on a disc at the back of the work, suitable for use on a computer or a Television DVD player.

I am looking for pictures of unusual Disc or Book playing Musical Boxes, preferably taken outside if possible, but if photos are taken indoors they need to be at a slight angle to prevent bounce-back from a flashgun.

I am looking for pictures as follows:

1. Three quarter view from front.
2. Inlaid design on the top of the box.
3. The coloured lid picture on the inside of the lid - there are many different designs within each make.
4. Close-up of unusual comb types.
5. Pictures of the makers 'logo' or picture on discs.
6. Pictures of discs or instruments you cannot identify.
7. Funny spelling mistakes in tune titles.

Tuning scales are also needed, particularly any corrections to earlier works.

It might be easier if you tell me what boxes you have and then I can let you know which ones I already have to save any duplicated effort, although I would welcome information on the following makes and models: - Alexandria, Arion, Ariophon, Arno, Bascanion, Britannia, Chevob, Euphonion, Euterpe, Gloria, Gloriosa, Graf, Harmonieuse, Harmonyphon, Imperial Symphonion, Junghans, Kalliophon, Komet, Libellion, Lipsia, Lyraphon, Mira, Monarch, Monopol, New Century, Olympia, Orphenion, Orpheus, Perfection, Pianette, Polyhymnia, Princess, Roepke, Saxonia, Silvanigra, Stella, Sun, Tannhauser, Thorens, Troubadour, Unikon.

I can receive pictures through my e-mail address

kevin_mcelhone@hotmail.com
up to 5mb per message; any larger selections of pictures should be split into multiple e-mail please. I will be happy to give a 'thank you' to everyone who contributes but will not link instruments to owners for security reasons unless you ask me to in the caption.

Many Thanks in advance, Kevin McElhone - Membership Secretary.

Cecil Walter Cramp
16th March 1915 - 16th February 2007



It is with regret that I learned of the death of Member 94, Cecil Cramp, and was able to represent the Musical Box Society at his funeral. As his daughter said to the assembled friends and relatives, Cecil told the worst jokes but always had you smiling. He was at the first Chanctonbury Ring meeting at John Mansfield's house. He stopped attending the Old School meetings when his hearing loss meant that he could only hear the organs and organettes, but he was keen to point out that they didn't sound like a lot of old tom cats yet! For many years he travelled to clubs and societies around the county of Sussex giving talks on the history of local villages, with displays of slides and postcards. He also gave many talks on musical boxes and was a frequent speaker at early Society meetings and at the Chanctonbury Ring.

Cecil was the grandson of the founder of Jury Cramp's Jewellers and Opticians in West Street, Horsham, which was established in 1872 and became a landmark in the town, with an iconic large pair of spectacles staring into the town centre from outside the shop. The business closed in 1985 when Cecil retired.

To those of us who enjoyed the privilege of sharing his company he will be missed.

Ted Brown

**BINDERS FOR
'THE MUSIC BOX'**

Now would be a good time to buy a Binder for "The Music Box" Journal as Volume 22 is now complete. Each Binder will hold eight copies, a complete Volume, covering two years.

They are £6 each and may be collected from Kevin McElhone or Ted Brown at national or local meetings. Alternatively they can be posted TWO at a time in a made to measure box for £4 to UK addresses. Please apply for rates to other countries.
kevin_mcelhone@hotmail.com
or phone 01536 726759

Don't Forget

You can
**stand for the
committee**

at the next A.G.M. -
see panel on Page 47

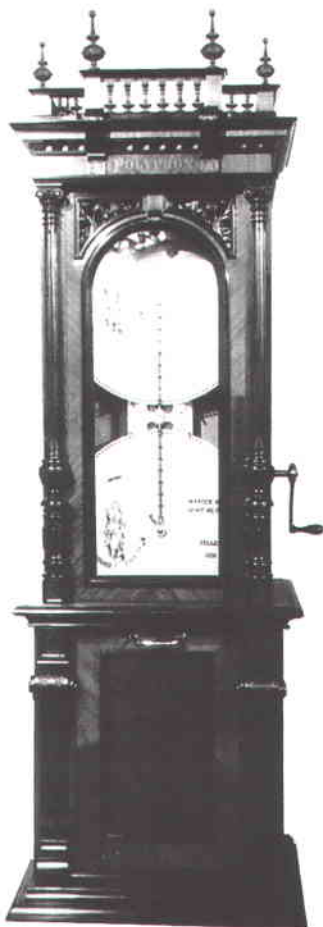
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THE WEB SITE**

In order to prevent large amounts of 'spam' being posted on our web site, you now need a user name and a password to access the forum. The password will change regularly. Currently it is:

User name: musicalbox
Password: **BABREMOND**



Keith Harding
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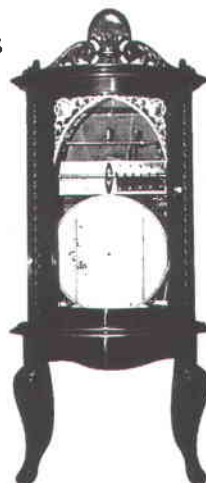
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Posting of magazine:

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»Lady Photographer, c. 1890«
Musical automata with surprising procedure,
by Louis Marie Renou, Paris!
One of the most fascinating doll
automatons ever!



»Columbia Graphophone Modell BS, 1898«
Rare coin-operated phonograph
in excellent condition!



Swiss Orchestral
Musical Box by »B.A. Bremond,
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With reed organ and 9 bells. 12 tunes. Very
elegant collector's item in top condition!



»Swiss Bear Musical
Bench, c. 1880«
Very rare!



Excellent Cylinder Musical Box
»The Victoria«, c. 1890
By Barnett Henry Abrahams, Ste. Croix.

World's No. 1 Speciality Auction of »Technical Antiques« offers a wide variety of

»Mechanical Instruments«

9 June 2007

Flute Clocks Phonographes Player Pianos Musical Automatats
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on 24 November 2007:

» 15 September 2007 «

For U.S. & Canada consignments please use our own container shipping from our location in
Long Island, NY to Germany for a safe & very reasonable transportation of your »Goodies«.

For confidential consignment inquiries, please feel free to contact us directly in Germany
or via one of our international representatives!

» Consignments are welcome at any time! «

If you live Overseas, please use our own easy & charge-free(!) container shipping for entire
collections from our U.S. storage location (Long Island, NY) directly to Germany.

All instruments shown in this ad are subjects of our 9 June 2007 sale.

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Grandfather Clock
»Polyphon No. 63,
c. 1900«
With original Black
Forest clock by
Lenzkirch.
Excellent condition!!



Floor
Gramophone
»Klingsor
with Dancing Dolls«
Very rare!!!



»Nickelodeon Pianola Orchestrion, c. 1920«
Coin-operated, extraordinarily entertaining
and in perfect playing condition!



»Symphonion: Fallstaff«
Original machine for 30cm
(11 1/2 in.) discs. A fantastic
authentic figure remake.
- The only one known
worldwide! -



Symphonion Mod. H25
GS »Gambrius«
For 11 1/2 in. metal discs.
A fantastic replica.
The superb eye-catching
exhibition piece in any
major collection.



»Savoyard, c. 1890«
Legendary »Polyphon Musical
Box« for 39,8cm (15 1/2
in.) discs. Original machine
with 100% authentic figure
remake with movable hand!
- Spectacular museum
piece!! -



»Polyhymnia, 1895«
For 56cm (22 in.) discs.
ONLY 3x known
worldwide!!



»Polyphon No. 54:
Mlkado, 1890«
For 62,5cm (24 1/2 in.)
discs. Extremely rare in
this top condition!



»Lochmann-Orchestrion:
Original-Tanzautomat No.
100, c. 1900«
With original Swiss town
scenery window, for 65,5cm
(25 3/4 in.) 40 tune piano,
tambourine, cymbal, triangel,
drum, carillon. Weight powered.



»Monopol Excelsior, c. 1900«
Excellent playing rare musical box.
for 21 1/2 in. (55,3 cm) metal discs.



»Polyphon No. 6G, c. 1900«
With 16 bells, for 22 in. discs! Rare!



Swiss Interchangeable
Musical Box by »Billon-Haller«
With 10 cylinders

»Polyphon
No. 105 U, c. 1900«
For 62,5cm (24 1/2
in.) metal discs, with
four duplex combs
and gallery with
clock - Very rare
collector's item and
very entertaining
exhibition piece. -

»Polyphon Musik-
Automat No. 53,
c. 1900«
Rare floor model
for 39,8cm
(15 1/2 in.) in
superb condition.
- Very well play-
ing!! -

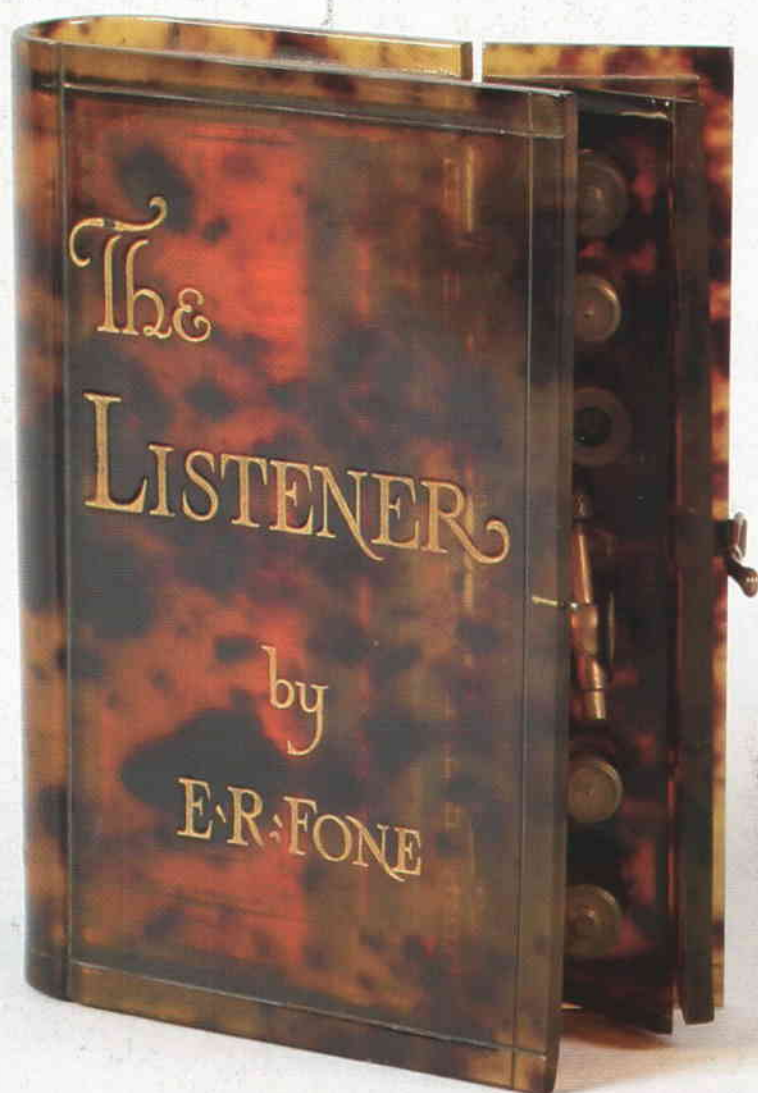


»Polyphon No. 52
(Folding Top), c. 1900«
Extremely rare, for 24 1/2 in.
metal discs, excellent
playing condition!!

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Mechanical Music

Wednesday 9 May, 11am
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Enquiries

Mark Hannam

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mark.hannam@bonhams.com

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