

Volume 24 Number 4 Winter 2009

The **Music Box**

An International Journal of Mechanical Music



In this issue:

- Tune Sheet Location Index
- A Different Re-pin
- The Forgotten Organ Maker
- Review of US Convention of MBSI

The Journal of the Musical Box Society of Great Britain

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THREE MBSGB PUBLICATIONS

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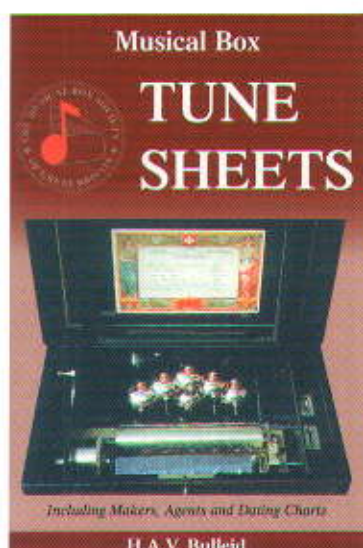
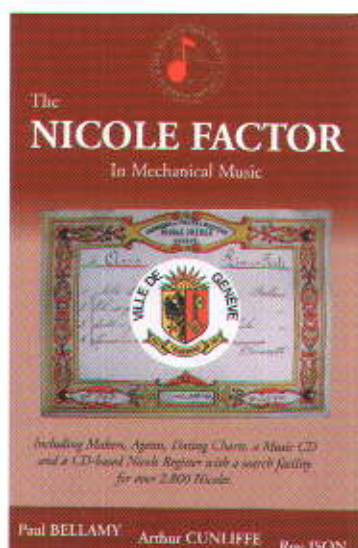
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Invaluable to Collectors/Restorers/Auction House for accurately dating or identifying a missing tune sheet.
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This limited edition, 12 x 8.5 inch art quality book, was produced with the assistance of the late HAV Bulleid.
It tells the story of the famous maker Nicole.
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Price not including post: UK £48, USA \$76, Europe 54 euro.
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\$ or Euro cheques to be made payable to MBSGB at
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OR
Use our MBSGB PayPal Account: Email: richardkerridge@edwinsmith.co.uk

From the Editors' Desk

When preparing this issue the reality has finally hit home – the pages reserved for Anthony Bulleid's Oddments are no longer needed. I, for one, shall miss the wry humour – never far from the surface of his writings, always making us aware that this is a joyous hobby for the majority of us, to be combined with scholarly research and musical appreciation.

It is with gratitude that, as editors, we can report that the Society is responding well to the challenge set us all to continue to produce a journal that encompasses the broad spectrum of mechanical music and the interests of its members. Thank you to those who have submitted articles and for those of you intend to write one – well, hey, it will soon be time for those New Year Resolutions! Please add writing to your list, it doesn't have to be a long article, it might be in the form of a letter seeking information, but whatever it becomes, it will always be welcome.

In this issue we have a review of the wonderful MBSI 60th Convention, put together by those who were fortunate enough to attend. Don continues with the building of his musical box, with detailed technical notes on the milling of combs, the illustrations for which are very clear and instructive. Arthur Ord-Hume has contributed an interesting article on an obscure chamber barrel organ maker. This, That and T'Other, News from other societies, the strange Black American dancers automaton, the rare and unusual teapot, all contribute to a balanced magazine - a big thank you to the contributors.

One of the big questions about the restoration of the early piano-forté boxes has always been what to do about re-pinning them. How do you record/decide which pins were longer than the others? Does it matter? Niko Wiegman, who has actually taken on the task of rebuilding a LeCoultre single-comb piano-forté box, has written a most practical and thoughtful article on how he went about it and how he reached his conclusions as to the procedure. A brave man! He was kind enough to send us a tape of the finished result – awesome, as they say over here! A remarkable undertaking and we thank him for sharing with us what may well be the only re-pin of this type of box since they were first produced.

It seems amazing that already we should be wishing you a 'Merry Christmas', but we do most heartily wish you a pleasant holiday and a joyous New Year.

Front cover illustration:

Barrel organ by Paine & Hopkins
see article on page 391.

The Editors welcome articles, letters and other contributions for publication in the Journal. The Editors expressly reserve the right to amend or refuse any of the foregoing.

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

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We were so sorry to hear that our friend Keith Harding has been in hospital and wish him a speedy recovery to health.

Best wishes from sunny Chicago

Lesley

such contributions. No representations, warranties or endorsements of any product or information contained herein are given or intended and full verification of all products and information appearing in this Journal must be sought from the appropriate contributor.

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Dates for your Diary

2009/2010

**Chanctonbury Ring
Christmas Meeting**

Saturday 28th November 2009
10.30 coffee for an 11am start
Please contact **Ted Brown**
on **01403823533**

**Teme Valley Winders
Christmas Meeting**

Saturday 5th December 2009
Includes Christmas Buffet Lunch
12 noon start
Please contact **John Phillips**
on **01584 78 1118**

Chanctonbury Ring

Sunday 28th February 2010
10.30 coffee for an 11am start
Please contact **Ted Brown**
on **01403823533**

Dates for your Diary

2010

Teme Valley Winders

Saturday 13th March
Start time 1.30 p.m.
Please contact **John Phillips**
on **01584 78 1118**

Teme Valley Winders

Saturday 19th June
Start time 1.30 p.m.
Please contact **John Phillips**
on **01584 78 1118**

Teme Valley Winders

Saturday 11th September
Start time 1.30 p.m.
Please contact **John Phillips**
on **01584 78 1118**

Teme Valley Winders

Christmas Meeting
Saturday 4th December
Includes Christmas Buffet Lunch
12 noon start
Please contact **John Phillips**
on **01584 78 1118**

President's Message No. 14

We must congratulate our American friends in the Musical Box Society International (MBSI) for reaching their 60th Anniversary year. They held their special meeting at Morristown NJ in early September this year. Unfortunately, I was unable to attend but sixteen of our members crossed the pond to join in the celebrations and generally have a good time.

I am given to understand the meetings were excellent and that there were many outstanding examples of mechanical music to be seen and as usual the hospitality was outstanding. One of our members will be writing a report on the meeting so that we can all share the experience. Mr. Bronson, fondly known as "P.B." retired as President and Vice-President Dan Wilson became their new President. We send our thanks to "P.B." for his hard work over the years and our congratulations to Dan Wilson on his appointment. May the MBSI go from strength to strength.

In 2012, our Society will have been in existence for 50 years! The committee is already planning for this event and trying to make sure the occasion is celebrated in an appropriate manner. Could you all think about what celebrations or events you would like to see take place in 2012 to mark this as a special year and give the committee feedback with your ideas? Contact either me or any member of the committee with your thoughts or better still write to the editors so that we can all share your ideas.

Whilst on this topic, the Letters to the Editor section of the Journal has been improving lately but compared with many other societies who regularly have ten to twenty letters in their journals, in the words of a school report, "we could do better." Please do try to keep this section of our journal going.

Now that many of the original members of the Society are either no longer with us or not actively

engaged in Society matters, the skills and techniques developed in the early days must be preserved and handed on to the new generation of enthusiasts who have come into the Society. New techniques and materials have come into being and some of these have proved to be useful in the preservation and restoration of mechanical musical instruments. These too need to be made known to members.

With all this in mind, the committee is actively working on a Restoration Project where the idea of taking the care of, and the restoration of, mechanical musical instruments forward is being considered. This is being done with a view to help those who wish to conserve their collection appropriately or sympathetically restore their treasured items without spoiling them for future generations. To use a well known saying, "watch this space."

Arthur Cunliffe.

MUSICAL BOXES.

Messrs. MAPLE & Co. have always on show a variety of Musical Boxes.
A few prices are appended.

Superior Musical Boxes, playing 8 airs, in handsome inlaid rosewood case, case measurements, 20 $\frac{1}{2}$ inches long, 7 $\frac{1}{2}$ deep, 5 $\frac{1}{2}$ high, £3. 18s. 6d.

Do. do. to play 10 airs, 23 " 9 $\frac{1}{2}$ " 6 $\frac{1}{2}$ " 4. 10s. 0d.

Do. do. " 27 " 11 " 8 $\frac{1}{2}$ " 6. 15s. 0d.

Musical Box, to play 12 airs, and with bells, 8 guineas.

Do. to play 10 airs, with drum and 6 bells, case measuring 30 by 13 by 10 $\frac{1}{2}$ inches, £11. 11s. 0d.

Musical Box, to play 10 airs, with drum, bells and castanets, £13.

Do. to play 10 airs, with drum, bells and flutes, 18 guineas.

(This is in larger case, and measures 32 $\frac{1}{2}$ by 14 by 13 $\frac{1}{2}$ inches.)

Musical Boxes can be supplied in any size, also with any number of cylinders. Messrs. MAPLE & Co. can confidently recommend these instruments, the works being fitted specially for them. They are now selling them to play as many as 96 different airs.

From an undated advertisement from Maple & Co of 145, 146, 147, 148, 149 Tottenham Court Road and 1 to 32, Tottenham Place, London. We wonder who supplied them with such Superior Musical Boxes!

Chanctonbury Ring Meeting

18th July 2009 – By Alan K Clark

It was a "full house" at Ted and Kay's latest meeting held at the Old School Bucks Green. Following a reminder of the date of the Christmas meeting (Sat. 28th Nov) the meeting started with Ted playing some favourite tunes on his disc boxes. 'Money Musk' was played on his Stella 14 1/2", and 'Roses from the South' on the 15 1/2" Regina. We then continued what has become a regular feature of these meetings, the tune identification session. We failed completely with the first set of tunes, but fared better with the second box. This should have been easy because the tunes were listed on the tune sheet, however the tunes were not pinned in the order in which they were listed, so perhaps the scribe in the London office of PVF was not concentrating whilst copying them from the original sheet.

The next box was by Langdorff, and we managed to name two out of the four tunes.

The main feature of the morning was another of Paul Baker's excellent recorded music/phonograph/gramophone talks. This one covered the actual phonograph machines themselves, and concentrated on the products of the Edison factory in the USA, however, we were treated to the sounds that they made as well. He suggested that most Edison machines were well made, repairable, and that many reproduction and original spare parts were available. Between 1890 and 1912 the Edison factory manufactured 45 different models, but many had a very short production life. The models most commonly found in the UK were then demonstrated. The Standard was made from 1898 to 1912, and ranged from model A to F. The Home was made in models A to G and the Gem was introduced in

1899 at a price of two guineas. The Gem models ranged from A to E, with the New models starting at model D in 1909. The Gem model demonstrated was one of the rare models with a red coloured body.

The changes to the models to enable them to play both 2 and 4 minute cylinders was fully explained, and the talk ended with the demonstration of a Fireside model A, and an Amberola.

The morning session continued with a demonstration and discussion of two alternative-tip boxes. These both had what appeared to be original 6-air combs with fairly fine teeth. In order to enable them to play 12 airs, every alternative tip had been crudely broken off. Ted's one played well, but it was rather up staged by David's very fine Landorff Harpe Piccolo of about 1880. The outcome of the discussion that followed the demonstration was that the teeth with the broken off tips were not normally re-tuned to allow for the loss of weight of the tip, and that of the damper and damper pin. These teeth therefore were out of tune with their neighbours, and would be very unlikely to vibrate in sympathy with the music. The meeting's thought concerning this possible "Acolian Harp" effect was that if it did occur, it would probably reduce the volume of sound produced by the plucked teeth, rather than enhancing it. We concluded that alternate tip boxes were simply the maker's way of doubling the number of tunes that an already manufactured standard six air blank movement could play.

Following our excellent lunch, provided by Ted and Kay, the afternoon barrel organ grind commenced. Richard and Keith

did us proud with a full sized street piano, complete with cart, plus two street barrel organs, one with reeds and one with pipes. These were set up at the top of Ted's drive, so that those of us with slightly quieter instruments could play undisturbed in the back playground. This second group comprised a selection of mainly modern paper roll playing pipe organs, plus my much quieter 1850's barrel pipe organ. Mention must be made of Gordon Bartlett's hand-made organ which he fully described in the recent Music Box, plus the attached automaton monkey, Cedric. This sounded fine and was a credit to his design and his manufacturing ability. Thus with most of the rolls played, and aching organ turning arms, we made our way homeward. Thus ended yet another thoroughly enjoyable day and thanks go to Ted, Kay, and the members' wives and other helpers for ensuring the success of the meeting.

Tune Sheet Locations

Now that there are three supplements to The Tune Sheet Book, we thought the following 'location guide' might help you find the one you want.

1 – 216 Tune Sheet Book

217 – 250 Tune Sheet Book Supplement No. 1

251 – 320 Tune Sheet Book Supplement No. 2

321 – 400 Tune Sheet Book Supplement No. 3

401 – 430 See issues of 'Mechanical Music', the Journal of the Music Box Society International (USA). These are available (to MBSI members) on line on the MBSI website at www.mbsi.org.

The search engine includes tune sheets up to no. 410.

Teme Valley Winders

19th September 2009 – By John Farmer

Yet more new faces joined the Winders this time, with Sacha Laver (BHI, a watch repairer) and Simon Clarke, David Henthorn (BHI), Derry Clifford (AHS) and David Wright (BHI) being welcomed to the meeting.

John Moorhouse started the proceedings with a detailed talk on the history and principles of engine turning. John explained the two main types of machine – the straight line, and the rose engine, and passed round numerous examples of work by such machines. He also explained how different patterns are generated, and the various faults that can occur. His talk was well illustrated by a comprehensive Powerpoint show on the “big screen”. John Phillips invited members to view his recently restored straight line engine in the workshop area.

John Phillips demonstrated several musical clocks. This was mainly for the benefit of the new members, as the clocks had already been shown to the group at the March meeting. Doug Pell joined in with several musical clocks, starting with a large Black Forest musical cuckoo clock. It has a Bremond cylinder movement playing 4 tunes, and a gong for the hour strike, as well as the cuckoo. The next was a modern Reuge singing bird box with a small clock in the base and a (very quiet!) musical movement. Doug then showed an early 20th century German carriage clock having a 2 tune cylinder movement and a paper dial, and a miniature musical clock playing La Paloma. Doug’s final clock was a Symphonion glass cased clock with a small disc movement in the top. Doug played several discs.

Kevin McElhone followed up on the



Fig 1. Example of guilloché enamel work on a singing bird box

Sankyo demonstration by Nicholas Simons at the previous meeting by playing some more tunes downloaded from the internet, including what was probably the longest piece of music ever played on 20 notes – Bach’s Brandenburg Concerto – it must have been about 15 feet long! Kevin had also brought some new 15 ½” discs produced by Henstooth Discs. These were new arrangements of period tunes which, as far as Kevin knew, had never been produced on this size disc. Using John Phillips’ 15 ½” table top machine, Kevin played “Jesu’ Joy of Man’s Desiring”, “Sheep May Safely Graze”, “All Things Bright & Beautiful”, and Souza’s “Thunderer March.”

After refreshments generously provided by Hilda Phillips, Alan Pratt took the stage with a progress report on his Clown Unicycle Automaton. Although Alan considered he hadn’t made much progress, his presentation and the mechanism as shown proved otherwise. He now has a completed drive motor together with a nine-cam operating system, the two items being joined by a universal joint which allows the

cam stack to rotate through an arc. Attached to the cam stack through a series of concentric control tubes is the clown, which, currently, consists of a body and two jointed legs, with boots, standing on a unicycle wheel. As the cam stack and body turn through a limited arc, so the cycle wheel turns and the feet and legs pedal to and fro. Alan also showed the (currently separate) head, in two parts. The face contains a pair of eyes which swivel side to side, and two eye lids which are independently controlled. The body already has an articulated neck which will support the head. Yet to be done is the shaping of the cams to provide the planned sequence of movements, the construction of a miniature flute, and the two arms which will carry the flute, and no doubt various other bits and pieces. Alan has also made a small barrel operated flute organ which will produce the sound for the finished mechanism. Everyone agreed that the standard of engineering throughout is exceptional, and way beyond anything to be found in most of the 18th century automata. We all look forward to further reports and the clown’s completion in due

course, as well as, hopefully, the fully documented construction details in some future issue(s) of *The Music Box*.

Finally, Kath Turner provided some light entertainment by playing Charles Penrose's "The Laughing Policeman", and Danny Kaye's "The Ugly Ducking" on her eBay purchased Gramophone. She was attracted to it by the large petal shaped oak wood horn, possibly by Pathé, although the make of the gramophone itself is unknown, and may be a "mongrel". However, it certainly plays well and is able to play two sides of a 10-inch record with room to spare – and Kath loves it!

The next meeting of the Teme Valley Winders will be on Saturday 5th December, 2009, starting at 12 noon with a buffet lunch and mince pies. Contact John Phillips on 01584 781118 to confirm and get directions if required – numbers will be limited, so please book early.

Meeting THEME: – In order to give the meeting a Christmas/New Year atmosphere, we suggest you try and bring along

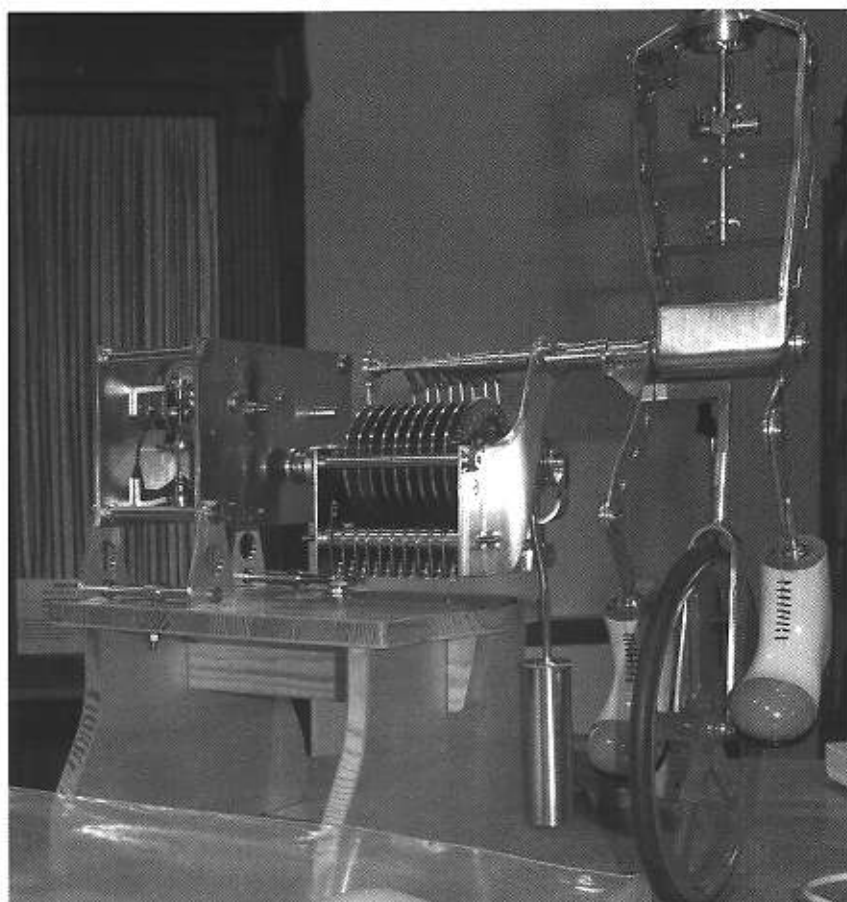


Fig 3. Alan's clown mechanism

music or instruments reflecting either Christmas, or Scottish (Hogmanay) themes, or give a talk on a related subject or experience. If you have a 20 note Sankyo, why not punch some appropriate music for that? It will help if you can let John

know what you intend to bring, in advance of the meeting. Piano rolls (88 note or Duo-Art) can be played on John's piano, and he also has 15 1/2" and 19 5/8" disc machines. A Triola can also be provided. Pianists or other instrumentalists will also be welcome to demonstrate their skills.



Fig 2. Kath's Gramophone

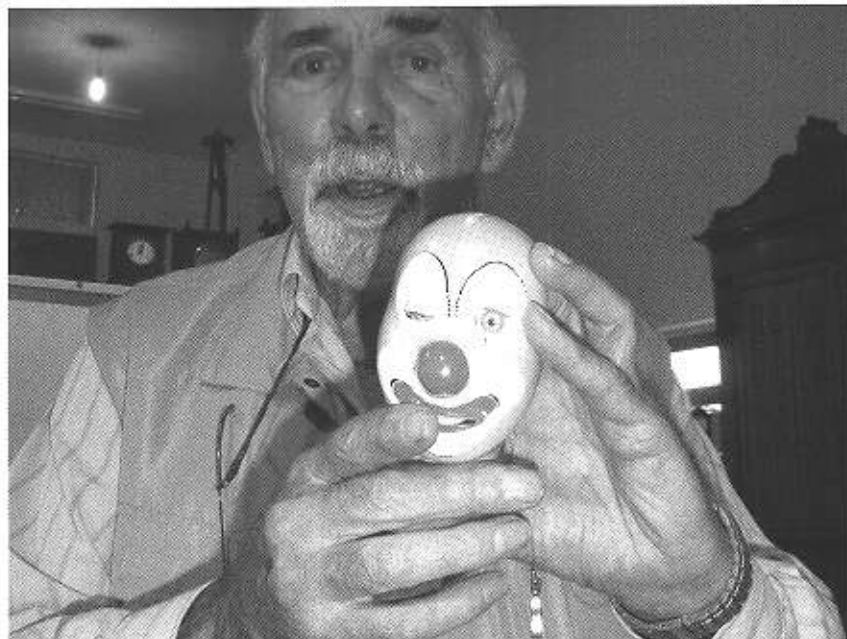


Fig 4. (left) Alan with the Clown's Head

Register News No: 65

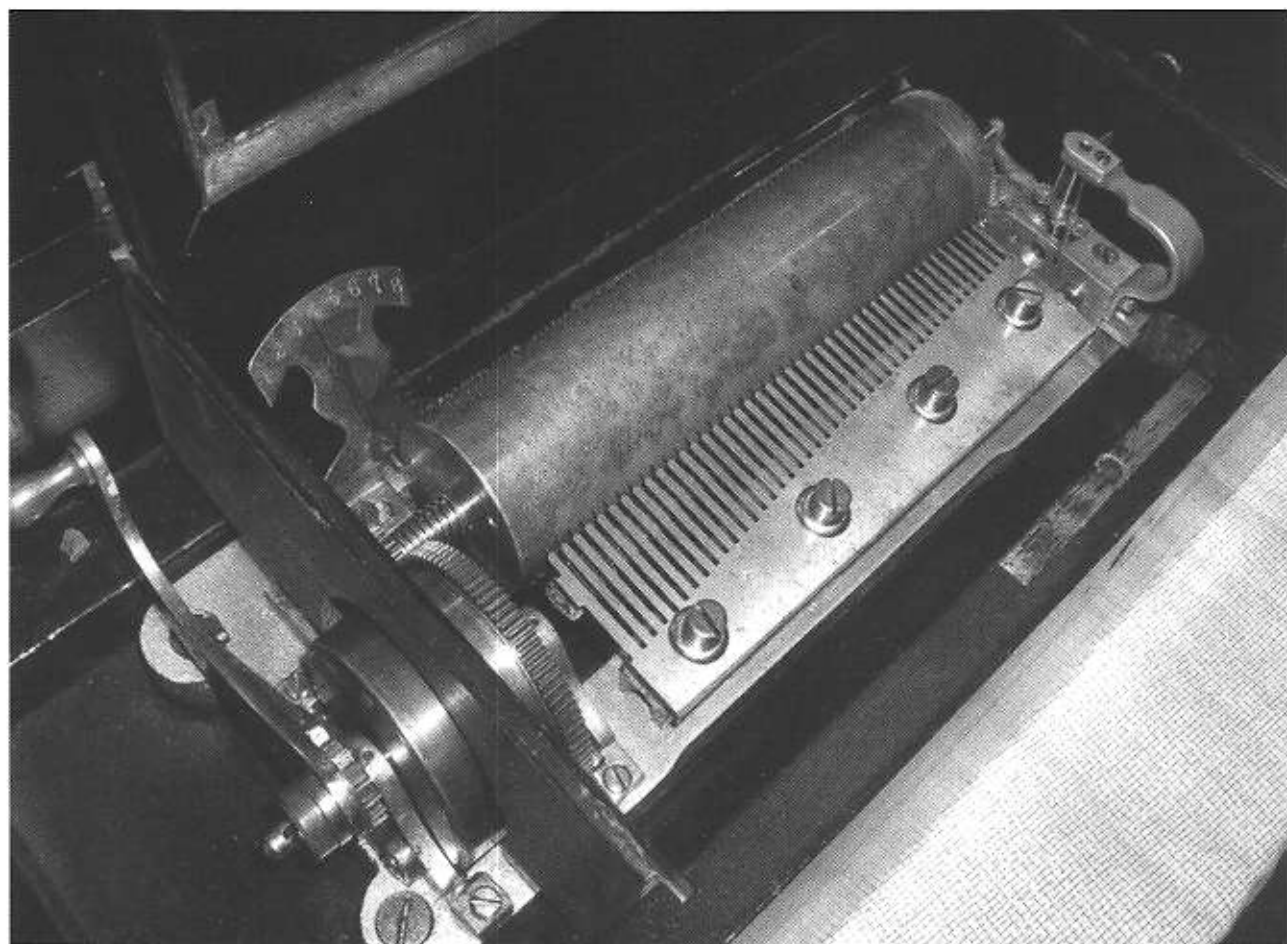


Fig 1. Cuendet No. 9450

New entries for the Register are still coming in slowly. Added to this fact is the general decrease in the number of musical boxes being featured in auction catalogues, which means the number of boxes being indexed is decreasing quite perceptibly. I hope this trend will not continue too far into the future.

There have been a number of members who have realised that registering their boxes does add another level of security which provides the police with an additional line of information to act upon should the worst ever happen. It is heartening to see the majority of these members come from those who have recently joined the Society. I believe there may be a certain amount of complacency among long standing members who think that it will never happen to them.

Once again, I cannot stress the importance of registering your items and marking the Register numbers on them. I am also sure any insurance company would appreciate the fact that you have taken additional measures to take care of items specified on a policy.

Recently a television producer made contact with the Society to ask if we had any musical boxes playing Jullien quadrilles as a new programme about the composer Jullien was being planned. They had heard that Victorian musical boxes sometimes used his music and thought a brief mention of this and possibly a 10 second clip of a musical box playing would be useful. I can hardly think of anything worse from the point of view of lovers of musical boxes. I think we have all seen those programmes on antiques

where spurious information is given by an "expert" to a proud owner which is then followed by a brief demonstration of the box playing. This is often interrupted by people talking over the music. I find it strange that those in charge of television seem to believe that the attention span of people is only a few seconds. In the case of the proposed programme about Jullien, I would appreciate learning more about him, but I could not stand the idea of the producer not being willing to complete a whole tune. A mention of the Musical Box Society was completely out of the question. Needless to say that television programme will have to do without our help.

Every now and then I propose to insert a new section in Register News requesting information on specific boxes or gamme

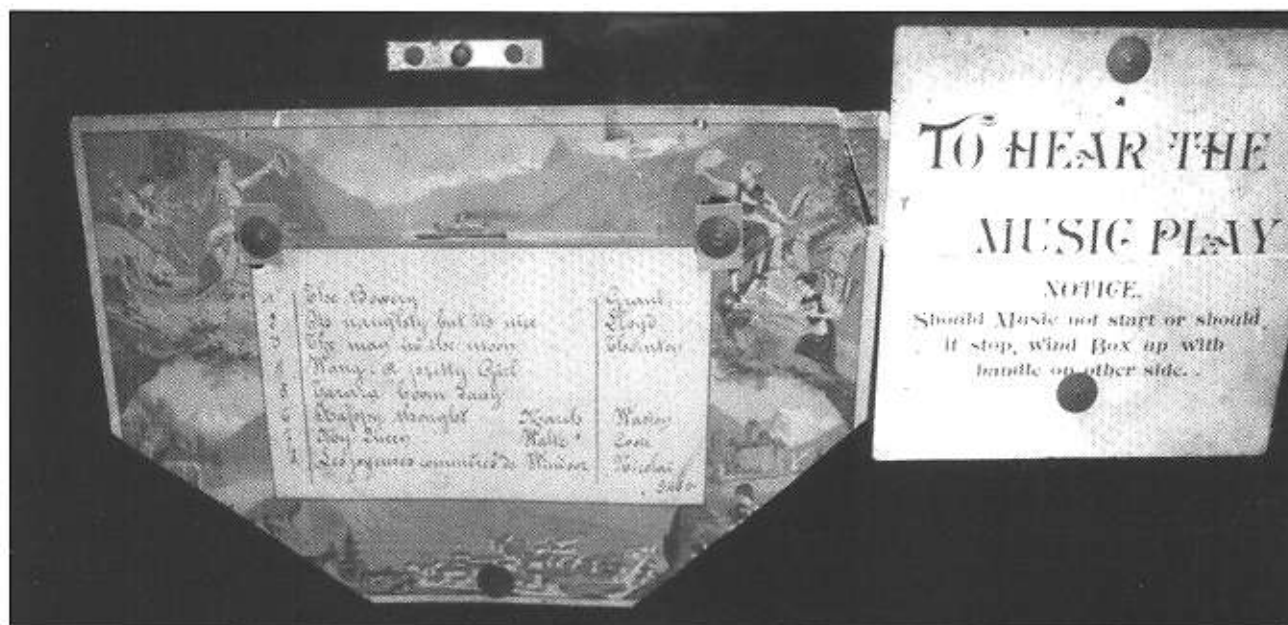


Fig 2. The tune sheet of the Cuendet box.

numbers so that owners can find out more about the box they remember fondly or now own. I know one of our long standing members would like to find out more about a particular box he owned many years ago. He does not wish to have the box back but would dearly love to have a tape recording of it to bring back memories of over 50 years ago. The box is a 4 overture Nicole with the serial number 41433 playing among others the overture to Mendelssohn's *Midsummer Night's Dream*. If you have this box and would be prepared to record it for the benefit of another member, please contact me by email.

A second member has been looking for a Nicole game number for a long time and is beginning to wonder if his box is the only one with that particular number. The Register confirms that two boxes with this game number are in existence and neither have their original tune sheet. Both boxes play 8 airs and have the game number 1613. The serial numbers are 33021 and 37577. Please check to see if you have any Nicole with this game number so that two frustrated members can identify the tunes

on their boxes.

The box chosen for this issue of Register News is a late period Cuendet box, serial number 9450, that like so many of the boxes of the period played a selection of 8 popular songs including the inevitable Music Hall contributions, "The Man in the Moon", "Ta ra ra boom de ay" and "It's naughty but it's nice." The cylinder is the standard 15 cm and no doubt the 42 teeth play the basics of the melody without too much ornamentation. However, we must never deride this type of box as they were part of the social history of their day and would have been much loved.

In an effort to keep production costs down, Cuendet gave the lid a

transfer decoration on a scumbled finish. The tune sheet is as number 78 in the tune sheet book. It has the paddle steamer pictured in the top margin which, in Anthony Bulleid's opinion, was making too much smoke!

Arthur Cunliffe.

Interesting to see that it plays 'The Bowery'. We have a Mills Panoram Soundie film of a piece with this name - wonder if the tune is the same! The film features a policeman and an itinerant barrel organist, complete with live monkey! The Bowery was the 'red light' district of New York City. - Ed

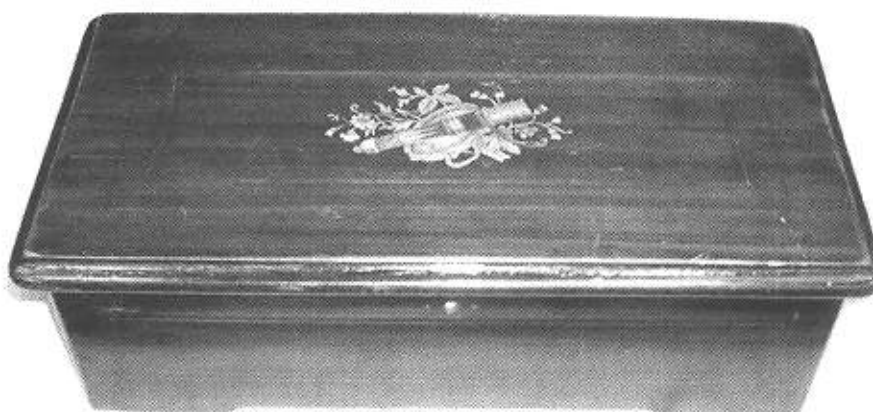


Fig 3. The Cuendet box, showing the transfer-decorated lid

This, That and T'Other

No: 5



Fig 1. The Lion of Lucerne.

Members may remember a reference to the Lion of Lucerne monument in "Oddments No.119". Anthony was commenting on the fact that it had taken many years before a musical box had turned up that was directly linked to this remarkable monument. Illustrated in the article was an ornately carved box that had a fine carving of the Lion of Lucerne on the lid. The movement contained in the box was of equal quality being a super mandolin box with a serial number 9945.

For those not familiar with the story, the Lion of Lucerne was carved around 1820 as a monument to the bravery and loyalty of the Swiss Guard who died whilst defending the Tuileries Palace in Paris during the French Revolution. The Danish artist Bertel Thorvaldsen designed the monument of the dying lion, but Lucas Ahorn was the person actually responsible for carving it out of the sandstone. It is situated in a disused quarry near to

Lucerne. The inauguration of the monument took place on August 10th 1821 and it has remained as a major tourist attraction to this very day. The Latin inscription carved over the monument translates as, "To the loyalty and bravery of the Swiss."

Strangely, almost immediately after Anthony's writings another musical item turned up that has a similar link to the Lion of Lucerne. However, this second piece could hardly have been further away in complexity and quality as it is a musical clothes brush playing

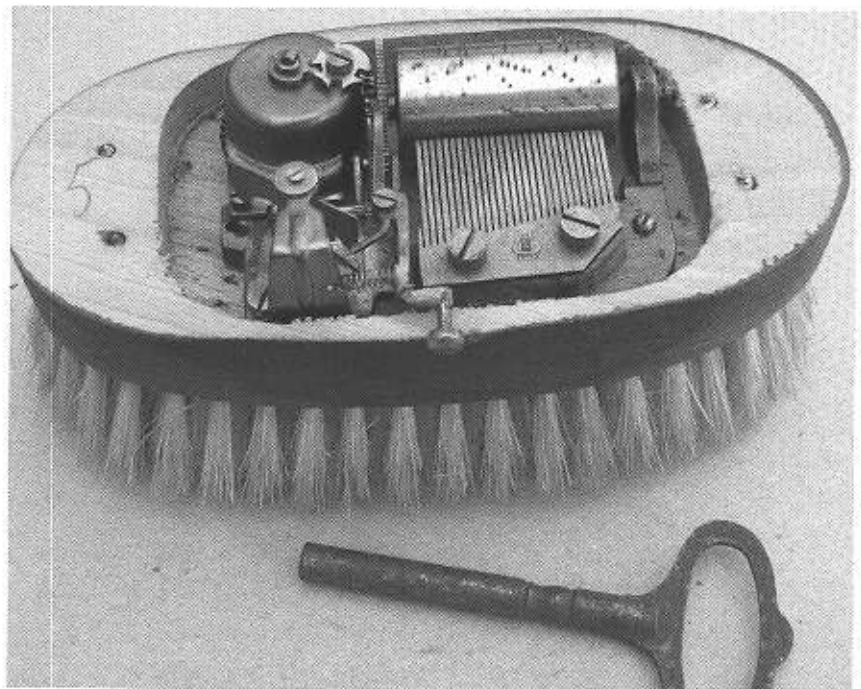


Fig 2. Movement of the clothes brush.

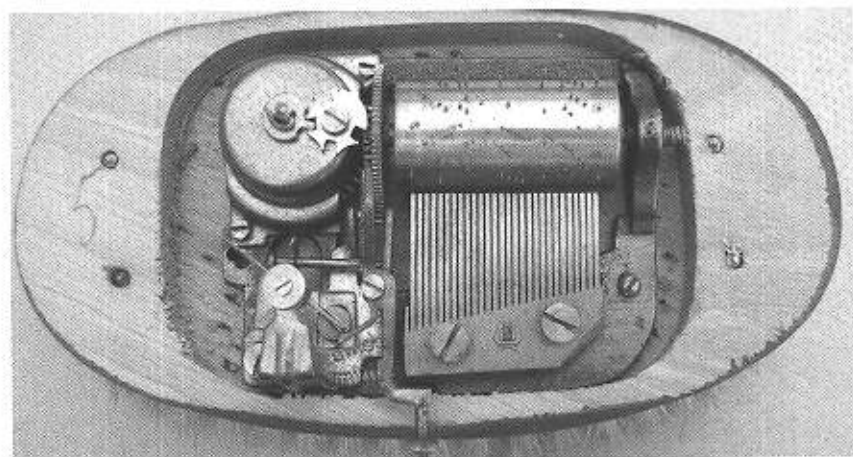


Fig 3. The 'stringed lyre' trade mark on the comb.



Fig 4. The complete brush

but a single air. It must be an example of commemorative ware sold around Lucerne to the tourists. Probably bought in the first half of the 20th century, the brush is 13cm long, 7cm wide and 4cm deep, not including the bristles. The hardwood part of the item has been very well carved with good attention to detail. I believe the Roman numbers may refer to the number of the Swiss Guard that were killed and the number of survivors. I understand that these details were recorded on the monument. (*They were - DCCLX (760) died, CCCL (350) survived being massacred by*

the French revolutionaries. The numbers on the brush appear to be different - Ed)

The 28 note movement plays a single air on a 3.5cm cylinder and is a fanfare. That melody seems to be a most suitable choice. The winding key has been extended to allow winding through the bristles and the operating system has been cleverly adapted to allow the brass stop/start button to be placed on the side of the brush. The movement has a cast bedplate and the governor bracket is stamped "Swiss". The comb has a badly stamped lyre

trade mark with strings which up to now I cannot attribute to any maker. If you know who this makes is, please let me know. The two halves of the case are held together from below by four screws.

The item originally was offered for sale on Ebay and attracted some firm bidding. I believe that there were people in Switzerland bidding for it. Surely there must be other musical items with a link to the Lion of Lucerne, but to date they seem to be as rare as hen's teeth.

Arthur Cunliffe.

An Unusual Musical Teapot

by Roger & Nicola Mackey

Manufactured by "Bretby, England", this pot is relief moulded and hand painted to a standard comparable with Crown Devon. We speak from experience, having a collection of over twenty musical pots, the majority of which are by Crown Devon.

The 18/22 note movement is stamped "Gueissaz 1848 Switzerland" on the spring casing. We have never come across this maker before, & it does not feature in any of Paul Bellamy's articles on musical mugs which have appeared in previous issues of *The Music Box*. It plays one of those infuriating tunes which we recognise but cannot name, the movement being activated by tipping the pot as if to pour a cuppa.

The general appearance, particularly the stylised house on the reverse, suggests the 1930's or 1940's but unless there is a Bretby expert among the membership it's origins are likely to remain a mystery.

If anyone can shed any light on Bretby or Gueissaz, please contact the editors - letters can be published! Thanks - Ed.



Fig 1. The stylised house - Shakespeare's Birthplace

A Different Re-pin

by Niko Wiegman

Re-pinning cylinders is not extremely difficult but sometimes it requires more care and attention than normal, none more so than the case of Lecoultre-Granger nr.3809. The box was made around 1843 and the heading "Forte Piano Expressive" on the Valonge tunesheet (fig1) describes the movement, in this case the rarer single comb type forté-piano arrangement. The more common type forté-piano box uses two combs, a stiffer one for the forté and a weaker one for the piano notes. Single-comb forté-piano boxes make use of different pin lengths to achieve the loud-soft effect, longer pins for the "forté" and shorter pins for the "piano" notes. Despite its poor condition, it was irresistible when it appeared on eBay. On arrival it was clear that it needed a full restoration. Shortly after it had been made (there was no tip wear) it must have struck disaster, most likely because someone fiddled with the depth of the endless with the spring still wound. This is probably the most common cause of a run; a governor is not working as it should and a well-meaning repairer is trying to fix it, overlooking the wound-up spring. The resulting run obliterated the pins of two tunes; this was "repaired" by altering the snail in such a way that these tunes were not played any more, also three teeth were replaced. But after this repair it must have encountered more trouble since the pins of the other four tunes were also heavily damaged and two more teeth were broken. So here was the problem: how to bring this once-fine box back to life again, with no visible markings of which hole in the cylinder was intended by the maker for the longer forté and which for the shorter piano pins.

Asking around, several ideas on how to restore the original pinning of the cylinder came about, some more likely than others. The most

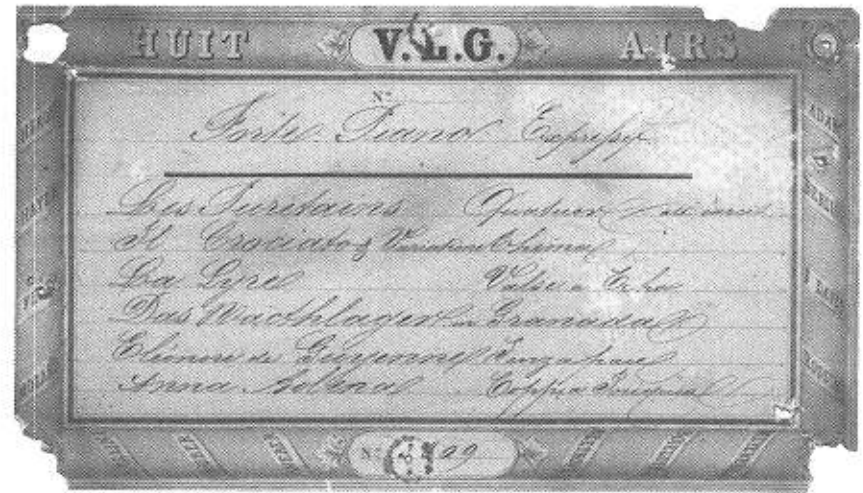


Fig 1. The Valonge tune sheet.

promising theory was that piano pins are of slightly larger diameter than forte pins, this because piano pins would have been placed first and than ground without the cylinder cemented to keep these pins firmly in place. Forté pins are ground with the cylinder cemented and can therefore have a lighter fit. Difference in diameter would be very little, since a 0.01mm thicker pin can already give a firm fit. The larger diameter pin would stretch the hole to a larger diameter and therefore the larger holes would be for piano pins. Careful measurements of old pins revealed no difference between forte and piano pins. Re-pinning later gave a diameter that varied between 0.25 and 0.28mm for both forte and piano pins and thus this nice theory, at least for this box, did not hold. As it turned out it was not possible to determine which hole in the cylinder was originally intended for a piano pin and which for a forté pin. This left, apart from a normal re-pin, only a reconstruction of the long and short pinning of the cylinder as an option.

Several methods of how to make this reconstruction in the most direct way were considered, such as: Marking all the remaining pins on the cylinder and using this as a guide for a re-pin.

This is easier said than done, because a distinction must be made between forté, piano and broken pins. Therefore not only forté pins have to be marked but also piano pins and these markings must be different from each other. Since the difference in length between forté and piano pins is very little, it is not easy to see quickly which is a forté and which is a piano pin. Apart from the many broken pins, many of the remaining pins were flat on the cylinder and being very brittle snapped off easily when straightened. Therefore this was rejected as a too indirect, non-workable option, because you are left with many pins for which it is unclear whether it should be a forte or a piano pin. Perhaps if you start with a cylinder in better condition it is worth the effort and time spent on marking.

Also, re-pinning the cylinder, finishing the pins at forte length and than bending the potential piano pins forward to achieve reduced lift, does not work. The box plays fine with all the pins at the same length but if you bent a pin forward that note will play too early. The same is true if you hammer in a forte pin with a depth punch to make it play piano, that note will also play too soon.

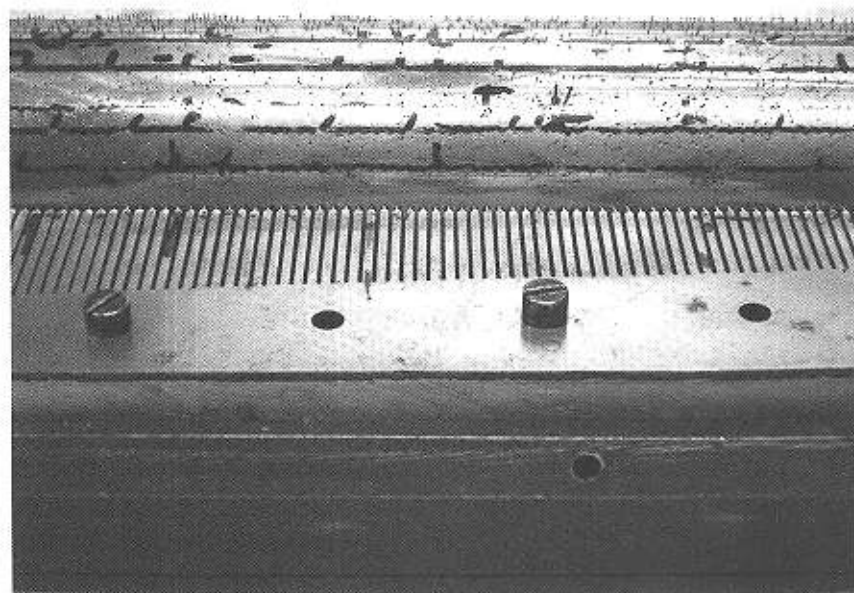


Fig 2. Markings for the forté pins

The only way possible is to repeat how it was done originally, which is to place and grind the piano pins first and then do the longer forté pins. To compensate for the longer forté pin length, and therefore correct the too-late playing of these pins, you have to rake the forté pins as far forward as needed to let them play in time with the piano pins. The longer you leave the forté pins the further you have to rake them forward to achieve this, so every different forté pin length has its own specific angle of rake.

But then the problem remained that in order to repeat how it was done originally it is necessary to know which hole in the cylinder is for a piano and which for a forté pin. Therefore it was decided to first re-pin the cylinder normally and finish all the pins (dead straight) at piano length. Then you can hear how the music is arranged and decide which pin to play forté. This piano pin is then pulled out with pliers leaving the hole vacant for a longer forté pin. At the end, the box is playing only the piano notes and has a lot of empty holes in which to place the forté pins. These are then finished to the desired length and rake angle.

To get as much information from the original pinning that was left on the cylinder as possible, the movement

was made to work and the comb with the five broken teeth and sixteen damaged hooked tips repaired. Repairing a hooked tip comb is more delicate than a normal tip comb, especially if you want the new teeth and tips to have a working hook. Once the movement was working the full extent of the damage became clear, four tunes were reduced to almost complete silence and the other two had sporadic playing with only the start of the second tune having a recognisable forté-piano effect. On the one hand this was positive, since if the playing was reasonable you would be in doubt if a re-pin is the best to do, but there was no choice. Although playing with this much pin damage and the tunes not being recognisable, a recording of it was made just in case it was needed.

Before the cylinder pins were etched away, careful measurements were made of remaining piano and forté pins. One piano pin was clearly marked on the cylinder to function as a reference pin when grinding the new pins. This pin had a height of 0.68mm; neighbouring forté pins were 0.15mm longer when raked and about 0.18mm when straight.

The cylinder, with a length of 34cm and a diameter of 67mm, came in at around 7500 pins.

In order to make it easier to pull out pins, wire of a thickness that was just enough to make the pins stay in place was used, also the set-up pins were placed. The cylinder was re-cemented and set-up for grinding, with this first grinding the pins were left a little longer than the final length of the piano pins. For accuracy the grinding set-up was left in place untouched, so the cylinder could be quickly and exactly replaced as before.

The movement was set up to play as well as possible with all dampers replaced and pins corrected where needed. Pin setting was very accurate, this being in contrast with the rest of the movement; nothing that could not be corrected, but it was not the greatest exercise in Swiss accuracy! This was a good time to become familiar with the tunes, also for five of the six tunes, recordings of the original music were found, this being to get more inspiration for the forté-piano arrangements.

Tunes played are:

- 1) Les Puritains; A te, o cara, amor talora - Vincenzo Bellini, 1835.
- 2) Il Crociato in Egitto; Nel silenzio, Variations - Giacomo Meyerbeer, 1824.
- 3) La Lyre; Valse a Echo.
- 4) Das Nachtlager in Granada; Doch nun zu dir, du Holde - Conradin Kreutzer, 1834.
- 5) Eleonore de Guyenne (Rosmonda d'Inghilterra); Senza Pace, Senza Speme - Gaetano Donizetti, 1834.
- 6) Anna Bolena; Coppia iniqua, l'estrema vendetta - Gaetano Donizetti, 1830.

Before starting to pull out pins it is essential to know how you want the forté-piano effect for that particular tune to be, otherwise you end up with many wrongly pulled out pins.

I started with bending pins sideways to hear if I had the right pins, but that is not practical, since you easily overlook these bent pins when you have to decide whether to remove them or not. It is more practical to mark the pins, or the beginning and the end of a potential forté passage and then remove the marked pins. Pins in the middle of a longer passage are first removed and then carefully you work towards the beginning and end of the passage (fig 2, picture of markings for tune 6). Mistakes are easily made and you have to be careful not to pull out pins of neighbouring tunes, wrongly removed pins must be replaced immediately or you get a total mix-up. Because the grinding set-up was kept unchanged it was easy to address the cylinder pins again and bring replaced pins to correct length. Only in the third tune did I manage to lose the dynamics of the tune, starting piano and ending forté, when it should end piano.

After finishing with pulling out pins and before placing forté pins, the remaining pins were brought to their final piano length, and the comb was set to play as soft as possible. For the forté pins thicker wire was used to get a firmer fit, since for accuracy you do not want to heat up the cement again. Forté pins numbered a total of around 3500, and placing them was a straight-forward job.

Actually grinding the forté pins is no different from normal, the difficulty lies in knowing which length is the correct length. Normally it takes careful setting-up of the combs to get the desired forté-piano effect, but here it needed to be correct the first time. Despite careful measurement of the old pins and using the set-up pins it was far from easy to judge which length was correct for the forté pins. The problem is that you can only judge the length of the forté pins after raking. Of course you try a few pins raked -by hand first, but that only gives limited information.

Apart from the correct length (height

after raking) there are two other possible pin lengths. Too short means that you can start all over again. Too long means that you have to straighten (un-rake) the forté pins, make them a little bit shorter and rake again. Un-raking pins can only be done by hand and that takes a good 4 hours for 3500 pins. At the end the forté pins before raking were left at a length that tooth lift was at the absolute maximum thought to be safe and then raked. The set-up pins were used to see if the angle of rake was correct, half of these pins were made forté and you have to rake these at such an angle that they play at the same time as the piano pins.

Playing after raking the forté pins was acceptable, but still needed serious correction by hand to get the accuracy desired, also a handful of pins were demoted to piano length again. The difference in volume between forté and piano is not as great as in a two-comb box. Not only can you set the piano comb in a two-comb box to have very little lift, but also the teeth themselves are weaker. Therefore in a two-comb box more difference in volume between forté and piano can be achieved than with long and short pins. After final pin correction the movement was cleaned, assembled for the last time and placed in its restored case (fig 3, picture of finished movement in case).



Fig 3. The completed machine.

Of course the forté-piano effect is probably not as it originally was, but playing is much more attractive than with a normal re-pin. But if someone is not happy with the result it is always possible to start all over again.

One thing that is proved by a single-comb forté-piano box beyond any doubt is that raking pins does not give a cleaner release of teeth. That is because all makers were clever enough to place the tip line of the comb above the centre line of the cylinder. This means that the teeth already have the cleanest release possible and that will not be improved (not even marginally) by raking the pins.

Many cylinders have raked pins, but that must have been done for other reasons, perhaps to increase the diametrical accuracy of the pins.

Time worked must be somewhere around 250 hours spread over half a year, totally uneconomical of course but that was clear from the start. This was only a repair, fabrication of this type of box must have taken even more time, and that with (in our eyes) primitive tools.

It shows again the great skills and creativity of those early makers.

A Forgotten Barrel Organ Maker

by Arthur W.J.G. Ord-Hume

A few years ago I was booked to talk to a group at a public library in the Home Counties. It was an evening of dense fog and my journey to the venue was hazardous and exhausting with extremely poor visibility. I got to the hall and found to my disappointment that only five people had managed to turn out!

Far from being a wash-out evening, that was to be a momentous occasion for two people in my tiny audience were descended from families that had been closely involved with musical boxes. That evening in the fog I had been the beneficiary by a very wide mark!

Now, though, I was in a hall full of strangers to talk about how music was composed for mechanical instruments. Armed with slides, CD player and a piano I embarked on my presentation unaware that I was on the verge of learning something that could re-write part of our understanding of mechanical music in London.

After the talk and a very lively question session a lady advanced with the information that she had a hurdy-gurdy made by Paine. Tactfully I explained what a hurdy-gurdy was and showed her a picture of a *vielle* in a book I had with me.

'Oh, no!' she exclaimed. 'It's more like one of the organs things that you showed. And it's made by Paine. It says so on it.'

Having never heard of an organ-maker by the name of Paine, I dutifully made a note of the lady's address and promised to look in on her next time I was in that particular part of the country.

Over the following weeks I thought a good deal about this organ and eventually found a passable excuse



for being in her area. Her house, I discovered, was of such status that it had its own Post Code. I was now intrigued by what I was likely to find in this splendid 'arts and crafts'-style home built for the son of Sir Ambrose Heal.

Within moments I was standing before a delightful table barrel organ provided with two stops, 15 notes and percussion – the infernal triangle. And, clearly printed on the barrel label and painted on the organ front, was the name 'Paine & Hopkins, 69 Cornhill, London'.

My own extensive records of organ-makers do not include this name. It is thus of particular interest to observe that not only does this organ bear a hitherto unrecorded name but it heralds from a quarter of London which enjoyed the reputation as being a centre of church and chamber barrel-organ manufacture as well as musical-

instrument retailing and music publishing during the last decades of the 18th century and throughout the first quarter of the 19th century.

Cornhill provided the workshops and showrooms of a number of memorable and extremely well-known makers. One address in particular was the base for a strong handful of makers and this was number 79 – not too far from that of Paine & Hopkins at Number 69.

Heading the list of illustrious makers quartered at Number 79 Cornhill was George Astor (1793-1798) then as George Astor & Co (1807-1811) then as Astor & Horwood (to 1823). After that date we find Gerock, Astor & Co together with one Wolf, pianoforte maker. But there are other musical instrument makers associated with the address including John Bunting at work here in 1800, and John Holmes who was associated in the 1820's.

79 Cornhill was thus a Mecca for musical instrument sellers, makers and music publishing – three activities which, at this time, tended to be coeval activities.

Now let us consider Number 69 Cornhill and trace the paths of one Paine and one Hopkins. Referring to Kidson (Frank Kidson: *British Music Publishers, Printers & Engravers*, W E Hill & Sons, London, 1900) we find that:

Hopkins, F.S. 42, Bishopsgate Street, Within, [music publisher & engraver]. Hopkins's reprint (of Davies' Occasional Collection of Popular Dances') was probably about 1815. He was possibly afterwards partner in the firm Paine & Hopkins.

Continued on Page 400...

Musical Box Society International Diamond Jubilee

There are about 34 UK-based MBSI members who are also members of MBSGB. There has always been a close and informal relationship between the two societies because, some 50 years ago, there was a suggestion that there should be a UK Chapter. Those early founding members of MBSGB decided to form a separate society despite the fact that some belonged to MBSI. They remained members of both but, with great practical foresight, decided to have two vice Presidents, one American and the other UK – and so it has been to this day vice-President Coulson Conn.

Yes, MBSI has Chapters with exotic names like Sunbelt, Snowbelt, Northwest and Lake Michigan. Each chapter arranges its own functions such as band organ rallies and house meetings. There is only one annual Society meeting and this takes place about the end of August in a different state each year. They are always exciting events lasting from Wednesday to Sunday or Monday. Each day is packed with choices with at least two days of coach outings to places of interest and, of course, magnificent collections. There is a day of workshops where members give interesting demonstrations and talks. Highlights are the Mart, where members bring items for sale, and the Banquet, where every member gets a special musical trophy to

celebrate the event plus an evening of entertainment. For those who arrive a few days early or stay later, there is usually a wide choice of open-house meetings.

The MBSI Diamond Jubilee Meeting was a truly wonderful experience. About 16 UK MBSI members attended the event that was conveniently based in Morristown, a town in New Jersey about an hour's train ride from central New York. The Meeting, which took two years to plan, was hosted by the East Coast Chapter, Chaired by Mary Hunt with the assistance of Vice-chair Jerry Maler, Secretary Cheryl Maler and Treasurer Myra Effinger. Bill Wineburgh did a marvellous job as the overall meeting chairman. They had the support of a team, comprising some sixteen members, because the scale of the event was considerable.

The MBSI President, B Bronson, simply known as 'B' by most and Art (for Arthur) by some, finished his tour of duty at the 60th to be succeeded by Vice-President Dan Wilson. Both were pleased to see so many UK MBSI members and here is a message from B to MBSGB members in general:

Dear Friends; It certainly was a pleasure for me to meet and talk with your contingent that recently made the trek to New Jersey. Mechanical music is

what brought us together, but it never ceases to amaze me that so many sincere and friendly people are attracted to our fascinating hobby, and go to so much effort to share it.

I don't know of another pursuit in which one can travel, literally around the world, and be invited into private homes and collections just for mentioning the fact that there is a common interest. I do know, however, that I will always treasure the many, lasting friendships that I have made over the years due to the wonderful association. I look forward to meeting as many of you as possible somewhere down the road and please know you will always be welcome, should your travels bring you here.

B. Bronson

The news soon got around that Mohan Fernando and a few of his friends were 'ganging up' to share costs in a hire car. Numbers swelled so quickly that he was inundated with calls for help in making flight arrangements, booking hotels and organising special visits to private collections before and after the meeting. Soon, the numbers were too great for one car and, as the calls for assistance grew (because so many get confused with on-line booking and overseas telephone calls) that he had to continuously re-organise the events. The numbers

finally closed at two carloads comprising 12 people! What a bargain, though, because Mohan ensured all costs were 'up front' including full insurance cover, pre-paid full tanks of petrol and enough 'kitty-cash' for tolls, parking and extra petrol. Altogether, the two groups covered well over a thousand miles. Without Mohan's help and powers of organisation, those joining his group would not have benefited from such an excellent and reasonably priced event. We cannot thank him enough for all the time, effort, expense and energy he put into the task.

Early starts, US speed limits set to 65mph, full air conditioning, GPS navigation to the door, pleasant weather seasonally below the normal 80's for the time of year, plenty of low-cost eating establishments with a fantastic range of culinary delights, all these added to relaxed and enjoyable days with our generous hosts. Thus, on the first day we visited the Durward Collection. Durward has an extraordinary and exotic collection of art plus a dedicated music hall full of mechanical musical instruments. A tall gothic house with four stories and high ceilings, its most remarkable feature was a complete tower clock that he rescued. A top bedroom window was removed and replaced with the huge glass clock face, the room itself containing the old clockwork mechanism. Down through each floor almost to the bottom, Durward excavated openings for the swinging pendulum and the weights for

motion and strike – absolutely extraordinary. Who said only the Brits were eccentrics? (Figs 1, 2)

Our next visit was to Richard and Cheryl Hack who have another superb private collection and received us with wonderful hospitality (figs. 3,4). The following day we visited Chet Ramsay. Chester and Jean made us very welcome, more so because our second visit that day to the Edward and Peggy Cooley collection had to be cancelled at short notice because our next host was unfortunately indisposed. However, Chester and Jean allowed us a much-extended visit to hear and see their collection plus a visit to Chet's professional restoration workshop. Our thanks go to all our hosts for their time and generosity, (Figs 5,6).

The following two days were scheduled MBSI Meeting tours by coach to visit six collections. The first stop on the North Tour was to the Ann and Bill Edgerton collection, in their new home with large music room full with Ampico and Welte pianos, Decap dance organ Gavioli Bruder and Gasparini organs and much more, (Figs 7,8). Then on to the amazing Arnold Chase collection, housed in a gigantic Georgian style abode on top of a landscaped hill below which there were several layers of auditoriums and exhibition halls. These were full of ancient 'pier-end' entertainment machines, typical of the USA in former years. The main gigantic hall, surrounded by wide corridors

full of mechanical musical instruments, had over 50 orchestrions and band organs including Decap, Hupfeld, Imhof & Muckle with moving scenes, Wurlitzers, Violinos, Peerless and many others, (Fig 9). Finally, the Herb Singe collection which covered 1,000 square feet filled with street organs, Regina auto-disc changers, Seeburg specials and possibly the oldest Wurlitzer band organ plus, automobiles, motorcycles, antique toys and all things miniature and mechanical. A truly eclectic collection, or, as he preferred to call it, a Rest Home for Old Toys! (Fig 10).

The South Tour was equally impressive. It included a visit to MBSGB vice-President Coulson Conn's large collection of cylinder boxes, automata, reed organs plus an impressive collection of disc musical boxes including rare items such as Lipsia, Lochman, Aegir, Euterphon, the only Serenada known, Ariophon, Baskanion, Polyhymnia, Unikon, Gloria and a projectionless Kaliope! (Fig. 11). Then on to the Don Nielson collection, an eclectic mix of nickelodions, orchestrions, band organs, antique cars, trucks and practically anything else one could imagine, all spread over 5,000 square feet of space, (Fig 12). It so happened that Ted and Kay Brown celebrated their wedding anniversary on the day they flew out from the UK. One of the staff at the collection helped to keep Ted in order, (Fig 13)! Don's collection also houses the MBSI collection, consisting

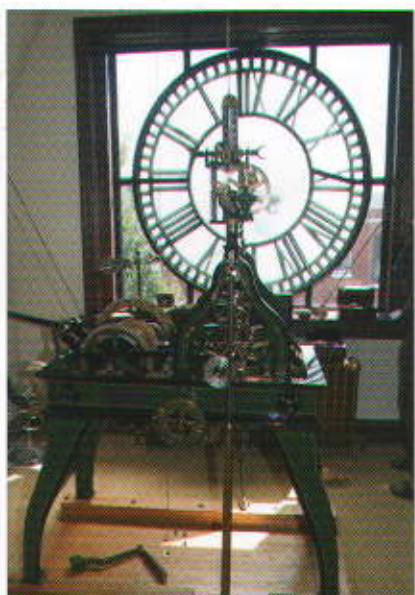


Fig 1. The Durwar collection clock.



Fig 2. The Durward collection music hall.



Fig 3. Part of the Richard & Cheryl Hack collection.



Fig 4. An annex of the Hack collection.



Fig 5. On the veranda at the Ramsay's.



Fig 6. ...with Chet demonstrating a rare 24-cylinder 'Dike Box'.



Fig 7. The Edgerton collection music hall.



Fig 10. A view of the large Singe collection.

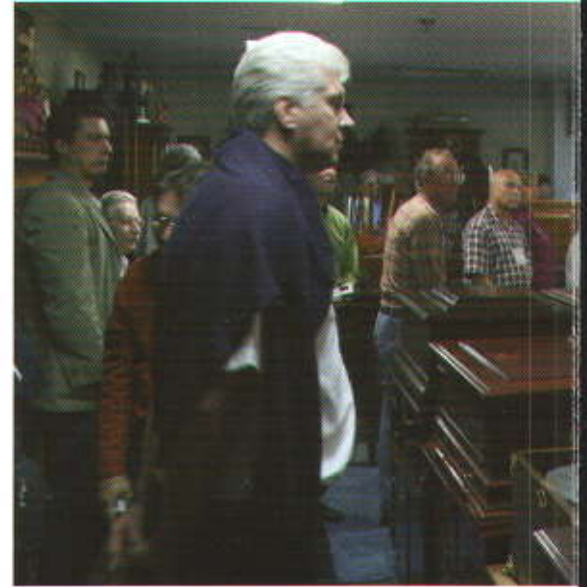


Fig 11. The Coulson collection.



Fig 13. ...with Kay's friend silencing Ted for once!



Fig 14. A fraction of the MBSI collection at the Nielson collection.



Fig 15. Mo...



Fig 8. Just one of the Edgerton instruments.

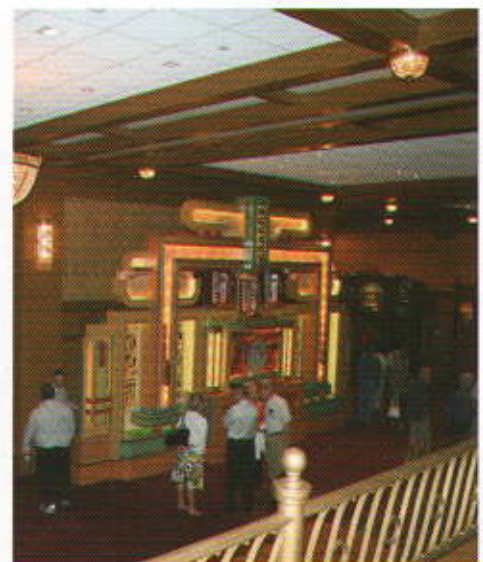


Fig 9. The main hall from the gallery, the Chase collection.



on Conn museum.



Fig 12. Part of the gigantic Neilson collection.



15. Outside the
ris museum....



Fig 16. Jere demonstrates a selection of the Guinness collection.

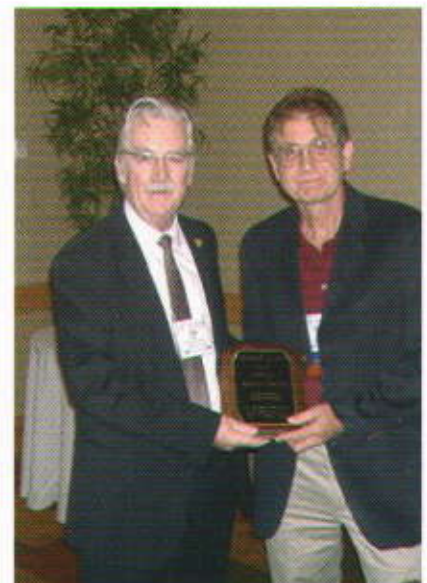


Fig 17. Ted Brown receives Athur Cunliffe's award from President Dan Wilson for



Fig 18. Just a fraction of the Bill Wineburgh collection.



Fig 19. Being entertained in a small part of the Thomas collection.



Fig 20. Robert Kussner demonstrates one of his many fine instruments.

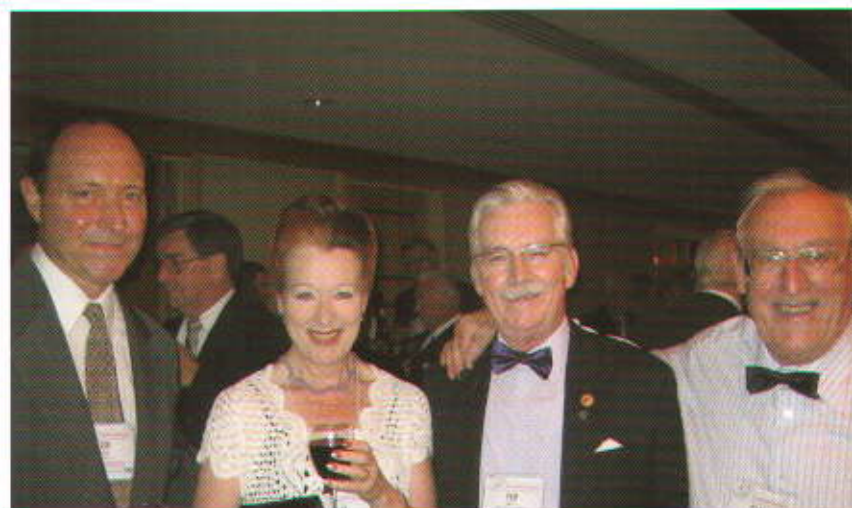


Fig 21. On the left, Tim Reed, host of the joint MBSI/MBSGB Tune Sheet project.

of over 200 disc and cylinder musical boxes and automata, (Fig 14).

For those requiring relief from this continuous feast of mechanical music, MBSI had arranged alternative tours: to New York: to visit the Statue of Liberty and Ellis Island, the entry point for so many immigrants to the U.S.A and in use as late as 1954; and to visit the New York City's Metropolitan Museum of Art.

On the Friday evening we enjoyed a reception at the Morris Museum. As we entered, we were entertained by a fine rendition of bagpipe music played by a tartan-clad fellow in full regalia, (Fig 15)! The reception was followed by an opportunity for members to see the museum exhibits, including items from the Murtoigh Guinness collection of Automata and Mechanical Music Instruments, now permanently in the care of the Museum. However, in yet another highlight in our programme, again arranged by Mohan with the Museum hosts Steve and Jere Ryder, some of the UK guests and our continental friends such as Arlette Baud and Michel Bourgoz of the Musee Baud in L'Auberson, Switzerland, were to enjoy a private visit to this extensive collection of over 700 items of automata and mechanical music. During this visit, our small group was able to listen, in silence, to 12 cylinder musical boxes, (Fig 16). This was followed by a visit to the storage area where the greater part of the items

forming the collection were held and used to refresh those on public display from time to time. Yet another 'thank you', this time to both Steve and Jere.

Of all the events at MBSI meetings, the Awards Dinner, given in honour of those deemed by the MBSI Awards Committee to be worthy of special mention, is a highlight. This year, it was of particular significance for the Brits! Of three awards made, one was to honour 'Outstanding contribution to MBSI and the field of automatic music' by MBSI member and President/Chairman of MBSGB, Arthur Cunliffe. Never was such an award so well deserved for the years of research in building up the International Register of Musical Boxes, now totalling well over 8,000 entries. Arthur could not attend in person but he communicated his thanks with a brief message that was followed by a short address from Ted Brown who received the award on his behalf from President Don Wilson, (Fig 17) Congratulations and Well Done, Arthur!

Finally, there was a choice of open houses on the last day, Monday – also Labor Day. The intrepid two-car group chose three visits for practical reasons but would like to have done all. Thus they visited the Bill and Carolee Wineburgh collection (Fig 18) For one UK member, Bill's most interesting item was a piece of history comprising three sheets of music upon which were written musical box tune arrangements on the

lines of a single treble clef staves. At the bottom was the comb's tuning scale and in the top corner a stamp for Geneva, circa 1863 and 4. These sheets were written in the same style as found on the *l'Ivre d'Airs* (a book of tunes for musical boxes) of Sainte-Croix. There has only been one reference to a Geneva 'book of tunes' (Bulleid), as far as is known, so could these be a missing clue? Next came the Glen Thomas abode, (Fig 19) and visits ended with Robert and Carole Kussner's collection (Fig 20).

During the celebrations it was a pleasure to meet with Tim Reed, (Fig 21, left). The late HAV (Anthony) Bulleid was greatly assisted by him but they never met. It was Anthony's wish that Tim should be his successor to continue the joint MBSI/MBSGB Tune Sheet Project. Thus we implore collectors, restorers, museums and auction houses to ensure they have the tune sheet book and its three supplements. There are still many unrecorded examples and it is essential we continue with this important area of research. If in doubt, contact Tim or any UK MBSGB committee member.

So, is being an MBSI member a substitute for MBSGB membership? Certainly not, because the two societies are complementary. The MBSI journal, *Mechanical Music*, reflects such a wide variety of interests including phonographs and gramophones and thus brings a different and additional dimension. Being a member of MBSI also allows access to the

on-line archive of sixty years of that Society's journal. These are the reasons for joining – plus the added bonus that there is always a welcome to be found for those of us who travel to the States at times other than the annual meeting. With email, internet and international services, distance is not a problem in this modern world!

Thus, this edition of The Music Box includes a flyer for members of

MBSGB who, by taking advantage of the special, discounted offer, may become members of MBSI for a \$15 reduction, from \$70 to only \$55 for non-USA residents. Membership, which is renewable annually thereafter and includes six journals a year, is for a family at one address and receiving one copy of the journal at that address. Note also that the sponsor is MBSGB but, if individual existing MBSI members wish to use this

form to introduce a new member, they will get a \$5 discount off their next year's dues. If you have any problems regarding payment, contact P. Bellamy (address inside The Music Box, the MBSGB Journal).

Photographs: Courtesy David Worrall, Carol Weimar for fig. 21, Lawrence Fisher for fig. 17.

POSTSCRIPT.

Seen at the Morris Museum, a letter from Charles Dickens to John Forster, Broadstairs, England on September 8-9th 1847. The transcript is as follows:

"Vagrant music is getting to the height here, and is so impossible to be escaped from, that I find Broadstairs and I must part company in time to come. Unless it pours with rain, I cannot write half-an-hour without the most excruciating organs, fiddles, bells, or glee singers. There is a violin of the most torturing kind under the window now (time, ten in the morning) and an Italian box of music (organ grinder's organ) on the steps – both in full blast.

Faithfully Yours Ever, Charles Dickens."

MUSICAL BOX SOCIETY of GREAT BRITAIN FORTHCOMING PUBLICATION

THE DISC BOX BOOK PROJECT

Next year MBSGB will publish its latest publication on disc musical boxes. The book's title has yet to be decided. It is currently known as the Disc Box Book and will be produced to the same high quality and with matching cover to other MBSGB publications in our series: The Tune Sheet Book, The Organette Book, The Nicole Factor in Mechanical Music, Street Musicians on Postcards.

The Disc Box Book will be the most up-to-date study and reference ever produced on the history of the disc musical box and its makers with comprehensive text, many illustrations in colour, lid decoration and internal lid pictures, tuning scales and other technical and historical details. Publication cost is expected to be comparable although slightly more (because of greater size) to previous MBSGB publications of Organette and Nicole books.

MBSGB Committee member Kevin McElhone has once again offered his services as Author. MBSGB Publications Committee member David Worrall is the principle Editor. Collectors from all over the world made contributions to the book, many in MBSGB, MBSI and sister societies; a truly collaborative effort.

Initial sales will be offered on a discounted basis. Those expressing an interest in purchasing this limited edition can contact Paul Bellamy or Ted Brown below at any time (contact details below). Issue date is expected mid to late 2010. Detailed advertising is expected in the Spring Issue of the Musical Box.

Contacts: P. Bellamy, T: (0)1634 252079, email: bellamypaul@btinternet.com
Ted Brown, T: 01403 823533

Paine Barrel Organ

(Continued from page 391)

Further on, Kidson [op.cit] writes:

Paine & Hopkins. 69, Cornhill, published popular sheet songs in 1822 and 1824, etc. It is possible that the firm was James Paine, a leader of the dancing at Almack's and composer of a great number of quadrilles, with a performer on the clarinet named Hopkins, who played at Covent Garden Theatre.

If we now turn to Humphries and Smith (Charles Humphries and William C Smith: *Music Publishing in the British Isles from the beginning until the middle of the nineteenth century*, Blackwell, Oxford, 1970) we find some corroborative evidence (p.186):

Hopkins, Frederick Samuel. Stationer and music-seller, London, 42, Bishopsgate Street Within, c.1813-24. 5 Bishopsgate Street Within, c.1824-47. Published a small amount of music.

Later, on (p.251, [op.cit]), we find:

Paine (John). Musician and musical instrument maker, 23 Tichborne Street, top of the Hay Market, London. Published 'John Paine's Annual Collection of twenty-four Country Dances, for 1807.'

This is condensed, it turns out, from Frank Kidson: 'Some Illustrated Music-Books of the seventeenth and eighteenth centuries: English' (*The Musical Antiquary*, London, July 1912, pp195-208), which contains one crucial extra comment:

John Paine made the wooden flageolet; later united in business with F S Hopkins & removed to 69 Cornhill.

Humphries and Smith then have an entry reading:

Paine & Hopkins. Music and musical-instrument sellers, and publishers, 69 Cornhill, London, c.1821-36. Robert Cocks & Co purchased some of their copyrights and plates in 1856.

The next reference is in another of the works written by my old friend Lyndesay G Langwill, OBE (1897-1983) [author of *English Church & Chamber Barrel Organs*], namely *An Index of Musical Wind Instrument Makers*, (6th ed, Edinburgh, 1980) where we find the first reference to the survival of a specific musical instrument:

Paine & Hopkins: London. c. 1821-1836. 'Music and mus. Inst. Slrs., and publishers, at 69 Cornhill from 1821-1836 when Robt. Cocks & Co. bought some of their copyright and plates. Vide Kidson and *Music Publ. in the British Isles*. Fl(ute) s., Miller, 1081 and 1275; A. W. Marshall: 9-key bugle, dated 1823, Copenhagen, 179. Bassoon, 8 keys, Brighton, R5773/75.

From the foregoing we have a number of dates and address and yet we are no nearer establishing when Paine & Hopkins were at 69 Cornhill. Now we must turn to the London Rates Books for confirmation.

Before that, though, we should remind ourselves that those who wrote up information in ledgers were not all that accurate or consistent in their spelling and nowhere more is this evident in the spelling of people's names. So it is that we find Number 69 Cornhill occupied by Messrs 'Payne [sic] & Hopkins' from 1834 to 1836.

This offers us a window for the manufacture of the Barrel Organ of

from, say, the last quarter of 1833 to perhaps the third quarter of 1836.

Significantly, there are no later entries that have been traced for Paine/Payne & Hopkins after 1836 but we know that Robert Cocks purchased some of their copyrights and copper printing plates in 1856 suggesting that by that time death had possibly overtaken one or both partners or they had decided to call in their capital investments. It was also not unknown for people engaged in this particular type of trade to be declared bankrupt and have their goods seized: indeed that is what eventually happened to the business of Christopher Gerock.

There is one further twist to the story that may offer further proof how closely were individuals related in this trade. Earlier I mentioned the businesses that occupied 79 Cornhill. One of them, George Astor, would seem to have crossed paths with music sellers and music publishers Robert Cocks & Co of Hanover Square over the years. The likely inference is that all these people – Paine, Hopkins, Astor, Cocks, and Gerock – all were part of a close-knit community or musical enclave existing in the 1820's and 1830's.

So we have to establish who made this particular barrel organ, for one of the first rules of the game is never jump to conclusions just because there's a clearly-written label! Herrings of a ruby hue abound here!

Barrel organs were not difficult objects to make. They were very cheap calling merely for wood and the ability to buy metal pipes and the specially-turned crankshaft with barrel-drive worm gear from a brass foundry and machinist. This means that almost anybody could set themselves up as a maker without too much difficulty.

However, there was an alternative

method of selling an instrument with your name on it and that was to buy it ready-made within the trade, place your name upon it – and then sell it from your shop. This was common practice and we find instances where identical instruments that are clearly from the same workshop bear different 'makers' names and addresses.

Paine and Hopkins were well-placed in this regard, for they had George Astor and his workshop of organ-builders just doors away from them in Cornhill. And if a special customer came into their shop and said he wanted a chest of drawers, a barrel-organ and a rowing-boat, it would be both bad business and churlish to turn the opportunity down. Everybody in trade knew somebody else that could supply turned candlesticks, honey or patterned drinking glasses.

One can thus imagine that Paine or Hopkins walked up the road to George Astor, or perhaps John Bunting, and said 'Here! Make me one of your three-guinea barrel organs and put my name on it, will you?' And, of course, to oblige a friend and fellow shop-keeper/trader, Astor or Bunting or whoever would willingly oblige.

There the matter might rest as a clear indication of a 'branded' product by another maker but one crucial piece of evidence casts doubt on this assumption and this is the barrel.

The barrel with the instrument at present bears the mark 'No.2' upon its carrier which implies that there was originally more than one barrel with this barrel organ. It was normal for an organ to have three barrels – one of hymns for Sunday use, one of marches, National songs and anthems for general use, and one of quadrilles, dances and jigs for



The name plate and stops of the Paine & Hopkins organ

recreational use. It would seem that the other two barrels have been lost at some time in the past. They may have been in a separate matching cabinet or organ base although the present bun feet on the organ are extremely old and may just have been original.

The reason for casting some doubt over Paine & Hopkins as having bought in this instrument from another maker concerns the barrel itself for it bears the label of Paine & Hopkins with their 69 Cornhill address. This label has been affixed to the barrel surface *before* it was pinned which would imply that the barrel was pinned in the workshops of Paine & Hopkins.

This is unusual and I have never before come across a barrel bearing a label of other than the maker of the organ. This is not to say that such might not exist but it is rare and would imply a far closer friendship or business collaboration with a maker than has been discovered before. It would have meant not merely 'passing off' the instrument of another maker, but collusion with the maker in permitting 'passing off'.

An organ could be built, unnamed, and then painted up with the name of a distributor or agent. In that instance it would be usual to find no maker's label upon the barrel surface. Here, though, not only do we have the painted label upon the case front but a demonstration that the barrel was pinned by the same name as appears on the organ.

I cannot for certain say either way at this juncture but I think the points raised can be quantified as follows:

1. The organ was built between 1834 and 1836.
2. The organ may have been built by Paine & Hopkins but was certainly sold by them.
3. The probability that the organ was made by Paine & Hopkins is in the region of 90 percent certainty.
4. No other barrel organ is known to have been built by Paine & Hopkins nor does any other barrel organ exist bearing this maker's name.
5. It is not uncommon for musical-instrument retailers and

music publishers to make various musical instruments (*vide.* Muzio Clementi).

Aside from that, this organ survives in superb and probably original, untouched condition. The barrel is pristine and the pipework is in excellent state of preservation. Apart from being slightly out of register and no doubt benefiting from an overhaul and re-registration, the instrument is as good as it was when first built. It is not just all-over clean but bright yet has clearly never been serviced – perhaps not ever needed to be attended to!

The musical programme comprises dances, jigs and quadrilles and is well-pinned and well-arranged. All tunes play outstandingly well within the limitations of the slight out-of-register problem already noted.

Several unusual points in construction have been noted. First is that the top lid of the cabinet is divided approximately one third as a hinged opening cover and the remainder screwed down into the building frame. That this is original is supported by the reeding behind the hinge line and the deposit of polish and dirt in the screw-heads.

This screwed-down lid prevents the normal removal of the left case side panel for keyframe adjustment and also locks the back panel, which is provenly loose and can be slid up and down slightly within its constraints. It is more than likely that these features have contributed to the overall pristine condition of the mechanism since nobody has been able to get inside and tamper with things.

Another curious feature that supports the counter-assumption that this is not the work of an established builder is the style of the visible parts of the diapason pipework. Here we have quite simplified stoppers that are mere tapered plugs. These are unlike the normal diapason stoppers that one would associate with a practised organ builder such as, for example, George Astor.

The fact that at least one and most likely two replacement barrels are missing suggests that the present stand, a small chest of drawers that is not associated with the barrel organ, is the replacement for a more conventional lower support stand and closet with access door. The organ at present has unusual bun-shaped feet which I have never seen before. They are not in keeping with the style and period

of the organ yet are of some considerable age in themselves. There is the possibility that these were fitted at the time the original organ base was dispensed with. It might still exist somewhere but only if the organ's original owner is traceable.

From this I would deduce that the loss of the original organ base and the reworking of the under-floor of the building frame were completed at some distant period in the one-hundred-and-seventy year history of this instrument.

In summary, I consider this to be one of the nicest small chamber barrel organs that it has been my pleasure to see for some time. That it has proved to be so interesting is an added bonus.

What is needed now in order to build upon the story so far is to find another barrel organ bearing this same name. Aside from that there is always a distant feeling that perhaps this is a unique specimen. If that is so, then it is a most accomplished piece of construction built to a high standard.

Which all goes to show that something new is still to be learned every day!

Antique Musical Box Repairs and Restoration

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After fully reorganising my workshop and installing new equipment I can now offer all manner of musical box work on disc or cylinder boxes. Services offered range from full restorations to individual comb repairs and cylinder repins. General comb and cylinder repair costs can be obtained by contacting me by phone or email.

Typical turnaround time for cylinder repinning is less than 3 months.

Auction Report

Bonhams – Knowle 29th September

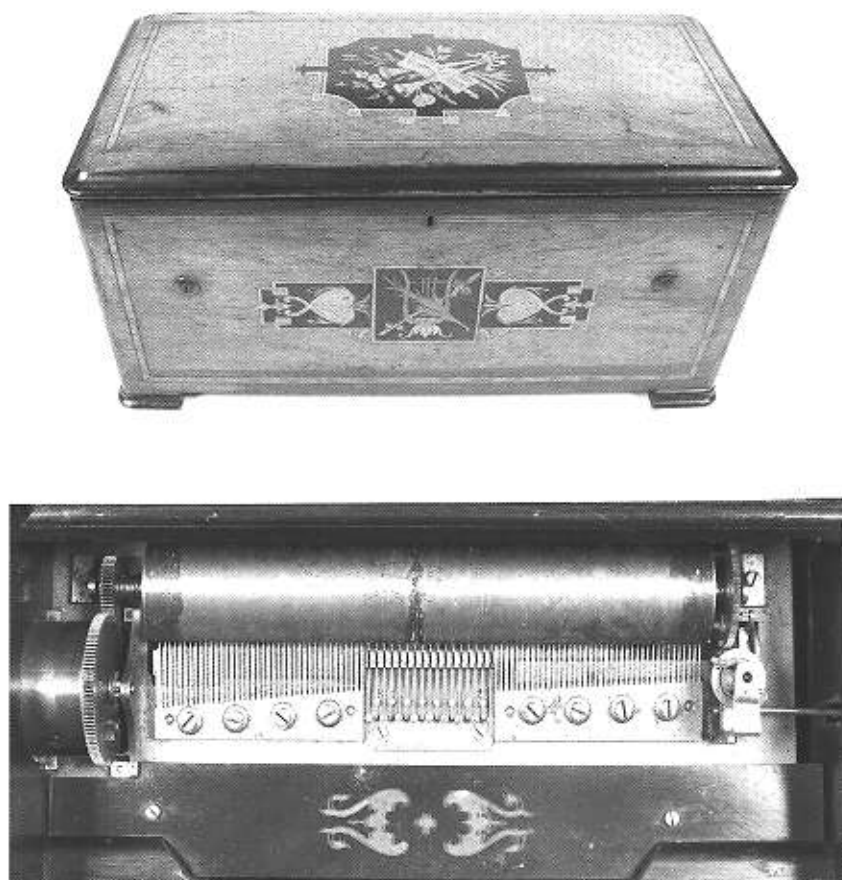


Fig 1. A six-air box with seventeen key organ section.

An early lot in this sale was a ten-air box by P.V.F. Playing dance and march tunes it was in demand and made £488. Another P.V.F., this one playing six airs, realised £366.

An interesting six-air box with a seventeen key organ section flanked by twin combs attracted a lot of interest. Bearing the "Isle Rousseau" style tune sheet there was no other indication of maker. Although playing rather sluggishly, it looked well worth restoring, and made £700. Fig 1.

A small manivelle in excellent condition with very good graphics to top and bottom and with original box went well over estimate and was finally bought for £252.

Lot 101 was a good example of the ever-popular 19 1/8" style 106N Symphonion. In very clean condition, this came with thirty-three discs. Originally intended to be wall mounted, it was offered with a non-original base of doubtful origin. Despite having a small problem with the winding ratchet, it realised £3360. Fig 2.

The next lot (102) was a good example of the much rarer Mira playing 12" discs. Made by Mermod Frères and retailed by Baker-Troll it sounded fine and came with forty-three discs. It was well worth the £2700 paid. Fig 3.

Two smaller Polyphon disc boxes playing 8 1/4" and 11 1/4" discs made between £340 and £460, whilst a Gem Roller Organ with fifteen cobs realised £440.

The final lot of the mechanical music offered was a pair of singing

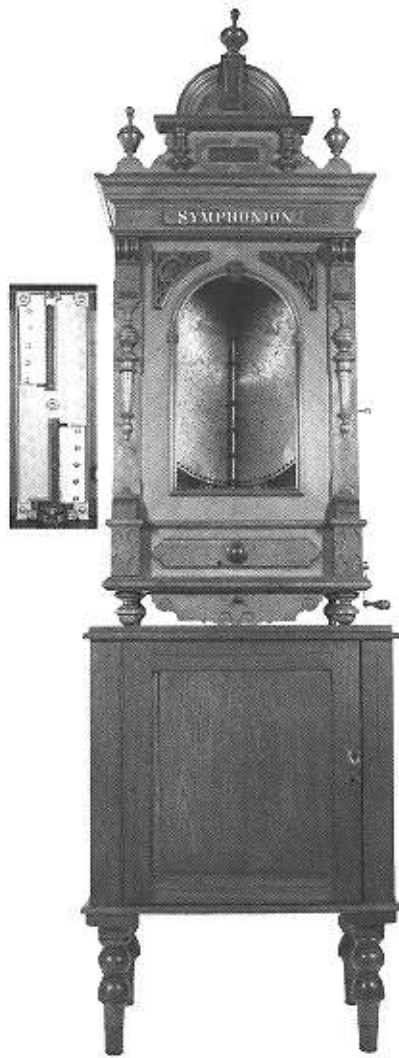


Fig 2. Symphonion style 106N 19 1/8" upright disc player.



Fig 3. A Mira 12" by Mermod Freres.

birds-in-cage by Reuge. The bird plumage was rather dusty but despite this it made a generous £480. Fig 4.

This was the last Mechanical Music sale of 2009 at Knowle. Dates for next year will be in the Spring edition of The Music Box.

Entries are invited and more details can be had by contacting Mark Hannam (Knowle) on 01564 732968 – email: mark.hannam@bonhams.com or Laurence Fisher (London) on 0870 0273633 – email: laurence.fisher@bonhams.com

Fig 4. A pair of singing birds-in-cage by Reuge.



Making a Musical Box

by Don Busby

Slitting Teeth

When milling of the under side of the comb has been completed teeth can be cut. This is carried out using slitting saws of various thicknesses, all cuts being at equal centres, to give tooth widths which narrow from bass to treble. The operation uses the same jig as for milling, cuts being to parameters set out in "Comb Design". Jig functioning is explained in some detail but modifications will probably be needed for work on lathes other than the Chester Model B-Super. After cutting all teeth of each segment, ends are removed to leave segments of equal width, all having 25 teeth.

The principles of operations to slit teeth using the jig are best explained by reference to figures 1 and 2. Fig 1 is a shot of the jig prior to fastening a comb segment. The segment is supported by the 'table', without

the subsidiary plate used when milling, and is secured by the three M4 screws. Fig 2 shows a segment being withdrawn from the saw on completion of the 26th slitting pass, giving 25 full teeth with half a tooth at each end, these to be removed

finally. Cutting fluid has been turned off and cleaned away for a clear picture.

The jig consists of two main parts: one is bolted to the cross bed and carries the segment along and across the lathe bed. The other part is bolted to the moving jaw of the vice, which itself is bolted to the cross bed. The purpose of this part is to support and steady segment and teeth as they are cut. An adjustable aluminium angle is fitted over tooth tips to prevent vibration of cut teeth. A slot cut into this angle and its supporting mild steel angle allows passage of the saw to cut the segment; the table flats each side of the slot support the uncut segment and the tooth being formed. In the two figures the vice is at its widest opening, the fixed jaw supports the floating end of this part of the jig. The gap to the rear of the M4 screws separates the

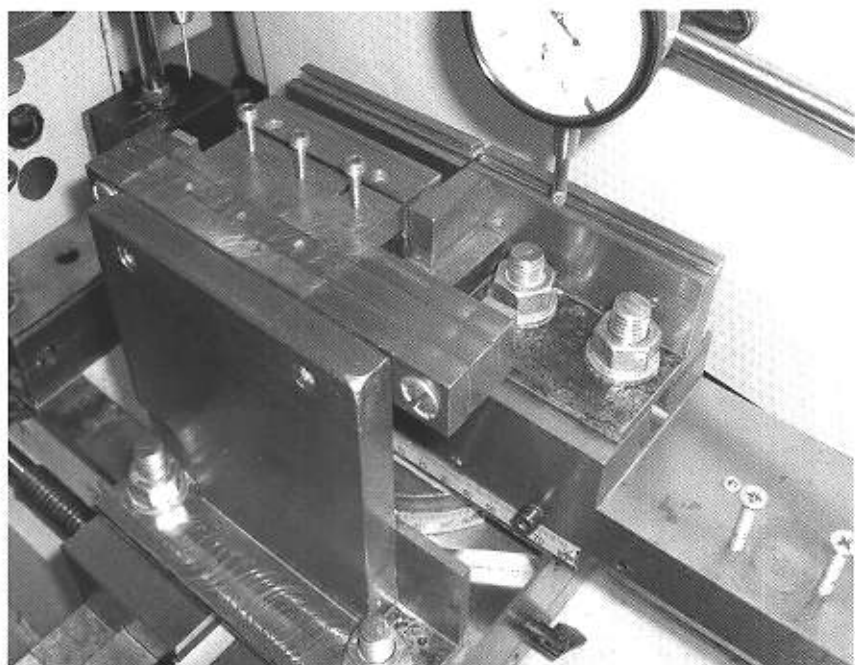


Fig 1. Jig for slitting teeth

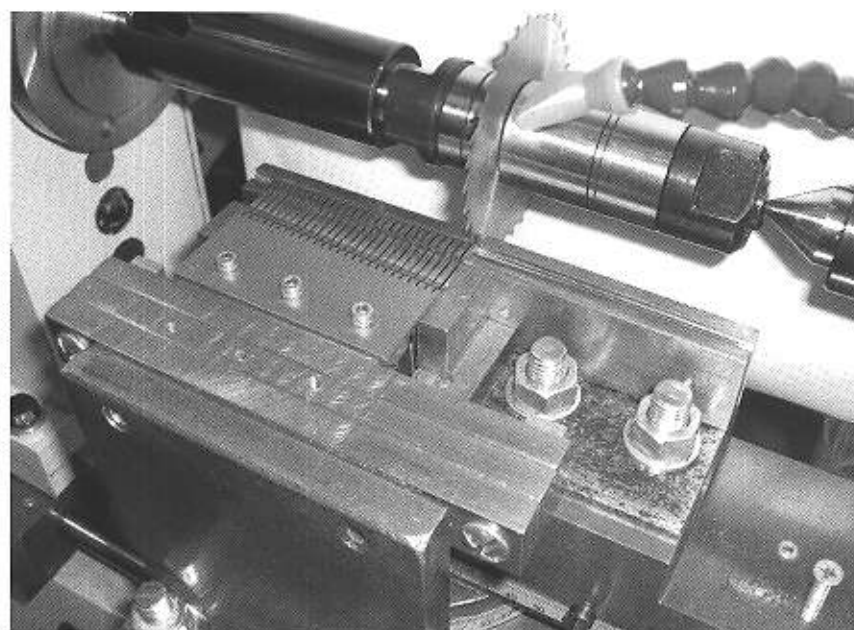


Fig 2. Slitting completed on segment 3

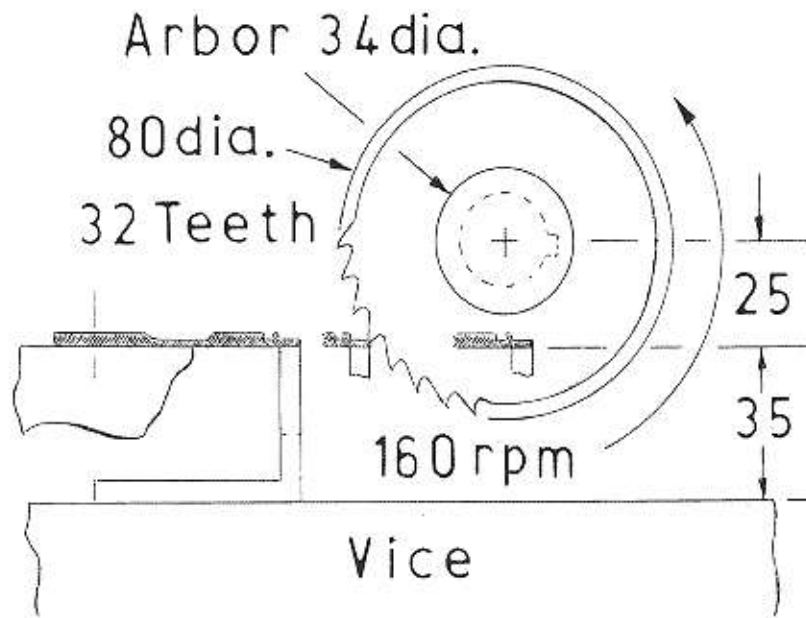


FIGURE 3

Fig 3. Saw and segment geometry

two parts. As can be seen in fig 2, the saw is held in an arbor which is driven via a Morse Taper (MT) extension to allow sufficient movement of the segment along the bed. A live centre in the tailstock prevents

the saw arbor from working loose as the MT extension does not allow for a drawbar.

Operations using the jig are most easily explained by taking the situation in fig

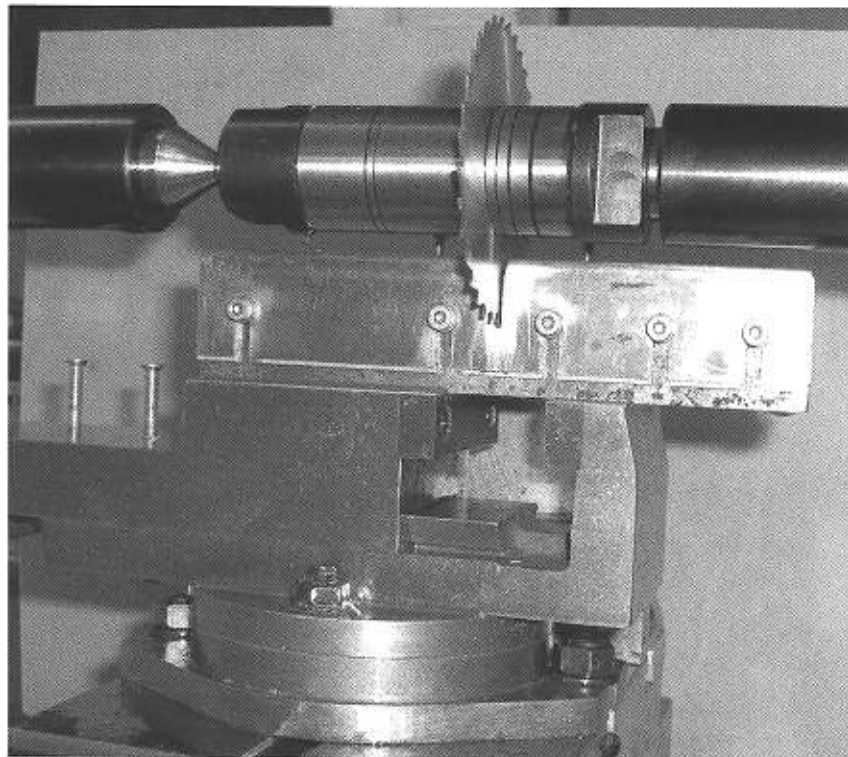


Fig 4. Aluminium clamp at rear of jig

2 back to the point before the first slit was made at the treble end of the segment and describing the formation of the first full tooth. Movements of the segment relative to the saw blade, which is of course fixed, will be defined as **left** or **right** as effected by the lead screw and, cross feed as **forward** or **back** relative to the operator. Aluminium angle slot movements relative to the segment, made by closing or opening the vice, will be **slot left** or **slot right**, respectively.

To position the segment ready for the first cut, which is centred 1.85 mm from the left edge, the segment is moved **back** to clear the saw, then **right 72.5 mm**. **Slot left 72.5 mm** will bring the aluminium angle slot back in line with the saw, ready for slitting. Next, with saw turning and cutting fluid flowing, move segment **forward** slowly until clicking contact is made with tooth tip. Set cross index 0. Continue **forward 26.175 mm**: this is segment 3, the middle one defined in "Comb Design". **Back** to clear segment from the saw.

** To position segment for next cut **left 2.9 mm**, **slot right 2.9 mm**, then **forward** until clicking contact with tooth tips, which should coincide with cross index 0. Continue **forward last length+0.15**. **Back** to clear segment from saw.**

This completes slitting of the first full tooth. Actions between ** are repeated until the 25 full teeth have been cut and the situation shown in fig 2 reached.

The last actions are to saw off the half-tooth at each end of the segment. From the final slit at bass end, **left ½ saw**

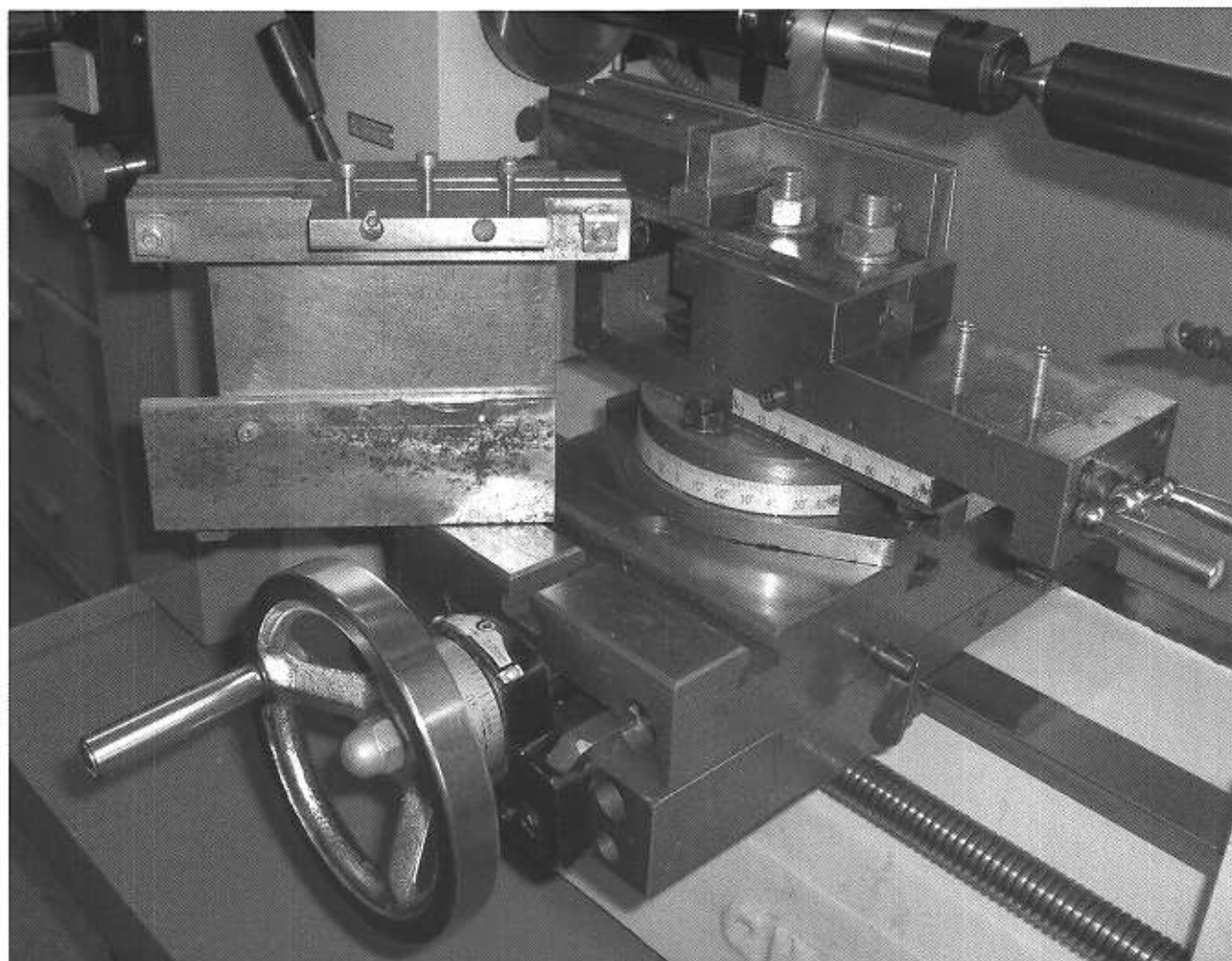


Fig 5. Inside face of cross bed part of jig

width and slot right $\frac{1}{2}$ saw width followed by forward 60 mm from cross index 0 will part the half tooth from the segment. Similar actions from

the first slit, with left and right transposed will leave the segment 72.5 mm wide.

Slitting saws used by the author

were of 80 mm diameter and had 32 teeth. Jig height was designed to produce cutting geometry shown in fig 3 which illustrates the need for the segment to be able to pass under and clear of the saw arbor. This size of saw called for a spindle speed of 70 rpm, but the minimum available was 160 rpm so cross feed whilst sawing was at a very slow, steady rate. Cutting fluid was used for all slitting passes.

In order for a fuller understanding of jig moves during slitting operations figs 4-6 give various views of jig components.

The next article will describe how the jig was adapted and used to hold segments and keep teeth steady whilst drilling holes for damper wires.

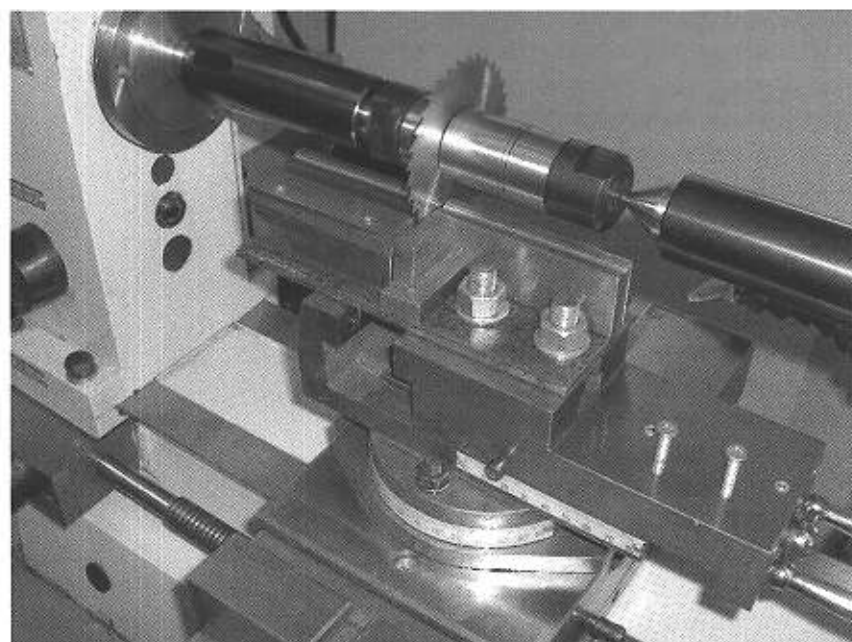


Fig 6. Inside face of vice part of jig

News from Other Societies

from John Farmer

The European Street Entertainers Club

(A club with a President, Chairman and Treasurer but no permanent members. Anyone who is invited to one of its festivals becomes a temporary member for the duration of the event. Next year the club is planning 2 events apart from Llandrindod.)

The 23rd Street Organ Festival took place as part of the Victorian Festival at Llandrindod Wells, Powys on the 28th, 29th and 30th August. This year fourteen organs were in attendance with two couples from Germany and one from France.

The participants were :- Trevor Taylor – Aberystwyth; David Hatfield – Aberystwyth; Fred & Cyril Hay - Stockton on Tees; Paul & Dorothy McCarthy – Basingstoke; Peter & Pat Jones – Cardiff; Roswitha & Axel Jodicke - Ratingen, Germany; Wilhelm & Ute Schulze-Selmig-Fronenberg-Fromern, Germany; Norman Dicker – Chichester; Brian Chapman – Petersfield; Ian James – Cardiff; Colin Bullock – Nottingham; John & Angie Harrold – Stourbridge; Jacqueline & Michel L'Homme - Vittel, France; Nicholas & Eileen Simons - Derby.

The event kicked off on Friday with an official welcome at the Bandstand by the mayor, who presented certificates to everyone on the Saturday.

Besides playing in the streets, some organs played a concert in the church on Saturday afternoon and again at the service Sunday morning. The festival then closed Sunday evening after a torchlight procession from the town and a free firework display at the Victorian Boating Lake. This is an event not to be missed in this beautiful town in mid-Wales.

The Street Organ Festival is organised by the European Street Entertainers Club, who can be contacted through F.O.P.S members John Harrold and Colin Bullock.

Mechanical Music, Vol 55, No.4, July/August 2009

(See also www.mbsi.org)

In the second part of his series 'The Orchestrion in 19th Century Newspapers', Brian Shaw covers the 1860's, when a number of large Orchestrons were on display. Phineas T. Barnum had one in his American Museum, the instrument being some 9ft. high and 5ft. wide, and was manufactured in the Black Forest by 4 men over 7 years. Unfortunately the museum burned down in 1865, Orchestrion and all. An instrument exhibited by Browne & Spalding in New York City had "a remarkably sweet and silvery tone", and Atlantic Gardens in New York City had 'the Largest Orchestrion in the World'.

Roy Ison's passion is now early Francois Nicole musical boxes, and he describes details of a number of overture and other boxes to support his theories on the developments of these boxes. Continuing with musical boxes, Larry Carp provides a detailed description of a double simplex box having two independent (i.e. NOT linked) cylinder movements, by Lecoultre and Brechet.

In Dutch Street Organs and Popular Music part 3, Tom Meijer covers the period 1930 to 1941, including the effects of the second world war, and the banning of street music by the occupying forces. Russ Nery explains how he successfully traced the ownership history of a recently acquired Regina Style 15 disc box from a business card found inside the box. Russ is an amateur historian.

Mechanical Music, Vol 55, No.5, September/October 2009

(See also www.mbsi.org)

Part 3 of Brian Shaw's series on Orchestrons in 19th century Newspapers takes us into 1870 when musical halls and other meetings places started to install Orchestrons for regular entertainment. 1872 brought the death of Theodor Kaufman "celebrated inventor of the Orchestrion". In 1873 a remodelled saloon owned by Keck & Co., in Main Street Sedalia, became "Orchestrion Hall" and Henry Binder of Ann Arbor, Michigan added an Orchestrion Hall to his saloon, and the trend continued in other cities through the 1870's.

On a similar theme, Durward R. Center describes what is probably the only orchestrion still remaining in its original commercial location. The Welte Style 3 Cottage Orchestrion No. 1631 was installed in Zaharakos' Ice Cream Parlor in Columbus, Ohio in 1908. It entertained the clientele continuously, but by the 1980's was in need of some restoration. Work was started but not properly finished when the restorer died before completing the job. The parts were returned to the machine, but it now played poorly with much mechanical noise and vibration. The store eventually closed in 2006 and the orchestrion was initially sold to a collector and the machine was moved to Durward's workshop for restoration. However, a local business man then decided to buy the old store and restore it to its former glory. Luckily he was also able to re-acquire the orchestrion, and when the restoration was complete, the machine was returned to its proper place in March 2009.

Harold Wade describes a 15 1/2 "Celesta disc box bought at a local auction, and compares it with the 15 1/2" Regina.

The Key Frame (Issue KF2-09)

(See also www.fops.org)

MechaMusica, the Belgium Society, have declared 2009 to be "Verbeeck Year" in honour of the 125 years the name has been connected with mechanical organs. Key Frame have reflected this with a compilation of vintage pictures and documents on Verbeeck. This starts with the family tree from Jan Verbeeck (1861 – 1936), through to his grandson Johnny Verbeeck, born in 1951.

Jan L.M. van Dinteren reports on the Hinzen Family Organ concert at Roemond-Swalmen held 6th – 8th March 2009 and Mike Green reports on Bromyard Gala, in Herefordshire, held 5th – 7th July 2009. Fred Dahlinger, Jr. writes part 1 of his series Big Wheels and Band organs in which he recounts the history of mechanical music in association with fairground rides. This started in the mid-1800's with hand cranked instruments as companions to the rudimentary flying horse machines. As the rides became larger and more complex, so did the organs.

Michael Clark asks "Can you find mechanical music in Holland without actually trying?" After his story of a recent short break in that country, the answer is obviously Yes. Colin Middle reports on three recent encounters with Compton Theatre organs in just four weeks, and Barnaby Newton give his "Confessions of 40 years as a Fairground Organ Enthusiast".

Reed Organ Society Quarterly, Vol XXVIII, No.2, 2009

(See also www.reedsoc.org)

Almost of the whole of this issue is taken up with a detailed and well illustrated article by Paul Toelken on Organ Reed Replacement, Voicing and Tuning. In the article, Paul show many traditional tools and describes how they are used.

Coleman Kimbrell describes his work to restore Vocalion Reed Organ 4069

from 1899 Player Piano Group – Bulletin No. 191, June 2009

(See also www.PlayerPianoGroup.org.uk)

This issue opens with reports of the special 50th year AGM held at Salomon's, in Kent, held on 2nd May 2009. The event included the playing of the great Welte Philharmonic organ, and later a Pianola Concert. Having attended myself I have to say this was a really excellent and entertaining event – you wouldn't believe what these guys can achieve with a simple push-up piano player!!

In The Player Piano Group at 50, Julian Dyer continues on from the 1960's, with the dominance of the Duo-Art instruments, and the "somewhat risqué" approach of playing jazz and ragtime rolls at the social meetings. Later, in 1972, the North West Player Piano Association was formed. Roll Recutting was the order of the day, and the group paid a visit to the Artona factory in 1961, although there were problems in persuading members to "pre-order" re-cuts to ensure their viability.

Several re-prints of articles from The Gramophone are also to be found in this issue.

The Musical Museum

(See also www.MusicalMuseum.co.uk)

A flier recently received from the museum indicates the following events at the end of the year:-

- Friday 20th November, 2:30 p.m. At the Piano – No. 11
- Saturday 28th November 2:30 p.m. Christmas Special
- Saturday 5th December 7:30 p.m. Christmas Special
- Sunday 13th December 3:00 p.m. Christmas Special
- Friday 1st January 2010 2:30 p.m. – New Year's Day Concert.

For more information phone 0208 560 8108

Non-English journals

Het Pierement – July 2009

(See also www.draaiorgel.org)

Highlights:-

- Hinzen Organ Festival – Swalmen
- Return of The Peacock – restoration of the large Decap.
- Glorious organs (20).
- Orchestrons in the Netherlands (2)
- Vincent Scotto (1874 – 1952) – composer
- Gebruder Wellershaus (2)
- Gebruder Bruder - 104

Musiques Mecaniques Vivantes – 2nd quarter, 2009

(See also www.aaimm.org)

Highlights:-

- The last of the Nallinos (a make of barrel piano).
- The last of the Musical Box craftsmen – Louis-Gustave Jaccard
- A Parisian competition between barrel organs in 1892.
- Alternate tips in a snuffbox.
- More instruments not in Bowers
- The Dreamer – an original composition for a Musical Box

Das Mechanische Musikinstrument (Gesellschaft für Selbstspielende Musikinstrumente), August 2009

(See also www.musica-mechanica.de)

Highlights:-

- Organ builder Fritz Wrede and his co-workers and suppliers.
- Hegeler & Ehlers (manufacturers of pianos and orchestrions).
- Spring theory.
- Professional restoration - Primary valves
- A simple method of measuring bellows material leakage.

JF September 2009

Unusual Musical Automaton on eBay

Black American Dancers in Front of their Cabin with Banjo Player.

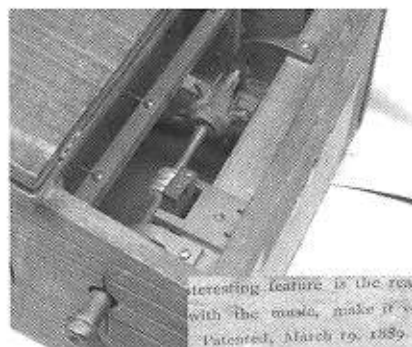
The following appeared on eBay some while ago, with a somewhat basic description, but including the note 'Patented March 19th 1889 by D. A. A. BUCK'. The construction is all pine, with three Composition figures. When the crank is turned there is banjo music and the two figures dance. Measures 9 1/2" wide, 6 3/4" wide, 6 1/2" deep. From the following description, we know it plays on strings, but quite how, and on how many, is not clear from the pictures.

CONDITION: Very fine condition considering age. Mechanism works but banjo player doesn't move because it has been repaired and glued to wall, long time ago. The 2 dancers work perfectly.

It plays music but not very loud because pins that hit the strings in the mechanism shows some wear. Original complete movement. Still has the original description sheet on back.

2 dancers are in original condition. The banjo player seems to have very old paint touch up on face. Please note that we found the right leg of the male dancer stuck inside mechanism for many years that's why it shows less wear than his left leg, we guarantee it is original part.

If anyone bought it or knows more about it or Buck's patent of 1889, please let the Editors know!



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 look at the new members list or 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.

Local Groups currently meet in Essex, Sussex and Worcestershire between two and six times a year.

You will get far more out of your membership if you come along to a local or national meeting, you might make some new friends and hear wonderful instruments... If you are not sure then just book in with our meetings organiser as a day visitor the first time.

3054 Anthony Nixon, Flintshire
3055 Graham Whittingham, Hampshire
3056 D.S.Wright, Shropshire

TO ACCESS THE MBSGB FORUM ON 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**



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Letters to the Editor

From Bill Cooper West Sussex

Dear Sir,

Years ago musical albums were quite plentiful, but most were tatty and full of old photographs. However recently one came up at auction, it was in its original cardboard box and in beautiful condition without any pictures inside.

It has a two-air movement playing, Home Sweet Home & Old Lang Syne, the movement number is R22557. The price was £100 a lot of cash but quite a find.

A previous album, which I bought was also priced high, but I found out that some bidders only wanted the photographs, Woodbury in particular as these did not fade.

I think that all these albums were made in Germany & some from France. The only thing about this album is that there is no maker's name in it anywhere. Could it be a reproduction?

Probably not, but do send us a picture of it, which we can publish, then knowledgeable members could comment. I think you are right about most of them being made in Germany. Good to hear from you again! - Ed

From Kath Turner

Dear Editors,

I just thought I would drop you a quick note to say how invaluable the Music Box Magazine is if you love mechanical music as I do.

I recently bought a 6 air Tabatiere from the Society's AGM Auction which was mentioned in the Teme Valley Winders Report in the Autumn issue of the magazine (page 348) together with a picture of the box. I subsequently received an email from Luuk Goldhoorn who said that the tune card was used by Paillard and that as far as he was aware no other firm made 6 tune boxes of that size. I was so pleased to get the additional information about the box, which I would never have received had it not been for the "Music Box" Magazine. So a big thank you to all the contributors and you as editors for making it such an interesting and informative publication.

Thanks Kath! Flattery usually gets letters published... Luuk is highly valued as a very knowledgeable and scholarly contributor who is very generous with his time - thank you Luuk for helping Kath out - Ed.

From Bill Cooper West Sussex

Dear Sir,

Just recently at our local auction was a 19th Century floral inlaid rosewood musical box with original tune sheet, stamped 4405 or 4406, no teeth missing. The pins were perfect, but the start stop parts were missing. It plays very well. What surprised me was, of all the cylinder boxes that I have, I do not have any of the tunes that this one plays.

They are:

Trial by Jury - Sullivan
Raguet - Kate Simner
Jidde Fol Col
Charm of Rhine - Kuts
Messenger of Love - Coote
Fallea - Chassaingne
Branigans Band - Marche
Francois - Waltz

The tune sheet is a linagraph with a shepherd lad in the centre.

Yours truly
Bill Cooper

Unusual tunes indeed, Bill. The Sullivan is well-known of course, but anyone know anything about the others? - Ed

CLASSIFIED EXCHANGE

Quality 6-Air bell box, 15" cylinder. Possibly by George Benedon, circa 1875. Rosewood inlaid case. Movement professionally restored for me 13 years ago. Plays well! I would like to exchange it for a mandolin box. Photos, any ideas, please ring Peter Dobbs, 01803 843426 (Devon).

MORE CLASSIFIED WANTS

The Mark Singleton Collection High Quality Mechanical Music & Black Forest Clocks

I am currently looking to purchase high quality items of mechanical music & Black Forest clocks, from single pieces to whole collections. Top prices offered for top pieces.

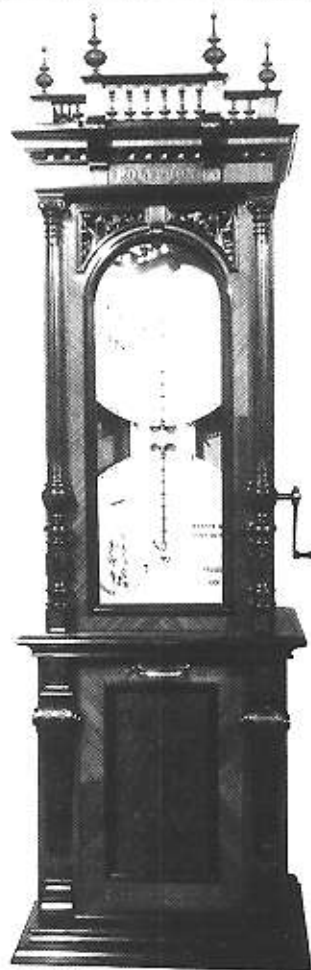
Please call Mark for a chat 07905 554830 or 01253 813128 or alternatively please email me: fantissimoto@aol.com



MORE CLASSIFIED SALES

New stock of binders: pack of 2 for £12 + £2.50 p&p GB. Postage to Europe £3.20. Airmail postage to elsewhere £7.95.

Society Badges: only a few left. £1.30 + 50p P&P. US\$3.00 including P&P.



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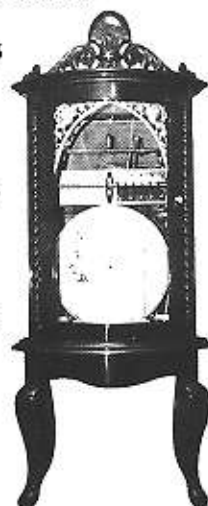
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CLASSIFIED SALES

Vintage hand cart for barrel piano or organ, reasonably sound condition but could do with tidying up & re-painting £275. Also large amount of barrel piano parts & spares. For more details contact Paul Baker. Gosport Tel 02392 522582.

For sale on behalf of members: Disc musical boxes, all working, some recently restored. Symphonion 9 1/2" and 11 7/8", both have 2 combs. Euphonion 8". Adler 11" double comb, Regina 15 1/2", Polyphon 11" double comb. Polyphon 19 5/8" NEW coin slot, Symphonion 25". Organettes: Ariston, Gem Roller pressure model, Concert Roller, new card strip playing musical box, Pianola push-up 65/88 note, fully restored & repolished, 4 Aeolian Orchestrelles, 1 smaller Aeolian 46-note organ, 2 player pianos, 3 piano stools, chamber barrel organ, street barrel organ, many books, recordings, piano & organ rolls, musical box discs. Kevin_mcelhone@hotmail.com 01536 726759.

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Musical Box Repairs Gears, comb work etc. Small repairs to full restoration. Arno van der Heijden, Apollolaan 70, 10077BD. Amsterdam. Holland Web: www.arnovanderheijden.nl

15 3/4" Coin Operated PolyphonStyle 103, case & mechanism in good order, with 15 discs and old pennies. £4,500 o.n.o. David Pilgrim, 01728 452318. E-mail davidpilgrim20@btinternet.com

CLASSIFIED WANTS

Any old catalogues and musical box ephemera. Please contact Ted Brown on 01403 823 533.

Organette music wanted. Any Dolcine card music. Organetta, 14-note Melodia & Clariona music. All other organette music, bands, spools and discs considered. Contact Ted Brown on 01403 823 533.

Wanted: Miniature British barrel organs, serinettes and chamber barrel organs. Any condition considered.

Michael Macdonald, Tel: 0141 637 1014

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1st October; 1st February

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

Posting of magazine:

27th February; 27th April;

7th August; 7th November

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LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE:
1st October 2009

Minimum cost each advertisement £5.00.

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Giant Rarity: Chocolate Vendor »Symphonion 130«
By Philipp Leoni, Paris, who also worked for »Stollwerck, Cologne« and produced Cigarette Machines and Photo-Boxes. – After insertion of a coin, the automaton delivers small chocolate pieces. Works perfectly! – Not documented in any major literature. – With 10 saucer bells and 10 discs (21 1/4 in.) – An impressively rare museum piece!



»Gasparini 52«, c. 1900
French fairground organ with 500 meters of music books playing 50 tunes! Excellent working order.



Symphonion No. 25FS: »Falstaffo«
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»Polyphon 6G«, c. 1905
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Black Forest Flute Clock, c. 1820

46 wooden pipes in 3 rows, 2 pinned wooden barrels. Professionally restored. Plays excellently.



German Strength Tester »Globus«
Coinw-operated rarity.



»Black Forest Fairground Organ »Wilhelm Bruder, Waldkirch«, c. 1925
For cardboard music books, roll-movement added by Carl Frei, Netherlands. Comes with a great 8 meters supply of book music. An extraordinary exhibition piece with fantastic entertainment value. Plays perfectly!



»Looping The Loops«, c. 1915
Extremely rare German skill tester machine.



Polyphon: »Savoyard 100«, c. 1890

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Phonograph »Ljoret No. 2«, 1895
All original!



»Coin-op Pianola Orchestrons«, c. 1920
By Automatic Musical Co. N.Y.I.

Airship Carousel by »Müller & Kadedler«, 1909
Fantastic hand painted tin toy – A giant rarity!



»Regina Changer Mod. 33«, c. 1900
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Rare Magician Automaton, c. 1895
By Renou, Paris – Excellent condition! – A giant rarity!

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