

MECHANICAL MUSIC WORLD



A Fine Barrel Piano
See Organ Grind Article

An Association of Musical Box Collectors Publication



A Late Georgian English Barrel Piano (see article on page 17)

From the Editors' Desk

Hello and welcome to this, the Association's second issue – and thank you to all those who contacted us with positive comments. They have been much appreciated.

Although barrel pianos were high on the agenda for this issue, we could not pass over an article from our friend Edward Murray-Harvey. He did authorise us to cut it down, but we could not resist the charm of his view of wartime Britain – a way of life unknown to many these days and surely well worth recording. Edward did add that his friend Wyn Hurst had discovered several versions of The Apache Dance with music on the Internet, using a Web browser called DuckDuckGo.

https://en.wikipedia.org/wiki/Apache_%28dance%29

<https://www.youtube.com/watch?v=nJat6pDHDLw>

<http://danseapache.tumblr.com/>

<https://www.youtube.com/watch?v=-rXSHIZaRI>

Many thanks to Wyn and Edward!

It is good to note that the Association has grasped the opportunity to interact with the public in such a vibrant, wonderful venue as the Amberley Museum. Described as a 'working' museum and attracting very positive reviews on Trip Advisor as a destination for families, this presence can only be positive for the future of mechanical music as we capture the imaginations of new generations of young people.

A big thank you also to all our contributors to this edition, and may your barrel pianos stay in tune and continue to give pleasure to the listeners.

Front Cover Illustration: Richard Kerridge playing the fine barrel piano. Read all about it in the article: *Organ Grind*, 6th June 2015.

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*Note: As an Association AMBC does not give valuations or take responsibility for advice or guidance nor imply any form of guarantee for the accuracy or consequences arising from information so given.

COMMITTEE REPORT

The first six months of our Association have gone well. We have gained Canadian, American, European and Asian members without any advertising. Our first AGM and open organ day gained us four new members.

We are hoping to 'theme' our periodicals so that there is one main subject, as well as our regular topics. Remember that it is your association and your periodical so that if you want a particular subject covered we will do our best to accommodate you. If you have photographs or snippets you would like made into articles send them to Paul or me and we can take a look before giving them to the editors for their perusal and formatting.

Our association will only be as good as you want it, and make it, to be, so keep the information coming in.

I hope to see as many of you as possible at the Christmas meeting, which will be held on Saturday 28th November, when a cooked lunch will be provided. Bring along the usual selection of Christmas Novelties for the afternoon and see how they relate to usefulness or taste with our experienced judging panel!

Ted Brown, Chairman.

We have now launched our website, www.ambc.org.uk It is still a work in progress as, at the time of writing, we are not able to upload pictures, recordings or videos. We hope that this functionality will soon be added to complete the website design.

Juliet Fynes.

I would like to thank all those who gave money, offered loans and donated books. It was an overwhelming act of support and generosity of spirit. Book sales will go towards our publication fund for the benefit of all members associated with AMBC.

Paul Bellamy,

Treasurer.

For new members! Please note the AMBC Constitution: Article 2, Membership.

2.1. Application for membership will be by means of an AMBC membership form.

2.2. Acceptance of membership will be at the discretion of the AMBC Committee.

2.3. Applicants must accept the terms of the AMBC Constitution and abide by Committee rulings in the application of those terms.

Notice of membership renewal

The next membership year starts 1st March 2016.

For existing members, contact the Membership Secretary, Kay Brown (See List of Officers for contact details. UK Fax/Phone 01403 823 533.)

New members please contact the Treasurer, Paul Bellamy.

bellamypaul@btinternet.com

The full year's subscription is due at the time of application. Those joining after 1st January get the period to the end of February free but must pay the full subscription for the following year at the time of application.

The Constitution of the Association of Musical Box Collectors known as AMBC

Article 1. Aims and objectives:

- 1.1. To promote interest within the body of membership of AMBC for the mutual enjoyment, entertainment and research relevant to musical boxes and all other associated forms of programmed musical instruments generally known by the term 'mechanical music'.
- 1.1. To establish formal links and working relationship with other Societies who wish to be associated with AMBC.
- 1.2. To provide social opportunity for meetings of musical and non-musical entertainment, of historical or social interest. Meetings may adopt the established format of the private Chanctonbury Ring meetings hosted by Mr. E. Brown.
- 1.1. To publish research, articles, books and pamphlets for members on all forms of musical instrument including musical and non-musical automata, covered by the term 'mechanical music', and in order to promote public interest.

The Association of Musical box Collectors (AMBC)

Organ Grind June 6th, 2015

Refreshed from a very successful AGM and sustained by the packed lunches brought by members, followed by a generous supply of puddings and a variety of liquid refreshments proffered by our hosts Ted and Kay Brown, members and visitors settled down to the serious business of enjoying themselves, as can be seen by Chairman Ted Brown pointing to the exit and an afternoon of sunshine and music, Fig 1.

On display were a variety of interesting instruments including a non-organ interloper in the shape of a fine barrel piano (cover picture). This magnificent instrument, which has been fully restored has the legend "Keith, Prowse & Co. Ltd, London" carved into its front panel, but confusingly, the trade label of A. Tomasso & Son, London Street Piano makers on its sound-board. A discussion with the owners Richard and Keith, also with Paul Baker, revealed some interesting aspects of its past as well as an insight into a now almost forgotten world.

The piano was originally built by the renowned Pasquale company, prolific makers of barrel pianos who were formerly located in Phoenix Place, London, near the present-day Post Office sorting depot at Mount Pleasant. Pianos of this design, with the music produced by an inner revolving pinned wooden cylinder, or barrel, brought music to the streets of many a town and city in the kingdom, at one time competing in proliferation with other mechanical music instruments such as pipe barrel-organs and their lighter relatives, the street-harmoniums, that were fitted with metal reeds rather than pipes, in an attempt to reduce weight and also proving easier to keep in tune in the English climate.

Believed to be an early 19th century invention of Englishman Joseph Hicks, it was however left to immigrant Italians to develop and manufacture Street pianos, or "Piano-Organs" as they were often called, primarily in the Clerkenwell district of London from the 1870's onwards. By the start of the 20th century, it was estimated there was up to 500 on the streets on the capital alone! Often seen as a public nuisance and minor plague along with other outdoor tune-mongers, byelaws were eventually passed in some districts to restrict their playing. Instruments were hired on a daily basis for a shilling or two (5p/10p) or weekly as required; each piano having a repertoire of ten tunes, which was necessarily renewed every six to nine months as the barrel pins wore down, also to keep up-to-date with the popular melodies of the day.

The "organ-grinder", often an Italian who was domiciled here, completed his musical presentation with visual appeal from donah or daughter, not forgetting her tambourine accompaniment. Grinders unattached to a tambourine wedded a monkey instead - a highly trained little fellow who held out his cap pleadingly for contributions, which even dour Victorians could rarely resist.



Fig 1. Ted and friends ready for the organ grind.

Barrel pianos of substantially the same basic design could also be found in indoor situations such as public houses and tearooms. They were operated, not by turning a handle, but powered automatically by means of a spring-motor, activated by a coin-in-slot mechanism as a ready source of income for the landlord of the pub or owner of the establishment in which they were placed. Keith, Prowse & Co., was one of many such agents who had a large enterprise hiring out hundreds of barrel pianos to public houses before they sold out that part of their business to Canon Wintle's East Anglian Automatic Piano Co. in 1926.

Our instrument had started life as a "penny-in-slot" piano and bears the Pasquale registered design number 364814, which was registered in the year 1898. The piano has a fairly high serial number, so was probably made around the 1910 to 1920 period. At an unknown date, probably after penny-in-slot pianos had lost their popularity, its spring-motor was removed and the mechanism modified for hand-turning, so that the piano could be given a second lease of life by being mounted on a handcart and hired out for street playing. Also at some stage it came into the ownership of A. Tomasso & Son, who would have refurbished the mechanism as well as re-pinning the barrel with new tunes.

As previously mentioned, most barrel pianos are pinned with a repertoire of ten tunes, so if all the tunes were repeated two or three times, that gave a musical programme of about 20 to 30 minutes, by which time the "organ-grinder" moved his instrument to another street, for fear of outstaying his welcome and possibly incurring the ire of the local residents! Often, pianos were played to Theatre and Cinema queues, particularly in London's West End, which were regarded by the grinders as a prime source for a good "take".

Richard and Keith's piano has a wonderful selection of tunes, its barrel having being last pinned by Tomasso's in the mid-1960's with a mixture of then current songs, as well as some favourites from the Music



Fig 2. Keith Hilson with a fine Chiappa 3-rank barrel organ

Halls of 50 years before.

We heard some outstanding hits of the day including "The Carousel Waltz" from the second musical play of the legendary team of composer Richard Rogers and Oscar Hammerstein II. An unusual offering on barrel piano, we then heard the well-known song "Doh-Re-Mi", which was sung by Julie Andrews in the 1965 Hollywood film production of another Rogers and Hammerstein musical, "The Sound of Music". Staying with Julie Andrews, we also heard an arrangement of the delightful song "A Spoonful of Sugar", sung by her in her first film role "Mary Poppins" from 1964.

"You need Hands" was the former signature tune of the respected and much loved comedian and actor Max Bygraves who died in 2012, having been honoured with an OBE for his life-time contribution to the world of entertainment.

Other tunes in the piano's programme included "I love to go a-wandering ", apparently a favourite of Canon Wintle, also some well-known songs of the Edwardian Music Hall, "Ship Ahoy (All the Nice Girls Love a Sailor)", "Who were you with Last Night?" and "I do Like to be beside the Sea-side", a particularly pleasing musical arrangement.

Without forgetting the valued efforts of some other

members who had brought instruments along to play, we must certainly take space to mention some other valiant contributions to the afternoon's enjoyment.

1. A fine Chiappa three rank barrel organ, here played by Keith Hilson, Fig 2. This beautifully voiced instrument has been fully restored since being found by Richard as "a box of bits and sundry pipes". It certainly was a joy to the ears.

2. An Alan Pell 31-note street organ of fairly recent construction, playing by perforated paper rolls.

3. A 26-key Street Harmonium, its pinned wooden barrel having a programme of eight popular songs from the year 1923, which was probably when its working



Fig 3: Paul Baker plays a street harmonium

life came to an end. Thought to be possibly by Varetto Bros. of Manchester, it has a deep rich tone with twin-reeded bass. Played by Paul Baker, Fig 3. The songs we heard included "Romany Rose" and "I'll Stand Beneath your Window Tonight, and Whistle", apparently an early hit for singer Al Jolson. Fig 4 shows the barrel and pallet valves of this fine instrument.

4. A Jim Balchin 20-note, 31-pipe street organ made around 1983, again operated by perforated paper roll. The mechanism of the instrument simulates the Hofbauer action, resulting in a fine sweet tone. The organ was mounted on an attractively styled handcart, ably played by Anna Svenson, Fig 5.

5. A Van Duren 22-note pipe organ modelled in the form of a miniature chamber organ, having exposed pipes as part of its visual appeal. This was operated by means of small paper rolls of narrow width. This inter-



Fig 4: The pallets and barrel of the barrel harmonium

esting instrument with its unique flute voicing was brought along and played by Norman Dicker, Fig 6.

6. A Jaeger and Brommer Busker organ of 20-note compass was played by Paul Bellamy, who gave us an unusual musical programme demonstrating the music by Haydn, which had been composed for an organ clock. This organ also used perforated paper rolls as an operating medium.

7. A Melodia 14-note paper-as-valve Organette, manufactured by the Mechanical Organette Co. of New York probably in the last decade of the 19th century. The tone was surprisingly loud, clear and distinct for such a small instrument with its limited musical range. The model is one of the rarer variants of the "Melodia", having additional "user-friendly" features of its design, namely the ability of the operator to "fast forward" sections of a multi-tune roll as desired, a basic form of programme selection! Again, played by Paul Bellamy, some paper rolls were repaired originals, some newly copied from damaged otherwise unplayable rolls.

Ed: Our thanks to *The Sussex Reporter* for the historical and technical input to our Organ Day.



Fig 5: Jim Balchin 20-note organ played by Anna Svenson



Fig 6: Norman Dicker's Van Duren pipe organ

Projects & Wants

AMBC Tune sheet library project:

The late Anthony Bulleid donated his entire library of tune sheet information to AMBC. Many of his published photographs were in poor condition but he adopted a 'published and be damned' approach as a matter of research necessity.

Members from all societies are asked to donate better quality colour photographs (say, 350-400 pixels in print quality) taken face-on to avoid distortion and with the tune sheet dimensions. Additional information such as serial number, gamme number, maker, etc., is welcome, as is a cross-reference to the Bulleid tune sheet numbering system.

Please do not be put off if any of the tune sheets are damaged although the best possible condition is preferred.

The project is a long-term one because HAV Bulleid produced 400 tune sheets (and plaques) in his lifetime. If members have copies that were not published in his book 'Musical Box Tune Sheets' (known as The Tune Sheet Book) and its three supplements, these will also be welcome. They may be sent to the Editors or any of the officers - see page 1.

AMBC SPRING OUTING

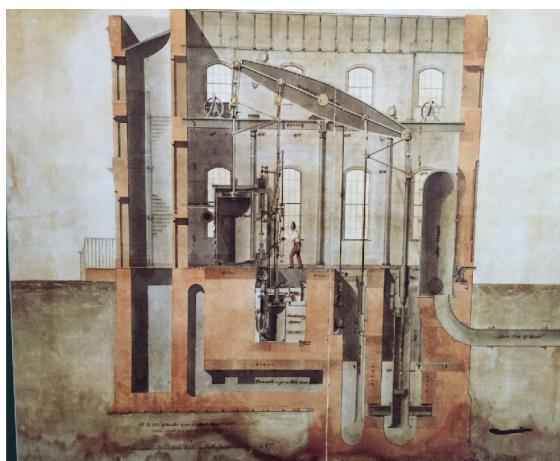


Fig 1: The Giant Bull Engine

A group of members gathered at the London Museum of Water and Steam, Brentford, ready for opening time to make the most of what a friend calls a FDO (full day out). The museum is housed in a London waterworks built in 1836 by the Grand Junction Waterworks Company. The Georgian architecture alone is worth the visit, from the elegant stately home appearance of the exterior to the massive but beautifully decorative industrial structures inside. One of the most striking features is the tall Grade 1 listed standpipe tower, a landmark visible from a great way off. When once in use its top was as high as the distant reservoir it served. The mighty steam engines pushed water to the top of the open tank from which it cascaded into the pipes to the reservoir from which it flowed under gravity to the same height. Thus London Town was fed by gravity alone from the reservoir, not by the pumps. One learns something new every day!

Many such buildings, after falling into disuse, have been eagerly snapped up by developers to be converted into desirable apartments. It is fortunate that this unique heritage site has survived. It is the oldest waterworks in the world containing some of its original steam pumping engines, still fully active under steam for demonstration purposes, but no longer in use. Other pumps and water-related exhibits have been reclaimed from elsewhere.

We enjoyed a very interesting and informative tour, the highlight of which was seeing a demonstration of the massive Bull Engine. It differs from a traditional Cornish beam engine with its 70inch steam cylinder inverted above the pump, thus dispensing with the need for a main beam. It is the largest known surviving and working Edward Bull Engine in the world (Fig. 1). Unfortunately we (except for one member who snuck back!) were unable to see the even bigger Cornish beam engine working, as this was due to take place in the afternoon and we had a date just along the road at the Mechanical Musical Museum. This engine is three stories high, working just below its original pressure of just 40psi. This 100inch cylinder monster is the largest surviving single cylinder beam engine in the world. Built by Harvey & Co of Hayle in 1869, it first pumped water in 1871. It was one of only six engines of this size built in Cornwall; five of them being built by

Harvey whose engines once pumped 70% of London's water.

Unfortunately we didn't have time to visit the new "Waterworks" gallery. This tells the story of London's water supply from Roman times right up to the present day, sustained by the Thames and the technologies developed to make its water reach the city's growing population. I'm afraid most of us did, however, find time to ride on the little railway, installed mainly to amuse the children!

Arriving at the Musical Museum we were greeted by Owen Cooper, Chairman of the Trustees. Some of our members were old friends of his as they had been visiting the museum since its days in the old church. Many of the exhibits had not taken kindly to the change in atmosphere of the move to new premises ten years ago. There is an ongoing programme to restore them to full working order, but there is still far too much to see and hear in one afternoon's visit.

We were shown into the first gallery (Fig. 2). Note the Hicks table model barrel piano to the left. Two of our members have examples of this type. Some were converted for street use and one was still used for 'busking' in the 1950s. This gallery contains mainly large instruments and Owen demonstrated a magnificent Imhof and Muckle Orchestrion (Fig. 3), and several others, including a 65-note push-up piano player coupled to a modern electronic piano! He remarked how some things do not change with time, the keyboard of the electronic one being exactly the same height as a standard piano – this electronic one, however, could simulate full orchestra



Fig 2: The first gallery

or any choice of instrument, or style, within the capabilities of its tiny electronic brain. Just imagine, a 100 year old Aeolian pump-action punched-role-playing mechanical instrument capable of playing full orchestra or theatre organ! Owen's favourite, though, is a Violano-Virtuoso made by Mills Novelty Co of Chicago (Fig. 4). It is easy to see why. With its violin mounted horizontally in front of a vertically mounted piano, it is particularly interesting to watch. It was so innovative it won a US Government award. Fig. 4A shows the logo.

Mechanically played violins are comparatively rare, but the museum has a Hupfeld Phonoliszt Violina instrument with three, vertically mounted around its cylindrical bow, constantly changing its rotational speed to

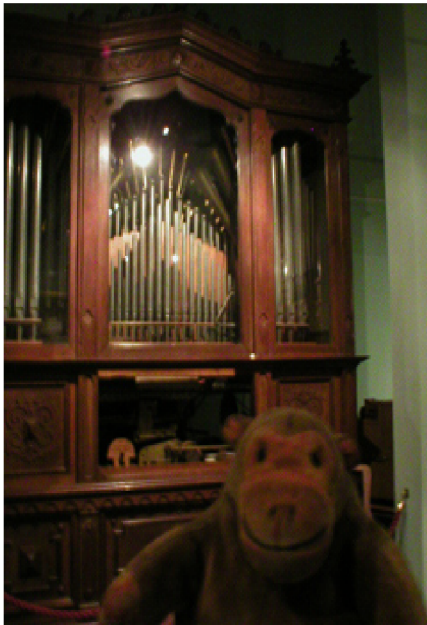


Fig 3: The Musical Museum's Imhof & Mukle Orchestrion simulate the bowing action of its ghostly master who programmed it years ago.

Some of the exhibits have pet names to do with their past. A number of years ago a couple stopped their car outside a greengrocer shop for the wife to buy a lettuce. The shop also sold old furniture amongst which was a barrel organ. She rushed out to fetch her husband and they promptly bought the instrument, which must be the strangest ever accompaniment to a lettuce. After many years of enjoyment they eventually donated it to the museum where it is now known as "Lettuce".

In the next gallery we saw a piano that had once belonged to Queen Victoria's youngest daughter Beatrice, who was said to have played to a professional standard. Owen played "The Minstrel" on a 25-note paper roll American organette, but I confess to having been distracted by the other fascinating exhibits in the room. I was particularly intrigued by the Theramin. This strange looking machine, invented by Léon Theramin in 1928, is an early electronic musical instrument controlled by the player moving each hand near, but not touching, two metal antennae which produce the pitch of note and the volume depending on the distance from the player's hands. One hand operates the pitch and the other the volume. This demanded great musical skill and hand co-ordination to achieve some fantastic



Fig 4A: Mills Logo



Fig 4: Mills Violano Virtuoso

musical results. (TV viewers will recognise the sound of the Theremin in the signature tune for 'Midsomer Murders' - Ed)

Our tour finished in the concert hall, where sadly the Mighty Wurlitzer (Fig. 5) was temporarily out of action for maintenance. Instead we were treated to a spirited rendering, on the Chickering Grand Piano, of what I now always think of as "The Bum of the Flightlebee" since first hearing the joke (variously attributed to Arthur Askey, Spike Milligan or Gilbert Harding). Well, we were actually not quite finished as we moved into the bright little café for a welcome cup of tea and a difficult choice between all the delicious looking cakes on offer. We then wandered off up the road to a traditional London Pub for an early supper before going our separate ways. All in all a very satisfactory FDO.

Three other very fine instruments were an Orchestrelle, a Popper Leipzig Orchestion with its scenic water cascade glass front and a Welte Orchestrion with its array of trumpet pipes.

Juliet Fynes.

(Ed. That is the great thing about our hobby: from the largest steam engine in the world to a modern electronic musical device with everything else in between, plus new friends, old acquaintances renewed, good food. It is an intriguing thought that most of the steam engines were being made at the same time as the musical boxes.)

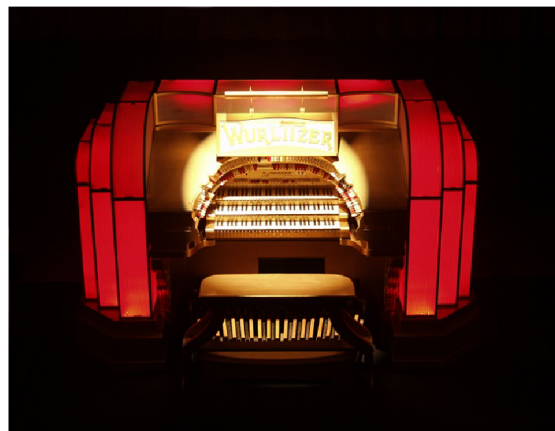


Fig 5: The Mighty Wurlitzer Console

YESTERYEAR

Another Victorian Machine is made redundant!

The Albion was an English printing press, first recorded in 1822, invented by Richard Whittaker Cope of London. Presumably the name “Albion”—a poetic name for England—was chosen in response to the Columbian press, recently arrived from America. It soon became the most popular press in Britain.

After Cope's death, Albions were manufactured by his heirs and members of the Hopkinson family. From the 1850s they were manufactured under licence by other firms, notably Harrild and Sons.

The printer Robert Harrild (born 1780) introduced rollers for inking the blocks of type, which vastly increased the production of newspapers compared with the old ‘ball’ method. This new method was quickly adopted by others and Harrild came to be considered one of the leaders in the printing trade. By the mid-1830s his two sons had become partners in the business, now known as Harrild & Sons. The printing side was discontinued and the firm concentrated on the manufacture of presses. Robert died in 1853 but the company continued into the early 20th century.

The Albion press pictured here, Fig 1, dating from about 1865, was in regular use in the composing room of the *Daily/Sunday Express* from the early 1900s. Fig. 2 shows the last ‘hot metal’ page to be composed at the *Express* in June 1986, prior to the introduction of ‘computer typesetting’.

The surprising thing is not that the Albion was superseded by more modern technology, but that it was still being used as recently as thirty years ago, having already given a hundred years of service or more. Will present day printing techniques survive so long? Or will newspapers, as we know them, even exist in a hundred years’ time? And what were the Headlines? Russia offering a space ticket; MPs pay to rocket (clearly intending to take up Russia’s offer!); police hunting a solicitor (cops & robbers, no doubt) and the IRA offering a treaty.

With thanks to *Amberley Museum and Heritage Centre*



'Albion' Printing Press and its last headlines



Snuffboxes, a review of their history

Part 2: A study of the Aubert movement



Fig 6:

Moïse Aubert, according to L.J. Jaccard (Louis-Justin Jaccard) was one of a group of expert workers led by *Pierrot*, known as *Pierroton*, who went to Geneva from Le Lieu in the signal year of 1815. Movements stamped Aubert are rare and he is thought to be the maker, particularly of tabatières. There was another maker called Aubert & Klafthenberger who produced some fine watches in the early to mid 19th Century but it is not known if this was Moïse.

Luuk Goldhoorn wrote an article (MBSI Journal 46/2) about David-Frédérich Aubert. He was born on October 15th 1786 at le Lieux and settled in Geneva about 1816. His wife was Susanne-Fanchete-Isabelle Guignard whom he married in 1817. He was known as Frédéric and she was called Elizabeth. They lived with his parents at Isle 223 from 1816 to about 1823, close to the future brother-in-law Henri-Louis Capt at Isle 233. He worked with his father who was head of a workshop. They were Jaques-David-Henri Aubert (born 1764) and Susanne-Julie (née Rochat). In 1828, Frédéric and his family moved to rue de la Cité 34 as a watchmaker and manufacturer of musical works. His sister married Henri-Louis Capt who was associated with him for a short time. This is thought to be Henry Capt-Aubert.

Aubert & Fils of Geneva existed about 1825, no doubt for

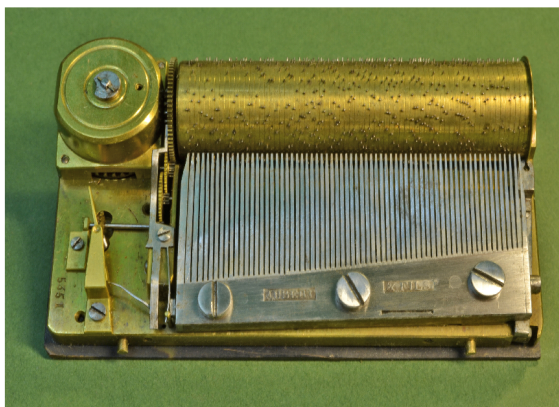


Fig 7:

the father and son Moïse Aubert and David-Frédérich Aubert. There was another firm called Aubert & Fils of Saint Croix who left there soon after July 1882 and re-appeared in Geneva to make small musical boxes. The connection between the two is not known but presumed to be either the same firm moving to Saint Croix and then moving back later, or perhaps David-Frédérich and his son? There was also an A. Aubert (? – 1910). Graham Webb wrote in his book that he worked for his father who was a musical box maker but then went to England in 1907 in partnership with Louis Jaccard setting up business as repairers. This seems to be a continuing, and perhaps generational link between these Auberts and Jaccards.

Returning to the snuffbox example, Fig. 6 (continuing the picture sequence from Part 1) shows the internals of the two-air snuffbox under its semi-transparent cover. Note the

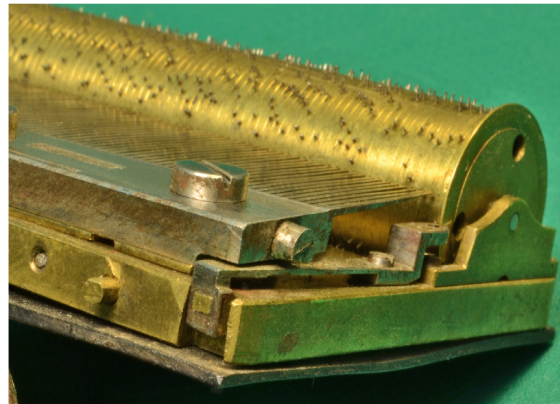


Fig 8:

up-stand to the case and continuous interleaved hinge referred to in part 1. The stop-start button can be seen to the left of the case front and the tune –change to the right. Fig. 7 is the movement removed, which has some very unusual features. The cylinder is 6.1cm long and 1.7cm diameter. It has circumferential track lines common to all cartel movements but most rare to find on a snuffbox cylinder. The comb has 66 teeth cut into the comb blank with a separate single tooth screwed and dowelled at both the treble and bass ends, 68 teeth in all! Fig. 8 shows the treble end tooth as well as the robust tune change lever which is located by precisely-cut indents in the bedplate; the forked end is unlike most others with a hole drilled at the root of the fork, Fig. 7.

The single-piece comb is stamped with the name AU-BERT on the left of the comb and & FILS on the right, both recessed in an oblong cartouche with its rather fine script, Fig. 9. The comb sits on a thin brass wedge, Fig. 10; note also that the comb stock is quite thick, a common feature of many snuffbox combs. The rectangular slots in the comb wedge are there for the insertion of a screwdriver blade when removing the comb. However, a very unusual feature is the slot in the comb, which is cut at an angle sloping towards the front edge of the comb, Fig. 9. Thus,

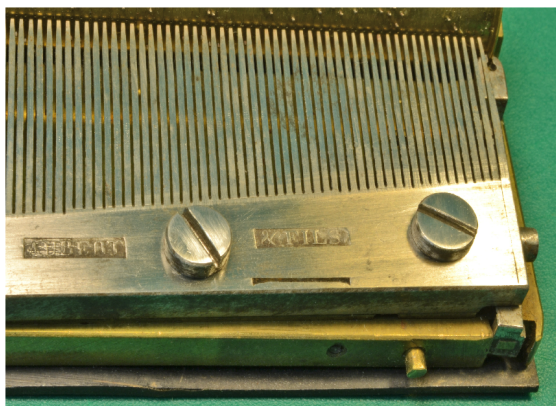


Fig 9:

when comb screws are removed and the comb prised free using the two slots in the wedge, a thin blade is then inserted into the comb to lever it up and away clear of the cylinder pins. Two dowel pins hold the comb and its base firmly located to bedplate for accurate comb-to-cylinder alignment, Fig 7.

The stop-start lever, Figs. 11 & 7, is an unusual shape and seems to be an original fabrication; note the way it is shaped to enter the drop-hole in the great wheel and also its integral spring that sits in a notch of a neat brass peg mounted on the bedplate. Then there are the brass pegs protruding from the base. These fit into blind slots at the bottom of the case. Fig 11 also shows the endless with its deep-cut spiral gear. All these features indicate in-house

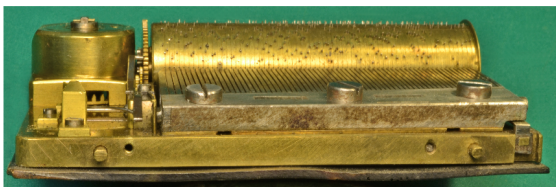


Fig 10:

craftwork of the highest standard by craftsmen who understood the finer points of design and workmanship. Finally there is the serial number 5351. There is no Bulleid date line to aid the date of the movement but, from our knowledge of the ivory plaques, which seem to vanish



Fig 11:

after about 1839-40, the movement may be the mid 1830s.

AMBC Meeting Dates

Please contact the host to ensure a place is reserved and for needs to be catered for. Include any guests you may be thinking of bringing. Also please advise if a booking has to be cancelled so that places can be offered to others.

Sunday 25th October 2015: AMBC outing to Wurlitzer Organ Concert. Meet for lunch at 12 noon at the Kings Head, Rye. Please let Juliet know as soon as possible if you would like to come.

Phone 01798342353 or email info@ambc.org.uk

Saturday 28th November 2015: Christmas Open Meeting at The Old School, Bucks Green, Guildford Road, Horsham, West Sussex, RH12 3JP. Tel: 01403 823533.

Gather for coffee/tea from 10.30 am. Guests welcome. Host Ted Brown will supply refreshments and lunch free of charge. Raffle in aid of AMBC funds.

Sunday 28th February 2016: Chanctonbury Ring Meeting at The Old School, Bucks Green. From 10.30 am. Host Ted Brown will supply refreshments and lunch. Book Sale in aid of AMBC Book Publication Fund.

Sunday 24th April 2016: Chanctonbury Ring Meeting from 10.30 am at 46 Longfield Ave., High Halstow, Near Rochester, Kent, ME3 8TU. Tel: 01634 252079. Host Paul Bellamy.

Picnic lunch, please bring a plate of savoury finger food for sharing. Ted will supply puddings and Paul will provide drinks.

Saturday 4th June: AGM including Organ Grind. Meeting at the Old School from 10.30 am.

Bring sandwiches. Ted will supply puddings and drinks.

Saturday 16th July: Special Event: AMBC will be providing the entertainment for an Organ Day at Amberley Museum and Heritage Centre. Further details to follow.

The Apache Dance

Edward Murray-Harvey

These reminiscences were prompted during May 2015. I was sitting in the sunshine on a folding chair on a grassy farm field at Lavenham in Suffolk listening to a Concert Organ (a type of Fairground Organ) called ChrisTina, built by old friend John Pettifer of Coventry. It plays beautifully. One of the tunes played that afternoon was Offenbach's popular "Can Can".



they go at a somewhat faster speed than 78s. Secondly, they play *outwards* from the centre to the edge of the record. The details that one would otherwise find on a label are engraved onto the surface in the middle of the disc and then, to make those details visible against the black disc, the engraving is

My mind began to wander to another of my favourite Offenbach tunes, called in French "La Danse Apache", and many memories came flooding back. (At this point I had better explain that the Apache or Apaches composed-for by Offenbach have nothing to do with the Native Americans called Apaches. The only thing they have in common is their name.)

When I got home, I took out my old and trusty Gasc's English-French Dictionary and I looked up the French word "Apache". The word was there in that book, but I must have caught Monsieur Gasc in a lazy mood, because he gives the English equivalent of the French word "Apache" as "Apache". That is not really much help to the average English-speaker, and so I had better tell you what I think a French Apache is.

I think that to the French, an Apache is a sort of Parisian gangster. He may of course belong to some other large French City such as Marseilles, but the important thing is that he is a *gangster*. And Offenbach wrote an attractive tune about him. Although that tune is rarely, if ever, heard these days, I do have a copy of the sheet-music for piano.

Not only do I have the sheet-music in my collection, but I also have a Pathe disc record of the tune, made in Belgium and probably recorded in Edwardian days. As Pathe discs of that period are quite interesting, I will describe that record to you. Although to a casual observer, superficially Pathe discs look like ordinary 78 r.p.m. records, they are far from ordinary.

Firstly, they revolve at 90 revolutions per minute. So

picked-out by being filled with a sort of yellowish pigment.

Thirdly and perhaps most importantly, the grooves are vertically-modulated. That is a technical matter which means that the stylus moves up-and-down with the sound-waves, unlike the grooves of 78s in which the needle moves from side-to-side. This latter distinction means that you have to have a specially-modified gramophone-soundbox to play those discs. You may wonder why Pathe discs do those strange things? The answer is almost certainly that it is a way of circumventing patents belonging to other people. Had those Pathe discs been like normal discs, the patents could have been infringed.

Now, what sort of a tune did Offenbach write for those gangsters? Well, of course the tune is fixed in my head and I can at any time hum it for you. But that is not much use to you, you who are reading this article. I have tried looking-up Apache Dance and Danse Apache on Google. They give quite a bit of information on the subject, but I don't seem to be able to make Google play the tune.

That is a shame, because to my mind it is a delightful tune and doesn't really deserve to be forgotten. It is in three-four time, with several accelerandos and rallentandos. It's not really a waltz, even though it was designed to be danced-to. I have told you above how thinking about that tune brings back memories flooding into my mind and I will try and share those memories with you.

My mind goes back more than seventy years, to the forties of the last century. It was a very different world from today. Especially was it strange to a youngster of eight years who had been used to the peaceful life of Brasil, and who suddenly found himself in wartime Britain. But there were times when even in Britain one could forget the War, if only for a short time.

My mother and father had left England with my younger brother to go and live in Jerusalem, the capital of a country then known as British Palestine, where my father's job had taken him. I was left in a boarding-school in England. It is not my purpose to bore you with the many horrors of a wartime boarding-school, but only to tell you that I always looked-forward with real and particular longing to the pleasures of the school holidays.

Of course, it being wartime, there was no possibility whatever, of the British government allowing me to travel to Palestine to visit my parents. Luckily for me I had relatives in England, and during the holidays I was looked-after by my grandmother and her sister my great-aunt Rosie, the kindnesses of both of whom I shall never forget.

The journey to Leicester was an unusual one. We are nowadays used to thinking that in those pre-Beeching days everybody travelled long distances by train. But no, *we* never did so, even in the 1940s. We went by 'bus. The journey would begin with a trip in my grandfather's car to take us to King's Lynn. My grandfather was a farmer, and it was his preference always to drive a Daimler motorcar. Travelling by Daimler was something we had in common with the British Royal Family, and in fact Sandringham was only seven or eight miles away from where my grandparents lived.

Setting off from (King's) Lynn, we would take a bus to Spalding, where we would change (after a short wait) onto a 'bus for Grantham. At Grantham we would change again, this time boarding a 'bus for Leicester. (Looking back on that journey today, I sometimes wonder if, when we stopped at Grantham, that town's most famous daughter Margaret Hilda Roberts would have been there at the time? If so, of course we never knew.) I think the whole journey would have occupied three or four hours or more, but we always took sandwiches to sustain us.

And finally to the City of Leicester, where we bid farewell to 'buses for a time. Because in those days the City of Leicester was served by *trams*. When we reached Leicester we changed onto a Blackbird Road tram which took us to our destination in a house in Westcotes Drive in the suburbs.

Anyway, what has all this got to do with Apaches? Sometimes, as a special treat, we would go to see a Variety Show. Variety was in those days the natural successor to the Music Hall.

Those Shows took place in Leicester's Opera House. I don't know whether or not the place had ever been successful with opera, but down the years the Leicester Opera House had changed its clientele. So that by the 1940s the theatre had sunk to (some people would say had *risen* to) presenting Variety Shows.

I seem to remember that we always went to the Opera House on a Friday night. Not every Friday of course: it was a special treat. In anticipation we all got ready and boarded a blacked-out tram to take us to the City Centre. And when we got to the Opera House what did we see? Well, the theatre, being typical of late-Victorian or early-Edwardian theatrical design, was all red plush and gilt. Usually we sat in the stalls.

When we arrived there, the theatre's orchestra would be playing a selection of popular songs. The curtains were of course closed. To the left, on the apron stage, was a large gilt easel. The easel was in a way the successor to the Chairman in the days of the Music Hall. When the show was ready to start, a scantily-clad girl would appear from behind the curtains and remove the placard from the easel, revealing another placard on which was a large figure "1".

That number corresponded to the number of the Act or Turn that we were about to see, and we could refer to the Show's programme to find out what that was to be. The programme described the Acts. Anyway, the girl vanished again and shortly afterwards the curtains would open to reveal the first Act. Between the Acts the girl would come out and change the number on the easel so we could keep abreast of what was going on.

Oh, how I wish we had kept at least one of those programmes! It would be wonderful to refer to now. But I'm afraid they were all thrown away or sent to be recycled for the War-effort, and the only thing we have got now to refer-to, is my memory. So I shall try and dig out from that memory, some of the things and the people we saw.

The first person I can remember was Stainless Stephen. He was a Sheffield man and he was dressed in evening-dress with a black tie, but his shirt-front (or was it his waistcoat?) was all glittery with a silvery colour. He came on and did his well-known Act, which consisted of what he called Phonetic Punctuation. He spoke or read-out a story during which he made noises with his

mouth to represent things like commas and full-stops.

I also remember Tessie O'Shea, who was a singer and comedienne. It seems that in those days anybody described as a comedian or comedienne would also sing at least one song. That would allow them to describe themselves as singers as well as comics. Presumably another string to their bow would increase their chances of employment? Anyway, Tessie was a rather large jolly lady and she was quite happy to be billed as "Two-Ton Tessie O'Shea".

There were also speciality Acts like jugglers, and on one occasion the curtains opened to reveal a gloomy stage with dark velvety curtains at the back. Girls mysteriously moved about and floated through the air. Right at the end the lights went up, to reveal a couple of men dressed entirely in matt black, who had been previously invisible; they had been lifting up the girls and making them appear to fly.

Well, all those Acts or Turns were touring Acts. In those days before television, Variety Shows were the only alternative to cinema and the wireless. The acts went round the towns and cities in the country taking people's minds off the War. Leicester was on the circuit. That meant that every week a different Show was presented.

But there was one Act which was always on the bill at the Opera House. And what was that recurring Act? Yes, you've guessed it. It was The Apache Dance. The band struck-up what had become to most of us in the Opera House, the familiar music, and the curtains opened.

The stage was arranged to represent the interior of a Bar, with the counter along the back, most of the stage being left free of furniture to allow for what was going to go on. And what did go on? You will understand that I remember the music better than I remember the action, but if I remember correctly, a man was alone, drinking at the bar. The man was wearing what we assume an Apache wore. He had black trousers, a black beret or cap, and a jersey of red-and-black horizontal stripes. To him entered a woman, fairly scantily dressed, with fishnet stockings. She seemed to be a bit surprised and frightened to see the man.

Anyway, the dance developed into a fight. A very athletic fight. The man threw the woman all round the stage and she kept getting up and coming back for more. Often she pulled herself upright by using the stools, but occasionally by sort-of crawling up the

man's legs. And so it went on. You will think my memory very bad if I tell you at that this distance in time I cannot remember how it ends. But as I said above, it is the music that I really enjoyed.

So now I have shared with you the memories invoked on that sunny afternoon by that organ, while I was sitting in that Suffolk field. I expect some of my friends might have wondered why I was sitting so quietly during the intervals between the pieces that the organ was playing. The truth is that I was miles away ~ and years away ~ reliving my childhood visits to wartime Leicester.

Battery Operated Musical Mugs

Ted Brown

I am sure many of us have strayed into the more recent world of electronically powered mechanical music. Many are battery operated by small watch type batteries. These, if of good quality, have a surprisingly long life when only played occasionally and things like musical Christmas cards and musical mugs are still working after 25 years with all original batteries.

Eventually the battery runs down or the contacts oxidize over. In Christmas cards, birthday cards and other cheaper novelties, access to the battery pack is fairly simple, but think and look carefully before getting your scalpel out. There is often more than one way in.

I have several musical mugs that have battery operated musical movements that are activated by a light sensitive panel in the base. All the mugs I have come across have a resin disc in at the base forming a false bottom that houses the musical movement

It doesn't usually look as if there is a join, but to remove it, gently cut away a very narrow strip from the edge of the resin using both hands on the upturned mug to support the scalpel. This will leave a small flat all the way round, and this is where you start the job of trying to ease the blade in between the resin and the mug. Do not trust the blade, just take your time. If a gap appears put a spare scalpel blade or a pin in the gap and continue round.

Once you have been all the way round a couple of times and gaps start to appear opposite each other you will start to get a little movement. The adhesive is, I think, either a small wipe of resin or the resin may have been warmed with a heat gun before being seated in the base. Either way the base seems to suddenly pop out with no sign of glue.

Continued on page 16...

All about names, Part 2

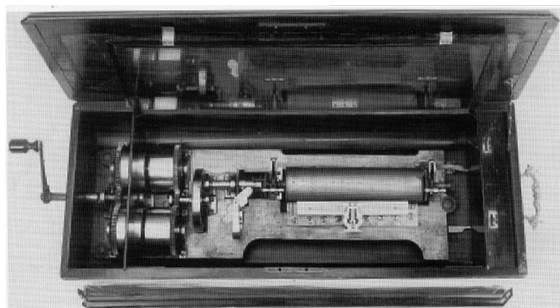


Fig 1: Paillard's Plerodienique

So many different names were used to describe musical boxes that it is sometimes difficult to know exactly what they were about. Some were fairly obvious such as *Longue Marche* provided one has an understanding of French but when it is combined with *Sublime Harmonie* to give *Sublime Harmonie Longue Marche* things tend to become more complicated. The principle of the *plerodienique* is fairly easy to explain but there is not much of a clue in the name unless one has an understanding of the possible etymology of the two parts, *plero* and *dienique*. Combine it with *interchangeable Plerodienique-Sublime Harmonie* and the mind somehow starts to go blank. *Sublime Harmonie Rechange* hardly makes things simpler unless one knows that in modern French, such as *vêtements de rechange*, it means a change of clothing. Hence the clue lies in the word 'change' or, when standing alone, has the sense of 'spare' or 'spare parts'. *Rechange* is a term originally used for musical movements with interchangeable cylinders that were made to the same fine dimensional tolerances at the time of purchase; thus extra cylinders were not available. The "true" Interchangeable movement has coarser clearances that allowed for the purchase of additional cylinders after the original sale of the musical box. Here, the term *Rechange* is slightly misleading because it is a genuine later type of interchangeable movement with wider clearances.

A disadvantage of the musical box was the need to rewind the machine, often at an inconvenient time when it stopped playing in the middle of a tune or started to slow down. Many attempts were made to get movements to play for exceptionally long times. One method was to provide more spring-motor power combined with higher reduction gearing. A single spring-motor's power is dependent on the width and thickness of the spring. Its stored energy is at a maximum when fully wound and power release is a linear function, thus music tends to be slightly faster than desired initially,

about the right speed in mid-range and possibly a bit too slow as the motor loses power. The air-vane type governor does its best to find a medium when the vanes are set correctly but it is not advisable to make vane adjustments without knowledge of the serious risks that can occur – the dreadful and possibly dangerous 'run.' Leave such adjustment to 'the expert'.

Twice the power can be stored if two spring barrels are connected in tandem. The handle carries a pawl that engages with a ratchet attached to the case of the first motor. As the first spring motor absorbs energy it applies torque to its arbor, which extends into the second barrel. When fully wound both springs achieve an equal amount of stored energy. The second barrel's drive gear meshes with the cylinder's geared arbor. Two spring motors rarely deserve the term *Longue Marche* unless their design accords with extra-long playing time and not just increased power. In fact, motors were often paired to provide greater power, not necessarily longer playing time.

The first *Longue Marche* patent was taken out in 1879. All it meant was that the instrument could play for a long time without being re-wound. Several makers made *Longue Marche* movements. Its invention is attributed to Daniel Aubert who, in the name of Daniel Aubert & Son, was granted a British patent no. 3711 on September 16th 1879 and a US patent 238,236 in his own name in 1881. The patent used a much more powerful spring motor system, sometimes two ganged together co-axially with an interposed lay-shaft between spring motor and cylinder. Another similar design but with a large slender wheel on the lay-shaft was granted to Heindrich Zumstead, under British patent 9024, who assigned it to Mermod Frères. A similar patent was granted A. Karrer of Teufenthal on July 17th 1886. Paillard marketed *Longue Marche* movements styled *Sublime Harmonie Longue Marche*.

Movements with four motors are almost certainly *Longue Marche*. Two spring motors in tandem are coupled in parallel to an identical tandem pair. The winding handle has a spur gear that engages with both barrels in each tandem pair; therefore they rotate in opposite directions to

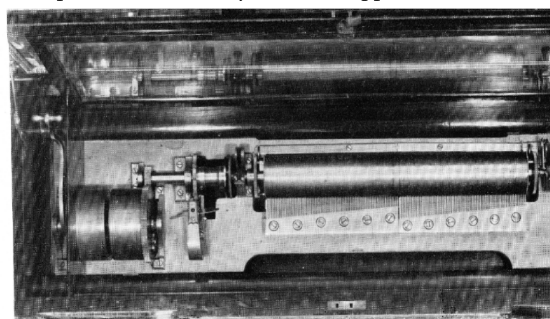


Fig 2: Sublime Harmonie Rechange movement

each other. The second barrel of each tandem pair engages with a spur gear mounted on a lay shaft, the other end of which carries a large gear that looks like a flywheel because of its massive rim, a Mojon, Manger patent. This might explain why the governor fly is not compensated by means of an additional small flywheel or balance weights or spring-loaded vanes. The wheel's inside has teeth that mesh directly with the standard small cylinder drive gear. The lay-shaft provides a double reduction gearing. The massive gear is essentially the opposite of a flywheel. It rotates slowly but resists fluctuating forces; hence it assists the standard governor and is particularly suitable to resist the loads that result from *mandoline*-pinned cylinders. The mechanism provides about 2.5 hours of playing time between each wind of the motor, ideal for interchangeable and other long-play musical arrangements.

HAV Bulleid made little reference to the term *Longue Marche*, simply accepting it as self-evident. In his book *Cylinder Musical Box Technology*, his index, under the two headings *Longue marche* and *Long running*, refers to pages 98, 123 and 185; typical of his clarity of thought. Page 98 refers to a J.A.C. sales catalogue and a Helvetia model offered in 15 different varieties. One variety was *Longue Marche*, simply meaning that the model could be supplied with extra spring power. One option was a movement described as *Melomedium* but Bulleid was unable to explain the term. Can anyone help? Page 123 shows a tune sheet with the words 'Warranted to run 20 minutes' written by hand in its top margin – hence *Longue Marche*. On page 185 he refers to a typical 'Isle Rousseau' tune sheet (page 190) saying that an example of this type, which he does not illustrate, had similar written words: 'marche 34 minutes' for a *Longue Marche* tune sheet of this type.

By 1882, another innovation appeared, the first *Plerodienique*. It is another of those marketing words that sounds impressive but actually meant nothing except to those who knew what it was. One of the obstacles to music that played a complete air was the circumference of the cylinder. The greater the diameter, the longer the time to complete a revolution and hence its surface could accommodate a longer tune. Some early small movements, sometimes with cylinder diameters less than 0.5 inches, had the capacity to produce quite long tunes lasting well over a minute but this required close pinning and a slow cylinder surface speed. Overture movements usually accommodated their airs by using more than one turn but there was always the pause at the tune gap, which meant that the arranger had to use a certain amount of ingenuity in getting the cylinder 'tune change' gap at a point that did not detract too much from the musical composition. If the tune was insufficient to cover two exact turns, a

stopping device was needed. A new tune could then be pinned to complete the second turn. All very distracting, costly and limiting.

The *Plerodienique* type of movement was one of a number of designs devised to achieve a long-playing time. The term should not be confused with *Longue Marche* even though the movement may also be of this type. Its invention is attributed to Albert Jeanrenaud and it was assigned to M. J Paillard in New York under US patent 266,826 on 31st October 1882, Fig. 1. Comparable patents were also assigned to Paillard in Ste.-Croix. It is a very complex machine comprising two cylinders on a common shaft. Each has a stepped snail cam that moves the cylinder in the same manner as for a tune-change but they do not change position in unison. First one stops and changes position whilst the other continues to rotate, and vice versa, repeated for as many steps as machined on their snail cams, usually between 6 and 8. Hence a very long continuous composition.

The music arranger ensured that there was no break in the performance by spreading the tune between the two cylinders so that there is no interruption in play when either of them moves in its tune gap. The cylinders are spaced apart, the gap covered by a cylindrical sleeve that gives the appearance of a single cylinder. The gap decreases at each progression move of their snail cams producing a telescopic effect. At the end of play, both cylinders return to their original positions with maximum gap between them.

The example illustrated in Fig. 2 is for a *Sublime Harmonie Rechange* movement, the sublime harmony effect being achieved in the usual way by two combs tuned to the same scale but with slight differences in pitch. The *Rechange* type of interchangeable movement meant that all the cylinders had to be purchased at the time of placing the order. *Plerodieniques* were always expensive and examples are quite rare. Several makers made them such as PVF, Mermod and Bornand. An advert in the C. Paillard catalogue of 1895 describes

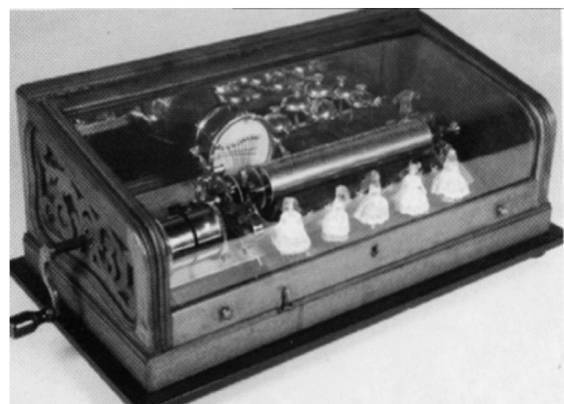


Fig 3: Longue Marche Sublime Harmonie with dolls

their *interchangeable Plerodienique-Sublime Harmonie* model.

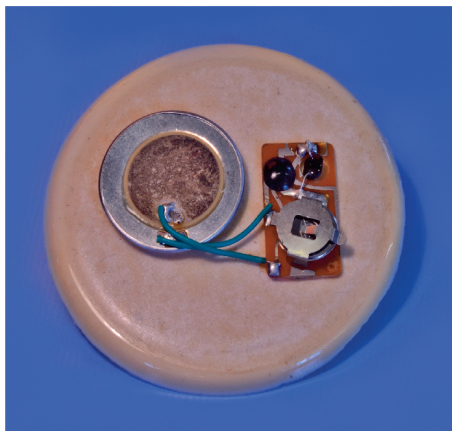
Another way of achieving a continuous long-playing arrangement is to pin the cylinder in the form of a spiral, called *helicoidal* pinning. This was quite common on early barrel organs. The snail cam does not have steps but has a continuous profile that moves the cylinder so that each track of the pinned cylinder remains exactly aligned with its tuned tooth. Another term for this is *Marche Continue*. Here the word *marche* is best translated as continuous, whereas for *Longue Marche* the word has a slightly different interpretation, indicating a long playing time (viz. long walk).

Fig 3 is for a crank-wound *Interchangeable Longue Marche Sublime Harmonie* movement with dancing doll automata. It was originally coin operated but later modified. Fig. 4 is the tune sheet for a *Marche Continue* movement.

In part 3 we return to 1874 and another innovation that ended the era of the *Forte Piano* movements. Thus more about *Sublime Harmonie* plus a discussion on *Harpe Harmonique*.



Fig 4: Tune sheet for a *Marche Continue*



Ovaltine musical mug and similar (right).

The battery and movement of a typical mug (left).

See also page 20.

Musical Mugs - continued from page 13...

Once it is loose you can use the scalpel blade, or even turn the mug up the right way and give it a sharp slap with your hand. Remember to check that your marks are still on the bottom before you drop it out.

The movement is glued on to the resin base and should only require a replacement battery and a clean up of the battery terminals to get working.

Ease the battery out with a cocktail stick from the back of the battery compartment. It will be + or number side up. A jeweller or clock shop will sell you a good quality replacement.

Using a fine wet and dry paper stuck to a wood spill or match stick, clean the negative and positive terminals. Rub them over with a cotton bud and put the thinnest wipe of Vaseline on both surfaces.

Push the new battery in [number side upwards] and the movement should start to play. Put the movement in a dark bag or drawer and the movement should stop, sometimes not until it reaches the end of its tune cycle.

If it won't stop and start, the old battery may have expanded and pushed the top of the compartment upwards leaving a poor contact. Remove the battery and gently flatten the top of the compartment with a spoon or fork handle and put the battery back in.

Once you have tried in the dark three or four times successfully, you can have the confidence to replace the base on the bottom of the mug matching up the marks you made earlier.

I use a few drops of gum Arabic to hold my movements in place, as it is easy to break the seal if necessary. Push the base in firmly with four or five drops of gum on the edge and use a kitchen weight or tin of baked beans to hold in place overnight.

In the morning, turn the mug up the right way onto a table or work top and when you lift it, it should play. If not, getting to it is an easy job and it may only be the battery that needs bedding in by twisting it around.

I haven't had problems with any of mine and I wish you every success with yours.



A Late Georgian English Barrel Piano

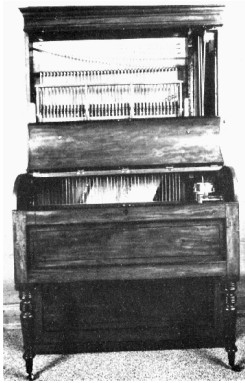


Fig 1: Christie's illustration Fig 1A: The instrument

The Christie's South Kensington auction catalogue for their sale on December 18th 1986 included Lot 107, described as "A weight-driven barrel piano in upright ebony-strung mahogany case with fretted cloth panel and six eight-air barrels in wood cases – 67 inches high, circa 1840." We managed to secure the lot and have since been trying to establish its provenance and find out more about it.

Examination immediately showed up obvious things such as a couple of broken wheels in the brass motor, the front legs were in a fragile state and the fretted cloth panel mentioned was a grubby piece of tapestry with a decorative brass boss in the centre and broken mahogany frets in the corners.

A little research revealed that the same instrument features in Siegfried Wendel's little book 'The Mechanical Music Cabinet' (published in Dortmund, Germany in 1984) on page 43. The illustration is the same photograph used by Christie's to illustrate their sale catalogue (see Fig 1). Wendel describes it thus: "Instrument makers also built mechanical pianos for use in the salons of rich people, and their appearances mirrored the furniture styles of the period. The maker of this



Fig 2: The keyframe with tuning scale marked

piano is still unknown to us. There are six spirally pinned barrels with it; the driving force is provided by a suspended weight."

It is well documentedⁱ that barrel organ builders also made barrel pianos from around the turn of the 19th Century and the style of our piece is similar to organ practice in respect of the barrel



Fig 3: Sheet music cover

key frame (Fig. 2). The organ builder Longman, for example, is recorded as making pianos and having a wide-ranging business covering most aspects of music including having for sale a comprehensive range of instruments as well as publishing and printing sheet music. Clementi also is credited with the design and construction of a 'self-acting piano', which in those days indicated a weight or spring driven instrument rather than a hand-turned one. An example of such a barrel piano by Longman may be seen in 'Pianola' by A W J G Ord-Hume, first edition, Plate 10. Most probably many other builders did similar business.

Music

We are told variously above that there are six eight-air barrels or six spirally-pinned barrels. As received, the reality is that there are seven barrels, three eight-air ones and five spirally-pinned ones (see tune list below). The latest tune would seem to be Home, Sweet Home, first performed in 1823, so we may tentatively put the instrument at circa 1825. It has to be prior to 1837 as the National Anthem refers to the King, later crossed through and replaced by Queen.

Barrel Piano Tunes

Barrel 1

Arrana (?)

Di Tanti Palpiti – Rossini. From 'Tancredi', first performed in 1813.

Copenhagen Waltz

Hope Told &c – (Hope Told a Flattering Tale). Comp. Paisello; arr. for piano by L Van Beethoven. Groveⁱⁱ states that Giovanni Paisiello's (sic) piece known in England as Hope Told a Flattering Tale has considerable charm and is remarkable for its simplicity and grace. The variations on it composed in 1795 by Beethoven considerably extended its survival. See Fig. 3.

Scots Wha Wee (sic – usually Wha Ha') – lyrics by Robert Burns 1793. A traditional air from 14th Century.



Fig 4: Barrel 5 tune list

Auld Lang Syne

Bridesmaid's Song

Plough Boy – Irish traditional folk song.

Barrel 2

Malbrook (spirally pinned) – 18th (or possibly 17th) Century song sung to Marie Antoinette's children as a lullaby by a provincial girl named Madame Pointrine around 1781ⁱⁱⁱ. Now known as 'We Won't Go Home till Morning/For He's a Jolly Good Fellow'. Marching song.

Barrel 3

Cherry Ripe – composed by C E Horn (1786 – 1849) prior to 1823.

The Lass of R^d H^l – (i.e. The Lass of Richmond Hill) by James Hook^{iv}

Tra....elle ?

Dunaran Duet

Soldier's Dream (Return?) or What can Beauty Do? A comic opera by James Hook, 1805

La Devine (i.e. Lady Devine)

Lady Hammond

La Daphne (i.e Lady Daphne)

Barrel 4

Maryanne (spirally pinned) – (Poor) Mary Anne. Music composed by Haydn (1732 – 1809). Words by Mrs Opie. Circa 1810. The tune now used for 'All Through

the Night'.

Barrel 5 (See Fig. 4)

De?

Sweet Home – Home, Sweet Home. From 'Clari' by Henry R Bishop, first performed in 1823.

We are.... ..ing? (requesting?)

Will You Dance ?

Bohemian (dance)

Polish Waltz (possibly Prussian?)

Tyrolese Waltz

Lady Shaftesbury

Barrel 6

Tis Non Thy Way (spirally pinned)

Barrel 7

God Save the King ('King' deleted – 'Queen' over written, probably in or around 1837). Spirally pinned with variations, possibly by Beethoven.

Restoration

After cutting two new gear wheels for the motor (Fig 5) and re-bushing most of the other pivot bearings, it ran sweetly and smoothly. A little wood work resulted in the two front legs fitting much more securely and repairs to the base of the cabinet made it all structurally stronger. Examination of the piano pinblock (Fig 6) showed that it is modern, the scale stamped into the pin

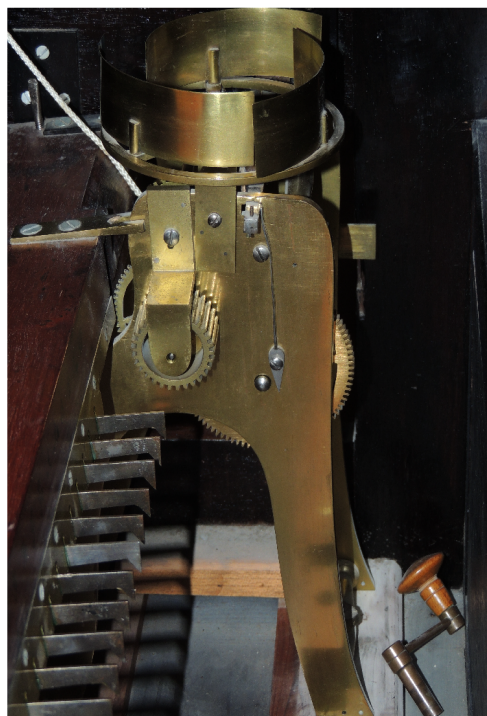


Fig 5: The motor

block surface in the manner of German restorers. It was a pity the original pin block could not have been kept with the instrument, since it might have provided a little further information regarding the maker, but alas, it was not. We have been unable to find any indication of a maker or serial number.

Case

Lesley and our friend Maggie Morris were later browsing around antique shops in Midhurst (Sussex) and came across a print of a late Regency period music room showing an upright piano with radially-pleated silk front which they acquired for reference purposes (I was told...). The print (Fig 7) is by George Cruikshank, an illustration for Charles Dickens' work 'Sketches by

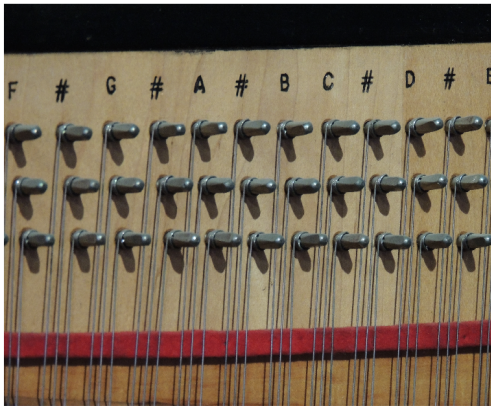


Fig 6: The modern pinblock

Boz' and appears in the first edition of 1836. It clearly shows what by then was a fairly old fashioned style of upright piano. Behind the old tapestry cloth panel of our example was a rectangular framework that appeared quite original (Fig 8), so the old cloth was carefully removed and discarded. Further examination revealed a succession of strands of various coloured silks embedded around the tack holes in the framework, indicating



Fig 7: Cruikshank print



Fig 8: The original framework for the front

that the cloth had been replaced on a number of occasions. The first layer of silk strands was in a canary yellow, so we sought out a supply of modern silk cloth of a similar colour. Figure 9 shows Lesley's reconstructed radial pleating with the original brass boss back in place.

Further research is needed into these early English barrel instruments. It would be useful to find an original broadsheet, makers' catalogues etc. We can live in hope!



Fig 9: The newly pleated silk front panel

Footnotes:

ⁱ See 'The Music Trade in Georgian England', editor Michael Kassler, Ashgate Publishing Co., 2011, reviewed in 'The Music Box' Vol. 25 No. 6, Summer 2012. The extensive businesses of Longman and his relationships with various partners, including Clementi, are covered in some detail.

ⁱⁱ Grove's Dictionary of Music and Musicians, various editions.

ⁱⁱⁱ Ibid. Grove states that the Queen was immensely taken with the song and presently all the court were singing it. The first English use of the tune is probably for a song on the defeat of the French and Spanish combined forces in the siege of Gibraltar on September 13th 1782.

^{iv} For a dissertation by the present authors on James Hook, see 'The Music Box', Vol. 25 No. 8, Winter 2012. He died in 1827.

George Robin Timms 1939-2015



It is with great sadness that I have to report the death of Robin Timms. He was a long time member of the *Chanctonbury Ring and a member of AMBC (the Association of Musical Box Collectors). He was due to give one of his erudite talks in April 2016 on 11-inch Polyphons and the tunes he had arranged for them. He was also going to do his 'party piece' by playing two 11-inch double-comb Polyphons, each playing a copy of the same disc but keeping them synchronised by applying finger pressure on the discs.

He was a very unassuming person and a Baptist lay-preacher at several Baptist churches in Kent and Sussex, England. He had an avid interest in nature with an amazing knowledge of fungi. He could name any 11-inch disc and its serial number by just looking at the underside projections and he had an almost complete set of 11-inch discs issued by Polyphon.

He was not known for his sartorial dress sense, as mentioned by the Baptist Minister conducting his funeral service. When my wife, Kay, and I went to America to the MBSI 50th anniversary meeting,

Robin came with us for a tour around the shops in Philadelphia wearing a green baseball cap, his trousers tucked into his socks and wearing trainers. The Americans did not know what to make of us three strange English people.

Those of you who knew Robin know that he made the world a better place. We will miss him, but what memories he has left us.

Ted Brown.

(* The Chanctonbury Ring was the name given to the very popular and regular house meetings by John Mansfield, the uncle of Editors David & Lesley Evans. It was named after a ring-shaped landscape feature (there was a ring of trees on top) within sight of John's house that was thought to date from the Iron Age. The connotation of a ring has many possibilities, here a ring of enthusiasts whose intentions were to make their hobby one of everlasting interest to others.)



Ovaltine musical mug, complete with original instruction leaflet. The tune played, of course, is 'We are the Ovaltines! Happy Girls and Boys.'

See article on Page 13.

BOOK REVIEW:

Figures in the Fourth Dimension, Mechanical Movement for Puppets and Automata

Author: Ellen S. Rixford

New York, 2015, Self-Published, 512 pages

ISBN: 978-0-578-15865-5



An artist herself, author Ellen Rixford felt driven to fill a void for solid information that could answer the questions that a curious student, technician, craftsperson or artist may have regarding the mysterious inner workings of animated puppetry and automata. For centuries these inner mechanical designs were jealously guarded and physically concealed from view by their creators. This naturally added to the illusion that was part & parcel of the performance, while conveniently preventing prying eyes from learning the “secrets” of their operation. i.e.: How can they do that?

With this book the author peels back the layers of each object in order to dissect the mechanisms in a most thorough and descriptive manner. Exhaustive descriptions, detailed photographs and illustrations reveal how each cam, lever & linkage creates the animations in these sculptural kinetic artworks. The introduction describes the subjects to be covered and those that are not, such as basic fabrication techniques and contemporary electronics (micro-controllers, servo's, stepper motors, associated programming languages, etc...), as these are subjects onto themselves and can be found elsewhere. Unique to this author's writing style are her hand-drawn, 3-dimensional illustrations that are found peppered throughout the narrative. Each chapter relays a personal character and care for the subject matter, while explaining every mechanical connection, including its purpose, cause & effect.

Contributors to this technical reference work include some of the top contemporary artists from around the world specializing in the design & fabrication of puppets, marionettes, ventriloquist figures, light-wire puppets, hand-driven, coin-operated and clockwork driven automata. For those looking toward the historical foundations, the author

includes an entire chapter dedicated to the golden age of automata, an in-depth exploration of the inner workings of a half dozen extraordinary examples from the 18th and 19th century. A sort of ‘homage’ to some of what are still today, some of the most complex, autonomous, automatic performance pieces that exist, and still function as they did when made.

In short, even though not an inexpensive book (\$80.-), if you are curious about the study of simple-to-complex animation mechanisms, or even inclined to try your hand at creating or repairing magical, moving, animated figures, this should be an invaluable, even inspirational – ‘tour de force’.

This book is currently available via the Morris Museum Shop (973-971-3737) & will shortly be included on our Museum Shop webpage (<http://www.morrismuseum.org/museum-shop>), or you can order through the author's website (<http://www.figuresinthefourthdimension.com/html/Automata-clockwork.html>)

Jeremie Ryder

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Restoration- repairing a tune sheet

I recently acquired a Nicole cylinder box which appeared to have a missing tune sheet. However, on closer inspection a few of the remaining bits were found in the bottom of the case. Pieced together, it consisted of the right-hand section only, so, sadly, did not include the names of the tunes. The top photo, Fig 1, shows the extent of the damage and some of the important bits of information missing. Nonetheless, the matching serial number ‘24086’ was clearly visible and also the gamme number ‘601’. Trawling through HAV Bulleid's tune sheet book (Musical box Tune sheets and its 3 supplements)* to find a similar design proved to be elusive. Photoshop was then used to reconstruct a new one and the following steps taken:

- * Loading a copy of remaining section onto the computer.
- * Enhancing the contrast to make the background white and the image black.
- * Skewing the picture back to square.
- * Cleaning-up and redrawing missing parts of lower section of vertical border.

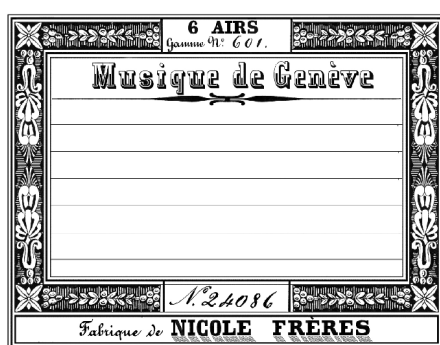


Fig 1: Original tune sheet & the blank new copy

- * Isolating this, flipping-it vertically over and pasting to complete other half.
- * Cleaning-up half of lower border.
- * Flipping this horizontally and pasting to make other half.
- * Replicating the lower border to make border at top.
- * Cleaning up middle sections.
- * Flipping the whole section to create missing left portion.
- * Touching up and redrawing missing letters.
- * Photographing and adding the words 'Fabrique de' from another tune sheet.
- * Resizing tune sheet to the original.

The result is shown in the lower photo, Fig. 1. The style of typeface used for 'Fabrique de' was just an inspired guess but so commonly used on tune sheets of the period it surely had to be right! Records of gamme numbers obtained from Paul Bellamy's 'The Nicole Factor in Mechanical Music' provided the missing tune titles, which could then be handwritten or set-up in a suitable typeface. With a bit of patience and not a great deal of ability it is surprising what can be done. And now, having completed this task, a picture of the real tune sheet has since appeared on eBay. Fortunately the design appears to be a pretty close match, Fig. 2! Incidentally, it is important to keep any remnants of original tune sheets with the musical box for future reference and as part of the provenance of the instrument.

The first tune 'Victoria our bonny English Rose' refers to the Queen who was still quite young and only been on the throne for a few years.

Tune 4 entitled 'The Jolly Nose' is a Victorian drinking song

from 'The Romance of Jack Shepherd' by W. H. Ainsworth and not a misspelling of 'The jolly Rose' as some may have thought.

Drinking Song:

I.

Jolly nose! The bright rubies that garnish thy tip
Are dug from the mines of canary;
And to keep up their lustre I moisten my lip
With hogheads of claret and sherry.

II.

Jolly nose! He who sees thee across a broad glass
Beholds thee in all thy perfection;
And to the pale snout of a temperate ass
Entertains thy profoundest objection.

III.

For a big bellied glass is the palette I use,
And the choicest of wine is my colour;
And I find that my nose takes the mellowest hues
The fuller I fill it--the fuller!

IV.

Jolly nose! There are fools that say drink hurts the sight;
Such dullards know nothing about it.
'T is better with wine, to extinguish the light,
Than live always, in darkness, without it!

Chris Fynes

* (Ed: The restoration and replacement of good quality tune sheets is a project waiting to happen. Those with computing skills and patience could help AMBC build up a portfolio of tune sheet examples. The new AMBC Publication The Music Makers of Switzerland has listed the tune sheets of leading makers in date order. Thus one can choose a correct style for the date of the box. If worldwide members can photo and send us good colour copies 'face on', stating the exact dimensions, a library of tune sheet copies can be built up. If anyone is interested in participating, please let us know. Copies of HAV Bulleid's works are available at a reasonable price, some second-hand but in good condition.)

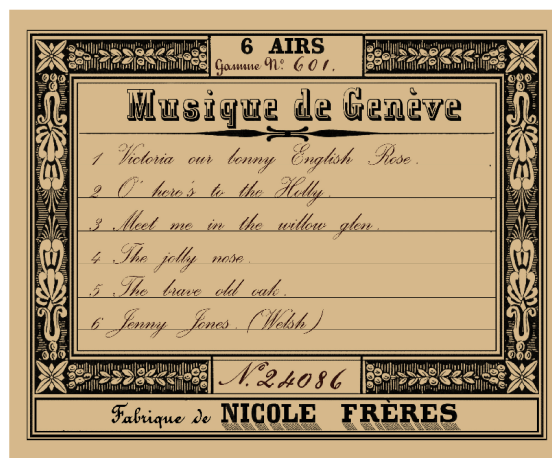


Fig 2: The completed replica

FOR SALE

The Music Makers of Switzerland

An Association of Musical Box Collectors (AMBC) publication

The story of the makers & agents of the cylinder musical box.

A limited edition dedicated to the late HAV Bulleid, author of *The Tune Sheet Book*.

Author: Paul Bellamy, Email: bellamypaul@btinternet.com; T: (0)1634 252 079

Editorial contribution: David & Lesley Evans.

Specification: 12" (30cms) x 8.5" (22cms), hard covers, full colour, gloss paper, sewn binding.

The book has taken 10 years of research. There are 875 illustrations, nearly 250 pages, some 200 names with a summary of family and working relationships, when and where they lived and with examples of their work. Its 350 references identify the work of other eminent authors and researchers. Each chapter is self-indexing in alphabetical order. Ted Brown, the Publications Committee Chairman of a UK Society, promoted a series of books: HAV Bulleid's *Musical Box Tune Sheets* (the Tune Sheet Book and its three supplements), *The Organette Book*, *The Nicole Factor in Mechanical Music*, *Street Musicians on Postcards* (The Postcard Book) and *The Disc Musical Box Book*. *The Music Makers of Switzerland* was to be the final work in the series of cylinder & disc musical boxes. Ted, now the Chair of AMBC, resurrected this seminal and final work when he and his team were disbanded.

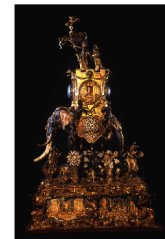
Publication date: Autumn 2015.

Price: Expected to be £45 - £65 + postage & packing at \$/Euro equivalent. This will be the initial discount price to AMBC members, to all European members and USA members of similar Societies. **ORDERS:** Please email Paul Bellamy to reserve a copy with details of email and postal address. No deposit required but the limited edition will be on a first-come, first-served basis.

Sales Policy: *The book will be priced at cost (including postage) plus about 15%. All surplus monies will fund AMBC's work on further research and Restoration Publications.*

AMBC membership: Only £10. For UK members this will include the AMBC Periodical, *Mechanical Music World*, for the period June 2015 – May 2016. Overseas and European members will be charged extra for postage, yet to be assessed but not expected to exceed ????

A flavour of the contents. Find out more about these:



Clockwise: The only example of a Nicole Frères watch; the walls of Old Geneva that eventually limited musical box manufacture; a rare duplex movement; Barnet H Abrahams (and Queen Victoria) take over Saint-Croix manufacture; the Swiss civil war memento; the Shah of Persia and his musical boxes.

AMBC sale items

The following items are for sale to AMBC members and those of its associated organisations. Surplus from sales will fund AMBC administration costs. The primary allocation will be towards research and further publication for the benefit of AMBC members and that of associated organisations.

Contact P. Bellamy or Ted Brown for P&P details: bellamypaul@btinternet.com or 01403823533.

A Passion for Barrel Pianos by Milly & Colin Williams. (See illustration)

This delightful and informative limited edition has over 60 illustrations and charts, most in colour. There are 12 sections dealing with aspects of casework, barrels, gearing, musical arrangement, marking and pinning.

The booklet is A4, ring-backed binding for easy use, with 40 pages of information between the covers.

UK price: £10 + P&P with comparable European and overseas costs to be negotiated.

Cylinder Musical Box Design & Repair by HAV Bulleid. This A5 234 page book, long out of print, is available brand new for the bargain price of £10 + P&P.

Cylinder Musical Box Technology by HAV Bulleid. This A5 290 page book, long out of print, is available brand new for the bargain price of £10 + P&P.

***Disc Musical Box Book** by K. McElhone. This exceptional A4 book comprises over 490 pages in full colour throughout. It is a compendium about all forms of disc and related instruments. Although second hand, it is in mint condition for the bargain price of £50 + P&P.

***The Nicole Factor in Mechanical Music** by Paul Bellamy and contributing authors Cunliffe and Ison. This A5 book comprises over 250 pages with colour centrefold of 16 pages illustrating 118 pictures plus ample charts and pictures in B&W. There are a few unused mint-condition copies purchased by the principle author for personal gifts but now donated to AMBC. A bargain price of £35 + P&P.

***Musical Box Tune Sheets** (The Tune Sheet Book) and three supplements, by HAV Bulleid. This A5 book and its supplements illustrate 400 tune sheets with dating charts for 15 makers. Contact E. Brown for details. They are in mint condition, purchased by Mr. Brown at the time he edited and compiled the book for Bulleid.

***The Organette Book** by K. McElhone. This 10 x 7-inch landscape edition has nearly 220 pages and hundreds of illustrations including a colour centrefold of 16 pages and 33 illustrations. Although second hand, it is in mint condition for the bargain price of £35 + P&P.

***Street musicians on Postcards** by Paul Bellamy. This 9 x 6½-inch book is in full colour throughout, comprising 108 pages. It is in the form of a 3-act play, each act in 4 scenes thus describing 12 categories of post card types. The intervals tell the history of postcards and the story of Christie's Old Organ. These are mint condition copies bought by the author originally for personal gifts but now donated to AMBC. A bargain price of £8 + P&P.

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