

Volume 24 Number 7 Autumn 2010

# The Music Box

*An International Journal of Mechanical Music*



## **In this issue:**

- Restoration matters
- Guinness Festival Clock
- Who was Mr R Yates?
- Making a Musical Box

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

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## THREE MBSGB PUBLICATIONS

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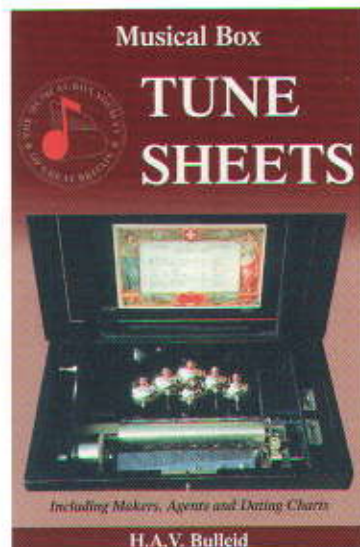
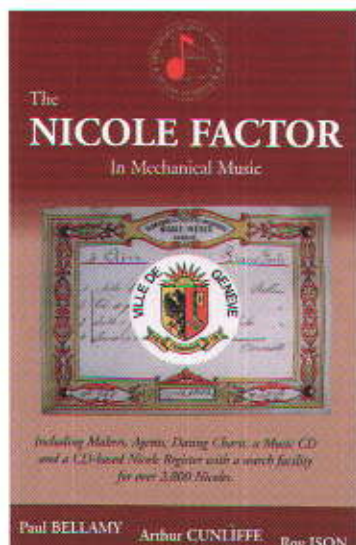
Landscape (9x6.5ins), over 100 pages, 90 illustrations of postcards in original colours, a 3-Act, 4 Scene 'play' depicting barrel organs and pianos with two interval stories.  
Price including post: UK £12 (ex post, £10); USA \$30; Europe 20 euro.

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\$ or Euro cheques to be made payable to MBSGB at  
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# From the Editors' Desk

There is a lot of pages devoted to Society Affairs in this issue. We are fortunate to have a busy and involved membership with lots going on. It is great that meetings are frequent and well attended. We have a record of Ted and Kay Brown's 50<sup>th</sup> Chanctonbury Ring meeting as well as an article from Paul Bellamy about the origins of the Ring. I read with horror dates posted for upcoming regional Christmas meetings – in this heat of summer it was surprising to suddenly think of turkey and presents!

Among those Dates for your Diary you will find notice of Nicholas Simons' Annual Open Day which is on 16<sup>th</sup> October – well before Christmas.

We have a welcome contribution from Arthur Ord-Hume on the Guinness Festival Clock, which was part of the 1951 Festival of Britain display on London's South Bank. Le Witt and Him's work is certainly worthy of recognition. It is always good to hear from Luuk Goldhoorn and the article on Mr R Yates is thought provoking – as is usual with Luuk's contributions. Why was this musical mechanism put together? What did it come out of? It also makes me wonder what else is in Luuk's 'oddball' collection.

The saleroom report was accompanied by some beautiful illustrations which we have used in the colour section – and this is where we would appreciate your help and contributions. We need a really good photograph for our cover for each issue. If you have a good quality picture of an interesting mechanical musical instrument (preferably with a good, clear description of it as well) please share it with us, either for the front cover or the colour section. Images need to be about 300 x 300

pixels per inch or more (typically a JPEG format of around 2 – 3 Mbytes would be appropriate) and well in focus! Photographic prints can be scanned in the Editorial office if that is better for you.

We were saddened to learn of the deaths of David Tallis and Bob Minney, both major contributors to mechanical music in their own ways.

On a brighter note, Don Busby continues to build his musical box, this time testing his governor and safety device. One wonders how many of the 19<sup>th</sup> Century manufacturers were as thorough in their Research and Development departments. If you are not constructing your own, you may be interested in Restoration Matters! This one covers rattling glass in inner lids.

Robert Ducat-Brown explains how a Tyrolean musical box relates to Robert Louis Stevenson and a Princess! Quite amazing!

Thank you again to all our contributors, be they article writers or letter correspondents – we have no journal without your efforts!

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### Front cover illustration:

*Automaton pianoplaying doll with musical movement - ex-John Mansfield Collection. (See article on Page 518). The four-air musical movement is mounted on the floor inside the back and has a PVF tune sheet similar to No. 68 in the TuneSheet Book. Now in the Editors' collection.*

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.

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

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Back numbers obtainable from:

Roy Ison, 5 East Bight, Lincoln, LN2 1QH © 2010 The Musical Box Society of Great Britain

The Journal of the Musical Box Society of Great Britain Volume 24 Number 7 Autumn 2010



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*Dates for your Diary*

**2010**

**Autumn Meeting 2010**

**Lincolnshire**

**Host David O'Conner  
& Gill Maxim**

*Friday 10th September –  
12th September 2010*

**Don't forget to book!**

**Teme Valley Winders**

*Saturday 25th September 2010*

**1.30 start**

**Please contact John Phillips on  
01584 781118**

**Chanctonbury Ring**

**Open day**

*Sunday 3rd October 2010*

**10.30 coffee for an 11am start**

**Lunch provided**

**Please contact Ted Brown on  
01403823533**

**Annual Open Day**

**Nicholas Simons Collection**

**Derby**

*Saturday 16th October 2010*

**All members welcome, arrive  
any time after 11 a.m. A light  
lunch will be provided.**

**Please contact Nicholas  
Simmons on  
01332 760576**

## President's Message No. 17

In June the Society held its AGM and auction which once again was well attended in spite of all the present gloom and doom. There were a number of new members who were attending the meeting for the first time along with other recently joined members who were attending for just the second time. I hope that this trend will continue as any society needs new blood to survive.

Unfortunately, for the second year running the Society auction has not been as successful as it should have been due partly to a drop in the number of items being offered, but also by the unwillingness by members to make realistic bids. This may have been due to the fact that there had been a commercial auction shortly before and funds were now not to hand. What is of prime importance is to try to correct this trend so that the Society auction becomes a central feature of Society life.

Our commission rates of just 7½ % for both buyers and sellers compare very favourably with the normal charge of 24% or so made by many others. Savings for both the vendor and the buyer are considerable. Any vendor and seller will retain more of the final sale price and just as importantly, the Society will make a financial gain. It is a win-win situation for all.

We all like a bargain, but no one can expect to sell items for top prices with high reserves and at the same time expect to buy items for next to nothing. I believe that we have to establish the idea that both buyers and seller should expect reasonable "going" market prices safe in the knowledge that the combined 40% commission rates are being avoided. Equally members should recognise that the setting of unrealistic reserves

is counter productive and wastes a great deal of time for all. On the occasions where a bid nearly reaches a reserve, I believe the auctioneer should ask the room if the vendor will accept the offer. A silence would mean no! *(Or if the bidder wants to meet the reserve - I have found myself in that position in society auctions, where as the high bidder, with the intention of going higher still, I have not been given the opportunity! - Ed)*

If the Society can find a way of letting members know what is "on offer" at the auction shortly before the event, then that would partly offset the lack of a catalogue. Surely it would be possible to establish a list of email addresses so that some notification of what may be expected to be on offer in the auction could be sent out shortly before the event. Such a list would depend on vendors letting us know beforehand without being committed to any opinion as to their suitability. Any indication of the types of item that are likely to be in the auction would be most helpful and may spur more members to attend.

I believe that this is a matter that deserves consideration not only by the Committee but also by the membership as a whole. An AGM followed by a good auction of desirable items could significantly enhance this regular meeting and help make up any cash shortfall to our funds. The presence of rare and unusual items would add interest to the meeting and become a centre for discussion. After all we are all keen to learn and seek advice. Please respond either to me or to any member of the Committee if you have any ideas on how we can improve our annual auction. All comments would be appreciated.

**Arthur Cunliffe**

### Essex Meeting Christmas Meeting

Saturday 20th November 2010

10am -4pm

Hullbridge Centre  
Windermere Avenue  
Hullbridge  
SS5 6JR

Bring your own lunch – coffee  
& tea provided by us

Why not bring along your own  
favourite musical item to show

Please phone Bruce Allen –  
01702 23 2040

### Chanctonbury Ring Christmas Meeting

Saturday 27th November 2010

10.30 coffee for an 11am start

Lunch provided

Please contact Ted Brown on  
01403823533

### Teme Valley Winders – Christmas Meeting

Saturday 4th December 2010

12 noon start

Including Buffet Lunch

Please contact John Phillips  
on 01584 78 1118

Would those members  
accessing the  
MBSGB Website

[www.mbsgb.org.uk](http://www.mbsgb.org.uk)

please note:

The password has been  
changed to

LANGDORFF

## The 50th Chanctonbury Ring Meeting to be held at The Old School on 9th May 2010

By Alan K Clark

Not surprisingly Ted and Kay had a full house for this the 50th Chanctonbury Ring meeting to be held at The Old School. Following the mention of the various 50th greeting cards received to celebrate this event Ted showed the meeting a picture of the ancient Chanctonbury Ring burial ground which had been chosen by Ted and the late John Mansfield as the name for their local meetings. The main MBSGB meetings held in our area at the time were listed and then the reasons for the starting of the CR meetings were explained. John Mansfield's aims were as follows:-

- 1, To keep members happy with extra meetings.
- 2, To get more members joining.
- 3, To listen to, and enjoy mechanical music in the company of others.
- 4, To be able to share each others enjoyment of different tunes and boxes.
- 5, To learn from each other tips about upkeep and restoration.

Ted then explained how the CR meetings had grown from just a handful of members at the start, to sufficient to fill John's house, and how following John's death Ted had managed to purchase the Old School, and set it up as a suitable venue in which to continue John's admirable aims.

The meeting's first topic was restoration, and how to deal with those annoying squeaks, buzzes and rattles which could be due to the case, rather than the comb dampers. The most common of these parasitic noises were those produced by the glass being

loose in its frame. This could be stopped by the application of a very small drip of glue applied to the glass from a scalpel blade. Loose screws holding the movement in the case, and those holding the start-stop, and repeat levers could also be culprits.

Our tune identification session started with an eight air three bell box. Somewhat unusually this box turned out to be a hymn box, and our devoted members were able to identify three of the hymns. We were less successful with a four air Nicole of 1835-40 being unable to name even one tune, but managed three out of six on another box, also by Nicole.

Our next subject was introduced by Terry with a comparison of the music and sounds produced by three boxes from different ends of the market. His first item was an unusually large 88 note snuffbox movement contained in a green transfer printed tin box with a lift off lid. The first tune used two turns of the cylinder, and the second tune just one turn. He dated this as 1825-30, and the music was superb. His second offering was an 8 inch cylinder box of about 1830-35 with 81 teeth, of which 9 teeth were used in two groups for trills. Needless to say this also sounded very good. His last item was an organocleide, 6 air box of about 1870. The sounds produced were understandably wonderful, and a credit to their tune arrangers.

This being our 50th meeting Mohan had arranged for us to all eat at the local pub, with Ted and Kay as our guests. Following our meal we returned to the school

so Ted could show us pictures of an engraving of an 1830 'ish snuffbox, musical postcards, and photos of Jack Donovan with part of his enormous collection.

This was followed by Ted's favourite tunes played on his favourite boxes, these included early boxes by Rzebitschek and Alibert, a Harpe Harmonique by PVF, previously owned by Ted's mother, a Guitar box left to Ted by John Mansfield, several sizes of Polyphon, Troubadour, Symphonion, Lochman, Stella, Regina, and Mignon. Ted's favourite tunes included Home Sweet Home, Aida Triumphal March, Rule Britannia, Corinthian Song, The Bells of Cornville, Money Musk, etc. Two instruments which Ted tends not to play as much as some of us would like are his two chamber barrel organs. This day we were treated to Soldiers Joy played on the smaller 8 air 12 note organ of 1750-55, and The Carlisle Minuet, and Paddywack, played on the larger 10 tune organ by Langshaw.

This being a special day, members had made a collection so Ted could purchase some item for his collection to mark this important day. Mohan and Paul made the presentation and gave a speech, and Paul presented Ted and Kay with a large antique print showing a number of very jovial old-time policemen enjoying a drink, or two. On the reverse was a celebratory card signed by all those present.

Thus ended our 50th Chanctonbury Ring meeting and our thanks go to Ted and Kay, and their helpers for a very enjoyable day.



## Teme Valley Winders

Summer Meeting – 19<sup>th</sup> June 2010

With the Eastham bridge having re-opened after being damaged by a burst water main, most visitors arrived in good time. John Phillips welcomed us all, in particular a few newcomers – Mike and Pat Wilson from Cheltenham, and Nicholas and Catalina Newble from Macynlleth. The first speaker was John Moorhouse who returned to his pet project, the construction of a “singing bird egg”. This time John gave an overview of the tasks required to create the outer egg which included spinning the basic shape from a flat sheet of silver; engine turning to create the

surface patterns; creating the joints between the top and bottom sections of the egg; creating the opening top; preparing the shell for enamelling; and finally trial fitting and fixing of the mechanism. The talk was accompanied by many detailed photographs of the various stages. John will cover other aspects at a later date.

Alan Pratt was next up and, having recovered from his illness earlier in the year, was able to present his talk entitled “Beginners Guide to Musical Boxes”. This was a well thought out presentation supported by

text and very good photographs on the “big screen”, aimed at those who know little about musical boxes, but with many snippets of interest to us all. Alan included some words of advice for those wishing to acquire their first musical box, giving a list of things to look out for, and explaining the meanings of some of the terminology used in their descriptions. The talk was recorded with the Society’s video camera for future use (if I made a good job of the recording – yet to be determined!).

This took us up to the tea/coffee break with Hilda’s usual



*Some of Mike Wilson's boxes - Edison Diamond Reproducer in background!*

delightful offerings of cakes and biscuits. Next to present was one of our newcomers, Mike Wilson, a retired missile engineer with De Havilland, who now spends his time making watch cases for 17<sup>th</sup> & 18<sup>th</sup> century watch movements. Mike is now the only person in the UK to make these using the traditional techniques (*what about Martin Matthews?* – Ed), and he explained the various stages including various forms of decoration. Mike has been learning this as a hobby for some 30 years and now takes commissions, or sometimes buys high quality movements (e.g. Tompion, Graham, etc.) for which to make cases. Practically all the work is done by hand with minimal use of a lathe, and fitting and shaping is all done “by eye”, including fitting of the watch glass. For his own pleasure Mike also makes the occasional silver box and other decorative items. Mike also runs a course on silver-smithing in Cheltenham, and offered to run a weekend course at Eastham for anyone interested. Those present were invited to add their names to a list if interested, and the list was soon oversubscribed. It may be possible to arrange additional sessions, so any other members



*Nicholas' rare Ariston*

interested should pass on their details to John Phillips.

John Farmer was next on stage to give a brief talk on the restoration of a Seeburg KT nickelodeon finished just the day before. The instrument had been shipped from Germany for restoration but had received extensive damage to its cabinet during shipping. The cabinet was successfully restored by The Antique Restoration Company in Fladbury near Evesham, and before and after photos were shown on the screen. JF also described some of the unusual aspects of the instrument, including its dual purpose suction and pressure pump required because the nickelodeon also has a rank of flute pipes. Having spent part of its life in Harolds Club in Reno, Nevada, one of the first Casinos there, the machine had had a hard life and been restored several times, leaving some scars along the way. A few Winders had been able to stop in Kidderminster to see and hear the instrument play on their way to the meeting, and were very complimentary (thank goodness!! – JF).

Bernard Weeks then demonstrated his recently restored Ami-Rivenc

sublime harmony/celeste musical box. This lever wind instrument mounted in very nice walnut veneered box with brass feet plays 8 tunes on 2 combs, very nicely indeed.

Nicholas Simons had brought along a recent auction purchase in the form of an upright Ariston organette. However, Nicholas had spotted that this model had a “dangly bit” which meant it was able to play Ariston “fans”. Supported by photos from the German Society journal, Nicholas explained that these, not very successful devices, were meant to extend the playing duration beyond the normal disc. Each fan segment was a third of a disc, so 6 of them would be the equivalent of 2 discs. The “dangly bit” enables this organette to handle the fans, but they are very rare and difficult to find. Doug Pell followed by showing an unusual tiny mechanical toy in which one character appears to cut off the head of another, but the head stays in place – an interesting illusion. Next he played several cylinders on his Edison Home phonograph followed by the playing of a very nice box by L'Épée. Doug was interested to know if anyone knew what the name on the bed plate meant – “Zottti”, however closer inspection by Alan Pratt revealed the serial number 20771.....

The next meeting of the Teme Valley Winders will be on Saturday 25<sup>th</sup> September, 2010, starting at 1:30p.m. prompt. Those wishing to attend should contact John Phillips on 01584 781118 to confirm and get directions if required. Any instruments, clocks or items of interest are welcome.



*Doug Pell's smart Edison 'Home' phonograph, now with 'Diamond' upgrade.*



## MBSGB at TAVISTOCK

Society Members' Spring Meeting - 16th, 17th & 18th April 2010



*At the start of the organ grind*

The MBSGB Spring Meeting for 2010 was held at the Bedford Hotel, situated in the centre of Tavistock, Devon. Tavistock has been voted "Britain's Best Market Town"; the hotel is a former monastery and sometime residence of the Dukes of Bedford, to whom Tavistock owes much as, in 19<sup>th</sup> century, they were substantial benefactors to the public life and buildings of the town.

The arrangements for this meeting had been made by John Ward and Daphne Ladell. The number of members present was 68, amongst whom we were pleased to welcome some attending for the first time.

Dinner on the Friday evening was followed by a presentation given by Robin Roper, of the Tamar Organ Club. He gave an illustrated talk on the recovery and restoration of their Compton Theatre Organ. This instrument, which has 3 Manuals and 7 Ranks together with

Percussion and Melotone Units, was built in 1935 for the "State", latterly the "Granada", Cinema in Spital Street, Dartford, Kent. Falling into disrepair after the war, in 1972 it was removed to Oxnead Mill, near Aylsham Norfolk, for restoration, and subsequently to Gunton Hall Country Club, Lowestoft, Suffolk. In 2006, it was acquired by Robin Roper of the Tamar Organ Club. The talk went on to describe how the organ, by now known to the club as "The Dartford Warbler", was dismantled and removed to Devon. The progress in the subsequent rebuilding that is taking place at its new home in Devon was also described.

Although the organ console is installed and is now useable, most of the pipe ranks as well as the Percussion and the Melotone units have not yet been refurbished and connected. Performances, therefore, use an interim solution; a digital

control system, VTPO (Virtual Theatre Pipe Organ), which produces the sounds of a pipe organ via computer and through speakers. A converted upright player piano has also been connected and is playable from the organ console.

Saturday morning's programme was an Organ Grind in support of Tavistock's Mayoral Charity 2009-10; for her year in office, the Lady Mayor, Mandy Govier, had chosen the Tavistock Community Children's Football Club. About 12 Society members had brought their instruments; these were mainly organs, but there were some organettes, some automata and also a Braventia Miniature Street Piano. These were arranged around the edge of Bedford Square in front of the Town Hall and the entrance to the Pannier Market. One of our organs was allowed to play inside the market, something rather out of the ordinary and in



*John and Hilda Phillips organ grinding*

recognition of the cause we were supporting.

On Saturday afternoon, several members demonstrated a selection of instruments from their various collections: David Worrall showed and played cylinder musical boxes, John Ward some disc musical boxes, John Farmer a Triola, Richard Kerridge an Organette and, finally, Clive Houghton demonstrated several automata, including the Walter Dahler automaton of a girl trying to teach a bird in a cage to sing the tune played by her serinette. The members also enjoyed a short talk from Malcolm Macdonald about building an organ. A cream tea was served to members during this session.

The Saturday Banquet was held in the hotel with the Lady Mayor of Tavistock and her consort in attendance. During the course of this event, she was presented with the proceeds of both the Organ Grind and the raffle held during the evening; together these totalled £465.00.

Tavistock is situated on the River Tavy which, at this point, runs down

the western edge of Dartmoor, and so is not very far from some of the locations Conan Doyle had in mind when he wrote the Sherlock Holmes adventure, *"The Hound of the Baskervilles"*. This fact was not lost upon our organizers who had arranged for the after-dinner entertainment to be provided by a member of the Baskerville Experience, a local organization for Holmes devotees and those wanting a guide to the Dartmoor canvas against which Conan Doyle set his story. Complete in Holmsian style attire, including deer stalker hat and Max Beerbohm pipe, he gave a talk on the local area and in particular those parts which have associations with the Conan Doyle story.

On Sunday, we left the hotel and made for the nearby Dingles Fairground Heritage Centre at Lifton Down, near Tavistock. Set in the rolling Devon countryside, its many acres are devoted to being a resting place for retired fairground rides and amusements. It is also the location of the Compton Theatre organ that had been the subject of Friday night's talk. We were able to meet John

Roper again, and to both see and hear the organ play as John gave us a very competent and enjoyable recital on this much travelled instrument.

After the recital we were able to wander at will around the Dingles site. However, not only were we able to see the "retired" rides, we were able to enjoy them too! So most of the party became "Born-again Teenagers" as those years of long ago were re-lived riding on the Dodgems and on two Walzer Rides as well as playing some of the many catch-penny amusement machines that formed part of the collection.

After lunch served by the Museum staff, we made our farewells to Devon and one another and left for home.

And so we came to the end of another Society week-end at a very pleasant venue. Our thanks and appreciation to all involved with the Tavistock meeting: to Daphne & John, our organizers, to the hotel & museum staff and to our various speakers; together, you provided us with a programme that was entertaining and most enjoyable.



## Essex Group Meeting - 22 May 2010

from Don Busby

A fine sunny day brought many regulars to Rayleigh for this eighth group meeting. We were pleased to see friends from Chanctonbury Ring, with several new visitors making our number up to twenty.

Problems facing a novice in setting comb onto bed plate was Don Busby's opening theme. He showed a plain oak carcass containing his movement, still without power drive. Finally, he wound his first pinned tune comprising sixteen bars of, "Ding Dong Merrily on High", hoping that the far from acceptable sound will improve after cementing-in pins and adjusting dampers.

Alan Clark described his jig for copying pin layout from obsolete and unobtainable small cylinders. After experimenting with various types of tubing he settled on aluminium stock for blanks. A prodger is placed end-on to a pin being replicated and locked on its carrier which is then slid across to mark the corresponding position on the blank cylinder using another prodger through a hole in the carrier. After marking all pin positions, completing each tooth track in turn, holes are drilled to take 0.4mm diameter soft, stainless steel wire pins. Usual finishing operations provide a perfect copy of the original. Alan then described and played one of the first hymn boxes, a hand operated table organ with eight tunes.

Bruce Allen explained that the Autophone Company produced five styles of auto-playing organs, starting with the 22-note table Model A and leading to the more expensive 32-note pedal operated console style. Bruce described the operation of table models as being by pressure arising from a hand-operated bellows feeding a small reservoir: one press per note was needed, the return stroke being

silent. On some paper rolls a special hole allows for a note on both fore and aft movement of the bellows.

Roger Booty demonstrated his 32-note Concert auto-player, identical to the Autophone players, but somewhat larger and mounted on a stand. Its tune card is centrally driven and a full stroke of the bellows is needed otherwise it stalls on the note.

Cob organs was the main topic by Kevin McElhone who explained how new cobs are made by a computer-controlled nail gun, followed by turning on a lathe to bring pins to common length. Tunes are generally pinned on a spiral running three times round the cylinder, increasing to eight turns on some larger machines, giving playing times of three minutes.

Paul Bellamy told how he had borrowed a disc-playing Christmas tree brass base to take a copy moulding and casting. He explained how he had contrived to centre and drill a bore through his copy. Paul spoke of his interest in repairing and making picture automatons. An Anton Pieck 3-D picture of a barrel organ in a town square was acquired without musical movement: Paul has added his own with two tunes, driven by a falling cuckoo clock weight. A nice quality musical box in the form of a chest of drawers, bought by Paul and later commented upon as, "bargain of the auction", carried four loose cylinders in its lower drawer. Pins were badly damaged necessitating re-pinning for three of them. Paul has made bespoke carriers for their storage space.

Tools, materials and methods for veneering were demonstrated by Robert Ducat-Brown. He stressed the need for pearl or animal glue to be of the correct viscosity and

showed how a 'veneer hammer', supplemented by careful dampening and warming with an iron, is used to smooth the veneer and draw excess glue to its edge. Application of stringing and banding was explained, followed by finishing techniques of scraping rather than sanding, with use of wax fillers for small defects.

The afternoon programme continued with a miscellany of machines being demonstrated and played by their owners. Paul showed a Maxfield in need of repair, after which Bruce played two tunes on his own pedestal organ: one was Handel's "Largo" for which he had cut the roll from the score. Kevin played a Symphonion which, unusually, has a full length hold-down bar, thus putting less stress on the disc. A large musical box of unknown make, having an eight minute programme of 8-airs, which can play for up to 70 minutes, was demonstrated by Terry Longhurst. He also showed a small, flatter box with an early sectional comb. This is thought to be a LeCoultre movement boxed and supplied by Alibert. The carcass has a flimsy top board which was probably decorated with wax flowers, its programme included "Thieving Magpie" and "Freischutz Waltz", a third air being unknown. A L'Épée box without a tune sheet, but with its comb in good order, snapped up at a sale by Bruce, brought the day to a close with its six unknown tunes.

Again, a full programme arranged by Bruce Allen made for an interesting and pleasant day. The next meeting will be on 20<sup>th</sup> November 2010 at The Hullbridge Centre, Windermere Avenue, Hullbridge, Essex, SS5 6JR. Members are invited to bring along and demonstrate a favourite instrument or two.

## Précis of the minutes of the Annual General Meeting held on the 5th June 2010.

The Meeting opened at 10.33 am.

### **Apologies for Absence.**

3 members sent their apologies for absence.

Confirmation of the minutes of the previous Annual General Meeting.

The minutes were taken as being read and there were no matters arising.

### **President's Report**

Arthur Cunliffe thanked members for attending the AGM and also the Committee for their hard work during the year. Despite the economic downturn the Society was faring well, but we had used some of our reserves to fund the journal. Arthur urged people to support the Society and highlighted the importance of meetings as a way for people to build up friendships, exchange ideas and see interesting exhibits.

Secretarial and Officer Reports:

### **Subscription Secretary**

Richard Kerridge reported that we had 440 paid up members. 61 were joint members, leaving 379 full members at the end of 2009 compared with 401 at the beginning of the year

### **Membership Secretary**

Kevin McElhone said that in spite of all efforts to obtain new members, numbers were still declining. The website continues to be the largest source of new members. Kevin again appealed for any ideas to attract new people into the Society.

### **Correspondence Secretary**

Bob Ducat-Brown reported that correspondence was down compared to last year noting that most enquiries were about modern musical boxes. The web site is doing well and being developed. A new page has been added listing forthcoming events which is updated as appropriate. The web site password will be changed annually in the spring to ensure that non-members do not have access.

### **Meetings Secretary**

Daphne Ladell gave a report on the meeting held in Tavistock where we had 68 members attending. She announced that in the autumn we would be going to Woodhill Spa in Lincolnshire where we would be able see items not displayed before. She then made an announcement about a possible overseas trip in October and asked if those interested would contact her. The Annual General Meeting for 2012 would now be held on the 9<sup>th</sup> June due to changes made to Bank holiday arrangements for the Queen's forthcoming Jubilee.

At this stage the above reports were accepted and passed by the meeting.

### **Treasurer**

Richard Kerridge informed members that the Society had incurred a loss of £1,572.18 over the year which was effectively the cost of the DVD and the directory. Subscriptions have fallen by £736 in the year which reflects the number of members not renewing their subscriptions. Donations from auctions are substantially higher this year as

they included the £1,832 raised from the Bulleid auction. Other donations were higher this year. The cost of producing the journal was £9,900.65 which was more than the subscriptions received. On balance the Society had net assets of £44,161.39 representing clear funds of £33,161.39 as shown on the balance sheet.

### **Editor**

Unfortunately no report was to hand. However, the membership gave the Editor(s) a round of applause to express their thanks for their continued hard work.

### **Archivist**

John Farmer indicated that a new book and some classical CD's had been added to the archives during the year. He also noted that he was not receiving as many enquiries as in previous years. John gave notice that, having looked after the archives for 6 years, he would like to relinquish the job shortly. John then gave an update of the work of the Restoration Group and noted that for the next 12 months Nicholas Simons would be leading the group.

### **Auction Organiser**

David Walch noted that the number of items offered for sale last year was 80 which was disappointing. 53 items were sold with the highest price of £850 being achieved for a 6 air Nicole. Donations and commission raised £898 for Society funds.

### **Advertising Secretary**

Ted Brown said that we had lost revenue from two Auction Houses as they were no longer running



sales of mechanical music. We are exploring other ways of raising revenue. For the moment Classified Advertisements will remain free to members.

### ***Publications Committee***

Paul Bellamy summarised various tasks of the Publication Committee noting the numbers of books we have available. He gave details of the insurance cover held by the Society and how publication costs were being monitored. Floprint had not increased their in house production cost but had passed on paper and postage increases.

### ***2012 Sub-Committee***

Daphne Ladell told the meeting special arrangements for our 50th Anniversary are been planned. The spring meeting will be held in Kent whilst the autumn meeting will be hosted by John and Hilda Phillips. Plans for a celebratory dinner in December were in hand.

At this stage all these reports were agreed accepted by the meeting.

### ***To consider propositions under Bye-Laws Article 1 Section 4***

No propositions were received.

### ***Election of Officers for the coming year***

Paul Bellamy took the chair for the re-election of the President/Chairman. Arthur Cunliffe was proposed by Alan Pratt and seconded by Brian Chapman. Arthur was duly elected unanimously by the members, to serve for the forthcoming year.

Jack Henley proposed and Ken Dickens seconded that the existing committee should be re-elected en-bloc. The membership voted in favour of this move and the committee will be as follows:

President: Arthur Cunliffe  
 Joint Vice-Presidents:  
 Paul Bellamy, Coulson Conn  
 Treasurer:  
 Richard Kerridge  
 Subscription Secretary:  
 Richard Kerridge  
 Membership Secretary:  
 Kevin McElhone  
 Correspondence Secretary/Web  
 Master:  
 Robert Ducat-Brown  
 Meetings Secretary:  
 Daphne Ladell  
 Recording Secretary:  
 John Ward  
 Editor(s):  
 David and Lesley Evans  
 Archivist:  
 John Farmer  
 Auction Organiser:  
 David Walch  
 Advertising Secretary:  
 Ted Brown  
 Committee Members:  
 Nicholas Simons, Kath Turner  
 and David Worrall

### ***To set the level of subscriptions/ fees for the succeeding year***

Richard Kerridge proposed that all fees should remain the same for the next year. John Ward seconded the proposal and it was carried.

### ***To decide the venue for the succeeding Annual General Meeting***

The village hall at Roade has been booked for 2011 and it was the wish of the meeting that it should be booked for 2012. It was further noted that, as there would be an extra Bank Holiday, the date would have to be altered.

### ***A.O.B.***

Alan Wyatt thanked the committee for their hard work and for

continuing to support a village hall. The Committee were given a round of applause from the membership.

We were informed that David Tallis, a founder member of the Society, had recently died and that his widow had bequeathed his collection of journals to the Society.

John Harrold informed the meeting that Bob Minney had also passed away and, although he was not a member of the Society, he would be sorely missed.

Maurice Adams publicly thanked members for their support during Wendy's recent illness. Members were delighted to see Wendy in good health and applauded her for attending the meeting.

There being no further business to discuss the meeting closed at 11.26

## **2012** **Advance Notice**

**In 2012 the Music Box Society of Great Britain will be celebrating its 50th (Golden) Anniversary**

**Celebrations will start in April 2012 and take place in the South East of England**

**More details in the next Journal**



## Register News No: 68

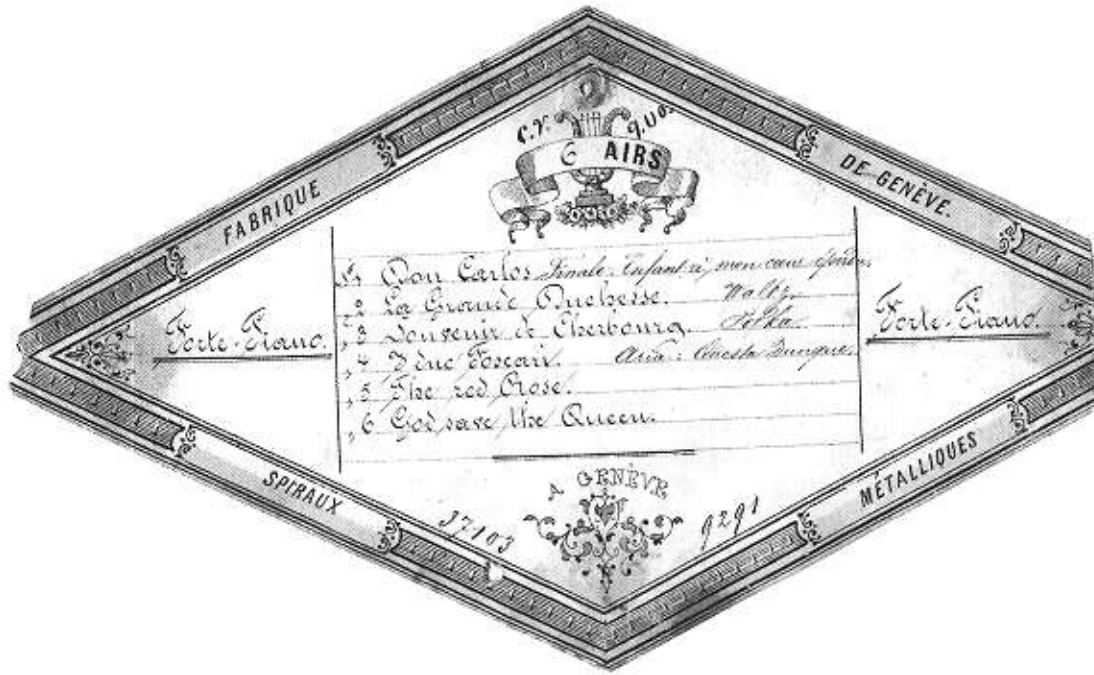


Fig i - Diamond shape tune sheet

Progress is being made albeit slowly in adding more boxes to the Register and there are now over 8,800 boxes listed. In most cases new registrations have helped to fill in blank spaces in existing lists, but just occasionally details of a previously unknown manufacturer or agent comes in. An event to cause much excitement!

There have been a series of enquiries coming in from researchers from all over the world requesting information from the Register. The questions have been wide ranging such as, "How many interchangeable boxes have cylinders with knurled end caps?"

Another asked, "Who were the makers of single comb forte-piano boxes and how many are listed on the Register?" Fortunately I have been able to answer these specific questions and most of the others that have been put to me. It is always disappointing not being able to give a list of tunes when given a specific gamme number. Please check again in the last Register News to see if you can help with any of the gamme numbers mentioned there.

Ever since I inherited the family Bremond box many years ago, I have always had a special interest in his boxes. Later when I found out

that Bremond himself had given the box to my great aunt Ruth that strengthened that interest for me. When details of a much later, but very interesting Bremond box came to hand, I just had to write about it in the Register News.

The box comes from the period when Bremond was using a diamond shaped tune sheet. Some of these had his name printed in the margins and some did not. Lecoultre also used a diamond shaped tune sheet, so it is often difficult to decide who made what. In this particular case there were other factors that indicated that Bremond was the maker in spite of his name not being on the tune sheet. The box was made in the later period for Bremond.

The photograph of the tune sheet (figi) shows the diamond shaped tune sheet very well with the serial number and the gamme number in the lower edges. Pin holes follow the diamond shape.

The grained case with a finely inlaid rosewood lid as depicted



Fig ii - Rosewood veneered lid



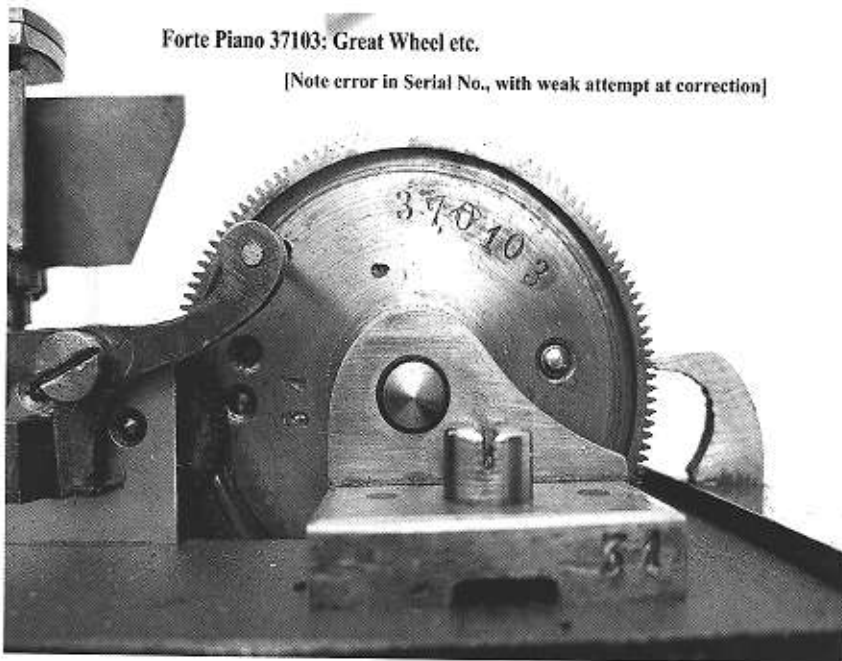


Fig iii - Number corrected on the cylinder wheel

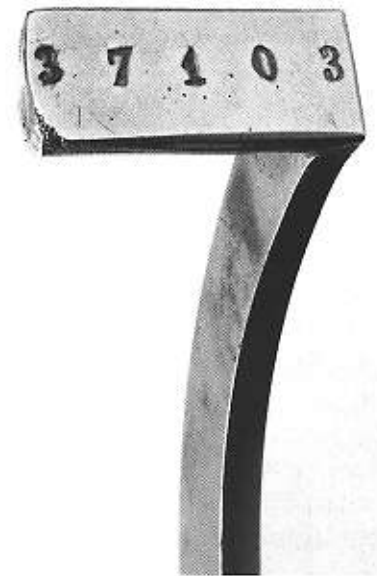


Fig iv - Bremond winding handle with typical stamped serial number

in (figii) is typical of the type of case reserved for a good quality movement. The remaining photographs (figs iii and iv) show clearly the type of serial number stamping on the flat top of the winding lever that was so loved by Bremond. Obviously some apprentice had made a mistake in stamping the serial number on the great wheel and then made an attempt to correct it. Nothing was wasted of course in those days and it is relatively common to come across these sorts of corrections. I wonder if any apprentice had wages docked for making mistakes? The number 31 is the blank number which no doubt would be repeated

on the other cylinder bridge and possibly the bridges for the spring barrel.

The final picture is that of the game number scribed on the lead of the bass tooth. Most manufacturers followed this procedure and it should be the first place to look when searching for a game number. Often a small dental mirror is required to see the number. Remember also that if the box was made by Langdorff, he also scratched the last 2 letters of the year in which the box was made. 2130/63 would give the game number as 2130 whilst 63 would indicate 1863.



Fig v - Tuning lead showing game number

My thanks to the member who sent in such interesting and good quality photographs for all of us to enjoy.

Arthur Cunliffe.

## News from Canada

The following report is taken from the Revelstoke Current, an online local news service:

Princesses from Kamloops, Chase, Nakusp and other British Columbian communities packed the Nickelodeon Museum on Saturday April 10<sup>th</sup> 2010 for a tour of its fascinating collection of mechanical musical instruments. For museum owner and tour guide David Evans (right) this was probably the largest number



of "Royals" he's dealt with — ever. The visiting princesses and their chaperones were in town to attend this weekend's coronation

of Revelstoke's own princesses. David F. Rooney photo. Reproduced with permission – see [www.revelstokecurrent.com](http://www.revelstokecurrent.com)

## Restoration matters!

### 3 - Dust lid repairs

A very common 'fault' with a cylinder musical box with an inner glass dust lid, is the decrepit state, or complete lack, of the ribbon lifter(s). Many owners will tolerate this, resorting to using a fingernail when necessary, and yet it is probably the easiest minor improvement one can make, and one which will enhance the appearance of your box immediately.

One or two lifters were normally used, made of velvet ribbon often of a colour between lilac and magenta (found in Nicole boxes in particular, and some other makes), or bright red in the case of boxes with black interiors (*or sometimes thin leather – usually brown, occasionally embossed in gilt with the maker's logo. Have seen Nicoles with these – Ed*). Sometimes a remnant of the original can be found underneath the pin, if still there.

For small boxes, or those with two lifters, the replacement ribbon should be about half an inch (1.25 cm) wide; for larger boxes/single lifters use ribbon twice that width. Allow 3 ½ inches (9 cm) of ribbon per lifter.

Stick the two ends together with a touch of resin woodworking adhesive and when dry, trim the jointed end. Attach to the underneath of the lid by means of a quality small upholstery tack – brass if you can get it, just like original tune sheet pins – brass or nickel to match the cylinder. Note that where there is one middle lifter it is probably not precisely centred, as this would interfere with the peg of the lock striker plate on the main lid. (*Look for signs of previous fixing holes and methods, and re-use them if at all possible – Ed*)

Another problem encountered with

glass dust lids is the unwelcome vibration caused when the glass of the lid is loose in its wooden beading. (Early versions had the glass secured by putty or cement and should not suffer.) Anthony Bullied is of the opinion that the only permanent solution to this problem is to make the glass integral with its frame. He recommends removing and re-fixing completely the beading with new fine panel pins in new positions, and ensuring the glass fits snugly in the rebate in the wooden frame.

Where this will not sort the vibration, or in the case of problems with a cement-secured lid, he suggests fixing the glass with a mixture of 'Tetrion' all purpose filler. This should be mixed to a stiff consistency with less water than recommended. It is easy to use after rehearsing on an old bit of wood and glass, and when dry it can be painted or stained to match the glass lid's frame. An alternative approach would be to use standard, or even brown, putty, setting the glass into a small fillet of the putty. Tacks would probably not be necessary, and the putty seal is more easily removed than Tetrion in the future. (*Tetrion goes very hard when it cures, and is almost impossible to get off again. In my opinion, putty would be much better, and it can also be stained, or even stain can be mixed with it. Then if the glass should ever break it can be more easily replaced – Ed*)

### RESTORATION PROJECT

Following my announcement at the AGM that there were "very few" responses to the Restoration Questionnaire, I must apologise that this was incorrect. A number of responses came to light after the AGM, and we now have over 80, which is very encouraging. Thank you to all those members

who took the trouble to respond. If any other members would like to add their responses, we will be happy to receive them (send to the correspondence secretary). Having analysed the responses, it is pleasing to note that 60% of responders are interested in a basic maintenance booklet, and 46% might be prepared to buy parts of a complete workshop manual. 9 members have offered help with some aspects of the project. This is all very encouraging for the restoration group, who can now begin to plan their longer term activities. Also of interest is that the most popular category of instrument collected was Disc Musical Boxes (80%) with Cartels second on 64%, and Tabatières third on 44% (which actually makes cylinders in general the leader – no surprise there then!). Organettes and singing birds/whistlers were next with 37% each.

John Farmer

#### Sermon for Mechanical Music Machines

When the World forgot about the  
Organettes,  
I did not sing out;  
For I was not an Organette.

When they stopped using  
Player Pump Organs,  
I did not "voice" an opinion;  
For I was not a Player Pump Organ.

When they destroyed Player  
Pianos on YouTube,  
I did not care;  
For I was not a Player Piano.

When they forgot the Orchestrelles,  
I remained silent;  
For I was not an Orchestrelle.

Now the Economy has bottomed  
out, And the Older Collectors  
are passing away;  
There is no one left to remember me.

(Variation of Pastor Martin Niemöller  
Sermon by Leslie Hoffman)

*Leslie is moderator of the Organettes  
group on Yahoo. - Ed*



# The Guinness Festival Clock

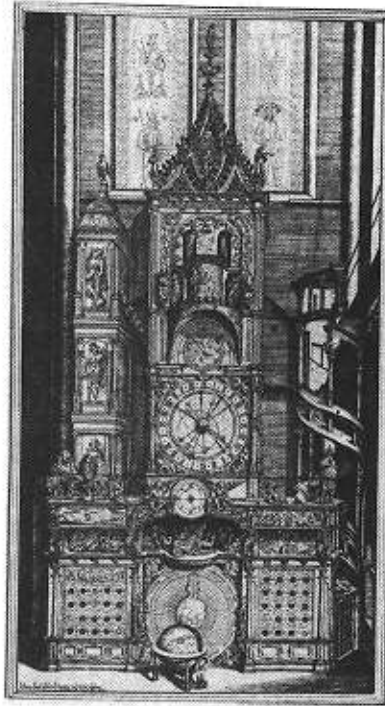
– a look at the works of Le Witt & Him –

by Arthur W. J. G. Ord-Hume

Mention Thomas Dallam, Jacob Lovelace, the brothers Habrecht, Henry Bridges and, on a smaller constructional scale, Alexander Cumming, James Cox, Stephen Rimbault and Charles Clay – and some of us at least know we are talking about automaton clocks, mostly musical, all mechanical and every one impressive to behold. But add to this coterie of the famous the names of George Him and Jan Le Witt – and heads will shake from East to West. And if, as a clue, one offers the word ‘Guinness’, eyebrows will be raised. This is a pity because it only proves that people have short memories.

In their time the team of Him and Le Witt produced a 20<sup>th</sup> century automaton clock to rival the work of the venerable masters. When this clock was displayed, everybody thought it was wonderful. Unlike its great predecessors it was not built with religious fervour, like the Strasburg Cathedral clock, or pious stricture, like Green’s miniature Lichfield clock with its model church architecture and scaled-down spires and tower. No, this one was made to entertain. It was comedy and, perhaps, blatantly advertising, yet it became a ‘must-see’ public attraction almost overnight. There was, perhaps, a cruel twist of fate even as it was being displayed, for nobody then knew anything about Him and Le Witt, and their names were not writ large on their handiwork.

Perhaps the really unfair bit was that at that time everybody associated crazy automaton clocks with somebody else – the great artist and maker of kinetic sculpture Rowland Emmet, OBE, who was approaching the peak of his popularity and career. To the chagrin of all concerned, this masterful automaton clock was misattributed by the masses almost as soon as it appeared!



*Plate 1. The Strasburg Clock showing its salient features. This is from a pen-and-ink drawing by Johann Jakob Arhardt dated June 23rd 1673. The original is in the Albertine Collection, Vienna.*

Another name to add to the potential confusion remains very close to us all. It was that of a member of the Musical Box Society who had great involvement in this same event with his talented exhibitions of paper sculpture – from amazingly detailed scaled down buildings to three-dimensional caricatures of leading politicians and noblemen. He was Bruce Angrave, the man who also designed our familiar MBSGB ‘logo’.

The irony is that we are not talking about something a century and more old. We’re talking about the Guinness Exhibition Clock made for the Festival of Britain in 1951! Certainly our younger members may not have had the experience of watching it perform. Intended as a ‘kinetic

advertisement’, it was nevertheless a clever application of the ancient principles of automaton work.

The Guinness business in Ireland has been brewing its famous beer since the middle of the 18th century and so, when it came to celebrating London’s great anniversary of the 1851 Great Exhibition a century on in 1951, the company decided to do something special to feature alongside the South Bank celebrations.

This area of London had been heavily bombed and was largely derelict.

What redundant buildings were left standing were now swept away to level the site for the Exhibition – all save the Shot Tower which was the last old building left standing on the Festival of Britain site and was pressed into use as a beacon of light – a Festival Lighthouse overlooking a sports arena. It survived until the 1960’s when it, too, bit the dust.

A great new concert venue, still known as The Royal Festival Hall, was built as well as a giant Transport Pavilion housing boats, trains and the pre-war record-breaking two-seat de Havilland Comet racing aircraft. Then there was the so-called Dome of Discovery full of the latest achievements for the benefit of mankind not to mention a glass building called The Lion and the Unicorn Pavilion. All were linked by a pedestrian precinct called The Fairway from the middle of which there rose the amazing Skylon, a double-tapered slender metal needle cleverly supported on wires so that it appeared to be free-standing and hovering high in the air. To suit the occasion, Battersea Park Pleasure Gardens were filled with amusements such as the great Water Chute, a fairground and the Festival Dance Pavilion – a sort of scallop-edged canvas ‘big-top’. It was here amidst all this ‘hair-down’







*Plate 4. The Guinness Festival Clock in Battersea Park reveals more than a passing resemblance to the Strasburg Clock of four centuries earlier. Here the front doors are open but the upper roundabout display is closed.*

dance around a central tree. Their motion was provided by a turntable having a continuous upwards-facing cam surface to provide the hopping motion and head movements that characterised this avian ballet.

At this point the slender minaret-like cylinder to the left of the tower rotated. With its barber's-pole striped decoration this drew the observer's eye to the form of an

ostrich which slowly rose up from its top. The large beak, being hinged, was deployed as the bird's head cleared the rim of the cylinder.

Double doors in the housing beneath this sprung open and the figure of the Mad Hatter from Alice's *Wonderland* leant out and began fishing. This sequence was spectacular to see for he suddenly drew up a large fish from the mouth of which emerged

a smaller fish. In a clever variation on the 'Russian dolls' principle, from that fish's mouth appeared a third and from that a small fourth fish. This effect was produced by a series of multiple lines and bobbins with stops that determined the ultimate height of every fish.

The steeply-pitched segmented roof above the clock now slowly unfolded upwards and outwards and as they opened, hinged, flat figures unfolded rather like the interior brace spokes of an umbrella until when the roof was fully opened they hung down vertically, whereupon the whole system rotated like a whirligig.

This marked the climax of the display whereupon the entire process went into reverse, the final phase being when the lid closed over the zoo-keeper and the music ceased. The whole performance spanned four and a half minutes. To make all this possible, many of the total of fifteen electric motors were reversed through the action of relay switches. The exception was, of course, the synchronous motor used to drive the time control. Seven of the drive motors featured worm reduction gearing while the remainder drove lead screws using a belt drive system.

After the quarter-hourly performance ended, the clock at rest merely showed the rotating Zodiac chapter ring, the spinning sun and an ominous but artificial ticking sound.

Of course, the whole piece was pure and simple novelty created by the Guinness brewery – a rich advertising piece which, like several other of the pieces in the Pleasure Gardens of Battersea such as the Shell **B<sub>y</sub> P<sub>lane</sub>**, were advertisements for their sponsors.

The clock was the brainchild of a Guinness advertising executive, Martin Pick. Realisation of the whole was the talent of Jan Le Witt and George Him, renowned designers who had formed a partnership as early as 1933 in Poland and who



Plate 5. Pictured at night, the full display of the Guinness Festival Clock is seen in its illuminated glory.

worked together for 21 years.

Responsible for the actual timepiece movement was the Hatton Garden firm of clockmakers Baume & Co Ltd. Builders of the piece was The Franco British Electrical Co Ltd.

So what of the designers? Records tell us that Jan Le Witt was born on April 3<sup>rd</sup> 1907 and grew up in Częstochowa, Poland. Having completed his education he travelled for three years in Europe and the Middle East. During this time he kept himself by taking whatever work he could find including soap manufacturing, machine building, labouring in a distillery, becoming a bricklayer, a farm worker, printer's compositor, and then an architectural draftsman. Uninspired by any of these he embarked on a career as a self-taught graphic artist and designer.

A fellow pole, Jerzy Himmelfarb was born in Lodz in 1900, son of a successful shoe manufacturer by the name of Himmelfarb. He was educated in Warsaw and then attended university in Moscow, Berlin and finally Bonn where he obtained a PhD in Comparative Religion. He then changed direction and spent four years studying at the Academy for Graphic

Arts, Leipzig. From 1928 he practiced as a graphic designer freelancing in Germany. It was a low period in the German economy and as the work dwindled, in 1933 he decided to return to Poland by which time he had 'anglicised' his name to George Him. The return home proved fortuitous for it was in a Warsaw café that he met up with Jan Le Witt. The outcome was the creation of a comparative rarity – a graphic design duo working in partnership. From then on they signed their work as Lewitt-Him.

The two specialised in book-illustration and quickly gained a reputation. Their biographer Ruth Artmnsky (*Jan Le Witt and George Him: Design, Antique Collectors' Club, 2008*) asserts that they brought an innovative use of colour imaginative abstraction and symbolism to commercial design.

They arrived in London in 1937, sponsored by the Victoria and Albert Museum and Lund Humphries. Here the duo continued their work as affairs in Europe deteriorated and return to Poland became neither possible nor desirable. Following the outbreak of War in 1939 their talents soon brought



Plate 7. A travelling version of the Guinness Festival Clock seen here at Great Yarmouth in 1952.

Comparison with the previous pictures reveals a number of small but significant variations.

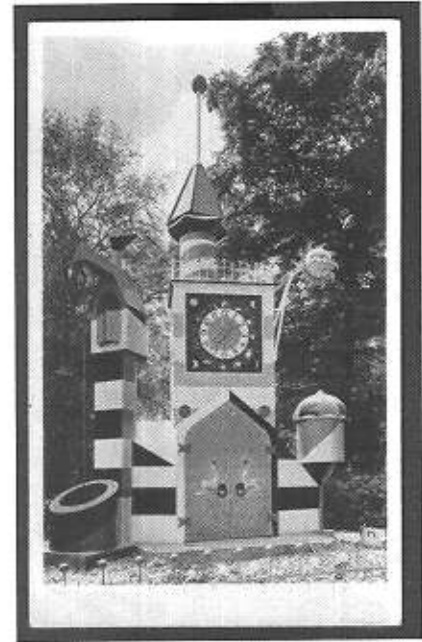


Plate 6. An overall view of the Guinness Festival Clock which was a major draw for the public.

them to the attention of the Ministry of Information which quickly recruited them for fine posterwork. Other war-time tasks included illustrating pamphlets and literature for the Post Office and the Ministry of Food among others. There was also work for the Polish and Dutch Governments in exile producing in the main posters. With the coming of peace in 1945 and plans for the 1951 Festival of Britain, the two Poles were commissioned to design murals for the Education Pavilion at the Festival of Britain.

The Guinness Festival Clock drew for its central animated figures the characters that had been associated with Guinness advertising and were then immediately recognisably to the visiting public. Singular amongst these was the toucan while many other animals such as the lion, tortoise, ostrich and pelican were equally familiar. Indeed, shortly before the 1939-46 War the firm's advertisements included characters from Lewis Carroll's *Alice in Wonderland* and these continued to appear well into the 1950's, hence the incorporation of The Mad Hatter.

The man behind the themed advertising for Guinness was a brilliant conceptual





*Plate 8. The 1959 Guinness Exhibition Clock bore but passing resemblance to either its original or to the copies. Gone is the Zodiac clock face together with the upper rotating display while other key features have been simplified or suppressed.*

artist named John Thomas Young Gilroy (1898-1985) who worked for the company's advertising agency S H Benson for many years. Gilroy actually put a caricature of himself into the Festival Clock: he was the figure of the zoo keeper!

The great automaton clock was an outstanding success as an attraction and after the Festival of Britain came to an end and the sites eventually cleared (the clock remained until 1953), numerous requests were made to 'borrow' the piece. The problem was that the clock had never been built to outlast the exhibition, let alone travel the land. Nevertheless the firm recognised that the clock was 'good advertising material' and as a consequence took the decision to have two small travelling clocks built to the same design. These travellers covered the length and breadth of the British Isles for an astonishing seven years. A smaller replica was made which was exhibited at a model engineering exhibition in 1953. The popularity of these exhibition clocks was so great

that the business of Arthur Guinness, Son & Company Ltd found that it faced a demand for a new division devoted to making clocks. By 1959, however, the company embarked on its last horological adventure with a wholly-new creation known as the Guinness Time Piece or Guinness Clock. Even larger than its predecessors, it was

more elaborate than the Battersea Park specimen and weighed in at four tons.

Designed by Charles Golding, managing director of electrical engineers F B Elcom Ltd to a drawing by John Lansdell of Brussels Exhibition fame and with the help of the talented window-display artist Willy Szoomanski, it was fabricated in three sections for ease of transportation. It made its first appearance at that year's Guinness Bicentennial Garden Party and then went on tour, its inaugural placing being back in the Battersea Park Pleasure Gardens.

Despite their attraction, the need for fairly continuous maintenance and adjustment did not augur well for long life and all the clocks were withdrawn and scrapped in 1966.

And what of the two artists, Him and Le Witt? Despite very different temperaments and artistic interests, the partnership was to last some twenty years until 1954 in which year Le Witt left to develop his career as an artist. Him continued his commitment to graphic design—illustration, exhibitions and general commercial work – most remarkable of which were his witty illustrations marrying Stephen Potter's texts for Schweppes.

*(concluded on page 515...)*



*Plate 9. Battersea Park Pleasure Gardens back in 1951 in the carefree era before plastic chairs seating an audience before the Festival Clock.*



## Auction Report

Bonhams, Knowle, 18th May 2010

Viewing on the day of the Sale was a bit like a meeting of the Musical Box Society! As with London, Bonham's mechanical music sales at Knowle have acquired a reputation as the place in the Midlands and North to meet like-minded enthusiasts in a friendly environment, and this sale was no exception. **Fig1** With almost 100 lots there was something for everyone – collector or restorer, deep pocket, shallow pocket - disc or cylinder, large or small. The first lots were phonographs with two reversible-case machines by Paillard and Butlers respectively, and a Graphophone model AB. Each made £370 – over estimate in each case.



*Fig 1 - Members gallore at Bonham's!*

An Edison Triumph with No1 Cygnet horn and crane provoked lively bidding and realised £1100. Cylinders aplenty were on offer and found ready buyers. An impressive HMV model 13 cabinet gramophone failed to inspire the buyers and made a disappointing £370, whilst an HMV Lumière model 510 made £1240 despite needing some cabinet work – such are the fortunes of auctions.

Among the pneumatic instruments a large salon organ in need of restoration attracted interest and made £1480. (*Subsequent examination of this instrument revealed a makers name – D. Poirot who was a Miracourt maker with offices in Paris*). Two 24-note Aristons were on offer, the better example making £420. An unusual Ariston with discs playing in a vertical plane realised £370 despite needing a complete restoration. An 'Improved' Celestina with five rolls made £410. Just two singing birds were on offer; a model 19 singing bird by Griesbaum with a rather tired bird made £649, and a 20<sup>th</sup> century birds-in-cage was £345. **Fig.2**

A couple of musical novelties worthy of note were a revolving Christmas tree stand by Eckardt of Stuttgart complete with the tree holder (which is so often missing) made £270 **Fig.3** and a themed musical photograph album in fine condition devoted to the politician William Gladstone was in demand at £430.

Among the thirty-eight cylinder boxes offered there was a wide variety from restoration projects to a large Swiss chalet musical box carved Black Forest style with striking clock and animated figures activated by the music. **Fig.4** This attracted a great deal of interest and realised £1735. Among the Nicole Frères boxes were a couple of two-per-turns. The earlier one (33000 series) made £925 and the later (41000 series) realised £1850. **Fig.5** A PVE from 1879 playing ten airs was good value at £860, whilst a sublime harmony box in an unusual chinoiserie lacquered case was the subject of some lively bidding finally realising £925. **Fig.6** A large box with six tuned, engraved bells-in-view, probably by Bremond, and restored to a high standard, made £1180.

Outstanding among the dozen disc boxes offered was a fine 15 1/2 inch Regina in style 26 case which went for a modest £1725 including over twenty discs in a purpose made case. A clean example of the ever-popular coin-operated 19 5/8 inch upright Polyphon, with twenty-eight discs, realised £3950. The sale ended with several lots of discs covering both metal, in sizes from 4 1/2 inch to 24 1/2 inch, and card for Ariston.

*All prices quoted are inclusive of Buyers' Premium.*

Bonhams' next Mechanical Music sales are:

15th September – New York (*to tie up with the MBSI meeting*)  
3rd November – Knightsbridge  
7th December – Knowle.

Society members can be assured of a warm welcome at any of these sales. Further details can be found on our advertisement on the back cover.





Fig 4 - Fine animated Swiss Chalet box



Fig 3 - Christmas tree stand by Eckardt



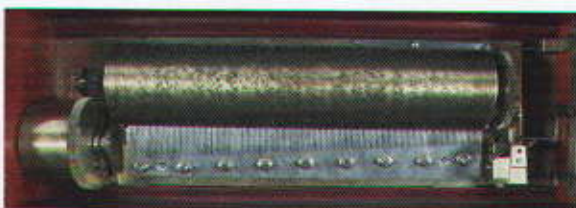
Fig 6 - Chinoiserie-casésublime harmony box



Fig 2 - Griesbaum singing bird box



Fig 5 - Nicole Frères two-perturn





## Guinness Festival Clock

(concluded from page 512)

One of the longest lasting advertisement campaigns was devoted to the fictitious county of 'Schweppshire'.

Elected Fellow of the Royal Society of Arts, Him latterly followed a senior career in art education and died in 1982. Le Witt remained equally active almost up to the time of his own passing in 1991. Their work in Battersea Park proved a mere step in their rise to great things.

In producing this article I wish to express my thanks to Eibhlin Roche, the Guinness Archivist at the Guinness Storehouse, St James's Gate, Dublin 8, Ireland. I also thank publishers Percival Marshall & Co Ltd and the editor of the magazine Model Engineer for permission to reproduce some of the drawings made of the Guinness Clock displayed in the ME Exhibition and featured in their issue for December 10<sup>th</sup> 1953. All other illustrations are from my own collection.

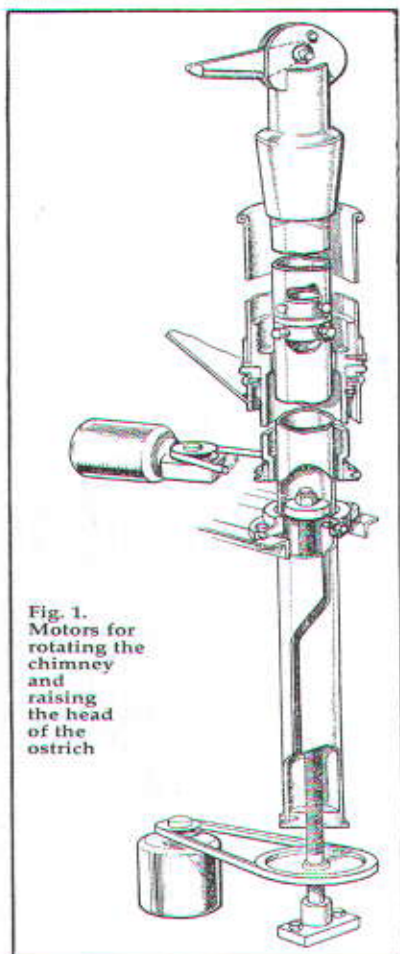


Fig. 1. Motors for rotating the chimney and raising the head of the ostrich

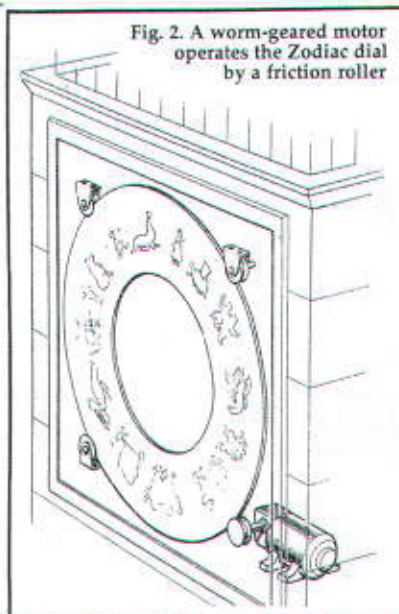


Fig. 2. A worm-gear motor operates the Zodiac dial by a friction roller

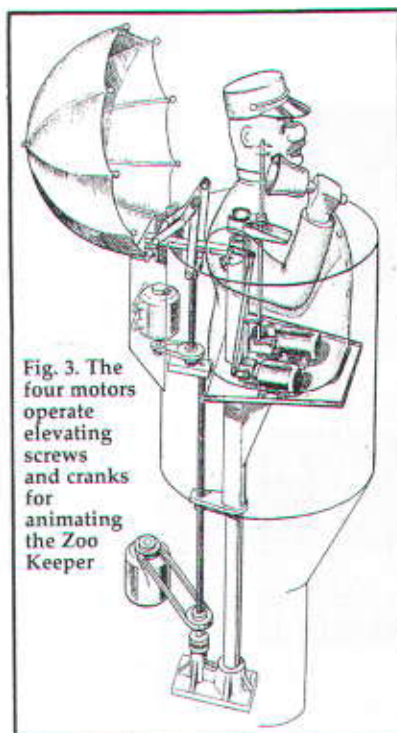


Fig. 3. The four motors operate elevating screws and cranks for animating the Zoo Keeper

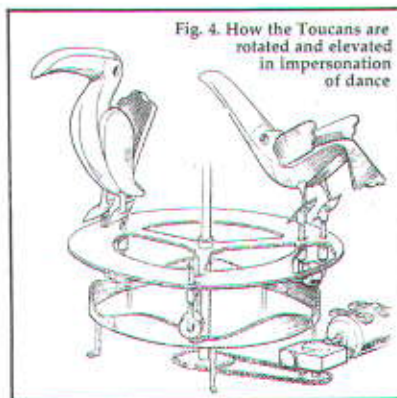


Fig. 4. How the Toucans are rotated and elevated in Impersonation of dance

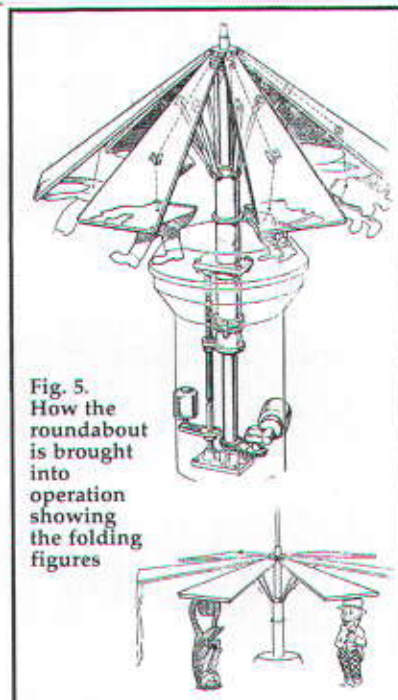


Fig. 5. How the roundabout is brought into operation showing the folding figures

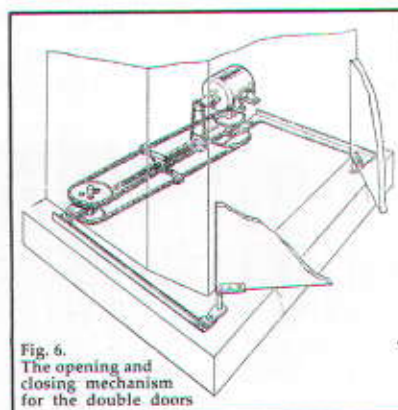


Fig. 6. The opening and closing mechanism for the double doors

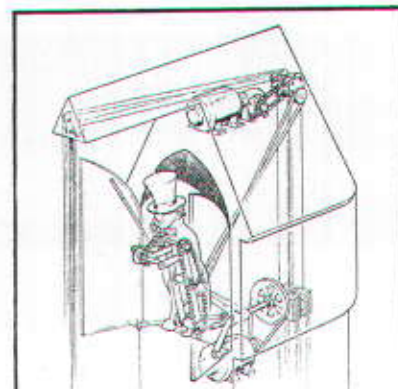
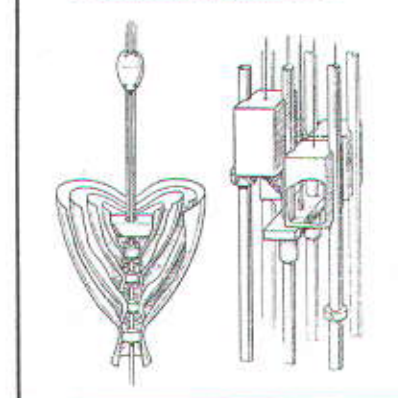


Fig. 7. The Mad Hatter reeling gear and the four weights with limit stops for raising the fishes





## Robert Louis Stevenson, a Hawaiian Princess & a Tyrolean Musical Box

By Robert Ducat-Brown



*Princess Victoria Kaiulani*

As correspondence secretary of the society, one of my tasks is to answer letters & Emails from members of the public, who wish to find out something about a musical box which they may have bought, or sometimes inherited. Many answers can be found in our publications, The Tune Sheet Book, The Nicole Factor, The Organette Book and various Ord-Hume books, although often it also requires the help of more experienced members.

We recently received a request from a lady in Edinburgh who wished to find out about a musical box in a museum in Hawaii, which she knew of and was trying to obtain information for the curators.

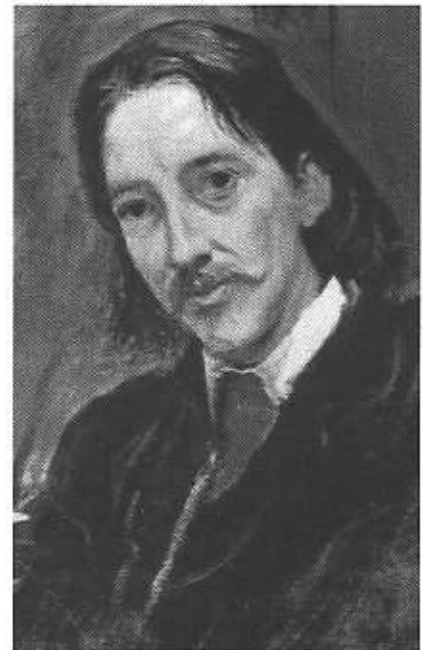
The information she had was sketchy and she was unable to get a photograph. She knew that one tune was "Home Sweet Home" and that it played several other tunes, it was thought to have been made about 1880.

During her own research she came across an advertisement in a Scottish newspaper of the 1880s

for a Tyrolean musical box, which seemed to fit her understanding of the Hawaiian box. I had never heard of such a box and was surprised how cheap it was and for the size, how many tunes it could play (see reproduction below of the advertisement). As I was unable to offer any help about such a box, I called upon other members for help and although some excellent thoughts were put forward, nothing was certain. We began to feel that the Hawaiian box had no connection to a Tyrolean musical box and was probably a normal six or eight air musical box.

During the period when I was trying to find out some information, I exchanged many Emails and some phone calls with the lady in Scotland. She had never heard the tune "Home Sweet Home" and was most excited when I was able to play it for her over the phone, using a box from my collection.

In one of our conversations she told me that the important thing about the Hawaiian musical box was that it was given to Princess Victoria Kaiulani of Hawaii as a gift in 1889 by her close friend Robert Louis Stevenson. It is now a treasured possession of the Hilihee Palace Museum in Hawaii.



*Robert Louis Stevenson*

I am still hoping to obtain a few photographs of this box and the serial number, so that we may be able to put a maker's name to it and place it on the register. Although our lady in Edinburgh has tried we have not been successful so far.

We still have one answer to obtain for ourselves, what is a Tyrolean musical box as advertised in the Scottish newspaper of about 1880. Can anybody supply the answer?

If you can help, please Email [robert.ducat-brown@virgin.net](mailto:robert.ducat-brown@virgin.net), or write a follow up article.

**THE TYROLEAN MUSICAL BOX,**  
 2s; Post Free, 27 Stamps.  
**Eight Tunes! size, 7½ in. by 2½ in. In a strong polished wood case, with German silver fittings, simplified action, constructed on a new principle, to play Operatic and Song, with the following Tunes:—"Home, Sweet Home," "Hold the Fort," "The Last Rose of Summer," "The Minstrel Boy," "Mollie Darling," "The Blue Danube Waltz," "My Love She's but a Lassie yet," "Meet Me in the Lane, Love," "Perhaps She's on the Railway," Two for 48 stamps, With Bell 3s each.**  
**J. B. PILLINGER, 10 Cotham Street, Walworth, S.E.**

## Who was Mr. R. Yates?

By Luuk Goldhoorn

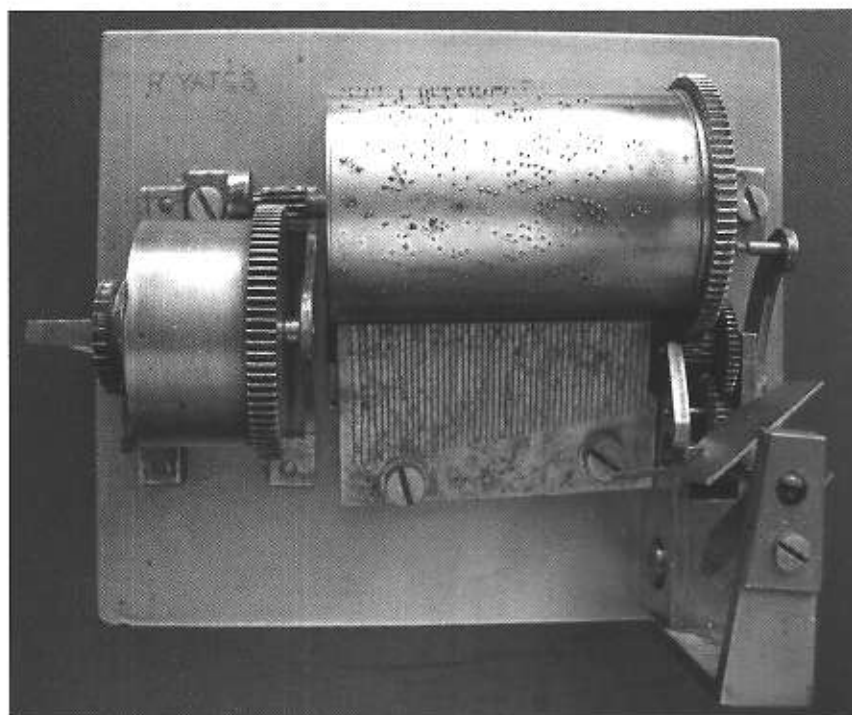


Figure 1 (above) the work showing the signature at top left

In the very early days of the music box fabrication, the form of the bedplate was dictated by the shape of the item in which it had to be placed. In watches therefore a bedplate does not even exist, as the musical work was integrated in the watch. And in the seal, into which a musical work was sometimes built, the mechanism plate followed the form of the seal, oval or rectangular.

Around 1810 when the snuff box was introduced, (quite late as Favre's invention talked about such a form in 1796) the dimensions were almost from the beginning standard. The very earliest depicted in *Klangkunst*<sup>1</sup> on p. 156 is in a box 73 x 47 mm, has a cylinder of 47 mm length with a diameter of 11 mm, not yet the standard, but the next one, dated 1815 is in a box 93 x 62 mm and its cylinder measures 62 mm.

Comparing this box with one of the late 1850's proves that a kind of standardization was already

achieved in those early years. At first sight it may be surprising, but it had to do with the founding (i.e. casting) of the bedplate. That was a task not executed by musical box workers. Already in 1816 a factory seems to have existed which delivered the bedplate, not only for the snuffbox types but as soon as the cartel box came in vogue, also for that bigger type. The names of Rossell and Darier are connected with this industry.

Seeing this standardization it is something of a shock to meet a musical work with totally different dimensions and appearance. The bedplate of this work measures 115 x 92 mm.

Only the overall dimensions suggest a snuff box type, but spring and governor are of typical cartel-form, but too small to function in such a box. Etienne Blyelle called this kind a cartière or a tabatel.

It is difficult to date this mechanism. May be second half

of the 19th century? And was it "composed" from existing parts of musical boxes? Maybe the governor, which is of a normal type. The cylinder, with its length of 55 mm and a diameter of 30 mm, could have originally been out of a manivelle. And what about the comb? Also here our thoughts go in the direction of a manivelle.

Maybe he found the spring housing with its brackets in an old clock. In any case the spring is not strong enough to let the cylinder run smoothly at the desired speed.

Mr. Yates did not like securing pins. Not for the comb nor for the governor but, strangely enough, he did so for the spring barrel. And these the screws are marked too.

The cylinder is pinned with two songs, one is the Hunter's choir from *Der Freischütz*, but there is only one stop hole in the great wheel.

So had Mr. R. Yates only in his mind to throw us, modern musical box lovers, into confusion? In any case it is an oddball in my collection.

1. *Klangkunst: 200 Jahre Musikdosen! Katalog von Eduard C. Saluz. Zürich: Schweizerisches Landesmuseum, 1996.*

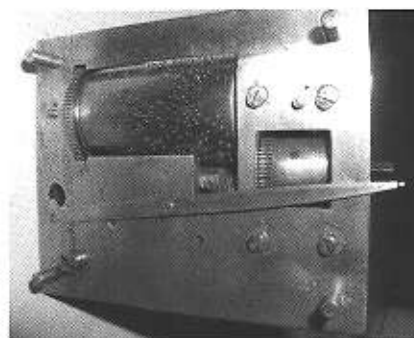


Figure 2 the bottom of the movement



## THE MUSICAL BOX SOCIETY'S CHANCTONBURY RING

By Paul Bellamy, with contributions from Peter Murray and the Editors.



*[Left to right] Lily Byrom, Kay Brown, Ted Brown, Peter Byrom, Daphne Wyatt, Alan Wyatt, John Mansfield, Reg Mayes, Cyril Hess, Kay Mansfield, Jack Shaylor. Reg was a noted exponent of postprandial narcolepsy, regularly falling fast asleep after a good lunch.*

'Not so much a chapter as a paragraph' was how John Mansfield described the origins of the MBSGB's meetings for members in the south of England. I think that the many members who have visited Ted's popular 'Ring' meetings would now agree that it is way past Chapter status and well on the way to that of Book!

One of our Editors - David Evans writes: "When John Mansfield (my uncle) first broached his idea to the then MBSGB President of a Saturday Seminar at which members could meet just to play and enjoy musical boxes, the response was "Why would members want a

Saturday Cinema?" 'Not Cinema, Seminar!' John explained. Started, with Ted Brown's invaluable assistance from the start, as an informal meeting for new and local members who just wanted to listen to and play musical boxes and not have to travel to London to do it, the first announcement was in *The Music Box* Volume 10 No. 2 for summer 1981. The meeting took place in June 1981 at John's home near Pulborough, West Sussex. It was decided to call the future meetings after a nearby notable Sussex landmark, the Iron Age hill fort now surrounded by trees and known as Chanctonbury Ring. Chanctonbury is on top of

one of the South Downs hills and was clearly visible from John's garden.

The report below, from *The Music Box* Volume 10 No. 3, Autumn 1981, was compiled by Robert Clarson-Leach, a musicologist of some standing, but not a mechanical music specialist. He was introduced to the Society by John Mansfield and was persuaded to become its Editor by him:

"The following Saturday, June 27<sup>th</sup>, was the Saturday Seminar, hosted by JOHN and KAY MANSFIELD. There was a jolly crowd, including JACK SHAYLOR, our mechanical

piano enthusiast, CYRIL HESS, REG MAYES, TED BROWN and his wife KAY (attractively recovering from a wedding party the night before!), DAPHNE and ALAN WYATT, all the way from Cambridge, and PETER and LILY BYROM (*and, of course, Bob and Daphne Clarson-Leach - Ed*). John began by reading a telegram from our President JON GRESHAM. John Mansfield has a delightful off-the-cuff manner in talking about musical automata. His all-round knowledge of Music Box history is quite remarkable. One or two 'asides' remain in my memory, viz. 'Music has to be arranged for the music box, just like for any other instrument', and, to your acoustically-minded Editor, 'the box has a straight veined pine base, not glued in because that would kill the resonance'. That's why jewellery boxes are material lined and music boxes are not, of course.

Lunch was salad, meat pie, strawberries and cream, and several bottles of wine. John gave us permission to fall asleep during the afternoon session, but we didn't! (*Reg Mayes may have done! - Ed*)

It is hoped to have further meetings at John's home with a view to forming a 'Chapter' of local members, i.e., South of England. These meetings will gather every once in a while to play and discuss music boxes. Any member interested please contact John through the Editorial Office. Cyril Hess will be the sort-of-secretary for this Southern 'chapter' of the MBSGB."

Another early member, Peter Murray, writes: "I first met John as a family friend, taking photographs of his collection for the MBSGB journal and for his insurance records. In return, he used to take me to meetings in London, an excuse for me

to do the driving because he disliked London's traffic. When he and Kay went on holiday, we stayed at their home to look after their collection and to feed their ducks and geese. I remember one incident when we were in charge when my daughter started the auto-changing Polyphon and the disc stuck halfway up. Thus we left it for John, who just laughed and said 'it always does that!'

At my first Chanctonbury Ring meeting I remember Cyril Hess defining a Polyphon as a hearing aid for a deaf parrot. John also had a sense of humour, advising that, when giving a talk and being asked 'How old is it?' and not having a clue, not to answer with any old date but to say 'in August' of whatever year sprang to mind. He said it was always instantly believed!

(John's great sense of humour did get us into trouble with the police at the 1986 Windsor meeting. We were playing the 'Tiedemann' street organ across from Windsor Castle's main gate. The Guards Regimental Band came marching past in full regalia and John said: "Quick, get out 'The Parade of the Tin Soldiers'". The police were not amused! A 'copper' on gate duty received a complaint by 'phone, looked across and then came marching over and demanded: 'Stop playing. It's disturbing the band'. By then they were marching away up the road.)"

Meetings continued at regular intervals for the next ten years, using John's extensive collection as a reserve, but with members bringing along their own treasures, new finds, questions etc. It formed the prototype for the several local chapters now operating around the country. Amongst the early members were Ted and Kay Brown (founding members), Brian and Lan Oram

(founders of the Mechanical Organ Owners Society), Clive and Enid Jones (the Mechanical Music and Doll Collection in Chichester), John & Hilda Phillips (now of the Teme Valley Winders), Bill Cooper, still a regular correspondent via the Letters page and your current editors. Many new members were recruited as the years went by, charity events such as organ grinds were organised and the annual Strawberry Tea became a favourite summer meeting.

When John Mansfield died suddenly in 1989, Kay continued the meetings for a little longer, the final one, the 35<sup>th</sup>, being in July 1991.

It was at that point that, having established themselves, to the great joy of the members of the Chanctonbury Ring Ted and Kay Brown stepped in and moved the meetings to their fine establishment at The Old School.

Ted was the MBSGB President/Chairman 1997-2001 and was awarded Life Membership in 2001 by the MBSGB Committee. In 2005 The Musical Box Society International presented Ted & Kay with the Roehl Ambassador Award for their international contribution to mechanical music. This award is a testament to Ted & Kay's generosity and hospitality for many years at The Old School

We all heartily send our congratulations to Ted on achieving his 50<sup>th</sup> meeting. It is wonderful that members can still meet informally to listen to, and enjoy, musical boxes.

An early photo shows a group of members gathered in John Mansfield's garden at Longbury House during the lunchtime break.



# Making a Musical Box

by Don Busby

## Power and control

*If chronology of build of this musical box was followed, this article would appear in print towards the end of 2012. However, since the subject matter deals with testing and commissioning of governor and run-arrest units it has been brought forward to supplement the previous article which reported on the development of these two items and a hand-wind device.*

*A test rig drives governor and run-arrest units via the hand-wind arbor using a falling mass: motion continues through to cylinder and its gear train. Times of drop are recorded for various loads turning the assembly a known amount. Resulting data are used to calculate power consumption of each element of the system, to confirm effectiveness of the governor and, to commission the run-arrest unit. Ultimately, these will control power from the mainspring at bass end of the musical box.*

The purpose of this study is twofold; firstly to check governor effectiveness, secondly to commission the run-arrest device to halt a run at a pre-determined cylinder speed. We shall refer to cylinder playing speed as  $v=1$ , three times normal speed would be  $v=3$  and so on.

An aerodynamicist would be able to calculate torque on the endless for  $v=1$  due to air pressure on blades of the governor fan. He would take account of blade size, number of blades, speed of rotation, ambient temperature and atmospheric pressure. The

torque so calculated would then be equated with that due to the mainspring, transmitted to the endless via the cylinder with its pins plucking teeth and, associated gear trains. The author is not qualified for such calculations and anyway, air flow around the governor is going to be affected by surrounding structure. In parallel with the aerodynamicist's work, a mechanical engineer could calculate what centrifugal mass should be specified for the run-arrest device to operate at say  $v=3$ . Again, we chose not to use such an approach. Let us therefore set out on an empirical determination of specifications for the units. The

first investigation is to check if the governor will be effective in controlling mainspring power.

### Governor effectiveness

We shall attempt to determine what power is required to drive the cylinder, its associated gear train and the run-arrest unit at  $v=1$ , both with and without the governor in operation: the difference will give us a measure of governor effectiveness. A means of applying constant torque to equipment under test is needed.

The hand-wind shaft to the run-arrest unit, with hand-wind removed, is ideal for input of energy for the tests. The reader is

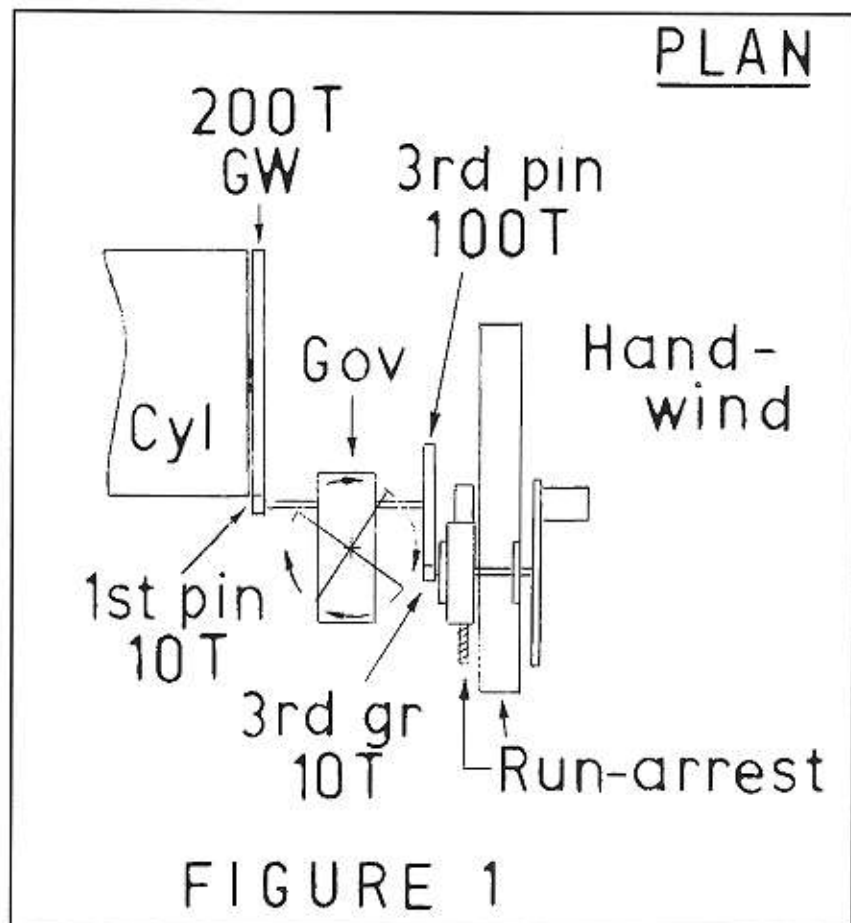


FIGURE 1

Fig 1. Layout of power control units

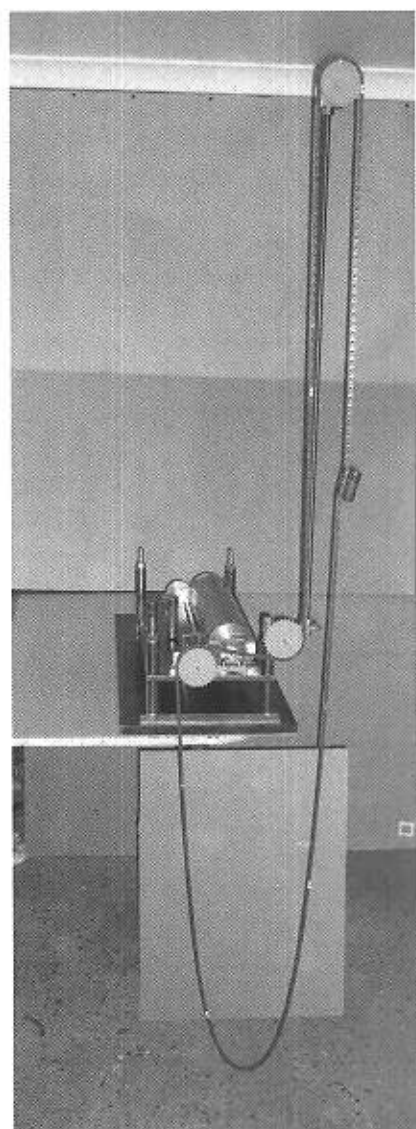


Fig 2. Rig for drop tests

reminded that there is a gear change of 10:1 at the shaft to the governor, with a further change of 20:1 at the pinion which, during tests, is driving the great wheel. Figure 1, repeated from the previous article, shows this gear train. Torque and energy for turning equipment under test comes from a falling mass, hung on a chain which drives a 30 tooth sprocket wheel (30T) on the test input shaft. The test rig is shown by figs 2&3, where a small mass can be seen doing its work: two larger masses stand on the bed plate. Masses comprise short lengths of 22mm copper pipe, end stops, a copper wire hook and small lead pellets to make up a load of known mass. These ancillaries can be seen at fig 4 which also shows weighing and

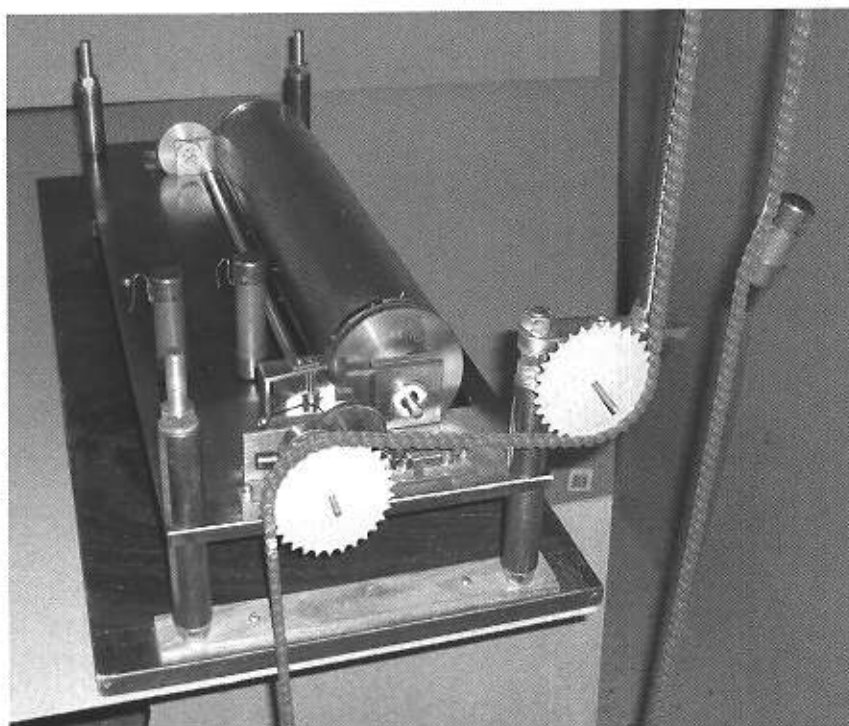


Fig 3. Drop test input

timing devices, details of which are given at reference 1.

Parameters for test rig design and their relationship with the great wheel are illustrated in fig 5. The height of the test rig limits duration of test drops to 3.6 seconds as explained below. The drop of chain from the top sprocket wheel is about 2 metres. Referring to fig 5, 6 revolutions of 30T=180 links of chain measuring 1455mm, which is within drop limitation and leaves scope for acceleration lead-in to a drop. The shaft carrying 30T has a 200:1 ratio with the great wheel (GW) which has a 2 minute cycle. The design time for a test drop is therefore  $(6/200) \times 120 = 3.6$  seconds. This was to be achieved by

selecting appropriate mass M. The chain carries white marks at start and end of three separate 1455mm lengths, with small intervening lengths. A white line on the top sprocket, coinciding with marked links, helped when timing drops. Regard the whole assembly as a car, where mass M is the engine; chain and sprockets represent the car gear box; governor, run-arrest and cylinder with its gear train are the remainder of the car. Energy to drive the car comes from the gravitational force between Earth and mass M in moving M from PE to WD. The potential energy (PE) of mass M has been diminished by work done (WD) in falling from PE to WD.

	A	B	C	D
BRKING LOAD	$E_{ndi}^{ndi}$	$E_{an}^{nd-}$	-	30T IDLING
M GRAMS	210	70	70	3238
N <sup>o</sup> DROPS	5	10	20	10
T <sup>o</sup> AVER. SECS	5.38	2.05	1.88	1.54
	*MAX			*MIN

Table 1. Test results for equipment configurations A, B, C and D

Thus,  $WD = \text{force} \times \text{distance} = M \times 1455 \text{ mm-grams}$ . Fuel for the next test drop derives from energy expended by us lifting M back to PE.

In this review of governor performance, drop data were recorded for four configurations of equipment. As indicated by the four columns of Table 1 the four were:



BHP $\times 10^{-4}$	A	B	C	D
	EF	E -	-	GEARS
MEASURED (m)	7.5	6.5	7.1	4.0
$\times IT = 3.61^2 =$				
NORMALISED (n)	16.8	2.1	1.9	0.7
LESS GEARS	16.1	1.4	1.2	0
93% (GOVERNOR)	14.9	0.2	0	
95% (FAN)	14.7	0		
ELECTR. mW POWER	1200	90		
ENERGY TO TURN CYL. 1 CYCLE	$4 \times 10^{-5}$ kWh (Unit)			

**TABLE 2**

Table 2.

- A Endless and fan fitted
- B Fan removed
- C Endless removed
- D 30T idling on the input shaft

In each configuration several drops were timed: average times are listed at Table 1. As stated earlier, it was the intention to choose mass *M* to give drops of 3.6 seconds endurance. However, it was found that the maximum practicable load for *A* was 210 grams, whilst smooth running could not be achieved for *B*, *C* and *D* with lesser loads than indicated in the table. In the case of *A*, the author was concerned about over-straining bay leaf gear and endless, particularly in view

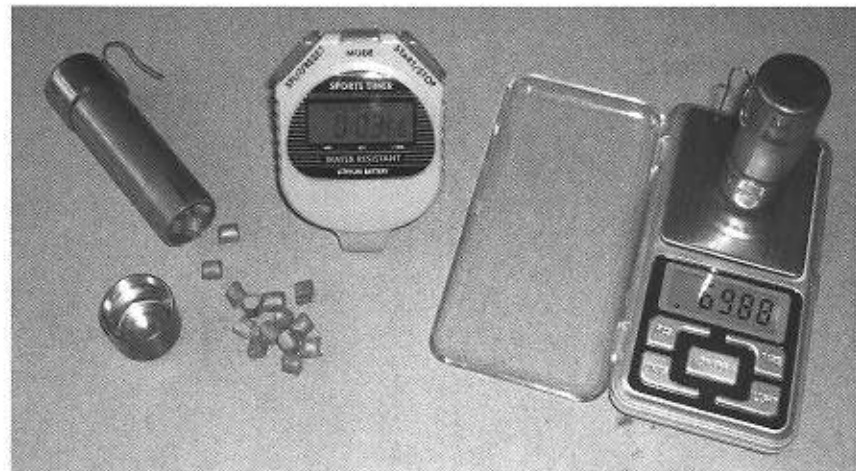
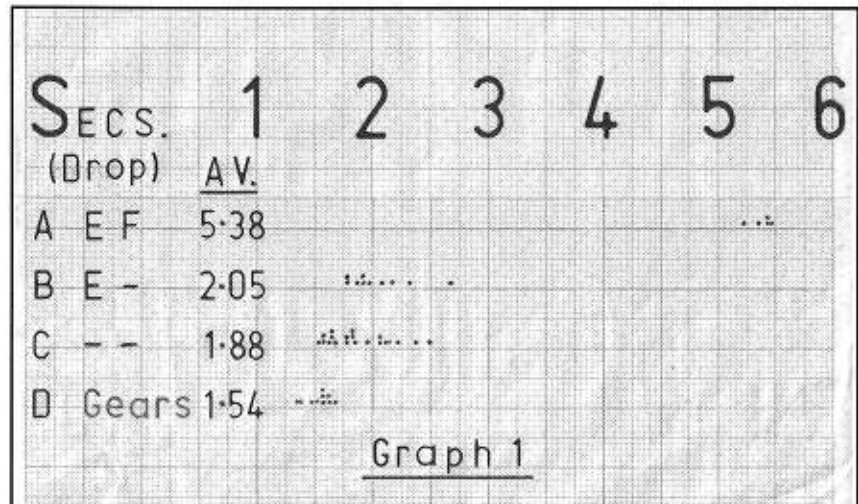


Fig 4. Test ancillaries fixing details

of the mechanical advantage given by the input gearing ratio. With the lighter loads, it is thought that free running was being hindered by minor high spots, both in musical box gears and arbors, also in links

of the chain carrying load *M*. A plot of individual drop times in Graph 1 shows deviations of data about the means. It is thought that most of the variance is due to errors of observation, especially with the



Graph 1. Spreads and averages of measured times

## Antique Musical Box Repairs and Restoration

Comb Repairs

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Cylinder Repinning

22 Marywell Brae,

Releading and Tuning

Kirriemuir,

Organ Bridge Work

Angus DD8 4BJ

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Scotland

All Work Guaranteed

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Email: [combwork@aol.com](mailto:combwork@aol.com)

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.

faster moving loads. The author is confident about the robustness of data, from experience of many drops carried out whilst developing test equipment and procedures, together with drops to commission the run-arrest unit described later. After all data had been collected, brake horsepower (BHP) for the four scenarios was calculated. The reader will know that horsepower is defined as a working rate of 550 foot-pounds per second. We measured M in grams and drop in millimetres: the conversion factors to change energy units to foot-pounds and conversion to horsepower are shown individually at the central portion of the top equation in fig 6. The factor,  $1.91 \times 10^{-5}$ , combines these with the length of drop which is constant at 1455mm.

The results of calculations appear at the top line of Table 2. At first sight these are disappointing and anomalous: the governor fan appears to have little effect, absorbing only  $0.4 \text{ BHP} \times 10^{-4}$ , the difference between A and C. Further, adding the endless seems to provide power, the difference in changing from C to B. But of course, we are not comparing like with like. Consider A in Table 1,  $T=5.38$  resulted from being driven by  $M=210$ . In order to achieve our aim of  $T=3.6$ , M would need to be considerably increased: thus more work would be done over

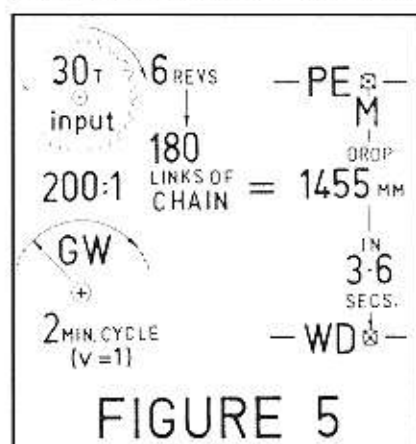
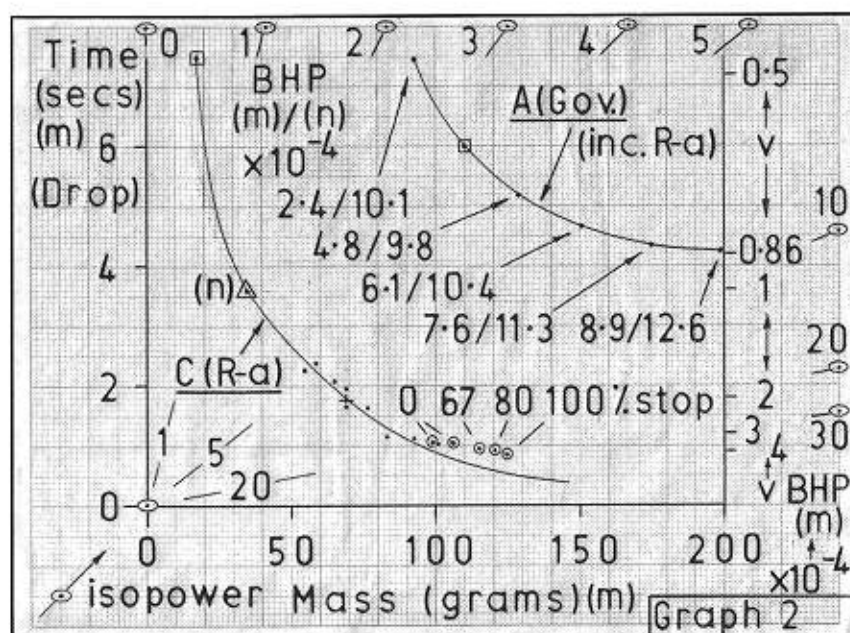


Fig 5. Parameters for test rig design



Graph 2. Curves of average time against mass for: Run-arrest alone (C), Run-arrest in concert with Governor (A)

a shorter period, i.e. more power would be required. It was decided to normalise M to a value which theoretically would give a drop time  $T=3.6$ . It is to be expected that an increase in M will result in a decrease in T, a relationship which can be represented by  $T=k/f(M)$ . For simplicity we shall assume that  $f(M)=M$ , giving  $M(n) \times T(n)=k=M(m) \times T(m)$  which leads to the second line of fig 6, where  $T(n)=3.6$ . Suffixes (n) and (m) indicate *normalised* and *measured* values, respectively.

It became apparent during run-arrest commissioning that  $f(M)$  is not as simple as the above assumption, but that was near enough for the normalisation process, from which we are not seeking absolute values, but are using the derived values of power for comparative purposes. The last two lines of fig 6 show that we can calculate  $BHP(n)$  by multiplying  $BHP(m)$  by  $(T(m)/3.6)^2$ , giving values at line 2 of table 2. These results show that the governor is absorbing a large proportion of the total power which is needed to drive the whole assembly. By eliminating the effect of 'Gears' (D), the

friction of chain and sprockets, the governor is found to be absorbing 93% of power driving the musical box components. Within the governor itself, the fan is absorbing 99% of the power, endless friction 1%.

An interesting final view of table 2 is the conversion of BHP for the two values underlined in A and C, to more commonly recognised equivalent electrical units, using the relationship  $746 \text{ watts}=1\text{HP}$ . We find that the assembly, less 'Gears', calls up 1.2 watts of which 1.11 drives the governor, 0.09 the cylinder and its gear train. Turning the cylinder once, taking 2 minutes ( $v=1$ ), uses four x one hundred-thousandths of an electrical Unit.

It is noted that greater power than derived and discussed above will be called for when cylinder pins are lifting comb teeth. The author concludes that his fan blades are providing sufficient resistance, with scope for adjustment, when the mainspring is fitted. We now turn to the second purpose of this study, commissioning the run-arrest unit.



### Run-arrest unit - commissioning

Plans for pinning the cylinder require it to turn at a constant rate of one revolution in two minutes: we define this as  $v=1$ . Changes of musical tempo will be achieved by varying circumferential pin distance. It is anticipated that cylinder rotation rate will vary slightly, perhaps between  $v=0.9$  and  $v=1.05$ , as teeth playing single notes or chords resist cylinder rotation before freeing it between beats. In the event of a *run* we want the run-arrest unit (R-a) to stop cylinder rotation as soon as possible after the failure which caused the *run*, in order to limit damage to pins and teeth. Initially, the intention was to commission the R-a to operate at  $v=3$ . As will be explained later, it was finally set to trigger around  $v=4$ .

How shall we use the test rig for setting the R-a to operate as required? Previous testing has shown that with the governor present (A in table 2), it was not possible to test at greater than  $v=0.7$  (3.6/5.38). Also, because the most likely cause of a *run* is failure of the governor, it seemed reasonable to proceed with arrangement C in table 1, i.e. with fan blades and endless removed. The first task was to measure times of drop for different values of mass above and, if possible, below 70 grams: with patience and coaxing, data were achieved down to 54 grams. Drops were carried out with R-a trigger mechanism locked to prevent it operating during this phase. For each mass, average time of five drops was calculated. Results are plotted at Graph 2 as  $T(m)$  against  $M(m)$ , being the 9 dots on or near curve C(R-a). The curve also embraces point + resulting from the earlier governor tests. Point (n)/triangle is the normalised value of +, whilst the point in a square is a 'reverse' normalisation from (n)/triangle to  $T=7.5$ . These last two points helped in drawing the

curve. The resulting curve supports the earlier assumption that  $T=k/f(M)$ . The curve is sufficiently linear over the range of our data for normalisation by assuming  $T=k/M$  to be accurate enough for our purposes. A curve of this form approaches the two axes asymptotically towards infinite values of the variables. Consider two hypothetical, but impossible situations: firstly with no load,  $M=0$  and  $T$  is infinite; secondly with infinite load  $T=0$ .

The y-axis on the right is graduated in values of  $v$ , from which it can be seen that our measured data embraces  $v=1.6$  to 3.6. So, the test rig will suffice to commission and test the R-a to operate at  $v=3$ , our initial target value.

This paragraph will describe how a fallacious approach was made in choosing and setting spring length to control the centrifugal mass (M) of the R-a unit. It is included to prevent a novice, like the author, from following the same path. Figure 8 of the last article was first drawn with a compression spring of natural length 40 which compressed down to 22.5 long when fitted to the arm carrying the centrifugal mass. It was intended to shorten this reasonably weak spring until it allowed operation of the R-a at  $v=3$ . In furtherance of this aim, the following data were read off Graph 2.

T (secs)	v (3.6/T)	M (grams)
3.6	1	37
1.8	2	69
1.5	2.4	77
1.2	3	86

The unit would be commissioned by dropping a load of 86 grams, gradually reducing spring length until M (the centrifugal mass) triggered the unit release wire. Drops would then be done with the lesser masses 77, 69 and 37, to ensure non-operation of the R-a

at the resulting lesser values of  $v$ . The exercise commenced with three sets of 5 drops, achieving average set times of 1.21, 1.19 and 1.27 seconds. By the third set, the spring had been shortened to 25, still without the R-a operating. At this point the spring was only 0.5mm longer than the arm carrying it: any shorter and M would be loose to chatter in its housing. At no stage did M move outwards. Then the penny dropped! The only purpose of the spring is to hold M steady until such time as the R-a is intended to operate, after which the spring is really redundant. This was not obvious from the literature. A new, much weaker spring of natural length 25, thought sufficient to restrain M up to  $v=2.4$ , was fitted and commissioning continued as follows.

With the new spring, as weak and as short as practicable, 5 sets of 5 drops were carried out, starting with  $M=100$ , incrementing to  $M=125$  for the last set. Average times for the sets ranged from 1.08 to 0.88 seconds. Data are plotted as points in circles on Graph 2, together with percentage of drops in each set that the R-a triggered a stop. A 100% stop rate was achieved for the fifth set at  $v=4.1$ . The only change which could easily be made at this stage of the build, to cause the R-a to trigger a stop at  $v=3$ , would be to increase centrifugal mass M. However, in view of the fast reaction time compared with the usual R-a arrangement at the great wheel and, the fact that hopefully a *run* is very unlikely to occur, it was decided to accept performance as found.

Next, the governor was brought back into operation by adding endless and fan. Firstly, 5 drops were done with  $M=210$  grams, giving average  $T=4.5$  ( $v=0.8$ ), confirming satisfactory running for further tests. A single drop

$$BHP(m) = \frac{M(m)}{T(m)} \times \frac{14.55}{454 \times 25.4 \times 12 \times 550} = \frac{M(m)}{T(m)} \times 1.91 \times 10^{-5}$$

$$M(n) = \frac{T(m)}{3.6} \times M(m)$$

$$BHP(n) = \frac{M(n)}{3.6} \times 1.91 \times 10^{-5} = \frac{T(m)}{3.6^2} \times M(m) \times 1.91 \times 10^{-5}$$

$$= \frac{T(m)}{3.6^2} \times BHP(m) \times T(m) = \left( \frac{T(m)}{3.6} \right)^2 \times BHP(m)$$

(m): measured      (n): normalised to T=3.6

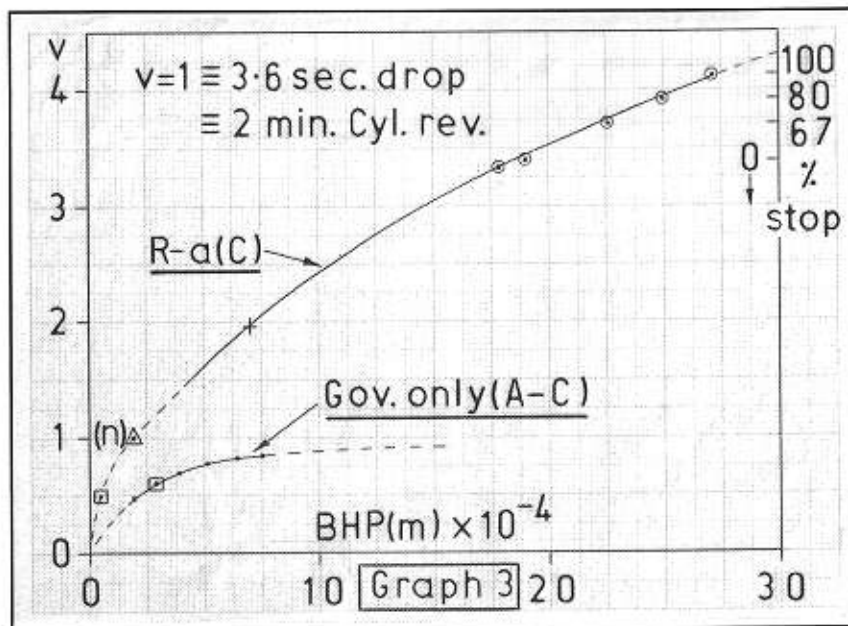
**FIGURE 6**

Fig 6. Calculation of brake horsepower (BHP)

and manual triggering of the R-a caused satisfactory, immediate cessation of rotation, confirming successful commissioning.

A final 5 sets of 5 drops, incrementing M from 90 to 200 grams with all systems operating (A in Table 1) provided data for the upper curve of Graph 2. The resulting T versus M curve labelled A(Gov)(inc. R-a) has BHP(m) marked for each of the 5 points, normalisation to BHP(n)

is also shown. It was encouraging to find that these latter values are reasonably consistent with each other, vindicating the normalisation process. The normalised value of  $12.6 \times 10^{-4}$  for BHP(n) at the 200 gram point is roughly the power required to operate at  $v=1$ : as found in table 2, A third line. The dots in ellipses around the top and right hand edges of the graph can be joined to the 'Origin' to give "isopowers", i.e. lines joining points of equal BHP(m).



Graph 3. Curves of cylinder speed (v) against BHP for: Run-arrest alone (C); Governor alone (A-C)

Our last analysis of data is to calculate BHP(m) for selected points along the smoothed C(R-a) curve of Graph 2. For each point, T was read off and used to calculate  $v(3.6/T)$ , because accurate interpolation was not possible on the non-linear scale of v. Graph 3 shows a plot of v against BHP(m) specific to the R-a unit. It is noted that this includes power to turn the 'gears', D at Tables 1&2.

A similar exercise to plot v against governor power was carried out using Graph 2 data, by subtracting C(R-a) power from the combined data A(Gov)(inc R-a) to produce BHP(m) specific to the governor. This time, the effect of the 'gears' is eliminated by the subtraction as it is part of the power measured for C.

Inferences and conclusions that can be drawn from the tests and resulting data are:

At normal running speeds ( $v=1$ ), the governor operates at a much higher power rating than other components of the test assembly

The governor appears to have power in hand to control cylinder speed at  $v=1$  when eventually turned by a main spring

The run-arrest unit has been set to stop a run at  $v=4$  and, if necessary, can be made more sensitive by fitting a weaker restraining spring

At v greater than 3, the run-arrest unit itself acts as a form of governor. This is probably due to the fact that kinetic energy of its rotating mass is increasing proportionately with  $v^2$ .

The author is confident that the tests have shown that his governor will be effective in controlling main spring power and that the run-arrest unit will protect cylinder pins and comb teeth from excessive damage should a run occur.



The next phase of work is to fit comb to bed plate, the subject of a later article.

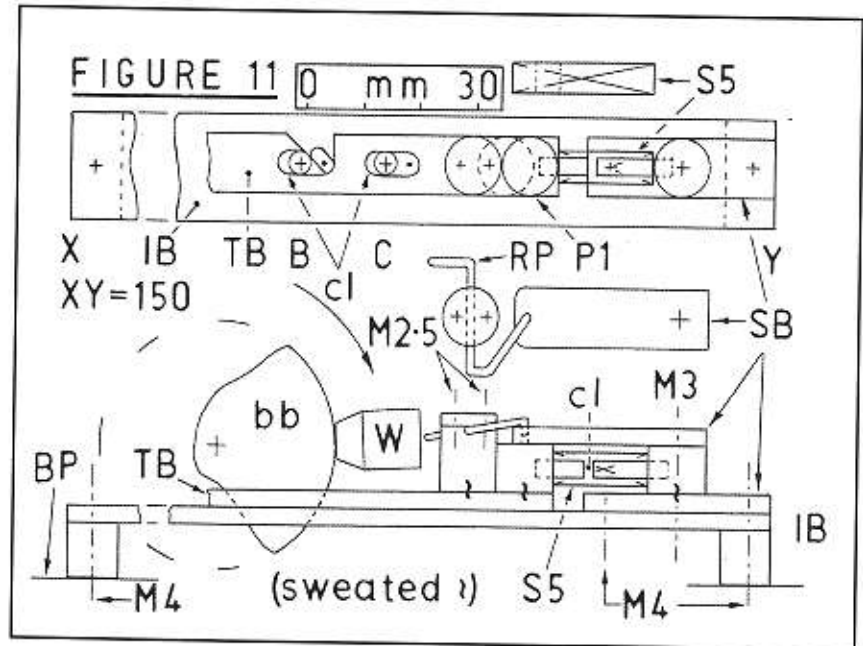
References

**Maplin Electronics**  
Sport stopwatch Code UQ 67X  
(1/100 sec)

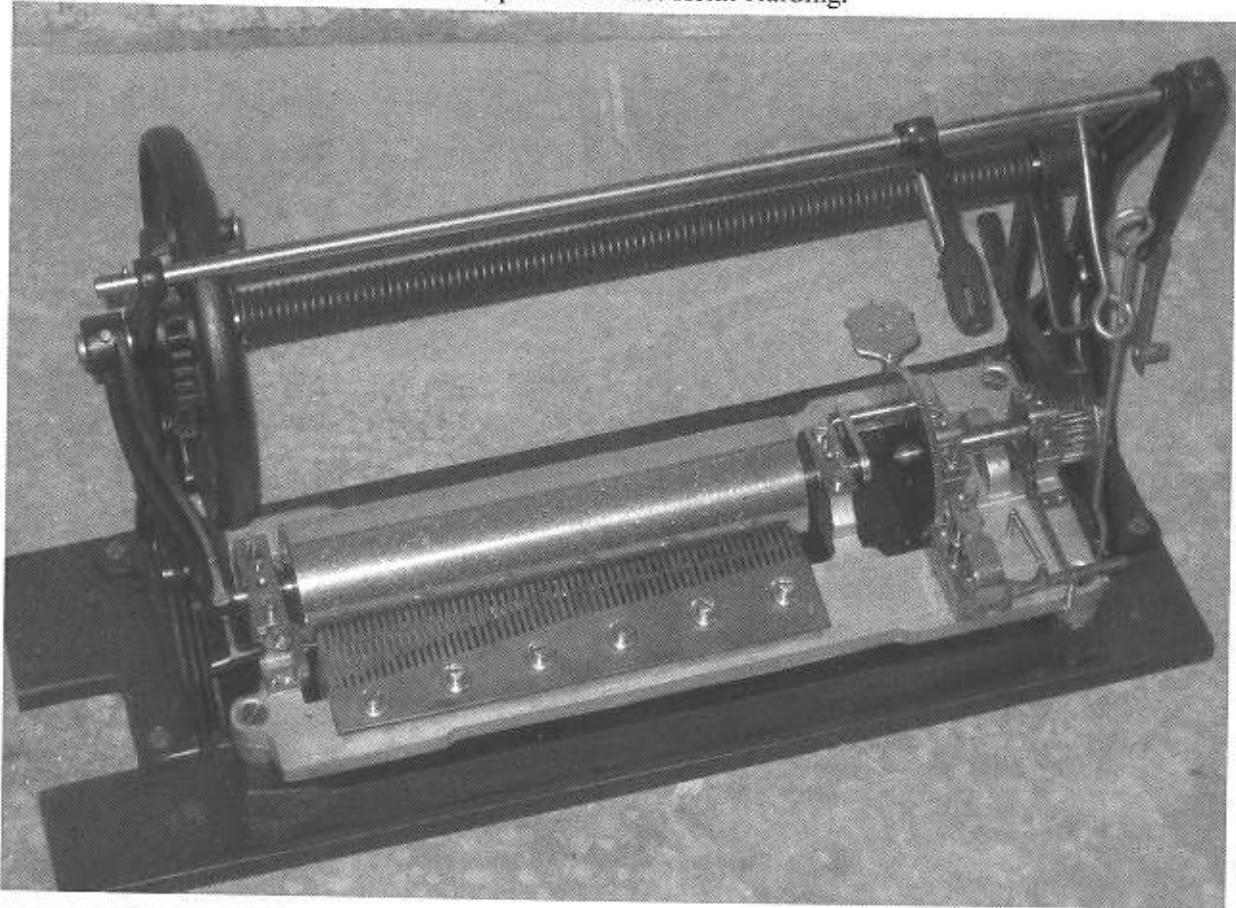
**Micro pocket scales**  
Code N 32 6W  
(0.5-200 grams: 0.1 gram increments)

## Erratum

Corrected Figure 11 of this article in the Summer Edition of The Music Box



A Mermod Frères musical movement as adapted for use in a coin operated slot machine. Can you help a collector find one? If so, please contact Keith Harding.



## News from Other Societies

from John Farmer

### **Mechanical Music, Vol 56, No.2, March/April 2010** (See also [www.mbsi.org](http://www.mbsi.org))

This issue opens with the final part of Brian E Shaw's "The Orchestrion in 19<sup>th</sup> Century Newspapers, which this time covers the 1880's and the transition from business to home use, the 1890s, the Golden Age of orchestrions, and on into the 20<sup>th</sup> century. Christian Eric describes an "out of the ordinary", but high quality Snuff-box style musical box, c. 1910, by "Chevob & Co. late Baker Troll & Co. manufacturers, Geneva". It has 4 tunes and is described as Fortissimo on the tune sheet.

Tom Meijer concludes his series on Dutch Street Organs and Popular Music, taking us from 1970 through to the present, with many illustrations. Cartel boxes with Cast Brass Classical Figures is Larry Karp's latest offering in which he compares two boxes, one being his own, and the other owned by Tim Reed. Tim's was made by Nardin but Larry is not sure about his own, which only has the name Detler impressed in one of the brass figure strips. However, the figures on both boxes were almost identical.

### **Mechanical Music, Vol 56, No.3, May/June 2010** (See also [www.mbsi.org](http://www.mbsi.org))

In "Music by Mouse and MIDI", (Reprinted with permission from Het Pierement), Tom Meijer explain how music for mechanical organs can now be arranged using computers rather than on paper. Using a computer in this way enables the music to be played and tested by the computer, and changed if necessary, and then either printed out on to paper for manual punching, or more likely these days, used to directly drive a computer-controlled punching

machine. It is also possible to send the computerised "MIDI" signals directly to an organ fitted with MIDI controls, thus doing away with paper rolls or book music. Not everyone approves of this innovation, however, but it does stimulate younger people to try arranging organ music.

Dan Robinson explores the larger Wurlitzer Band Organs – larger than style 165 (75 key, 256 pipes). These were the 155 "Monster" (100 key, 255 pipes), the 160 "Mammoth" (122 key, 486 pipes), the 164 (75 key, 316 pipes), the 166 (75 key, 270 pipes), the 168 (75 key, 338 pipes), the 175 (probably same as 166), and the 180 (112 key, 510 pipes). There are no known survivors of the 166, 168, and 175, only one each of the 160 and 164, and three each of the 155 and 180.

"The Roepke Musical Box", by John Knott, Coulson Conn, and Larry Karp and originally published in *The Music Box*, vol. 23, No. 6, is also included in this issue of *Mechanical Music*.

### **Reed Organ Society Quarterly, Vol XXVIV, No.2, 2010** (See also [www.reedsoc.org](http://www.reedsoc.org))

The centre of this issue is taken up by the first instalment of the serialisation of "A history of the Clough & Warren Organ Co. 1850 – 1923" by Douglas C. Warren, originally completed in 1957. This first part consists of the Introduction – The Development of the Reed Organ, and Chapter 1 – The early history of the Clough & Warren Company.

Elsewhere can be found Brenda Ebie's discovery of a Packard Reed Organ at the Homeland Heritage Park in Florida, and Coleman Kimbrell's well illustrated description of the

restoration of an 1857 Jewett & Goodman Melodeon which is followed by a history of the same organ by its inheritor, Lisa Philippart. Robert Ruby describes his lucky discovery of a Beckwith Parlour organ, and Jim Tyler gives a Technical Tip on how to utilise a too-strong compass ("V") spring by positioning it closer to the hinge on a reservoir.

### **Player Piano Group – Bulletin 194, April 2010** (See also [www.PlayerPianoGroup.org.uk](http://www.PlayerPianoGroup.org.uk))

Much of this issue is given over to reporting of the AGM, held at Chigwell school on 13th March 2010. Then follows an interesting dissertation by Adam Ramet, on writing for the Pianola. Adam has become something of an expert at this in recent years, the results being punched by Julian Dyer. Adam covers various issues such as care of phrasing, clarity of musical lines, counter melody harmonic positioning, musical balance, etc. with his technique based around the use of a computer music editor such as Cakewalk.

Paul Morris tells the story of Concertola number 204. This is an amazing electro-pneumatic roll changer which Paul has acquired and connected to his Aeolian residence organ. The rather large device carries 10 rolls at a time and allows the selection of individual rolls, or the continuous playing of all 10. These devices cost around \$4000 in 1927.

### **North West Player Piano Association Journal – Spring/Summer 2010** (See also [www.nwppa.freereserve.co.uk](http://www.nwppa.freereserve.co.uk))

Following on from "The First Duo-Art Rolls" in the previous



issue, we now have "The First Welte Rolls". Welte were, of course, the first company to make a reproducing piano, some 8 years before the others. Investigation of their early rolls reveals that the first 95 Welte rolls were recorded by Eugenie Adam-Bernard, but nothing is known about her. A listing from Albert M. Petrak's catalogue shows all known rolls up to 171.

"When they were young", No. 24 is about Claudio Arrau (1903 – 1991) a Chilean pianist who recorded 4 rolls for Virtuola when he was aged 8. "Popular Music of the 1930's" provides a year by year breakdown of the top tunes for the period and an unusual calendar for 2010 lists some Musical Anniversaries (e.g. birth of Frederick Chopin, 1st March 1810, birth of Robert Schumann, 8th June 1810, birth of Edmundo Ros 7th December 1910).

Moritz Moszkowski (1854 – 1925) is Famous Musician No. 63 which includes 4 pages of his music issued on reproducing rolls. David Perry investigates the "Visuola" enigma. Visuola was a system originally developed by John C Bostemann as an aid to teaching keyboard playing, and enabled a tutor to play

on one keyboard which then, through electrical connections, illuminated lamps on student keyboards to show which notes were being played. This was later modified, in conjunction with Aeolian such that the tutor piano was a Pianola and played "Visuola Rolls", with the notes still transmitted to lights on the students' keyboards as before. David's very comprehensive article includes a list of rolls, and is followed by reprints of articles about the system from publications of the day (1927).

Non-English journals

**Het Pierement – April 2010**  
(See also [www.draaiorgel.org](http://www.draaiorgel.org))

- Ruth models 36 and 39.
- Glorious Organs No, 23.
- Peter Hurenkamp.
- Fritz Wrede – Hannover, part 3.
- Luigi Denza, composer (1846 – 1922).

**Musiques Mecaniques Vivantes – 2nd Quarter, 2010**  
(See also [www.aaimm.org](http://www.aaimm.org))

- A curious mechanical barrel piano.
- 65 years (and more) of mechanical music (Philippe Rouillé).

- Francois-Antoine-Charles Marengi.
- Capital Cuff Boxes.

**Das Mechanische Musikinstrument (Gesellschaft für Selbstspielende Musikinstrumente), April 2010**  
(See also [www.musica-mechanica.de](http://www.musica-mechanica.de))

- Serinette designed in Waldkirch
- Instruments from the workshop of Franz Hartung
- Mechanical music makers in Lenzkirch
- Mechanical percussion instruments from Leipzig

**L'antico Organetto (Associazione Musica Meccanica Italiana), April 2010**  
(See also [www.ammi-italia.com](http://www.ammi-italia.com), or [www.ammi-mm.it](http://www.ammi-mm.it))

- ALLEGRO – A 29 keyless organ designed, built and sold by AMMI
- Il Piano A Cilindro – a new book by Antonio Latanza with 2 CDs

### 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**

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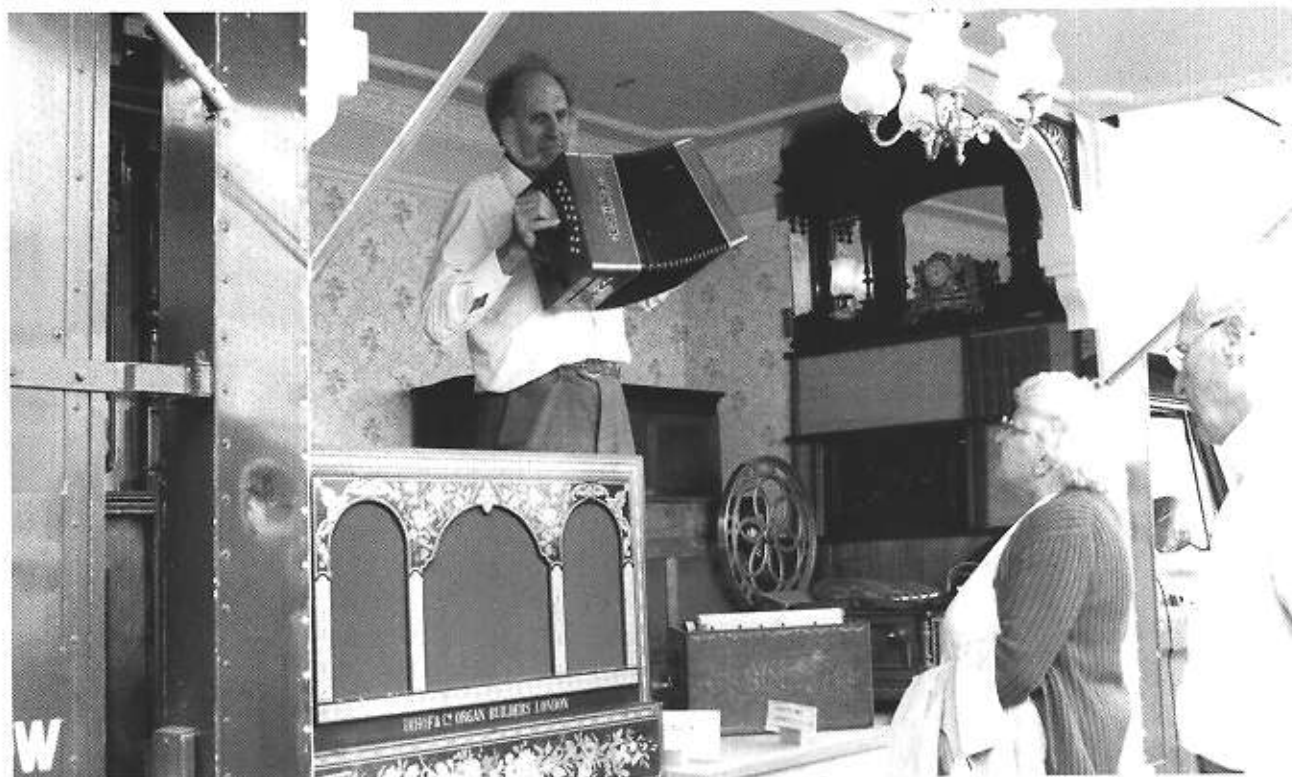
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E mail: [info@deangroup.co.uk](mailto:info@deangroup.co.uk)

Tel: 01275 834474 & 01275 832840

## Bob Minney



*Bob Minney in the 'Victoria Room'*

Bob worked for many years at Vauxhall Motors in Luton, eventually becoming a development engineer with the run of a comprehensive set of workshops. He had an enquiring mind and a love of mechanics and solving problems. He liked fairground organs from childhood, but work, girls and other things intervened. In the late 1950's whilst touring Cornwall he spotted a set of gallopers, with a small organ inside, the Bug was now firmly back in place. He bought his first Musical box from a work colleague in 1962, a 19 5/8" Polyphon. After advertising for discs for it he met two young brothers who had about 60 musical boxes. After visiting them the bug had taken a more serious hold.

He soon started to form a collection and acquired many instruments, most of which needed work of one sort or another. He started to present them at steam rallies using a Morris Estate car and later a VW microbus. Moving half a ton of instruments from his house to

the VW became such a chore, that around 1984 he decided to produce what he termed a "Mobile Victorian Music Room". As can be seen from the photo it was superb and toured many events for the next three years. The instruments were a Mikado Polyphon, Bruder Barrel Organ, Imhof Street Organ, 27" folding top Regina, 2 organettes, and the 40 key "Tanzbar" Roll Accordion.

By 1969 he had bought his first street organ from Gerry Planus, that well known London dealer of the period. This turned out to be a Bruder trumpet barrel organ of 45 keys, and was extremely loud and penetrating. He made and pinned a second barrel for it, with musical arrangements by Mel Colebrook. Not too many years later he bought an altered 48 key Imhof street organ with 8 barrels, subsequently re-arranging the pipe work to fit the original case.

Bob's skills in restoring mechanical music became legendary, almost all types being restored to a very

high standard, both musically and aesthetically. He was part of a small team that produced a large number of reproduction disc boxes, during the 1970's and 80's. Most were 19 5/8" Polyphons, but larger machines, including 2 and 3 disc machines were produced, Bob being responsible for tuning the combs and setting up the bedplate mechanisms. When I tackled my first new disc box, a double, side by side "Polyphon Mikado", Bob wrote to me with the pitfalls and plenty of advice on how to avoid them! They saved me an awful lot of trouble.

Bob had great ability with wood, leather, wire, damper wire, French polish, British Rail library shelving and a whole host of other materials. He gave freely of his advice and opinions, many people benefiting from his knowledge and expertise. We shall not see his like again.

I salute you Bob. Hope there are some good organs wherever you are.

**John Harrold**



## David Tallis

It is with the deepest regret I have to report the death of David Tallis. David joined the Society in 1964 becoming member number 102. Right from the start he was actively engaged in restoration with snuffboxes and singing bird boxes being of particular interest to him. Long standing members will remember with gratitude all the work he put into the Society serving not only on the Committee but later on as Treasurer for a time.

David's talks and presentations were always popular and informative

and he was always one of those who worked tirelessly behind the scenes to get things done. He was the first Society member to re-pin a cylinder recalling later that the task of inserting the new pins in a 9 inch Nicole cylinder took him just under 15 hours. Unfortunately, we do not know how long it took him to do the complete job! His knowledge of music and his workshop skills were of a high order and greatly admired by all.

In 1971, David published his book "Musical Boxes" which was very

well received giving a good insight into the world of mechanical music at that time. Unfortunately, he never managed to find time to write another book.

David remained a Society member until recently when ill health made life difficult for him. We extend our sympathy to his wife Sarah and to his family at this sad time.

**Arthur Cunliffe.** (President)

## MORE CLASSIFIED SALES

**A Selection of musical box discs** including Symphonion 19 1/8", Britannia 19 5/8", Lochmann 15 3/8", Polyphon 15 5/8", Symphonion 11 7/8", Symphonion 13 5/8", Celesta 11 1/2", Polyphon 11 1/4", Fortuna 8 1/4". Phone 01202 485720 (Bournemouth) Weber full Duo-Art Pedal/Electric reproducing Pianola, needs a little work. £250.

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**Fair Organ, 33-key** with automatic registers, packed with pipes including piccolos and violins, drums, cymbal. Large amount of keyless book music arranged to an amazingly high standard.

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**Musical box by Bremond**, 1895. Retailled by Paillard Vaucher. Serial number 13529. Twelve airs, six bells. 15"x26"x14". In good working order. £750.00. West London. Tel: 0208 907 2790. Email: Irene.Lawford@btinternet.com

**Musical box by David LeCoultre**, serial 9954, 1847, six-air 10 3/4" cylinder, 112 note comb with square-tipped hooked teeth, flat topped scumbled box with hinged end flap, fully restored, repinned, unusual repertoire. Pictures available. £2,500 o.n.o. Can be delivered to UK in November. Contact the Editors - see officers panel.

## 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](mailto:kevin_mcelhone@hotmail.com) or Ted Brown on 01403 823533 as either will be pleased to advise.

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.

- 3071 Mrs.Jenifer Harrison, Dorset  
3072 Mr.Robin White, Somerset  
3073 Mr. & Mrs. Nicholas & Catalina Newble, Wales

### re-join

- 2992 Mark Buckland, Cumbria.

## Letters to the Editor

### From Bill Cooper:

In a previous letter I wrote of a Victorian musical album, I enclose photos of it. I am fairly sure that this must be the original box as it's the same colour as the album and fits like a glove.

I don't think that I am the only one who switches on the television on Sundays to see the Antiques Road Show, with the hope of seeing a musical box, what a hope. We see at least two or three old paintings, china, glass, vases and plates, even a load of old Beatles signatures each week. Now musical boxes are antiques and thousands were made.

Quite a while ago I took a phonograph and a disc box to the show in Sussex, my friend and I carried them up three flights of stairs, at the top was a gentleman behind a table. He said "What have you brought?" I uncovered the phonograph and he said, "We get hundreds of these" I said "Then why don't you put some in the show?". Of the disc box he said, "The governor hasn't any interest in those". All very true, so now we know why we don't see any.

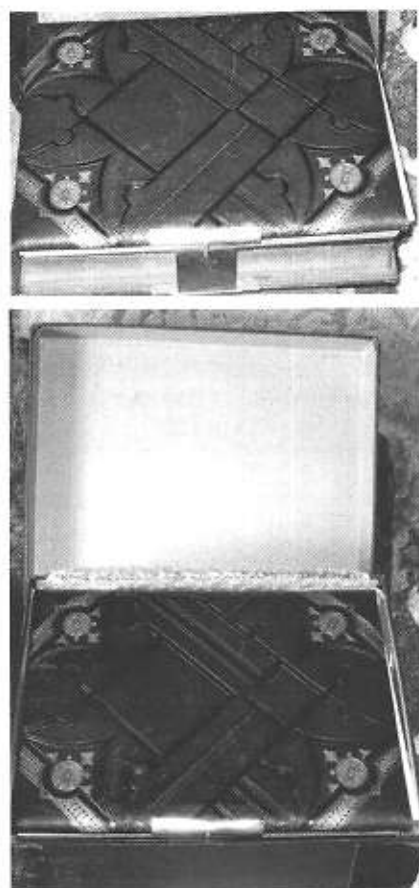
### Addition

A fortnight ago switching on the TV, there was a western on, the cowboy opened the lid of a box and switched it on, it was a disc box. Being rather deaf I turned up the volume, I heard a violin and a piano. Now the search is on for a musical box that plays all these things.

Bill Cooper

*Editorial comment: I remember many years ago on Antiques Road Show Hilary Kay of Sotheby's being shown a handsome street barrel piano on its original cart. She turned the handle about three turns (in the middle of a tune),*

*laughed, and said "Nobody wants those old things – it's worth only a few hundred pounds." I would happily have bought it for £1000 or more! – Sorry Hilary, if you are reading this!*



Bill Cooper's photo album

### From Paul Baker:

#### HELP PLEASE!!

I am currently restoring an unusual 29 note Street Barrel Piano which is missing the lid and top front panel for which I will need to construct replacements.

The piano, although of considerable age, has been through the hands of Canon A O Wintle, whose musical arrangements are now on the barrel, including favourites of his: "Valencia", "Santa Lucia" and "Teddy Bear's Picnic".

The pinned barrel is of normal diameter, but of course shorter than usual, being only 20 inches

long. The outer case measurements are approx. 26 inches wide by 44 inches high.

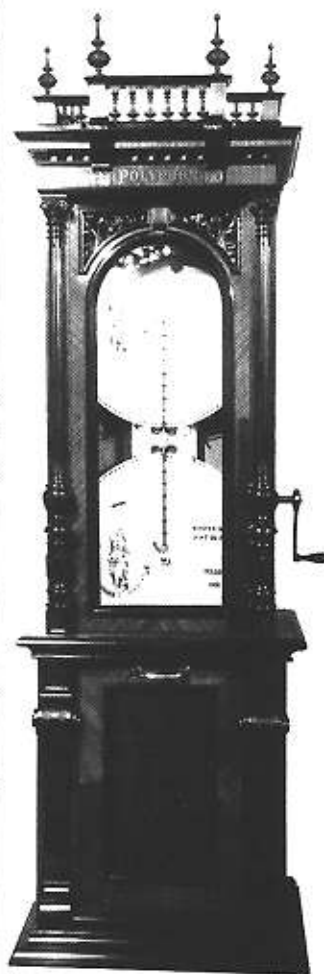
Does any member have a similar instrument or indeed any printed literature to give me an idea of what the front top panel should look like? Would it have had a single glazed opening with printed picture or material backing? Maybe it was a solid door with no aperture or perhaps three apertures with brilliant cut and silvered glass as in some conventional sized street pianos? I would very much appreciate any information in this direction to enable me to correctly replicate the panel as nearly as possible to the original.



### From John Farmer:

The MBSGB Archives now has a copy of the recording of Nico Wiegman's Piano-Forte musical box as mentioned in the Winter 2009 Music Box. David Evans, who received the original recording from Nico, has kindly copied it to CD and provided this to the Archives. Thank you David! I can provide second generation copies if required. (P.S. – I am still looking for a replacement Archivist).





## Renaissance Discs

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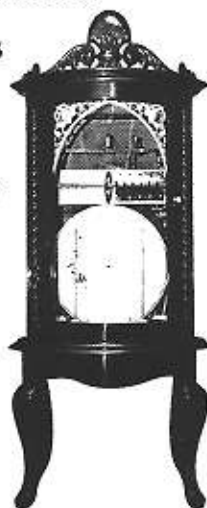
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**More Classified  
Ads on  
Page 530**

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**Movement by Mermod Frères** to fit in musical slot machine wanted by French collector. For more details contact Keith Harding. See display ad inside front cover - image on Page 528.

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I am currently looking to purchase high quality items of mechanical music and 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 email fantissimoto@aol.com.



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*Closing date for the next issue is*

**1st October 2010**

### Deadline dates for Display Advertising Copy

1st April; 1st July;

1st October; 1st February

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

### Posting of magazine:

27th February; 27th April;

7th August; 7th November

## CLASSIFIED ADVERTISEMENTS

LAST DATE FOR RECEIPT OF ADVERTISEMENTS FOR INCLUSION IN NEXT ISSUE:

*1st October 2010*

**Minimum cost each advertisement £5.00.**

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(bold type 8p per word extra)

**Minimum cost each advertisement £9.50**

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Early French »Tableau Mécanique Automaton« by Antoine Vichy, c. 1850 (I-06)  
Sold: € 11,000,- / US\$ 14,100,-



»Black Forest Flute Clock«, c. 1840  
Sold: € 9,850,- / US\$ 14,700,-



Phonograph »Edison Ideline«, 1907  
Sold: € 31,800,- / US\$ 40,000,-  
(World record price!)

Polyphon No. 49 c »Emerald«, c. 1900  
Folding-Top Musical Box for 22 1/2 in. metal discs with 16 bells (!)  
Sold: € 30,600,- / US\$ 39,000,-  
(World record price!)



Phonograph »Loret No. 2«, 1895  
Sold: € 14,000,- / US\$ 20,800,-



Lochmann »Original Musik-Automat«, c. 1900  
Coin-operated musical box with double combs for 55 cm (21 2/3 in.) metal discs.  
Sold: € 15,300,- / US\$ 20,000,-  
(World record price!)



Lever-Wind Overture Musical Box by L'Épée, c. 1870  
Sold: € 6,150,- / US\$ 7,600,-



Rare Smoking Musician Automaton by Lambert, c. 1915  
Sold: € 12,300,- / US\$ 15,100,-



Rare Magician Automaton by »Renou, Paris«, c. 1895  
Sold: € 13,500,- / US\$ 20,200,-



Regina Style 33 Automatic Disc Changing Musical Box for 12 Discs  
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Polyphon No. 62 »Grandfather Clock«, c. 1900  
For 50 cm (19 5/8 in.) discs!  
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Wednesday 3 November

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