

From the Editors' Desk

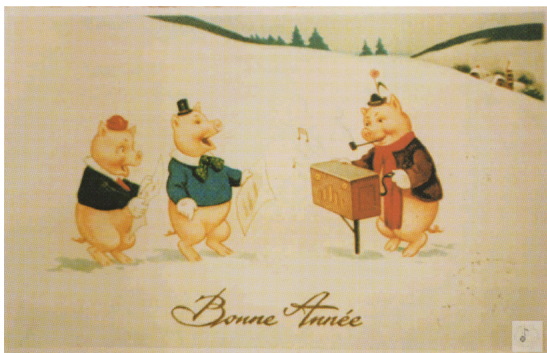
Where did the summer go? One of the nicest things about its passing is that we will all have the next few months to concentrate on our indoor hobbies and to reflect on summer visits! (We have made a few additions to our collection recently as well as continuing to unpack and organise things around the house. The 'Round Tuit' is gaining at the moment.) We hope that among your other summer activities you managed to get away from gardening and looked for something for the Christmas meeting. Last year's honours for the 'naffest' musical item went to Annie Tyvand – will you be in contention this year? I do hope so – and have you got around to making the marotte yet? If so, take it with you!

Congratulations are in order for the recognition of Paul Bellamy's important, enjoyable and lucid book 'The Music Makers of Switzerland'. The Association's publications have continued with the 'Introduction to Mechanical Music' booklet – another praiseworthy contribution to the pool of literature about our hobby.

In this issue we look at photograph albums, a piece on identifying box makers plus an article by Juliet Fynes on miniature musical box cases, which I found fascinating. I am sure you will too. Many of us have an example of these too often little-appreciated boxes. They may not be in gold and covered in pearls and diamonds, but they are frequently very well arranged musically and now I for one will be more interested in their case decoration and material.

Thank you to our contributors – you make our publication what it is, and our jobs as editors easier.

Merry Christmas to you all!



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Chairman's Report

I know we are a new and fairly small Association, but in less than two years we have been accepted by all of the major Societies as a group of members that have an enormous amount of knowledge that we are willing to share with any society if it will increase interest and understanding of mechanical music. I did not enter into starting our Association lightly, as I know just the few have to do a lot of work to keep it going. Fortunately we have a good, active membership and that is what will keep us moving forward.

Having spent more than forty years promoting our hobby, the Officers and committee hope that our enthusiasm will continue through you, our members, to help increase membership in all Societies and Associations. Your Committee is exploring various ways to increase interest and membership. Potential members do not have to own musical boxes to join. Our friends in the M.B.S.I. are also trying to instil this interest and between us we hope to enlighten our "electronic" generation about the quieter, more serene days of yesteryear, when power cuts did not matter, pop music charts included Beethoven and Chopin and other forms of recorded music did not exist.

It seems a long time away, but this is the last periodical of the year, so here's wishing you all a merry Christmas and a happy New Year from the Officers, Committee and the editors, and again I thank you for all your support.

Ted Brown, Chairman.



Projects & Wants

AMBC Tune sheet library project:

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' and its three supplements, these will also be welcome. They may be sent to the Editors or any of the officers - see page 1.

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'.
- 1.2. To establish formal links and working relationship with other Societies who wish to be associated with AMBC.
- 1.3. 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.
- 1.4. 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.

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.

SEPTEMBER MEETING at THE OLD SCHOOL

The article on Fisher-Price musical toys in Issues 3 and 4 of “Mechanical Music World” was very well received, so it was decided to devote the morning session to some of the examples used and also introduce some vintage Tomy musical toys (Fig 1).

It is easy to disregard the familiar and to underrate things we grew up with. But just think! Only a short while before our time children were playing with manivelles, they would have been outgrown and cast aside without a thought. Now they are highly collectible and the value is rising all the time. Sometime between their first owners and now, they became sought after by adult collectors. Most of us can remember our children owning Fisher-Price toys in the 1960s, 70s and 80s. There are lively F-P collectors clubs, especially in America, but in the mechanical music world we have been slow to recognise the collecting potential of their musical items. The prices are already beginning to rise and such toys are now seldom found in jumble sales for a few pennies. Now is the time to get ahead of the game and start collecting them before more people “catch on”.

I will take my own advice, for although I have a number of the older F-P musical toys I have not tried to collect more recent ones, or taken much interest in Tomy. The Thomas Tank Engines and pianos playing interchangeable discs made by Tomy, and their cassette players, are



Fig 1. Ted Brown demonstrates some of the Tomy toys now firmly on my “must look out for” list.

In the afternoon Ted gave the first of what will be a series of talks, on the large family of organettes produced during the last quarter of the nineteenth century, starting with fourteen note instruments and their American and British makers (Fig 2).

Draper of Blackburn, Lancashire made three basic single or double-reeded models; the *Orchestral*, the *English* and



Fig 2. The problem with 14-note strips!



Fig 3. The Rolmonica in operation



Fig 4. Paul Bellamy shows his wife, Merry, his award.

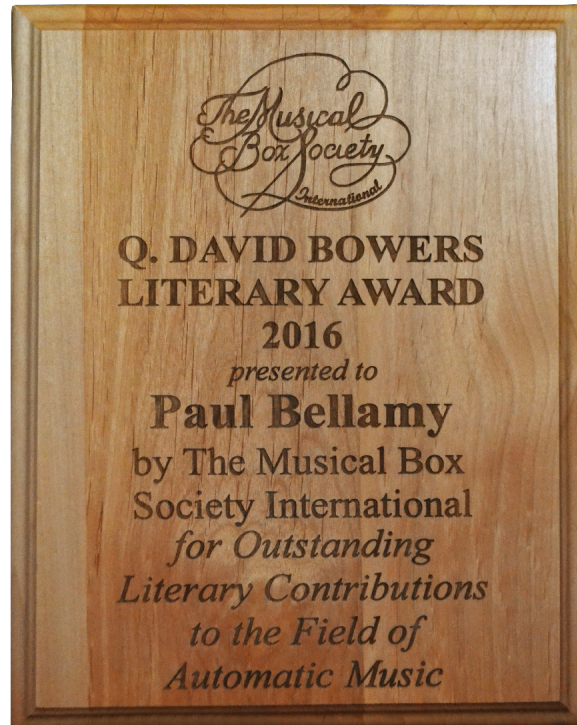


Fig 5. Paul's well deserved plaque

the Victoria. The American organettes demonstrated included the Royal, the "flat top", the Organina, the Organetta, the Jubal Orchestrone and the Little Dot. We learned something of the makers, and where in America the organettes and reeds were made. Finally we were treated to a demonstration of the 16-note Rollmonica, a roll playing mouth organ made in America in the 1930s.

AMBC is very proud of its award winning author and Paul was prevailed upon to show us the plaque presented to him by MBSI, in recognition of his contributions to the body of literature on mechanical music (Figs 4&5).

MUSICAL BOX SOCIETY INTERNATIONAL AWARD FOR A.M.B.C. VICE-PRESIDENT



M.B.S.I. President **Judy Caletti** presented A.M.B.C. Vice-Chairman **Paul Bellamy** with the Q David Bowers Literary Award for 2016 at the Society's 67th Annual Meeting held in Minneapolis from August 31st to September 3rd. The award celebrated the publication of Paul's major work 'The Music-makers of Switzerland' in 2015. Members of Paul's family were present for the ceremony.

Visit to Amberley Museum and Heritage Centre



The AMBC visit to Amberley Museum and Heritage Centre was a great success. The weather was, for a change, warm and sunny and it was a delight to be in the open air. The Amberley management was very accommodating and we in turn provided the public with a full day of musical entertainment. Barrel pianos, organs and smaller instruments such as organettes were there to entertain. Keith and Richard drew the crowds to their vantage point opposite the village green, where there were small children's traditional fairground rides. The showman in charge of this gave them a break from time to time playing his Decap Jazz Organ. Further up the main path other members in gazebos demonstrated their instruments to passing visitors.

Ted Brown was ensconced in the "Hayloft" lecture room, where he gave several demonstrations and talks on musical boxes. It was also a good recruiting base for new members who were clearly interested enough to want to join AMBC, and a number of our new little booklets were sold.

The museum occupies the 36-acre site of a former chalk quarry, including many of the original buildings. It is set in the beautiful area of West Sussex in the South Downs National Park, in the parish of Amberley, a village of thatched cottages and a historic castle a mile or so up the road from the museum. The entrance is adjacent to Amberley station, on the main line from Victoria, so it is very easy to visit by train. For all visitors, including those from overseas, it has great historic and cultural interest as well as for the nature lover. The famous river Arun runs nearby, often feeding the floodplains that are characteristic of the area and its wildlife. The castle town of nearby Arundel is named after the river. Amberley has cultural links with such famous authors as Noel Streatfield, the female author of children's books, as well as Arthur Rackham and Arnold Bennet. More recently, it was used as a location for the James Bond film 'A View to a Kill'.

The site has working attractions such as a print shop and pottery. Vintage buses take visitors around and a narrow gauge steam train, with extensive track, runs the length of the site. Numerous exhibitions house collections of fire, bus and railway memorabilia. There is a radio workshop, also large expositions of electricity and telecommunications, the latter being irresistible to children creating a cacophony of telephone bells. Special events, such as ours, take place most weekends

For more information go to the Museum's website: www.amberleymuseum.co.uk or telephone (0)1798 831 370.

Looking at Photograph Albums

by David Evans and Ted Brown

The photo album was essentially a Victorian invention. Some of the earliest examples were college albums, such as the Yale College Class of 1869, or the Harvard College Class of 1852¹, which consisted of Daguerreotypes of students. By 1852 Daguerreotypes of seniors at Harvard were being copied to albumenised salt prints, producing a class album. However, with the introduction of the wet-collodion process in 1851, copying Daguerreotypes became unnecessary as albumen prints could be made directly from the glass negative plate. The word Album had its origins in the early 17th Century, from Latin, being the neuter of *albus* ('white') used as a noun meaning 'a blank tablet'. It was taken into English from the German use of the Latin phrase *album amicorum* ('album of friends'), a blank book in which autographs, drawings, poems etc were collected. Maybe significantly, the word albumen (egg white, used from 1847 as a material to help silver salts adhere to negative paper), has a similar root.

In 1860 the English photographer Francis Frith² decided to capture images of British towns, villages and countryside with his glass plate camera and collecting his fine photographs quickly became a popular pastime with Victorians. They pasted pictures of places where they had enjoyed holidays etc into special Frith albums (Fig 1).

It was not until 1888, when George Eastman marketed his first camera and invented the word 'Kodak', that the public really took to photography on a large scale and albums of all sorts, shapes and sizes were quickly available for them to store their precious images in.

Exactly when musical movements were first introduced into albums is uncertain. In 1864 Friedrich Wilhelm Bossert of Offenbach am Main, Germany, was granted British Patent no. 1919 for a musical movement mounted in the spine of a photograph album⁴, so 1865 may be a reasonable guess. The London agent John G Murdoch & Co, who was associated with Thibouville-Lamy of Paris^{5,6}, was virtually established on the musical photo album and had many thousands of movements made and stamped with their initials, J.G.M. M J Paillard of New York was advertising musical albums by 1882 and Jerome Thibouville-Lamy &

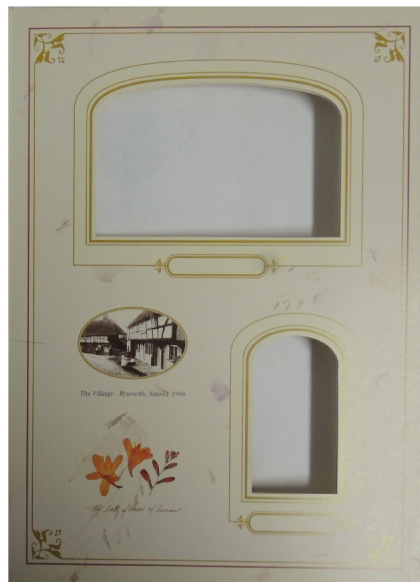


Fig 1. Page from a reproduction of a Francis Frith album

Co listed a number of them in their 1905 catalogue³, ranging from 'Large size red or black leather, music, 2 airs' for 17/- to 'Very rich, aluminium plate, large clasp, with music 3 airs' at



Fig 2. A plush album from the Holzweissig catalogue

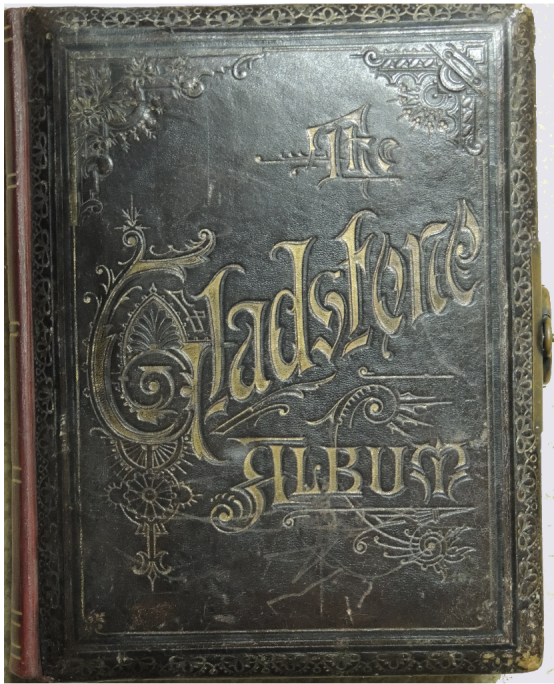


Fig 3. *The Gladstone album*

£2. Album movements are usually of the conventional 'petite musique' form, though occasionally they are to be found with small disc-operated mechanisms. The large German wholesaler Ernst

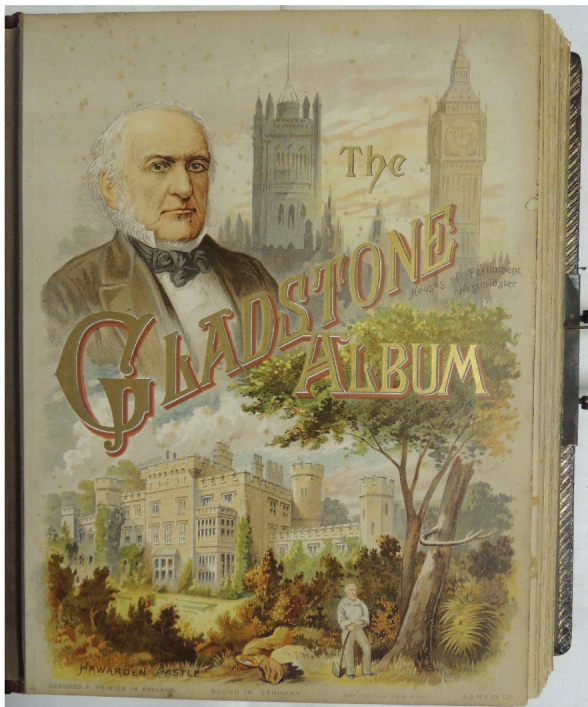


Fig 4. *Gladstone album fly leaf*

Holzweissig Nachf., (i.e. successors, presumably to an earlier business) of Leipzig produced catalogues in 1899 and again in 1903/04, the former listing 87 different musical albums with covers in plush of various colours, light brown calf leather, black leather and other materials, some with metal corners, escutcheons and central ornaments, sometimes in aluminium, even carved wood and celluloid are mentioned as available. The later catalogue contains much the same information, but includes col-



Fig 5. *Tooled brown leather album*

oured pictures of a few of the albums (Fig 2).

The European market photograph album.

The style of most European albums followed the conventional book form, with a decorated cover and pages with apertures of several sizes to receive the owner's photographs. Often the inside pages were illustrated with lithographed images on a particular theme or subject, such as the Gladstone album (Figs 3,4) the fly-leaf of which is marked 'Designed & printed in England, bound in Germany, Entd Stat Hall 17/6/92 No. 13887' and with the initials J.G.M. & Co Ltd. Stationers' Hall was, of course, where the register of copyrights was maintained. Another example (Fig 5), also with a gold-tooled brown leather front, is simply marked 'Manufactured in Germany'. A further example, presumably made in Germany, but not marked as such, has a deeply carved Black Forest style wood front cover (Fig 6) depicting deer in a forest. Inside, several of the photograph apertures have pencilled annotations with the names of the subjects in the original images (Fig 7) One such is 'Baron von Knesebeck, Prime Minister of the King of Hanover' (Fig 8), which he wasn't. The



Fig 6. Carved wood Black Forest album



Fig 7. Identified photograph

King of Hanover referred to was possibly Ernest Augustus I (5 June 1771 – 18 November 1851), the fifth son of King George III. Since King Ernest died in 1851, before the introduction of the carte de visite photograph, the said Baron cannot have been photographed as a member of his court at the time. Ernest's successor as King of Hanover was Britain's King George V until 1866, when Hanover was annexed by Prussia after the Austro-Prussian war and there does not appear to have been a member of the Knesebeck family in his court. There was, however, a succession of members of that family. Baron **Karl Friedrich von dem Knesebeck** (5 May 1768– 12 January 1848) was a Prussian field marshal and military adviser in the Napoleonic Wars, and again had died before the photograph could have been taken. He had several descendents who could qualify, however. It



Fig 8. Baron von Knesebeck

is significant that the photographer of the pictured gentleman was L Angerer of Vienna, who was court photographer to Viennese Emperor Franz Joseph I and he introduced and popularised carte de visite photography in Vienna. He received medals in London in 1862, Berlin in 1865 and Paris in 1867. The reverse of the picture in question has

three medals imprinted on it, so therefore must date from after 1867. There are two pictures of the Baron in the album and another of his relative Bodo von dem Knesebeck (Fig 9) dated on the reverse 1870, when Bodo would have been aged 19. He joined the Hussars, in whose uniform he was photographed, became cabinet secretary to Empress Augusta, grandmother of Emperor Wilhelm II, and went on to become Deputy Grand Master of Ceremonies and secretary of the Grand Order of the Black Eagle under the reign of Wilhelm II.

One might be tempted to suppose that this album had once been the property of a member of the Austrian royal family, but in reality, photographers such as Angerer were happy to sell copies of the portraits of famous clients to anyone who so desired!

The Tunes



Fig 9. Bodo von Knesebeck by Berlin photographer Carl Günther

As with serial numbers on petites musique, so also with tune sheets. Of the three albums already mentioned, none have tune sheets that appear in the Tune Sheet Book. (It appears that H.A.V. Bulleid decided against including the *petites musique* tune sheets, presumably on the basis that his work was already gargantuan enough.) The Gladstone album plays St Patrick's Day and Kathleen Mavourneen (Fig 10), the other tooled front album illustrated in Fig 5 plays Air des Dindons (Song of the Turkeys) from La Mascotte by Edmond Audran – first performed in December 1880, and La Jota Arogonesa



Fig 10. The Gladstone album tune sheet

(a Spanish dance). The carved front example in Fig 6 plays Ach so traut (Oh so familiar) from Martha by Flotow – first performed in Vienna (of course!) in 1847 - and Märchen aus schöner Zeit (Tales of an Incredible Time) by Carl Faust. In 1853 Faust became head of the military band of the 36th Prussian Fusilier Regiment in Halle (Saale). So the tunes seem to be similar to those pinned on cartel boxes of the same period, mostly light classical pieces from European composers.

The American Market photograph album

There appears to be little evidence that musical albums were manufactured in USA and it seems

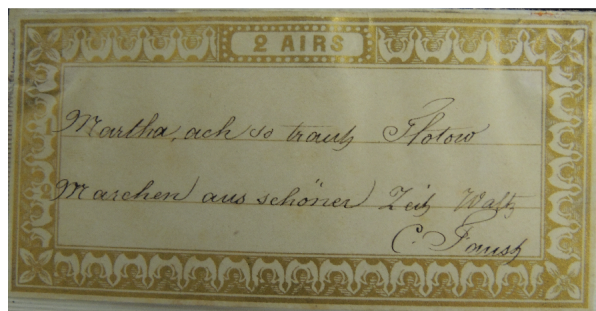


Fig 11. Tune sheet from the carved wood album

most probable that all, or at least most, were imported. All the American-style albums so far examined have labels marked 'Made in Switzerland'. There appeared to be a different taste in styles compared to the European versions. Many American-market albums are cased in underpainted and moulded Celluloid (front cover and fig 12) on moulded wood bases, often with plush velvet covered spines or covering. No doubt several other manufacturers' movements were used, but many have Paillard movements, generally stamped PAILLARD on the comb (Fig 13), or occasionally with the trademark instead. These



Fig 12. American market album with underpainted Celluloid front

Paillard serial numbers do not fit in with Bulleid's Swiss Paillard dating chart⁷, so one wonders, did the Swiss factory have a separate serial numbering system for the USA small movements, were they in fact bought in, or were they possibly assembled in USA? Bellamy, quoting Goldhoorn, states that Paillard movements often had what are thought to be assemblers' marks in the form of letters preceding the serial numbers and mentions H, M, Q and V. Some American type movements have the letter E in addition. They are mostly conventional in layout, though occasionally they have a horizontal fly (Fig 13). An example by Mermod Frères is

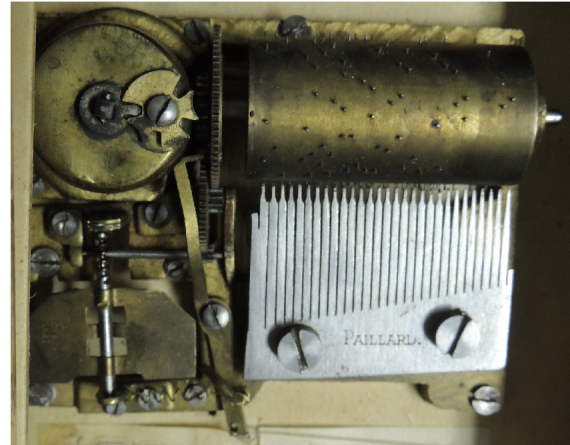


Fig 13. Movement from Celluloid front album

shown in Fig. 14.

The albums may be conventional (horizontal standard book format) or open vertically, sometimes on vertical stands or with the clasp on the short side (bottom) of the cover (Fig 15).

The Ernst Holzweissig catalogues include descriptions of many of the types popular in various countries including plush and celluloid.



Fig 15. Rare album on upright stand. (Ted Brown Collection)

The Tunes

American popular songs from stage shows and



Fig 14. Album movement by Mermod Frères



Fig 16. The upright album in viewing position

patriotic music seem to have been most popular. Tune sheets exist which show the following:

'The Maiden and the Jay', by William Gould, from Sam S Shubert's 1903 production 'The Runaway', as sung by William Gould.

'I Love Only One Girl in this Wide, Wide World' by Cobb and Edwards, 1903, as sung by Bessie Wynn in 'The Wizard of Oz'.

'The Lass I Love', words and music by Chauncey Olcott, 1900.

'When Mr Shakespeare Comes to Town'. Popular Coon song (sic - this is the original terminology) from 1911, lyrics by William Jerome, music by Jean Schwartz

'High School Cadets' march, J P Sousa, 1890.

'Star Spangled Banner', poem by Francis Scott Key, 1814, set to music in 1889 and was officially recognised by the US Navy in the same year. Pres. Woodrow Wilson officially recognised it in 1916. It became the US National Anthem in 1931.

Conclusions

Largely as a result of the contents of the Holzweissig catalogues, it would appear that there were huge numbers of variations in album styles available, so many that even a large wholesaler most probably could not stock all of them in its inventory. It seems probable that orders were placed on the manufacturers in batches as consumer (and therefore retail) demand dictated and the factories produced as required. Some styles, such as the Parrot and Palm Tree, seem to have been very popular, whereas it is possible that other designs may have been only rarely produced.

- 1 Spira, Lothrop & Spira, *The History of Photography*. New York, 2001.
- 2 Universal Books Ltd, *Photographic Memories – Francis Frith's Victorian Photograph Album*. London 1997.
- 3 Ord-Hume, *Clockwork Music*. London 1973.
- 4 See Ord-Hume, *Musical Box*, London 1980.
- 5 Ibid.
- 6 Bellamy, *The Music Makers of Switzerland*, AMBC 2015.
- 7 The Tune Sheet Book, Supplement 3.

Mechanical Music World



An American market Celluloid covered album



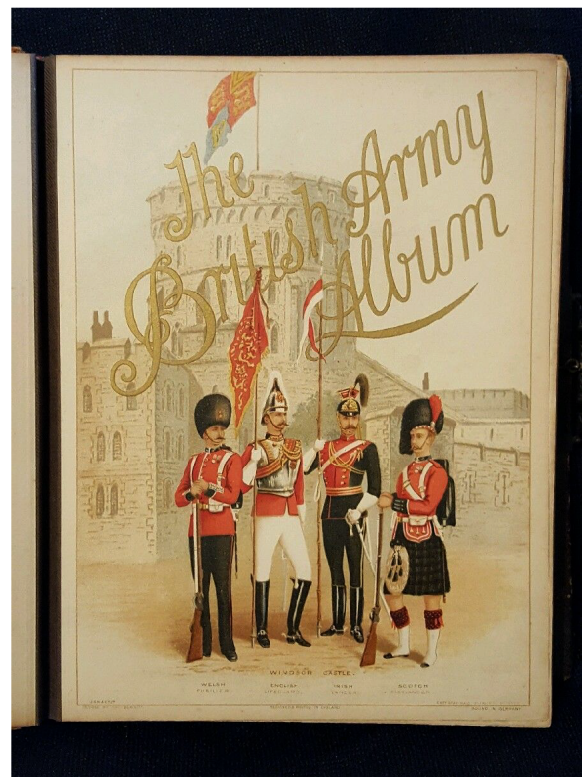
A rather sad vertically opening Celluloid album



A British Army album



Instructions on use on the underside of an album



Flyleaf of the British Army album

AMBC Weekend Visit to Suffolk

On Friday afternoon the group arrived at the Holiday Inn, Ipswich, in good time for dinner, and to discuss our programme for the weekend, despite the four-mile tailback at the Dartford Tunnel most of us had suffered.

After breakfast the next day we set off for our first visit to "Sounds of the Past" housed in an old chapel in Monks Eleigh village. We were hosted by Paul Goodchild, founder of the collection, now a trust. It is a sort of retirement home for elderly and sometimes infirm radios, televisions, record players and gramophones, no longer wanted by their owners, that neither they nor Paul could bear to throw away. He has also had projectors, telephones and various other by-gones bestowed on him. A few items are available for rehoming in return for a donation to their chosen charity.

We spent a little time looking around the huge collection arranged on banks of shelving, with Paul and a fellow volunteer on hand to answer questions and demonstrate some of the exhibits. There was the inevitable "do you remember when we/Mum/Auntie Maud had one of those" as we recognised old friends.

After partaking of Mrs Goodchild's home-made cakes and coffee we settled down to hear Paul's story of how his interest in these things began. He had lived locally all his life and as a child delighted in hanging out at an agricultural machinery business, and later spending hours with the village TV repair man. He spoke in a delightful authentic Suffolk accent, to the immense pleasure of one of our members, a voice coach, who obtained permission to record him for use in her next theatrical production.

All too soon we had to tear ourselves away to head for the Moyse's Hall Museum in Bury St Edmunds, principally to see the Gershom Parkington Clock Collection. The building itself is most interesting, dating from the 12th century. Its earliest uses are shrouded in mystery, but from the 17th century onwards it has been variously an inn, town gaol, workhouse and bridewell. Later it became a police station and after plans to turn it into a fire station fell through it opened as a museum in 1899. The clock collection is outstanding for the beauty and rarity of its exhibits. It is impossible to do it justice in a short article. One item of particular interest to us was the exquisite automaton watch with blue enamelled dial. A variety of impressive long case clocks lined the walls. Many were very decorative but we were drawn to a plainer but highly desirable

specimen, made in 1670 by the famous London maker Joseph Knibb. The cabinets housed superb collections of every imaginable type of timepiece, all excellent examples of their type. There were beautiful watches in gold, silver and enamel; novelties such as the lion and floating turtle clocks, chronometers and exhibits from the golden age of English clockmaking in the 17thC, through the 19thC American industrialisation of clockmaking right up to the innovations of the modern age. This collection alone deserved much more time than we could give it, let alone all the rest the museum had to offer.

The afternoon was left free for members to choose their own activity from all the interesting possibilities in this area. Our little group went to the pretty town of Lavenham. Were it not for all the cars it would look like a film set, a purpose it has served on many occasions, including scenes from Harry Potter and the TV drama "Lovejoy". Many of the half-timbered houses are decorated all over in a greyish white lime wash. It looks as though they are following the modern trend for "shabby chic", but in fact it is a traditional treatment dating back centuries. The famous "Suffolk Pink" colour seen on cottages throughout the county is achieved by adding various natural pigments to the lime wash.

All the arrangements for Sunday were taken care of by Jonny Ling and fellow members of MOOS (Mechanical Organ Owners Society), starting with a visit to his personal collection at the Grange. We were served tea and coffee in the Music Room to the accompaniment of the Arbuoro Orchestrion. Jonny told us how his love of organs had begun as a child, hearing his grandmother play the church organ. A photo on the wall showed her seated at the organ console.

All the instruments demonstrated had an interesting background and provenance. First up was a 1796 domestic barrel organ by William Ayton, purchased from the sad break-up of the Finchcocks collection. Perhaps the most impressive looking was a Belgian penny-in-the-slot barrel piano by Pasquale, in art nouveau style with engraved mirrors. Amongst others we heard a rare Lochmann barrel piano with a unique mechanical reiteration feature (mandolin effect), a Swedish table barrel piano (piano harpa) c1890 by Andersson, and a Lochmann disc musical box with eight nested tuned bells, not the normal tubular type often fitted in the Lochmann instruments. Our chairman also recognised a John Hicks barrel piano which had belonged to him some twenty years previously. I was particularly taken with the Paul Losche orchestrion because of the large animated picture with a waterfall and

turning mill wheel. I'm afraid all the technical details go over my head, so I am apt to judge an instrument by its appearance and sound.

We then went across to the organ barn to see and hear the large street organs and dance organ housed there. The first to be demonstrated by its owner, Alan Smith (Chairman of MOOS), was the "de Jonker" made in 1926 by Pierre Verbeeck of Antwerp. He told us something of its history before he bought it, somewhat to his own surprise, from Willem Roos. The story of this beer-fuelled event and a full history of the organ appear in the June 2016 MOOS magazine, *Vox Humana*. Like most organs, it had undergone many changes over the years, his own contribution being the replacement of the three carved figures and restoration of the paintwork and gilding. He also added a rank of Bourdon pipes made by the famous organ tuner Judith Howard. We were then treated to a performance of "The Arrival of the Queen of Sheba".

Going round the barn the next instrument was an 84 key Mortier playing "Rock Around the Clock", followed by an alleged Carl Frei organ. This was a fraudulent attempt, by simply painting the name, to give some provenance to an instrument which, according to Jonny, was made from the sweepings from the organ maker's floor! It was further abused being overturned by Jonny on a motorway. The final exhibit in the barn was the Decap dance organ, playing Chattanooga Choo Choo.

It was now time to move on. Jonny led a procession of cars to Alan's home a few miles away in Hoxne, where we arrived to the sound of De Vondeling (the founding) by Foucher-Gasparini of Paris. It was rebuilt in the 1950s by Gillet of Rotterdam and played there in the streets before spending fifty years in America. It returned to Europe in 2005. Since its acquisition Alan has lovingly restored and enhanced its paintwork.

Music was forgotten for the time being as we partook of an excellent buffet lunch prepared by Carole Smith. We then had a choice of what talk we would like to hear next. In the end I think we managed to get them all. I particularly enjoyed the story of Alan's Hoxne Penny found for him by a metal detectorist. This penny is a privately minted coin or token issued in 1795. At that time the aristocracy were fearful of a French invasion so created private militias. The "Hoxne and Hartismere Suffolk Loyal Yeomanry and Cavalry" were founded by General Kerrison who owned Hoxne and other surrounding villages. These volunteers were paid with Hoxne pennies which they could only spend in his shop, the Market House, where Alan now lives. We were also shown the "rude" Huntley and Palmers biscuit tin (I won't go into details), a selection of Alan's large and very fine collection of Staffordshire figures, a street

busker's organ and a magnificent Ottoman Empire style clock with musical bells. The party were then invited to troop round his house to view more of his clock collection. Those of us who find stairs difficult remained below and listened to the jukebox.

Then it was back to the car procession to be led to the Mechanical Music Museum at Cotton on their open afternoon. The huge room is dominated on one side by the giant Mortier organ resplendent in shades of pink, delicate turquoise and lashings of gilding. Various instruments were played, including the rare Gavioli 62 key fairground organ, as we wandered about looking at the eclectic collections of bygones, especially teapots. Also very prominent is the Wurlitzer organ on a stage at the far end of the room. It was brought from New York in 1930 to the Leicester Square Theatre. When the theatre was modernised in the 1960s the organ was sold off and eventually made its way to Cotton in time for a concert to mark the opening of the museum in 1982. We, and members of the public present, settled down to watch a Buster Keaton silent movie to the accompaniment of the Wurlitzer played by resident organist David Ivory, followed by a selection of Scottish tunes. He then took us into the side room housing a collection of smaller instruments, including a large Nicole Freres musical box, with bells and drum, a musical chair, a piano player, a musical automaton doll, disc boxes, organettes and more. We stayed until closing time and took our leave at the end of an exhilarating day.

Most of us then returned to the hotel for a final night and a chance to reflect on what had been a most enjoyable weekend.

With thanks to:

Alan Smith – Chairman of MOOS

Sounds of the Past - Paul Goodchild 01787 372478

The Grange Musical Collection – Jonny Ling 07708 890728

*Mechanical Music Museum, Cotton –
info@mechanicalmusicmuseum.co.uk*

*MOOS is currently offering a free trial membership until January. To take advantage of this offer email your details to
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Yesteryear – Railways, Escalators and Elevators

by Bill Mayle

In 1900, Eugene Paillard built a new factory in rue de l'Industrie, Saint-Croix, Switzerland making the Gloria improved interchangeable disc musical box as well as phonographs. Both the Gloria and the phonographs were exhibited at the same 1900 Paris Exposition as the Seeberger-Otis escalator! He made the Gloria in partnership with an American engineer called Georges Varrelmann under a patent by Eugene Tuller. An advert for the Gloria is shown in Fig. 1. Also in 1900 at the same exposition the Otis Elevator Company won first prize. The first elevator (i.e. lift in the UK) was at Harrods, London. The American Leamon Souder patented a version in 1889 with another patent by Jesse W Reno in 1892 but it was Charles Seeberger's redesign in 1897 that made it a success as manufactured by Otis. There were not only elevators but also escalators, the moving staircases. The first one in the UK was installed at Maida Vale underground station, London, in about 1916.

Reflecting on transport, whether by train, escalator or elevator, most of these innovations all occurred during the musical box era and were part of the Industrial Revolution. When the Liverpool to Manchester railway first opened to travellers in 1830 passengers had to apply 24 hours in advance to the Station Agent with their full name, address, place of birth, date of birth, occupation and the reason for their intended journey! The Agent then had to satisfy himself (yes, it was a man!) that the applicant "desires to travel for a just and lawful cause". For unaccompanied women, this could be a daunting task.

As trains were initially used for moving moving coal and industrial goods, people were transported by weight as if they were goods. Passenger numbers trebled between 1842 and 1850, doubled again in the 1850s and again in the 1860s. Rail travel, despite huge investment, was 50% cheaper and quicker than horse drawn coach. It changed the shorelines. Fishing villages became fashionable towns offering day trips and entertainment. The poor could travel third class. The rest travelled first class in social isolation. There was no second class,

just to make sure the upper crust did not get too close! By 1900 Britain had 22,000 miles of track. In 1839, George Bradshaw produced the first railway timetables and travel guides, published by W.J. Adams of London. After his death in 1853 the Bradshaw range of titles continued until 1961.

Society gained many benefits from the Industrial Revolution, not just musical boxes. Women were also gaining greater social freedoms that were to take more than the next 100 years. By the 1914-18 war, things had changed so much that the cylinder musical box was almost as 'dead as the dodo' and the disc musical box had past its peak. For women, society had changed forever. With so many men at war, there was a shortage of labour. For example on 6th June 1916 the Maida Vale 'tube' (underground) station was staffed entirely by women! They continued to do so until 1919 but when the men returned from the war (those fortunate enough to do so) their jobs were displaced. It took another war before the services of women were once more valued as being equal to men.

For the aeronautical enthusiasts of travel, women pilots of WWII, who were not allowed to fly in combat, ferried new planes from airfield factory to Air Force base with little or no specific training. They flew more different types and sizes of aeroplane than any man in the history of aviation. There were fighter aircraft and massive bombers that they had never seen before or upon which they had no previous experience except that first flight. They got into the cockpit, read the small manual on how to operate it and single-handedly reached their destination in all weathers with hardly any navigational aid. A few lost their lives, not through incompetence but because they were allowed to fly in weather conditions that were atrocious just to get the aircraft into action.

Those who watch *Midsomer Murders* on ITV may know that in Series 17, the episode called *The Flying Club*, June Whitfield plays the part of Molly Darnley, who was one of those intrepid women who did exactly that during WWII.

Who made my box



Fig 1. Musical box by Alliez & Bruguer, No. 8329

I first met Anthony Bulleid in the early 1980s when he gave a talk at a Magic Circle headquarters meeting held in London. I asked him about musical box makers and after some thought he said the line between makers and their artisans was impossible to work out. With comb makers, cylinder makers, tune arrangers, gear, spring and bedplate makers, those pinning cylinders, etc., it would be no more than an educated guess as to who was the actual maker. The more I looked into this the more his words proved to be correct.

Other than examining some early musical boxes such as tabatières (snuffboxes) as time progressed it sometimes becomes difficult to be absolutely certain as to the maker even when a name, initials or a logo is shown on a tune sheet or the component parts. Tune sheets may tell us the distributor (agent). Stamped bedplates and combs may indicate the maker or sometimes the supplier of the component part.

The most prolific record of surviving musical

boxes is for Nicole Frères. The later examples had almost everything stamped such as bedplate, the top of the governor's endless cock (or crane), the lock-plate and, of course their name on the tune sheet. It is most unlikely that Nicole made any of these components with much of the assembly work being done by others, not just for Nicole. Geneva, although a city, was operating as a cottage industry with workers crammed cheek by jowl in multi-story houses where they lived and worked, some in single rooms.

I was very interested in Tony Waddell's article because I have the Alliez & Bruguer musical box he referred to in Issue 5. Anthony stripped this instrument down and noticed the letter K cast into the end of the bedplate. This is almost certainly for Karrer of Teufenthal, in the German speaking part of Switzerland near the German border. Karrer (i.e. the Karrers) was a prolific supplier, mostly to Saint Croix, the mountain village or town close to the French border.

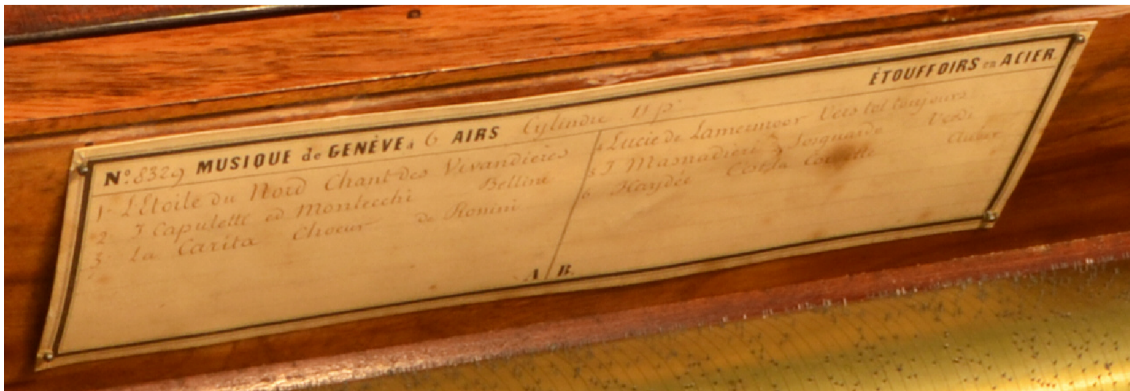


Fig 2. Tune sheet of Alliez & Bruguer No. 8329

Alliez & Bruguer were based in Geneva and classed as maker. The case of my box is square ended, typical of the French maker l'Épée. Anthony noticed that the 'dots' used to align comb teeth tips with a cylinder tune track (the punch marks located in the tune gap) were aligned with tune 1, the first tune pinned on the cylinder. This was typical Saint Croix practice. Few Geneva makers followed this practice and most pinned the last tune on these dots. My tune sheet is of very similar design to the one illustrated by Tony. The drop down ends of Tony's and my case are the same and the serial numbers are close.

Anthony Bulleid was right when he identified those he considered to be the major makers of Geneva & the Joux Valley and Saint Croix. Over many years he assiduously gathered information in order to produce his dating charts. He examined hundreds of tune sheets. This work resulted in his book *Cylinder Musical Box Tune Sheets*, known as the *Tune Sheet Book*, which I had the privilege of co-operating with him and editing the book and its three supplements. His basic premise was to accept that the name of a true maker could be accepted when serial numbers and to some extent the tune sheets had a continuum. Even so, he accepted that these makers would sometimes buy in a musical movement from another supplier/maker and claim it as their own by applying their serial number, name and tune sheet.

Bulleid ignored those whom he considered to be minor makers because they did not fit his premise. Alliez & Bruguer was one of those, along with others such as Falconnet, Henri Reymond-Nicole (François Nicole's son-in-law), Alibert (Paris), the Allards of Saint Croix and many others. Altogether, he recorded 15 makers and their dating chart as the most important ones.



Fig 3. Maker's mark and serial number stamped on bed plate

Paul Bellamy's work, *the Music Makers of Switzerland*, is probably the most up-to-date and comprehensive summary of the life and work of all known (hopefully) makers and agents. Chapter 4, section 4.9 refers to Alliez & Berguer. Bulleid first assumed that the partnership was an agency but then revised his opinion: "*However, there are five A&B musical boxes on the Register, serial numbers 788 to 9209. And, there are 33 Henriots, serial numbers 10463 to 14818, quite regular except for a gap between 12802 and 14555. Most have the small embossed tune sheet, and serial number stamped upwards at the spring end of the bedplate, - which does really seem more like a maker than an agent!*"

Fig 1 shows the box with its tune sheet on the back. Fig 2 shows the tune sheet enlarged, with the letters AB visible along its bottom edge. Fig 3 shows the same movement with the name stamped on the bedplate. Tony Waddell's published observations along with many others help us to build up a picture over time that may help to solve the question: "Who made my musical box?"

Ted Brown

The Fascination of Box Lids

by Juliet Fynes

Due to constraints of space our collection consists only of cylinder boxes, and about half this ‘proper collection’ (that is excluding my toys and novelties) consists of miniature snuff-box type movements, or tabatières if you will (everything sounds much grander in French). Constraints of finance mean that most are fairly modest, no precious metals, jewels or enamels – alas! Our prize exhibit has a beautifully painted miniature on the lid. This box was featured in issue 1 of “Mechanical Music World”, with much technical detail. I hate to shock the purists among you but I must confess to being rather more interested in the cases than the movements!

Some items in our collection are in tortoiseshell cases, a few “orphan” movements have been housed as best we can, but most fall into two categories; tin boxes and pressed reconstituted horn or composition snuff boxes. They have good, even very good, movements but what particularly appeals to me is the great variety of lid decoration.

The tin boxes are so humble-looking that, although a musical box enthusiast can spot one at fifty paces, the average person would think it was for pins or pills and be amazed at what lurks inside. My first one, bought many years ago with beginner’s luck, was an early sectional-comb movement by L Golay, fitted in an orange box with a transfer view of an old building in a rural landscape which, unusually, bears the artists name, Th Rausches (Fig 1). The inscription on the side of the lid is rather faint, but it is possible to make out “Maison de Rousseau” followed by an illegible place name. Internet research only turned up his birthplace in Geneva and a country house in Les Charmettes, where he stayed. Definitely not either of these. Then by one of those happy coincidences, when visiting friends for a musical box session, I asked if they had any miniature movements and one of the three tin boxes produced was almost identical to mine. There it was clearly printed “Maison de Rousseau à l’Ile St Pierre”. More research uncovered that the building is a former monastery where Rousseau’s room can be visited. Sadly, although he said it was the place where he had been



Fig 1. Tin box with movement by L Golay

happiest, he was only able to stay for two months before being expelled for his religious views. My friends’ little box contains a one piece comb movement by H Lecoultre but by another coincidence they also have a sectional comb movement by L Golay, but this is housed in a composition box with a view of Geneva.

I was long ago told that this first acquisition was an example of a “transit” box, made to protect the movement as it was sent away from Switzerland to be put in a more elaborate and costly box by a jeweller. I later discovered that there were completely plain tin boxes used for this purpose, which made more sense. Why decorate, even quite cheaply, what was just the packaging? The first half of the 19th C, towards the end of the era of the “grand tour” of Europe, made by rich and aristocratic foreigners, coincided with the growth in continental rail travel by the rather less wealthy middle classes. It seems very likely that the musical box makers seized the opportunity of exploiting a new market for their miniature movements by making them into souvenirs, in inexpensive tin boxes decorated with prints of local views.

Something similar certainly occurred in England and Scotland a little later in the nineteenth century. When the Goss china factory in Stoke-on-Trent, and the Smith family company in Mauchline, needed to diversify they were able to capitalise on the expansion of rail travel for the masses, which

fuelled a desire for small, inexpensive, mementoes. The family ceramics firm of Goss introduced small china souvenirs, bearing the crests of towns and seaside resorts. These were so popular they soon became their only product and were swiftly emulated by other china factories. The Smiths, who had been predominantly makers of snuff boxes, began to suffer as the fashion for snuff taking declined. So they turned to making transfer printed wooden souvenir wares. These, widely known as “Mauchline Ware”, also proved very successful.

Contemporary with the tin boxes were composition snuff boxes with designs impressed on the lids. My interest is mainly in the decoration but I have also become curious about their manufacture. Were they ever intended for snuff? I have read that there is seldom, if ever, any trace of snuff to be found in them and that the shaped inner cover of translucent horn was to provide a place to store the key. The word “composition” is not very specific. It is used in this context to describe a material that was malleable when heated so that it could be pressed into a mould. Looking at these boxes it seems that the recipe for the composition materials must vary as they present differences in appearance. Some are an intense black, smooth and shiny. These are usually earlier, smaller and the moulded pictures on the lids often have a typically dainty “Regency” look to them, such as flower motifs in an oval cartouche (Fig 2). Mythological and classical tableaux were also popular.



Fig 2. Unsigned composition box.

Whereas the tin boxes housing small movements were a new concept, almost certainly aimed at the tourist market, the composition boxes came about through a desire to economise. Earlier boxes were often made of tortoiseshell (actually the shell of the

hawksbill turtle) or horn. Then, to reduce the cost, sometimes a mixture was made from the ground shell or horn, with animal glues coloured with lampblack. The use of pressed horn for small decorative objects goes back to medieval times. The heating of horn makes such a stench that the City of London decreed that horners should be located outside the city limits.

The evidence seems to suggest that the earlier re-constituted horn/tortoiseshell boxes were sold as gifts or trinkets in shops such as jewellers. Inside the lid of the box in Fig 2 there is a shop label “Wales & McCulloch, Jewellers, 32 Ludgate Str., London”. The development of various cheaper composition materials must have come as a relief, not least to the poor old turtle hunted almost to the point of extinction. These later snuff boxes are often overtly tourist orientated, decorated with views or famous buildings. They are usually somewhat larger and the material has a duller brownish black and even slightly speckled appearance. Classical scenes remained popular, but were generally less sharply moulded than on the earlier boxes. The movement are of more variable quality as the makers strove to widen the market by making cheaper products. At the same time European rail travel was becoming even more accessible. In 1847 Bradshaw published his first Continental Railway Guide and in 1863 Thomas Cook conducted his first tour of Switzerland.

In the middle of the nineteenth century numerous composition materials were developed for industrial and decorative uses. As the musical snuff boxes were apparently intended for the French market, my first thought was of bois durci, made from blood and powdered wood, patented in 1856 by F. C. Lepage of Paris. But many composition boxes pre-date this. Another possibility is gutta percha, hardened latex. It originated in Malaysia but was brought to this country in 1843. Its uses were many and varied, based on its three particular properties; its plasticity exploited in the manufacture of early golf balls; its insulating properties in the coating of electrical cables; and its low coefficient of thermal expansion in the making of moulds and castings. This last enabled great detail to be included in the mould. The Gutta Percha Company was established in Britain in 1845 and made many decorative items such as chessmen, plaques and animal figures, but probably not musical box cases as these appear to have been of French manufacture. In 1852 Francois

Mechanical Music World

Joseph Beltzung of Paris, took out a patent for machinery for the pressing and moulding of gutta percha, so may well have been the source for some of the cases.

Shellac, made from the secretions of the lac beetle, is mainly known as a protective coating but shellac compounds were used in the manufacture of decorative items from the mid 1800s. A compound, including lampblack, was used in the manufacture of gramophone records before the invention of vinyl. I have seen a new lid for a snuffbox made from an old record, with just the slightest trace of the grooves still visible. Vulcanite, a hardened rubber, first made in the USA in 1839, was also widely used in decorative mouldings, especially jewellery to simulate jet, but was duller in appearance.

The development of these, and other, different composition materials, which were usually black or very dark, and capable of taking quite detailed moulding, led to the production of a variety of decorative items as well as their more utilitarian uses. There are manufacturers' lists of these; everything from buttons to vesta cases, brooches to daguerreotype frames. I have not been able to find any mention of musical box cases but one or more of these new compositions must have been used. The only case-makers name I have come across is F Morel.

Having started speculating on the materials used I also noticed a variation in the hinges. The tortoiseshell boxes usually have a metal hinge the full width of the case, as do most of the smaller, earlier composition boxes. The later, larger ones mostly have the hinge parts moulded into the lid and base with a metal pin going through, although there are some later boxes with metal hinges and earlier ones with the moulded hinge. I have already mentioned Mauchlineware and these so-called "hidden" or "secret" hinges were a feature of their wooden snuffboxes. This invention is generally credited to James Sandy of Alyth, a few miles north of Dundee, in the late 18th or early 19th century. Manufacture was taken over by Charles Stiven from nearby Laurencekirk which is over a hundred miles from Mauchline, a very considerable distance at that time. A story goes that a French gentleman took one of these Laurencekirk snuffboxes for repair to a William Crawford of



Fig 3. Two composition boxes illustrating "La Mort de Socrate".

Cumnock, not far from Mauchline. Crawford managed to work out how the hinge was made and began to manufacture these snuffboxes himself and the secret soon spread to other snuffbox makers in the area. It may be a step too far to surmise that the unknown Frenchman might have taken the secret back home to France with him, to then be incorporated in musical snuff boxes.

In considering the material and construction of these boxes I have digressed from my original intention to focus on the lid decoration. The tin boxes remained substantially the same over a lengthy period. They were mostly orange, green or yellow, and more rarely red or blue, and contained good quality movements. Most bear prints of buildings or views, usually of the St Croix and Geneva areas, though I have seen illustrations of boxes depicting Italian cities, and one with a battle scene. Also some have paintings of views or bucolic interiors on the lids but these are less common. The decoration on the lids of composition boxes, and the quality of the movements, is more varied. On earlier boxes the illustration is generally finer and less overtly tourist orientated.

Mythological and classical scenes were popular throughout the era with the same scenes being depicted rather more crudely on later boxes. "La Mort de Socrate" from a painting by the French artist Jacques-Louis David is such a one. A friend owns a small early box, made by Vacheron et Constantin, with this scene finely executed. We have a later and somewhat larger composition box with the same scene, the maker of the movement is unknown but the name F Morel is embossed on the lid (Fig 3). Another friend owns a similar box with "Le Triomphe de Galatee" from the painting by Raphael. The name F Morel also occurs on a tortoiseshell box of ours bearing a rectangular embossed gilded panel showing "The Last Supper". I have seen a similar box illustrated in an old auction catalogue and also one with an oval enamel plaque. Interestingly on the inside of the lid of our gilded example can clearly be seen an oval outline, as though the plaque was the original intention, but the rectangular panel for some reason was used instead. We have also recently acquired an ordinary snuff box with a similar panel showing "L'entrée de Jésus dans Jérusalem", with the intention of transferring this to a tortoiseshell musical box which is missing its panel. I have been unable to discover anything about Monsieur Morel but there were several French jewellers bearing the name, who may or may not have been related. He must have been a prolific maker of composition cases, judging by the high proportion of his amongst the examples I have seen. He catered to a wide range of tastes from the artistic to the devout, the humorous to the frankly macabre, as in the picture of bear baiting, where twelve dogs and two bears are savaging each other.

I find particularly interesting the illustrations of what I presume to be French jokes. One has two soldiers in a farmyard chasing a pig, which one soldier has by the tail, the other near a gate and the words "Tiens Ferme". Another box has two soldiers outside a henhouse, one luring a chicken with some grain, the other with his sword poised to cut it down when it emerges, with the words "Petits, Petits, Petits". Yet another shows an officer holding a bird in a cage in front of three soldiers, one of whom is falling backwards, captioned "Mon Caporal J'nai Pu Avoir Que Ca!..." Does this type of illustration always depict soldiers in farmyards? Do they refer to some political events, such as the satirical pictures often appearing on pottery of this era, both here and in France? I should love to know.

The lid of my most recent acquisition is decorated with masonic symbols. The central motif is "The Pelican in her Piety", which is associated with Rosicrucianism, a medieval secret society, which inspired the masonic "Scottish Rite" first practised in France, indicating that this box was probably also made for the French market.

From my, admittedly small, sample I have concluded that the tin boxes were introduced to sell in Switzerland to the new wave of tourists. Whereas the composition boxes, significantly cheaper than tortoiseshell, enabled French manufacturers to house imported movements to cater to their tourist trade.

I have a tin box with a view of Milan. Are any tin boxes known with French views? Are views from any other country depicted on either tin or composition boxes? Have you a composition box with a military "joke". Are there boxes for other special interest groups such as the Masons? Did anyone other than F Morel sign his cases?

So many questions. If you have any answers I should love to hear them. Also please feel free to challenge any of the assumptions, inferences, and wild guesses I have made.

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.

Saturday 26th November 2016:

Christmas Open Meeting at The Old School, Bucks Green, Guildford Road, Horsham RH12 3JP. Tel: 01403 823533

Gather for coffee/tea from 10.30 a.m. Guests welcome. Host Ted Brown will supply refreshments and lunch free of charge.

Sunday 26th February 2017:

Chanctonbury Ring Meeting from 10.30 a.m. at The Old School. Host Ted Brown will supply refreshments and lunch.

Mechanical Music World



A selection of tin and composition musical 'snuffbox' lids. Humorous tales of escaping pigs were popular in the mid-19th Century. They often appear on magic lantern slides.

News, Views and Tips

We have a couple of tips from the Chairman and others for you this time. They may just help someone! If you have any tips to pass on, or would like to write (or email) a letter to the editors, this is where they will most probably appear. We look forward to hearing from you!

How to Remove the Glass from a Tabatière Box

How do you get the glass out of a tabatière (little wooden) musical box when you need to get to the movement? As you open the lid, on the right hand side you can grasp the wooden end of the surround and pull upward. This is the only side that is not stuck in and does not have a groove for the glass to slide into. You might have to wiggle it about a bit but it will pull out. Once out it is easy to slip the glass out, but mark the top and front first, so that it goes back the same way. It is not always square and may not fit properly if put back in wrong!

Lock Damage

Do you have a musical box that has lock damage? Often the lug that is attached to the brass plate on the lid is missing, so the lock cannot work. The locks on musical boxes are only of the one or two lever kind, so it is not difficult to find a key that will fit, or can be adapted to fit. If you have a problem, contact Ted Brown, who will be pleased to help. Unscrew the lock and send it to him and he will, we hope, be able to fit it up with a key.

When you unscrew the lock you will most probably find that the lug is stuck in the lock and locked in place. In the box's past history some adventurous child or grand-child has levered the lid open on the demise of their elderly relative, thinking that the family fortune was hidden in the box, only to find it was locked to keep little fingers away from the treasured possession!

It should not take much for you to sort it out, but when you do, keep the key with the box or your relatives may have to repeat the procedure when they break it open.

What do you do when you find that the repaired lug will not enter the hole in the lock due to the lid shrinking in width? We hope to cover that in a future issue.

Oil Polish for Dining Tables (and Musical Box Cases?)

A polish that will stand hot dishes: One pint of linseed oil, simmered (not boiled) for ten minutes; strain through a flannel; then add 1/4 pint of pure turpentine; to be applied daily with a soft rag, and wiped off lightly.

From 'Amateur Work'.

To Remove Ink Stains on Wood

Oxalic acid, 1 oz., dissolved in 1/2 pint of warm water, and applied to the parts, will remove stains.

From 'Amateur Work'.

Shrinkage

I recently measured the lid shrinkage of an 1850 musical box, which can be done when the side beading is intact, and found it to be just over a tenth of an inch on a lid eight inches wide - a shrinkage of about 1 1/4%.

Normally one only notices this shrinkage on lids because it prevents the lock closing and it causes the front and back beadings on old-style lids to be pushed outwards. But of course all wood shrinks across the grain and so all musical boxes also lose height; a typical early key-wind box 3 3/4" high would shrink about 3/64 inch = 1.25 mm. This explains why sometimes on early boxes one sees the underside of the lid scored by the gear teeth on the spring barrel. These early cases were a very close fit to the mechanism and the shrinkage has brought the lid into contact.

It is now at least 80 years too late to take remedial action, but if the lid is still touching the gear it is easy to file 'a whisker' off the mechanism legs.

The same shrinkage phenomenon shows up with deep cases whose marquetry includes robust vertical stringing on front and sides, pieces are often found to be bowed, and have to be reduced in length before they can be replaced.

From 'Cylinder Musical Box Design & Repair' by H A V Bulleid

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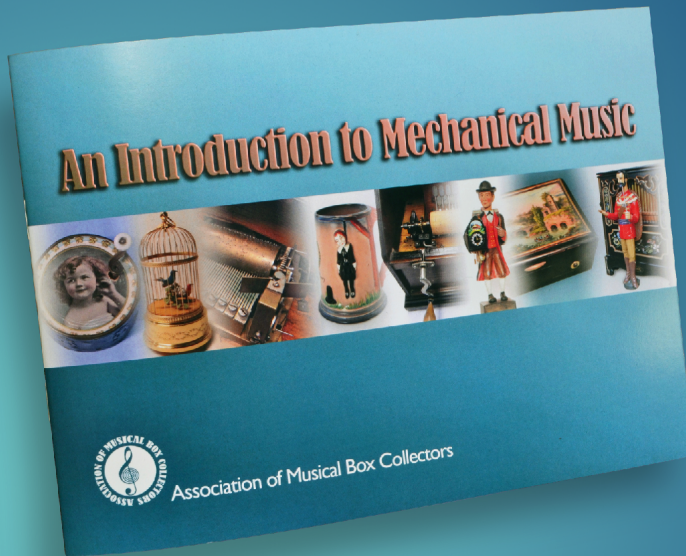


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A Kalliope Christmas Tree Stand that came up at an auction somewhere in England - did you buy it perhaps?

Merry Christmas!

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 A5 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.

The Editors have a large quantity of **Hupfeld 73-note player piano rolls**. Is anyone in need of any? If so please contact us - see Officers list on Page 1.



A Passion for Barrel Pianos



Milly & Colin Williams

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