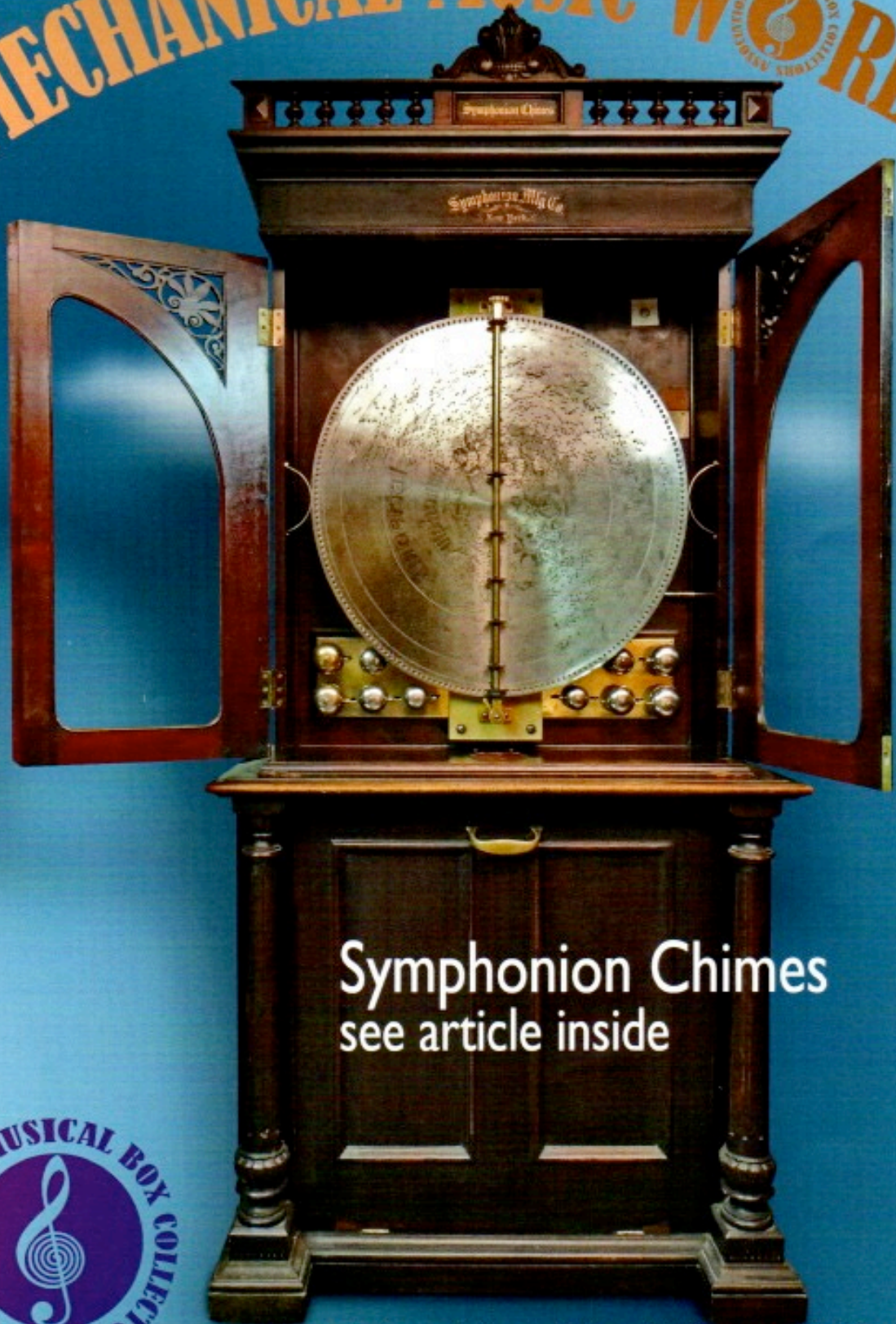
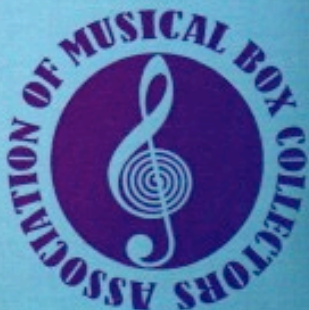


# MECHANICAL MUSIC WORLD



Symphonion Chimes  
see article inside



An Association of Musical Box Collectors Publication

## From the Editors' Desk

Well, 2020 eventually has passed into the annals and we face the new challenges that 2021 will bring to us all. The Old Order has passed away and as yet we have very little understanding of the New Order, as it changes so rapidly from day to day! One thing that has changed for the good around here is that we have not one, but two letters to the Editors! We have always wanted a letters page and here is our glimmer of hope. So, dear reader, if you could see your way to putting pen to paper, or mouse to Windows, making a point, asking a question, throwing a bouquet or a brickbat, while you are holed up at home please give in to temptation and do it! You will make your Editors very happy!

In this issue, David Soulsby describes his visit to view the marvellous Gormenghast automaton in Falmouth and discussed it there with the world renowned artist, Keith Newstead. Unfortunately less than two months later Keith sadly passed away aged 64. Keith's legacy is a wealth of innovative and amusing automata which can be seen in museums, galleries and private collections from Tokyo to San Francisco and of course many in the UK. (He was the number one builder of automaton collection boxes as described in *Mechanical Music World* Issue 20). As we have come to expect from David, a stunningly illustrated, interesting article is presented.

Christopher Fynes has contributed a wonderful pictorial guide to case restoration. We have all faced these decisions and difficulties with our boxes and

really appreciate guidance on this front. Chris' clear guide is just what is needed.

When running the Nickelodeon Museum we found that the public really appreciated having the largest and smallest Symphonions demonstrated. (A clear case of Size Matters in this case). Yes, we did play the small one first to give an appreciation of disc/cylinder development and then stunned them with the Symphonion Chimes.

Which brings me to Japan - we are so pleased that our Japanese fellow collectors and enthusiasts have contributed pictures of their meeting at the Hall of Halls Museum. We are delighted for them that they were able to meet together and such a splendid venue is a wonderful bonus.

Paul Bellamy has been continuing his researches during this year. While using Anthony Bulleid's work as a springboard Paul has continued the work and expanded it. As more information comes to light, revisions have had to be made and recorded. He has also compiled two new and important dating charts for the Paillards, which will be most useful.

We are grateful to Uwe Breker for details of his latest auction, together with the wonderful illustrations of items sold. We are also grateful for his financial support as well as the interesting auction scene reports.

Having wished you Merry Christmas in October, should we wish you Happy Easter now? I am sure the eggs will be in the shops soon.

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## Chairman's Report

Christmas is now over and it will have been a difficult time for many of our members, both in the UK and overseas. Hopefully most of us were able to get through it safely and in good spirits, despite all the disruption of not being able to spend it how we would have wished and the disappointment of not seeing friends and family as planned.

Like most of you we spent the "festive season" very quietly. The best hope of better times to come is the very welcome news of the development of several vaccines. I would dearly love to cross the channel to visit our European friends so maybe this will be possible before too long. We also look forward eagerly to resuming the Chanctonbury Ring meetings, all of which had to be cancelled in 2020.

We have had some sad news of the death of Diana Yates. She and her husband Bob came here several times on what they called "Flying Pig" visits with a coachload of fellow Americans. They were fun trips around collections and museums in Britain and Europe, after which they presented very polished slide shows at MBSI meetings. Bob and Diana have been good friends to AMBC and she will be greatly missed. We send our sincere condolences to Bob.

Another sad loss to the musical box community is that of Arthur Cunliffe. He was a close long-time friend.

It is that time of year again when annual subscriptions are due. Please note that increased cost of postage and printing of the magazine has meant we need to add £2 across the board. Please be sure to pay the correct amount. A small minority of you have not yet caught up with the last increase! We hope that members consider it is still value for money. We have no paid staff and the committee and others involved in its production take no expenses.

### Payment by Paypal

PayPal is our preferred form of payment. If you use this method please make the payment to "friends and family" as this ensures we are not charged a handling fee.

Our current membership subscription is £15 for UK individual membership (£17 for two people at the same address)

For European members £24 (£26)

For all other overseas members £30 (£32)

Please make payments to [membership@ambc.org.uk](mailto:membership@ambc.org.uk)

Take care, stay safe and keep in touch.

Here's wishing you all a happy and, above all, healthy New Year

Ted Brown (Chairman)

## Officers of the AMBC

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### Publication Dates for "Mechanical Music World"

Winter issue 28<sup>th</sup> January; Spring issue 28<sup>th</sup> April; Summer issue 28<sup>th</sup> July; Autumn issue 28<sup>th</sup> October

We need articles and advertisements (unless repeats) to reach the Editors at least one month in advance of these dates. Please allow more time for involved articles with many illustrations.

## AMBC MEETINGS

### Cancelled until further notice

It is with great regret that your committee has had to abandon all thoughts of a meeting for the time being.

Having had to cancel meetings last year and forego our Christmas celebrations we had hoped that this year things might return to some semblance of normality.

Sadly with infections now rising again and government guidelines changing almost daily we cannot make any definite plans, but hopefully with the roll out of the Coronavirus vaccine we may be able to meet some time later in the year.

## Letters to the Editors



Fig 1: Ted Brown presents Arthur Cunliffe with the MBSI Award for his Outstanding Contribution to Automatic Music.

### From Ted Brown

I received a call from Noreen, wife of my friend and committee colleague for many years that her husband, Arthur Cunliffe, died after a short illness. Arthur joined me on committee in 1994 as a non post holder. The following year the Recording Secretary resigned and Arthur took the post, frequently publishing Register articles in the society journal. Arthur had been involved with a register of cylinder musical boxes from its beginnings and it became his research passion until his death. It was a *tour de force*, reaching nearly 14,000 listings.

In 2004 I formed a publications sub-committee with the help of Paul Bellamy at the time David and Lesley Evans took over as editors. Our job was to produce non journal book publications leaving the editors to manage the journal and to encourage others to contribute articles for them. Arthur wanted to produce a book about the Nicole family. Paul became the author. Arthur contributed a chapter on his musical box register, giving Paul a digital copy of his register for further research.

In 2006, Arthur was elected President with Paul as his vice president. They were one of the longest serving society presidential pairs. In his last year of office, Arthur was under medical investigation for a potential life threatening condition and resigned as president just a few weeks

before the end of his last year of office in 2013. Fortunately, he recovered to live for many more years into his 90s and continued with his work on the register.

In 2009 Arthur Cunliffe received the MBSI Trustees Award for Outstanding Contribution to Automatic Music. It was my privilege as an MBSI member to present Arthur with this well deserved award, Fig.1. Fig. 2 shows another picture of Arthur in the company of former MBSI President Annie Tyvand and Bob Yates, when Arthur was President of the Musical Box Society (GB).



Fig 2: Arthur Cunliffe, as President of the Musical Box Society of GB with Robert Yates, Joint Vice-President of MBSGB and MBSI President Annie Tyvand, on the occasion of the celebration of MBSGB's 90th Anniversary in April 2012, when Arthur was presented with a special gavel set by the MBSI.

### From Keith Hilson and Richard Kerridge

Many thanks for the article by Ted Brown on Victorian and earlier Barrel Pianos and Organs as depicted on postcards, which was both informative and entertaining.

Ted seems to have an unlimited collection of these interesting cards. We thought we had seen them all on our visits to him, but out of the blue here are more.

Like the rest of you, we have to be patient and wait for this pandemic to end. We can then play our pianos and organs at the AMBC organ day - who knows, hopefully in 2021.

With best wishes to you all, and stay safe and well.

## Paillard, as seen on TV

by Paul Bellamy

It is easy to be critical but there are some absolute 'howlers' made by 'the expert' on programmes about antiques. While a lot can be learned from these programmes and the presenters are highly respected in their specialist fields, sometimes they are required to pass an opinion on an item about which they are not so familiar.

One such example was on an antiques programme which featured a musical box. The expert described it in general terms. The introduction was in standard TV form of question and answer. Expert: "So what do you know about it?" Reply: "It belonged to my mother, father, and great aunt, bought at auction, inherited it, found in a skip/attic, don't know." Expert: "So, it belonged to your mother, father, great aunt ....." and so on. The expert then took the lead with generalities of agreement or disagreement and the interview proceeded on its formulated way.

The advice given to the innocent owner of the very nice musical box in question was not enhanced for the viewers by the trend for camera shots to move in and out of focus leaving one wondering if a visit to the optician was needed. Worse was when camera operators took shots so brief that the TV remote and rewind were needed to capture detail that was otherwise lost.

"One can tell immediately it is a musical box" was a good opener by the expert before lifting the lid on camera, having no doubt already done so before the interview was set up. There followed a good description of the style of the case and its marquetry inlay of musical motifs, that the colours of the veneers on the lid had faded due to the affect of sunlight compared with the brighter colours of a similar motif on the front of the case not so affected. Rosewood and kingwood veneers were pointed out but yew wood stringing instead of boxwood? Yew wood not believe it!!

With lid open, the expert reported that the instrument was intact and in playing order, so it had obviously been inspected and played before the interview. The tune sheet was out of focus until, in one brief shot, part of it came into view for fleeting seconds. Pause, rewind, replay and pause again on the remote control revealed a recognisable tune sheet pattern and half the repertoire. Perhaps both the camera and sound technicians had had a good lunch and imbibed too much.

The tune sheet was headed 'Drum Bells Castagnets (sic)'. The drum was on the left with a pyramid stack of five bells in the middle, each with a single ball-headed striker, plus a lyre-shaped wood block castanet (i.e.

castagnet) with 5 strikers. One clear shot revealed half the tune sheet and six of ten airs: Ermine Waltz; The Black Hussar Waltz; The Gypsy Baron Couplet; Bygone Hours March; The Volunteers March; The Mascot No. 2 Choeur (i.e. choir).

But then it got worse as did the sound of their voices in this crowded venue with visitors looking on in wonder. After several more 'playbacks' the interviewer announced that the musical box: "..... was made in a place called San Cwah about 1890! This is where many musical boxes were made and they are still being made there today. It could have been made by Nicole Frères but they would have plastered their name all over it!", so said the expert. That last point was correct but the Nicoles were in Geneva and San Cwah was Saint Croix in the canton of Vaud, Switzerland.

Undeterred, the expert continued and the owner seemed impressed. "It was probably made by a firm called Vaucher about 1890," said the expert finally, after re-evaluating his first thoughts and getting much closer to the truth.

Then came the valuation: "It is worth about £2,000 but you would have to pay £4,000 to buy it". Once again, TV 'playback' confirmed the exact words but left me without any understanding of what the expert meant. Unfazed, the owner was pleased to admit that he thought it was worth more than he had expected.

The tune sheet was for Paillard. The late HAV Bulleid thought there were two different Paillard families that made musical boxes. He researched all the known Paillards and produced his version of two of the family trees. This tune sheet was for one of those branches, Paillard-Vaucher et fils.

A clue to the date lay in the repertoire of the six tunes upon which the camera technician zoomed. Bulleid used this approach to dating many of his maker's and agent's charts because the date of the instrument has to be later than that of the most recently-composed tune, probably about a year or so after the date of its first performance. The Black Hussar was an operetta or Comic Opera that had a tune called the Dream Waltz published about 1885. Also, the Gypsy Baron was an operetta by Johan Strauss the Second, again about 1885. Thus the expert's date for the instrument was good. More important, the unwitting close up of the tune sheet extended our knowledge of that particular tune sheet pattern because it was later than Bulleid's original estimate by at least five years.

Of the two Paillard clans, Bulleid produced one dating chart, the latest version being in the third supplement that I edited and published for him in 2008, Chart 12, shortly before his death the following year. Together with a few others, I continued to assist his research with the intention that I would publish a 4<sup>th</sup> supplement, because he had reached well over 53 more tune sheets before he died. I continued cooperating with another person who led the search for more tune sheets as well as with Ted Brown and Arthur Cunliffe. Arthur managed his musical box register until his death in 2020. The register was useful in checking dates and serial numbers when writing the captions for a 4<sup>th</sup> supplement.

In the write-up to his Chart 12 Bulleid explained that the chart was based on all known Paillard serial numbers, which he assumed were for the main Paillard family of makers and he left an important clue: "In my previous effort at dating Paillard boxes, I included boxes made by Paillard-Vaucher et fils. Later, I discovered that certainly from 1885 and probably from 1882 the Paillards had taken over the Paillard-Vaucher London office and with it their P.V.F. trademark. It proved that Paillard-Vaucher serial numbers finished at about 15,000 when they closed down production in 1881. *Also, very important, all later P.V.F. boxes were actually made by the Paillards, - except possibly a few sold by the P.V.F. office as agents.*"

The words in italics are mine and probably only partly correct.

Bulleid wanted me to have his archive in my possession so as to continue with his research. His quote above verified that Paillard-Vaucher was a different maker with their own set of serial numbers but was he correct that Paillard-Vaucher had ceased production at that date? Later research has shown that they were still in business as makers for a few more years.

Of the two Paillard families, Grandfather Moïse Paillard founded the main branch. The other branch was Paillard-Vaucher fils with its trademark P.V.F. The main branch progressively changed its name as it developed: *E et A Paillard/C. Paillard & Cie/ E. Paillard & Cie* (1848-1904). E stands for Eugène Paillard; 'A' stood initially for Ami who was replaced by Amédée. The three were brothers but there was a fourth, Marius-Justin Paillard. After 1904 Paillard continued to produce many small musical movements and survived by diversifying its products.

Bulleid wrote that Paillard-Vaucher fils sold their own products via their London agency as well as those of other makers and the other Paillard firm. To what extent the two families cooperated remains unclear. Both were large extended families working in an assortment of



Fig 1: Early tune sheet from circa 1840

groupings that varied with time, mostly all in related trades and in close proximity.

A summary of the main Paillard family's history is as follows:

1803. Moïse Paillard was a watchmaker by training but became interested in musical boxes. His son, Samuel, continued the family business. Samuel had four sons, Amédée, Eugène, Ami & Marius-Justin.

1848. Eugène & Ami formed E. & A. Paillard.

1851. Ami established a Paris Office and was replaced by Amédée. The company name stays the same.

1851. Marius-Justin opens an office in New York (1851) as M. J. Paillard & Co.

1857. Fire destroys workshops. Work continues during a period of insolvency.

1865. Insolvency resolved, C. Paillard & Co was formed by Caroline Paillard, wife of Eugène.

1872. The first factory opened in Saint Croix and was extended in 1878.

1875. Eugène & Amédée take over C. Paillard & Co, employing Amédée's son, Charles.

1880. Amédée dies. Charles takes over but the Company name stays the same.

1881. Paillard-Vaucher (P.V.F.), the other Paillard family, London office is taken over.

1882. Second factory opened in Saint Croix.

1885. Paillard-Vaucher now known to have ceased production.

1889. Ami withdraws, Eugène dies. Ernest, son of Eugène, takes over.

1895. Charles dies. Ernest becomes sole head of the new company, E. Paillard & Cie.

1900. A new factory was established.

1900. Diversification into disc musical boxes, gramophones, phonographs, pianos, typewriters, radios,



Fig 2: Tune sheet as used circa 1860 - 1914.

- movie cameras, electric clocks, hot air engines.
- 1911. Son Albert takes over.
- 1920. Musical box production abandoned.
- 1922. Ernest dies.
- 1963. Paillard takes over Thorens but sold their musical business separately to Jean-Paul Thorens.
- 1985. Paillard effectively dormant.
- 2002. Successor, Hermès Précisa Holdings Computer Technology, at nearby Yverden-les-Bains.

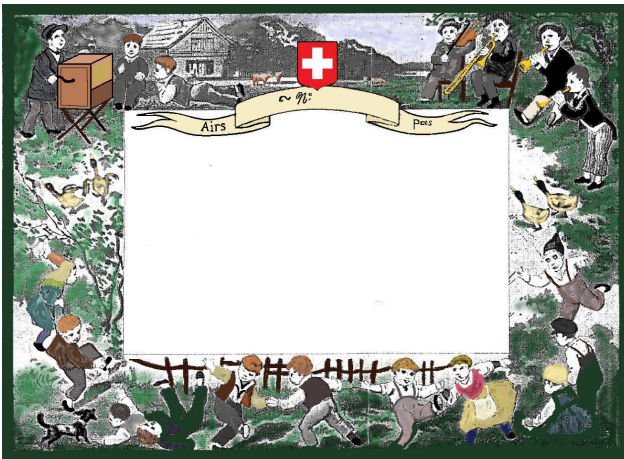


Fig 3: American market tune sheet circa 1882.



Fig 4: Tune sheet used by the main Paillard firm



Fig 5: Tune sheet possibly for a Paillard Columbia model

I have re-examined all of the Bulleid tune sheets that he attributed separately to both Paillard-Vaucher et fils and P.V.F. as well as other non-Bulleid examples. Many were allocated just to Paillard (no doubt assuming the main family branch). However, of all the known tune sheet examples and associated details, such as serial numbers and estimated dates, I am certain that the two Paillard enterprises can be distinguished by their different tune sheet patterns. Of course, tune sheet patterns varied with time and many were used by agents. The following breaks the patterns into two distinct groups. In doing so, I assumed Bulleid's estimated dates were correct because he was an expert in doing so and would never commit to writing if uncertain. The numbers in brackets refer to Bulleid tune sheet numbers:

**The main Paillard firm.**

**Fig. 1.** This early tune sheet pattern is circa 1840. Most had the letters E. & A. P.f for E. & A. Paillard. The f may be for frères or fabricants. 'Etouffoirs en acier' in the bottom cartouche means that the comb was fitted with steel wire dampers. This pattern was also used by Jacques, circa 1855, possibly acting for them as an agent.

**Fig. 2.** This pattern was used with minor variations from about 1860 to 1914 (24, 134,135,136, 266, 326).

**Fig. 3.** A pattern used for USA sales, circa 1882 (89, 90).

**Fig. 4.** (358, 339). Bulleid was unable to attribute an example of this pattern (339) but another example of the same pattern (358) he attributed to Paillard assuming correctly that it was the main Paillard firm, not Paillard-Vaucher/P.V.F.

**Fig. 5.** Bulleid thought that this tune sheet was a replacement for a Columbia musical box made by Paillard, circa 1892. It was the only recorded example of its use (204).

**Fig. 6.** Bulleid attributed this to Paillard but correctly wrote that its serial number did not fit his Paillard Chart



Fig 6: Possibly a Jaccard tune sheet.

12. He thought it was a design used by other Saint Croix makers but only one has been recorded, Edouard Jaccard. Both the medals were won by Jaccard (41).

**Paillard-Vaucher/P.V.F.**

**Fig. 7.** This had a number of pattern variations and was in use about 1870 to 1875. Bulleid's caption (23) stated

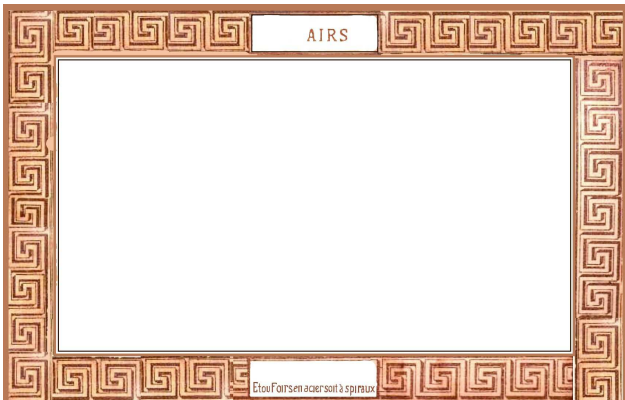


Fig 7: P.V.F. tune sheet from circa 1870-75.

that the serial number was: “ ---- far too low for the Paillards so it was most likely made by Paillard-Vaucher.”

**Figs. 8A & 8B.** This is the earliest attributed pattern, circa 1859 (38, 39, 183, 184, 185, 296, 308). It was printed by lithographer Valluet based at Besançon, France about 45 miles from Saint Croix. Bulleid wrote that when the cartouche of this pattern was left blank it was probably used by another agent or retailer. One example (39) has P.V.F. written as a monogram with the stems of the P, written in reverse and the F forming the V.

**Fig. 9.** The pattern with its standing female figures spans from about 1868 to post 1881. It was first used after winning medals at the Paris Exhibition of 1871 (208). It continued in use after the other Paillard firm took over the London office in 1881.

**Fig. 10A & 10B.** This black and gold example with

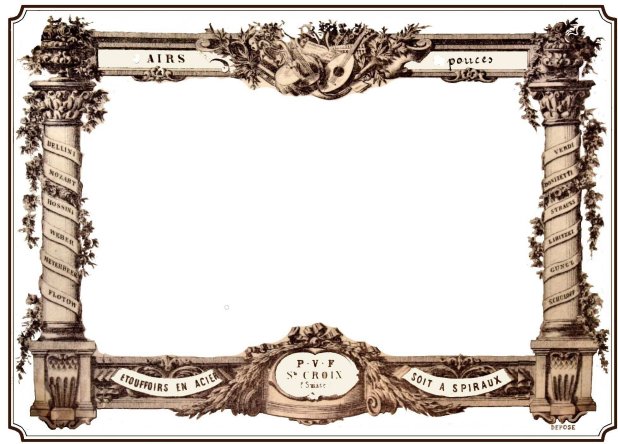


Fig 8A: P.V.F. sheet sometimes used by agents etc as well.

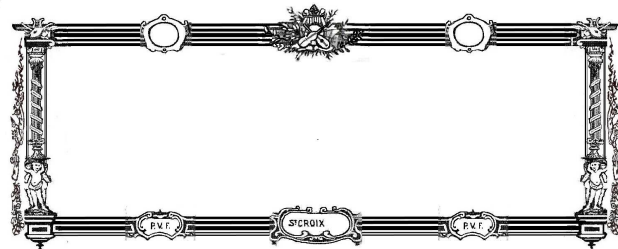


Fig 8B: Another P.V.F. sheet sometimes used by others.

sepia surround is sometimes unattributed but also found with P.V.F. or with Paillard-Vaucher printed at the bottom. The pattern is known as ‘Lyres and Stars’ and comes in several different versions. Some stars have five points, circa 178 (43), others six points, circa 1880 (42,

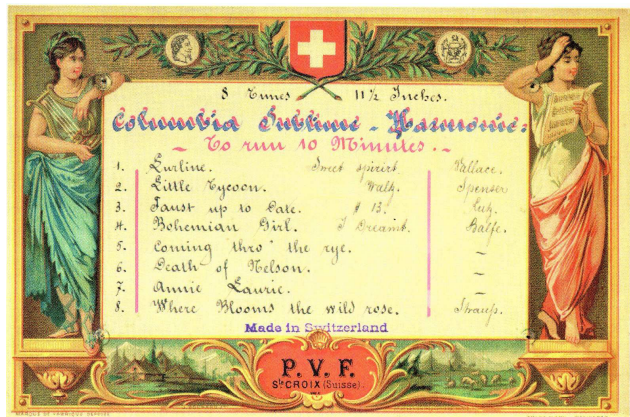
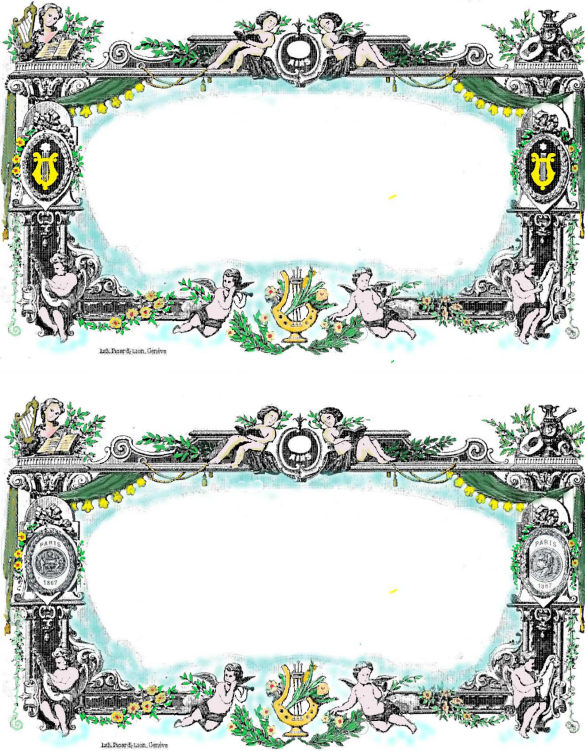


Fig 9: Commonly used from circa 1868 - 1881.

91). Fig. 10B (92) has medals awarded at the Paris Exposition of 1867 replacing the stars. The pattern and its variations of lyres and stars lasted from about 1867 to 1880.

**Fig. 11A & 11B.** This ‘picture frame’ pattern is the only Bulleid example, serial 66, post 1874 (111). His example was reproduced in black and white but Fig 11B is a coloured version. The low serial number and date is a close fit to Bulleid’s Chart 12. It seems to confirm



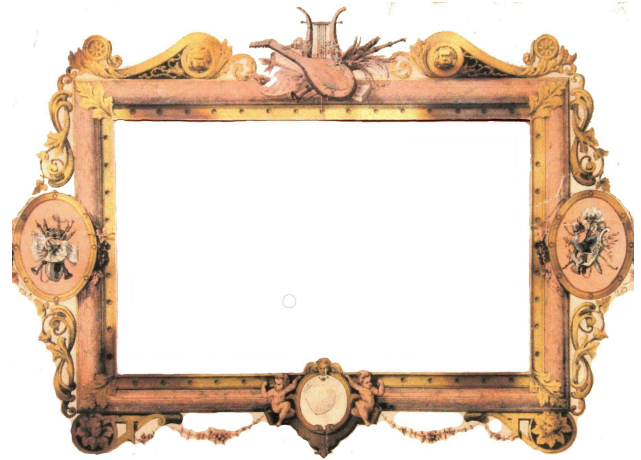
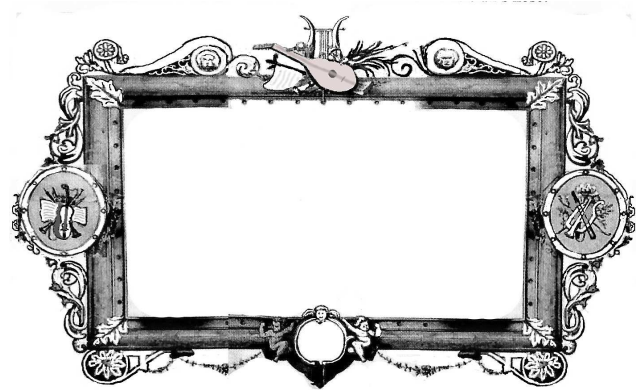
Figs 10A & 10B: Lyres & Stars sheets circa 1867 - 1880.

Bulleid's view that the P.V.F. London office was acting for the Paillards.

**Fig. 12.** Bulleid dated this pattern circa 1886. It was the year after the last known date for Paillard-Vaucher, after they sold the London office. It confirms they remained as makers of musical boxes after the 1881 date of sale. Perhaps this explains the rather crude stylized pattern. However, the serial number 2253 is a close fit to his Paillard Chart 12. This contradicts Bulleid's statement that all P.V.F. sales after they bought the P.V.F. London office were made by them. Clearly, Paillard-Vaucher was still in business for just a few more years and probably now acting for them.

**Fig. 13** is a revised version of Bulleid's Chart 12, now attributed only to the main Paillard family. **Fig. 14** is my first attempt to construct a chart for Paillard-Vaucher/P.V.F. No doubt it will need to be revised in the course of time but, just like all of Bulleid's work, it remains a basis for revision or confirmation. All the illustrations for this article have been sourced from AMBC's next book, yet to be named and published. A full resumé of the Paillards is to be found in the AMBC book: **The Music Makers of Switzerland**, a limited edition still available by application to AMBC.

Finally, I would like to thank the TV expert who made a brave attempt to show and demonstrate a musical box to the general public; even thanks to the camera technician despite all his efforts to strain one's eyes with rapid



Figs 11A & 11B: Picture frame pattern post 1864.

changes of focus and frequent changes of shot. As for the programme editors, I award 'zero point'. Musical boxes, particularly those shown on antique collectors' programmes, deserve serious respect in the same way as clocks, watches, jewellery and other such items. Unlike the others, they also play music of a bygone age as well as being collectors' pieces.

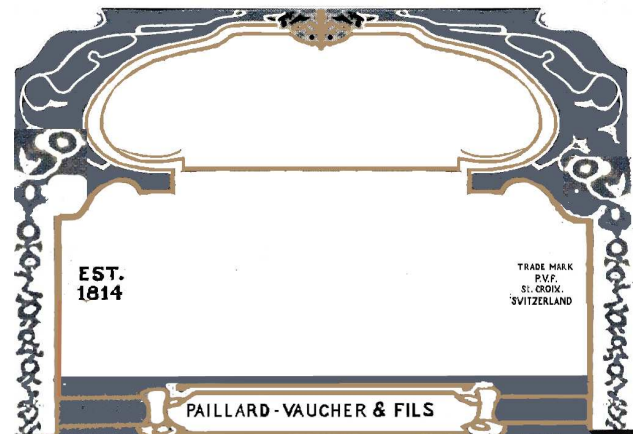
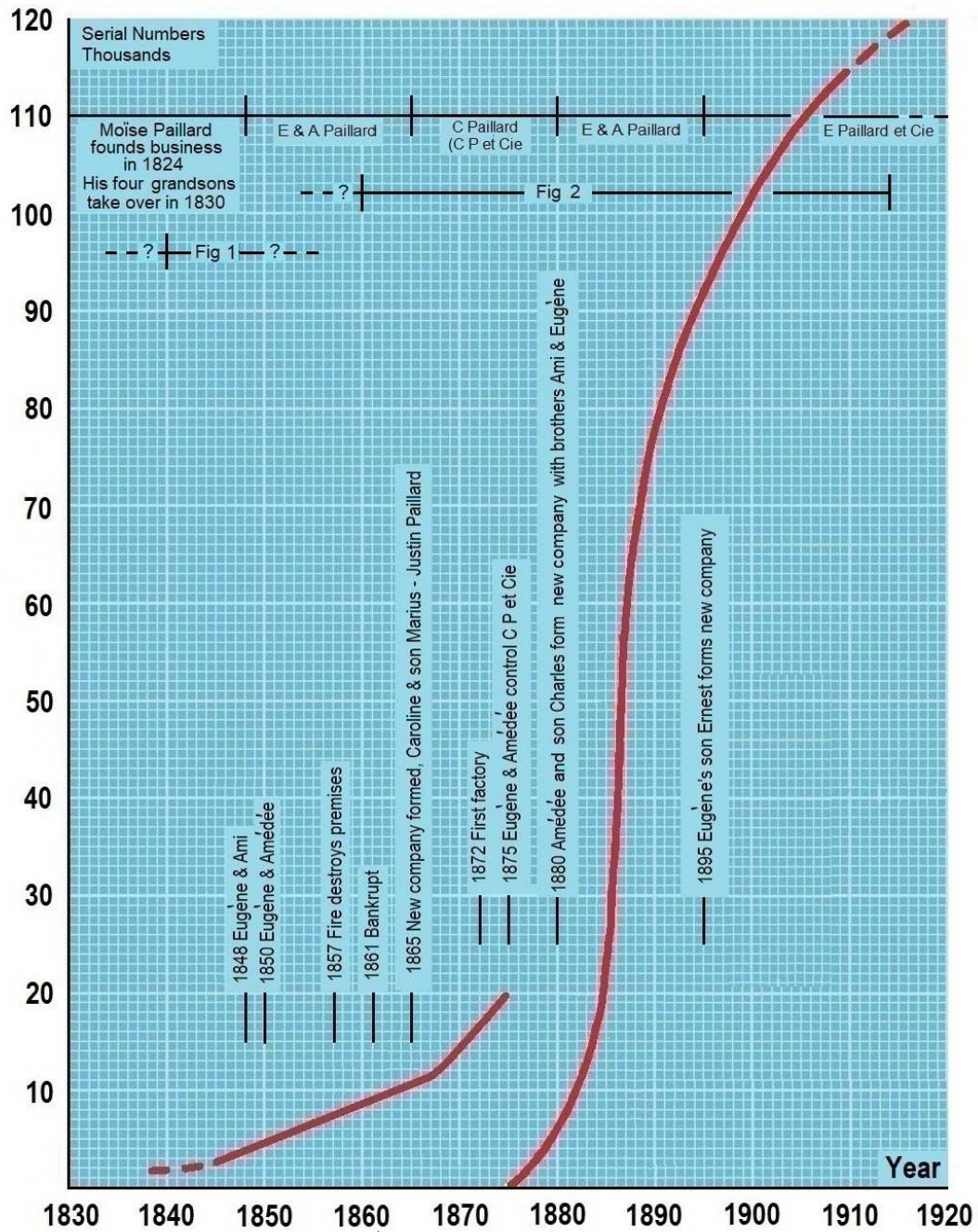
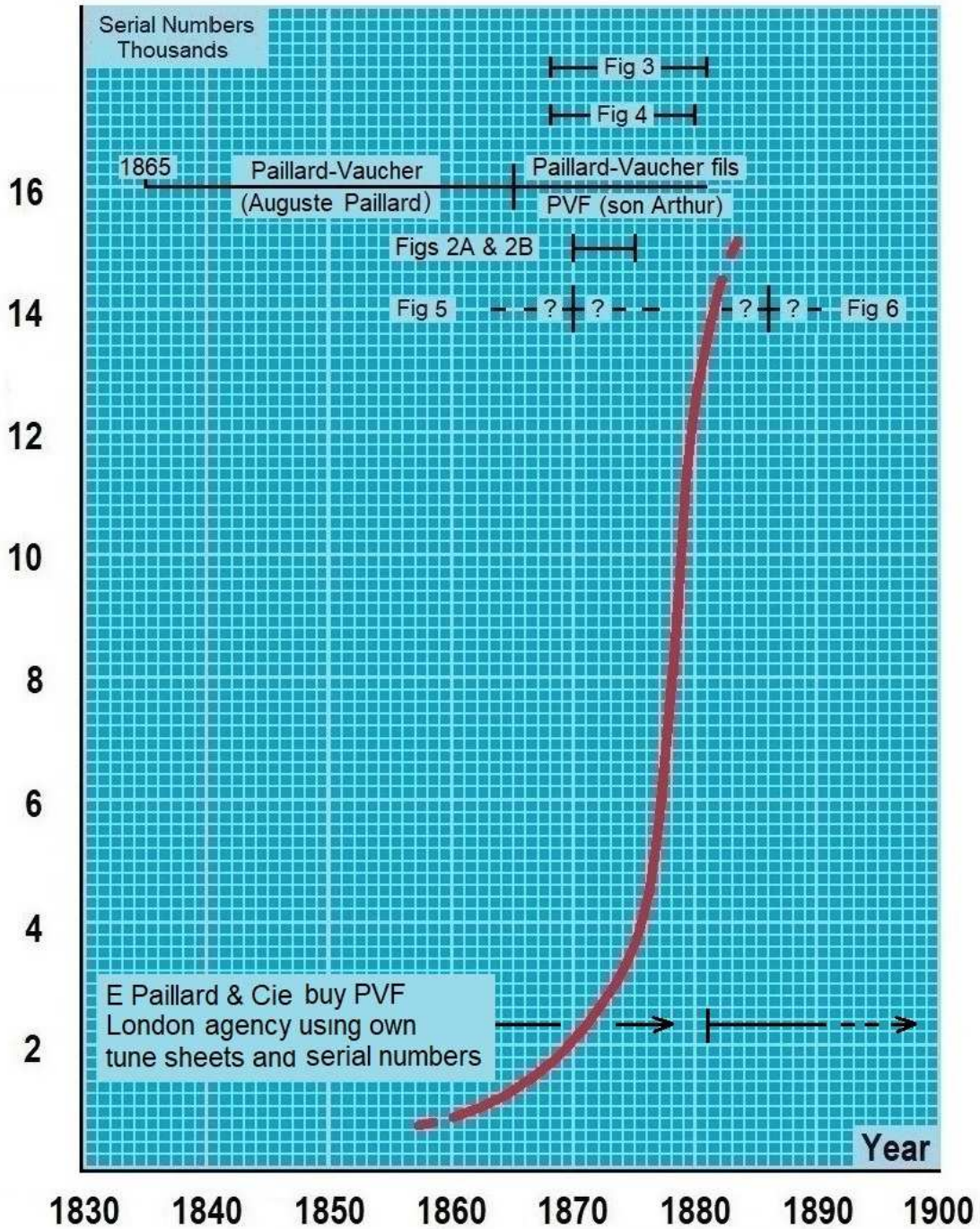


Fig 12: P.V.F. tune sheet circa 1886.

## E & A Paillard, C Paillard & Co, E Paillard & Co



# Paillard-Vaucher / PVF



# Symphonion Chimes

by David Evans

On 11<sup>th</sup> January 1886 a company was set up by Oskar Paul Lochmann, Gustave Brachhausen and Paul Reissner in Gohlis, Leipzig, Germany. At first it was known as Kuhno, Lochmann & Co, but in May 1888 it became a joint stock company entitled 'Lochmannischer Musikwerke A.G.' In October 1898 Paul Lochmann left to form his own company, and the Gohlis business was renamed Symphonion Fabrik A.G. The first appearance of the 'new kind of musical box' was at the Easter Fair held in Leipzig in April 1886. As is well recorded, the company went on to produce many different models ranging in size from the 4 ½" Model 20 (Picture 1) with 20 notes to the 29 ½" Model 162, with 10 bells, 26 harmonium notes and six drum beaters in addition to combs.

Sales of imported Symphonion products in America were thwarted by the McKinley Tariff, imposed by the Tariff Act of 1890 framed by Representative William McKinley (Republican) in an effort to stimulate American manufacturing interests. Import duty on many items was as great as 49.5%, though in 1894 the Wilson-Gorman Tariff Act lowered them somewhat. By 1897 Paul Lochmann of Symphonion A.G. decided that a manufacturing facility should be established in America to overcome the tariff barrier. He also persuaded William R Gratz, a New Jersey business man with an extensive business importing small musical instruments from Europe and having a showroom in New York, to become involved in establishing the new company. It was to be known as The Symphonion Manufacturing Company. The go-ahead was agreed by the German parent company in September 1897, though Gratz had started advertising the American company some months before that.

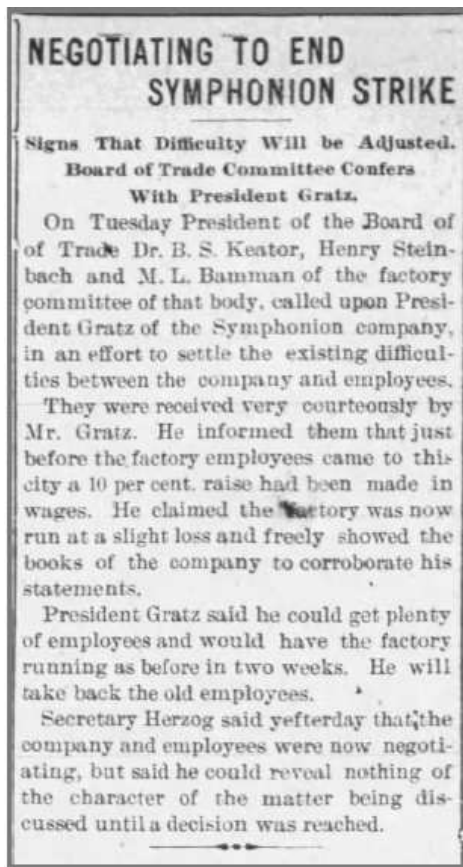
Lochmann had, no doubt, been eying the results of the rival Polyphon Company's efforts to establish an American manufacturing facility. In January 1893 Brachhausen and Reissner, formerly of Symphonion, travelled to America and rented a small workshop where they started assembling instruments using Polyphon parts shipped from Germany. Later in the year they established the Regina Company in Jersey City, New Jersey and



*Picture 1: The Smallest German Symphonion - Model 20, with 20 notes and 4 ½" disc*

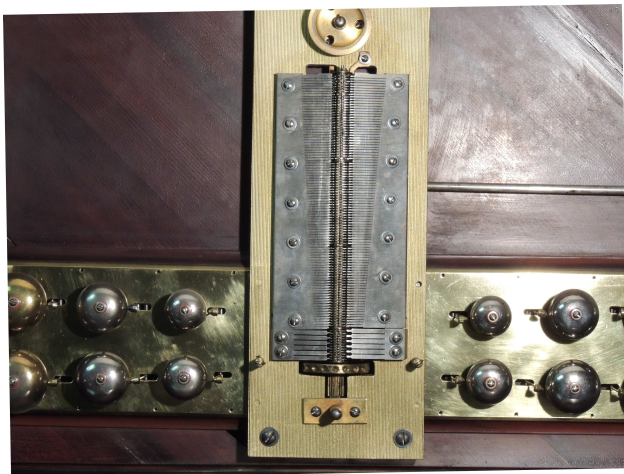
production began under the Regina name. Until March 1894 machines were still assembled from German parts, but the firm soon began manufacturing in Jersey City and shortly after moved to a large building in Rahway, New Jersey. As is well known, the new venture became very successful.

The Symphonion Company also moved to a larger building, in New York City, where it set up to make its own combs etc, remaining there until the turn of the 20<sup>th</sup> Century, when it moved to Asbury Park, New Jersey. The American company bought the German Symphonion patents, so that it became, technically, an independent company and therefore solved the tariff duty problem. It continued to call its products by the name Symphonion, but to distinguish them from the German machines added 'Imperial' to the title. In July 1900 William Gratz reported that instruments were selling all over USA and even in Mexico. However, on 23<sup>rd</sup> November 1900 the Asbury Park Journal reported that the company president had called the workers together to explain why the company found it necessary to reduce staff wages by 10% and working hours from 10 hours to 8 per day. The result was a strike on the



Picture 2: Clipping from the Shore Press newspaper of Asbury Park, New Jersey, dated 29th November 1900.

part of almost all the work force. After prolonged negotiation, the strike was settled by November 29<sup>th</sup>, the Asbury Park Daily Press announced. The Shore Press also reported on November 29<sup>th</sup> about the previous Friday's posting (i.e. 23<sup>rd</sup> – Ed) announcing the strike (Picture 2). The company was making a loss of \$193 per month on a sales turnover of \$5906



Picture 3: Combs and bell set-up. The piano-type soundboard can also be seen.

per month. The whole story is recounted by Q David Bowers in his book mentioned below.

By April 1901 it was announced that the products were not reaching their outlets, and the President, Gratz, visited the New York factory and launched a complete restructuring of the company. The Symphonion Mfg. Company in New York was liquidated and another company of the same name was founded at the Asbury Park address. At this point Gratz left the company, being replaced by George Varrelman. The German company then ceased the financial support of the American business, and by December 1903 the Symphonion Mfg. Co. plant at Asbury Park had closed and bankruptcy proceedings followed.

During its short life (1897 to 1901) the Imperial Symphonion products ranged from machines playing disc sizes from 5<sup>3</sup>/<sub>4</sub>" (Model 128) to 27 5/8" (Model 192). The largest of these was named 'Symphonion Chimes' (see front cover and Pictures 3 and 4).



Picture 4: The bedplate, showing the cast-in name and serial number 12697.

The Music Trade Review of January 1899 noted: 'Among numerous novel features to be added during the present year to the Imperial Symphonion music boxes will be the Symphonion Chimes, to be adjusted for use with the 28 inch disc, and the Oratorium, giving the effect of a full band in conjunction with two 25 inch discs'.<sup>1</sup>

The Symphonion Chimes musical box has a four comb movement (two musical combs and a further two to operate the bells) with a total of 192 musical teeth plus the 12 to play the saucer bells. The whole machine stands seven feet tall on its disc bin. The



Picture 4: Canadian silver nickel dated 1918 - the diameter is 19/32" (15.4 mm)

final patent date on an ivory plaque on the back board inside the case is March 1899, so it is probably safe to assume that it was made between then and the end of 1900. The case is mahogany finish and it can be seen that it is quite rubbed along the front moulding below the doors. The previous owner told us that it had been in a hotel in Red Deer, Alberta, since new, so it would appear that the rubbing was caused by many hundreds or perhaps thousands of people running their hands along it as it stood in the hotel entrance area. That is now part of the history of the machine, so we opted not to repolish it.

Kevin McElhone<sup>2</sup> records the serial number 12640 on an upright oak 27½" Symphonion (not Imperial Symphonion) instrument with 12 bells, but it is not clear whether this was a German one or an American made example. The one described here has the serial number 12697, which poses the question, was the McElhone machine American, or was there some sort of collusion between the manufacturing companies regarding serial numbers? Imperial Symphonion serial numbers generally are in the range 10,000 to 17,000 whereas the German firm's numbers range from 361 to 957,744 according to McElhone, which range of course would include the American range, so it is hard to reach a conclusion. The German Symphonion Company produced Models 118 and 444 which had a very similar specification to the American machine.

The machine described here has a coin slot, which of course is not unusual on the larger instruments. The size of the slot is unusually small, and we wondered what sort of coin was used to trigger it. It is too small for American nickel or dime (5c or 10c) coins. A friend who collects coins explained to us that it was for Canadian nickels (5c) - Picture 4 - which back then were smaller than American ones, which confirms that this particular musical box was

finished for a Canadian customer. The coin release is unfortunately missing, so we cannot include a picture of it.

The 27 5/8" discs as used on German machines were generally driven by a peripheral drive wheel with holes around its circumference. These align with dimples pressed into the edge of the disc, whereas the American machines' discs sometimes had alternating rectangular holes and dimples. The example here uses just dimples around the discs. The steel discs are numbered in the 25,xxx region as mentioned by Bowers.

Bowers illustrates a page from the Imperial Symphonion catalogue, where Model No. 192 is described as a Cabinet Grand with long running movement, Celeste Harmony Piccolo, the case piano finished, with 192 steel tongues, 2 combs, 12 bells and Very Loud Orchestrion Tone. We can certainly confirm all that. It certainly has a very full tone.

1. See Bowers, Q David, The Encyclopedia of Disc Music Boxes, 1881-1920. AMICA 2016.
2. McElhone, Kevin A., The Disc Musical Box, MBSGB, 2012

**Symphonion-Automat No. 118 mit Glocken.**

Die 118 extra breiten Zungen geben in Verbindung mit 12 Metallglocken einen überaus kräftigen durchdringenden Ton.  
Die Note mit „Assonanztrieb“ übertrifft mit 70 cm Durchmesser an Grösse alle bis jetzt existierenden Noten, hat entsprechend lange Musik und ist trotzdem handlich und bequem aufzulegen.



**Symphonion-Automaten No. 118  
with Bells.**

Especially suitable for very large rooms:  
The 118 extra broad tongues in connection with the 12 metal-bells produce an exceedingly powerful, far reaching and penetrating sound. The music-discs (winding outside) is to be notified for a patent on account of the special arrangement. Its size of 27½ inches diameter surpasses all hitherto existing tunes and consequently the music plays a very long time, but nevertheless the disc is convenient and easy to change.

**Symphonion-Automate No. 118  
avec timbres.**

Ce Symphonion de 118 langues très-larges et avec 12 timbres en métal donne un son puissant et portant très loin.  
La plaque dépassa comme grandeur avec ses 70 centimètres de diamètre toutes les plaques existantes.

**Symphonion-Automato No. 118  
con campanas.**

Propio especialmente para cuartos grandes, salones etc.  
Las 12 campanillas y las 118 lenguas extraordinarias anchas producen un son vigorosísimo y penetrante.  
La hoja (impulsión por afuera), supera por su diámetro de 70 cm todas las hojas existentes hasta ahora, toca largamente y se deja sin embargo manejar con facilidad.

Grösse — size — dimensions — tamaño: 263 × 116 × 63 cm — 105 × 46 × 25 inches.

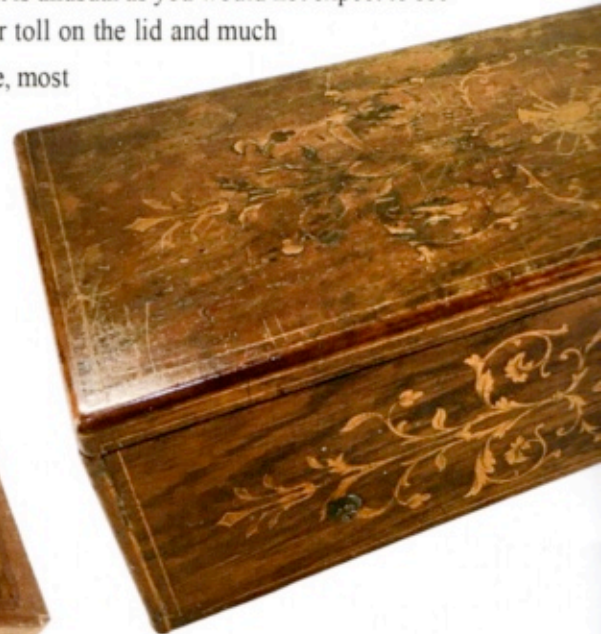
Netto-Gewicht — net weight — poids net — peso limpio: ca. 166 kg, abt. 366 lb. Brutto-Gewicht — gross weight — poids brut — peso bruto: ca. 300 kg, abt. 660 lb.

	Preis		Prix		Preços	
	Mk.	Pf.	Frs.	Cts.	Ltd.	Rs.
No. 118. Symphonion-Automat mit Glocken ohne Noten mit Kiste — without tunes but with case — sans feuilles avec caisse — sin notas con cajón . . .	960	—	1200	—	48	—
No. 118. Symphonion-Automat mit Glocken mit 12 Noten und Kiste — with 12 tunes and with case — avec 12 feuilles et caisse — con 12 hojas de música y con cajón . . .	1036	80	1296	—	51	16
Musiknoten — tunes — feuilles de musique — hojas de música — für No. 118 . . .	—	—	—	—	—	—

# An excellent case for renovation

Pictures number one and two show an F. Lecoultre four air musical box, circa 1836, bought at an auction in Chichester. It is mounted in a rosewood veneered case inlaid with floral marquetry cut out of boxwood on both the lid and front panels. These are surrounded with stringing that extend to all four sides of the box. It is unusual as you would not expect to see such a case until a much later period. However, the years have taken their toll on the lid and much of its inlay has peeled away and been filled in with a dark coloured substance, most probably the result of a wet vase placed on top of its vulnerable lid.

1



5



4

It was necessary to clean and service the movement throughout to run properly, also replace the missing dampers and make the usual adjustments. I was then delighted to hear its four sweetly arranged popular songs of the period.

It is always more difficult to restore damage such as this when somebody in the past has had a go and made a very poor job of it, as in this case. Not only had they lost pieces of the original inlay but damaged some of the surrounding edges of the rosewood. My first task was to dig out the bits of dark coloured filling and any remaining pieces of loose inlay. As the design on the lid was similar to the one on the front of the case,

that gave me a good template to copy. This enabled me to trace around the edges of the holes and then cut out the shapes from new pieces of boxwood veneer and also some new sections of missing rosewood. I was then able to glue the pieces back into their holes as shown in picture three below. I then gave the surface a light sanding taking care not to remove the fine black lines that were painted on the old inlay. This gave me an idea of the colour of the boxwood so I could stain down the colour of the new wood to match. To the best of my ability I carefully painted some fine black lines over the new inlay to complete the job, before giving the lid several coats of French polish and an extra couple of coats on the front and sides as in picture number four.

2



3



Having achieved a nice finish on the outside of the box, I could now concentrate on the inside, as seen in picture one. I sprayed woodworm killer into the worm holes and thoroughly cleaned the inside panels with a propriety mould killer. With just the minimum of tools I was able to prove that anyone without any great ability, like myself, can do a restoration like this as long as they are careful and patient. I was now ready to turn my attention to the movement itself as shown in picture five.

## Technology auction winds up on a high note

Speciality Auction at Auction Team Breker, Cologne October 30 + 31, 2020

From spy cameras to calculators and a cash register built for an international exhibition, Auction Team Breker's two-day sale offered tech aficionados a chance to stock up the collector's cabinet.

The novel coronavirus has changed the dynamic of auctions, turning busy salerooms into virtual experiences and increasing the allure of pocket-sized items that can be viewed on a screen and purchased with the click of a mouse. Gone are the sociable viewing days, the familiar faces and the friendly rivalry of the back row; when the gavel falls today, it falls in an empty room.

Auction Team Breker has been fortunate in being able to adapt to the new way of doing business, for the auctioneer a balancing act between maintaining customer contact and maintaining distance. The latter becomes easier when 85% of the bidders are located abroad. The specialist Cologne auction house has built up a loyal following in Europe, Russia, Japan and the United States and the excellent results from the latest round of sales show the strength of these markets, especially in niche areas such as **office antiques and calculating**.

**Musical clocks** encompass both timekeeping and entertainment and paved the way for the growth of the mechanical music industry in the early 19th century. On offer at Breker's auction was an imposing hall clock with a pinned barrel and dulcimer in an architectural case associated with court clockmaker Christian Ernst Kleemeyer. The restrained complexity of the cabinet and movement contrasts with musical clocks produced during the French *fin de siècle*, such as the anthropomorphic monkey artist at work on a portrait, accompanied on the hour by a twisting glass waterfall and a Viennese musical movement.

The German court clockmaker Christian Ernst Kleemeyer worked from around 1766 to 1812 and was one of the most important Berlin makers. He was based in Jägerstrasse from around 1766. Kleemeyer became court clockmaker to Kaiser Friedrich Wilhelm II. He was probably born around 1739 and there is archival evidence from the "monthly box



*A fine dulcimer clock by Christian Ernst Kleemeyer, sold for 7,770€ / £5,220*

bills 1742-1786" from the court, payments were made to Kleemeyer including one in January 1782 for the repair of a table clock and in November 1785 for a console clock. Kleemeyer became a master in 1790. From 1800 he had a "clock factory" with twelve employees and delivered clocks and watches to Sanssouci Palace in 1812. He was known for his clocks with musical mechanisms, especially flute clocks.



*French musical automaton monkey artist, circa 1890, sold for 9,445€ / £6,350*

Although **mechanical music instruments** might not be striking the same chord with the new East-Asian collectors that they did even a few years ago, the demand and the prices remain solid for unusual examples. An interchangeable movement by George Baker of Geneva in a custom-made French *secrétaire*, decorated with harvest scenes in the *Ver-nis Martin* technique raised a chorus of bids. A pair of Swiss 'station' musical boxes, built to while away the minutes in the waiting rooms of the Jura-Simplon railway during the golden age of steam travel, proved equally popular.

Auction Team Breker's next specialist sales are planned for Spring 2021:

**Science, Technology & Toys:** closing date 1 March 2021.



*Interchangeable forte-piano musical secrétaire by George Baker, c. 1890. Sold: 11,550 € / £7,765*



*Station musical box by Henri Vidoudez, Ste. Croix, c. 1895. Sold: 14,245 € / £9,580*

# Exploring Gormenghast Castle

a trip to Keith Newstead's amazing automaton

by David Soulsby



Photo 2: *The Gormenghast Automaton*

I took a trip to Cornwall this September to visit the Falmouth Art Gallery and see Keith Newstead's automata based on the characters from Mervyn Peake's Gormenghast trilogy. Because of Covid-19 restrictions, the extensive automata collection held at the gallery, which includes other pieces by Keith and well known artists from the district, had been taken off general display (Photo 1). But with the help of Henrietta Boex, the gallery's director of cultural services, I was allowed to see and operate Keith's masterpiece

(Photo 2).

Peake is famous for the intricacy and length of descriptive passages in his books, he certainly does not use five words when fifteen will do. This enables him to define his characters in meticulous detail and provide a description for Keith to follow when constructing his models. On arrival the first impression was of the sheer size of the whole unit, (it measures 69 inches square and 15 inches deep), comprising separate compartments repre-



*Photo 1: Falmouth's hidden trove of automata*

sending the rooms of Gormenghast castle containing all the principal characters from the first novel Titus Groan. One of Peake's shorter descriptions of the castle is - *"over the irregular roofs would fall throughout the seasons, the shadows of time-eaten buttresses, of broken and lofty turrets"*, and this model certainly does not disappoint. It is chronicled as comprising a labyrinth of stone corridors and chambers and Keith conveys this sense of claustrophobia with a combination of boxes of



*Photo 3b: The finished construction with the rear lighting enhancing movement \**

varying sizes, cleverly lit by LED lamps, melded together to create a collection of unusual rooms containing characters from the book.

The first person that strikes the eye is Flay, the Earl of Gormenghast's man-servant, (Photos 3a & 3b). Flay's long strides and time-lag between steps, are particularly well captured and enhanced by moving shadows as he trudges through the endless corridors, hands behind his back and his head nodding up and down. In the book the scraping of his bones is constantly referred to; *"a faint sound as of something brittle being broken over and over again; he was soon lost to sight and a short time afterwards even the sound of his knee joints was out of hearing"*. Last year one of the bearings in the model became worn and until Keith replaced it, the similarity to the character must have been even greater.

For those who have read the books *The Hall of Bright Carvings* is instantly recognisable, as is its' curator Rottcodd. Every year a collection of coloured wooden carvings, made by the villagers that live in the clay houses attached to the castle, are judged by Lord Sepulchre, the 76th Earl of Groan. Three carvings are chosen and displayed in the Hall and the remainder are burned. Peake's description is as colourful as ever:

*"Standing immobile throughout the day, these vivid objects, with their fantastic shadows on the wall behind them shifting and elongating hour by hour with the sun's rotation"*.

The automaton shows Rottcodd brandishing his



*Photo 3a: Mr Flay under construction in the workshop*



*Photo 4: Photo 4 Rottcodd and the Hall of bright carvings \**

feather duster as he excitedly cleans one of the carvings, his sole purpose in life. Clever positioning of mirrors expands the Hall and ‘increases’ the number of amazing sculptures on display. (Photo 4).



*Photo 5 Abiatha Swelter surrounded by fawning kitchen boys in the Great kitchen*

The gross Abiatha Swelter the chief cook, “who wades in a slug-like illness of fat through the humid ground mists of the Great Kitchen” can be seen in Keith’s model. The large leering figure of Swelter is there waving a bottle of wine and preparing a fish, surrounded by five fawning kitchen apprentices. In the background is a giant rotating spit with poultry being cooked. (Photo 5).

In the “room” adjacent to the representation of the kitchen are the expressionless grey scrubbers polishing the stone walls. There should be eighteen of them and again use of mirrors ensures that the reflections provide the full complement. Reminis-



*Photo 6: The Grey scrubbers hard at work cleaning the kitchen walls*

cent of characters from Star Wars, they carry on their never ending duties of cleaning the kitchen walls. (Photo 6).

To the right are models of the eccentric Doctor Alfred Prunesquallor and his sister Irma, who rotate but always face to the front, so that each in turn emerges through an archway covered in leaves. They are both slowly nodding their heads and Irma has her hands crossed in front of her flat



*Photo 7 Irma and Alfred Prunesquallor*

chest. Peake's purple prose is much in evidence here in his description of the pair. The doctor, "his great vague eyes swam from beneath the magnifying lenses like a pair of jellyfish seen through a fathom of water" and "Irma thin as a stork's leg, and, in her black glasses, as blind as an owl in daylight."



Photo 8: Countess Gertrude and her collection of white cats



Photo 9 (left): The imbecile Twins Cora and Clarice seated above the Room of Roots

Keith manages to capture this faithfully in the skilfulness of his models (Photo 7).

The Countess Gertrude is unmistakable with her orange hair, although somewhat thinner than depicted in the book, she is seated in front of a collection of wide eyed nodding white cats, and stroking another one on her lap, (Photo 8). "The voice of the Countess moved on like a laden ship on a purring tide".

Peake describes birds that come through the window at various times to visit the countess and eat the grain that she sprinkles to attract them. One of these can be seen nestling in her hair and others in silhouette circling in the moving background. The eponymous hero Titus Groan, only a baby resplendent with crown, is tucked up in a cot by her side.

Next to this scene are the identical twins, ladies Cora and Clarice seen here stirring cups of tea and looking vacantly into space (Photo 9). Although surprisingly Keith has the pair dressed in green, rather than "their inevitable purple". Thick as short planks, literally in this model, they are indistinguishable from one another. "Clarice .. turned her expressionless eyes to Cora, who met them as though she were her sister's reflection". They are sitting on chairs resting on the top of a tree growing up from the Room of Roots which can be seen in the compartment immediately below. The roots are described as "a thousand branching, writhing, coiling, intertwining, diverging, converging, interlacing limbs" that have been



Photo 10: Steerpikie the villainous kitchen apprentice looks out from the ramparts

## *Mechanical Music World*

hand-painted over a period of three years by the twins. “Yellow, red and green, violet and pale blue, coral pink and orange”.

In his interpretation Keith’s modelling of the twisted roots painted all over in garish colours, illustrates more vividly their bizarre nature than even the embellishments of Peake’s words can achieve.

Sneering from the battlements and slowly moving his head to survey the vast extent of the massive Gormenghast is the figure of Steerpike. He begins life as an apprentice in Swelter’s kitchen and escapes to gradually sweet talk himself into the household. He is the main villain of the trilogy and the face manages to characterise his repulsive nature. Keith’s positioning of Steerpike at the peak of the structure seems appropriate as the scheming kitchen boy spends large spells scuttling over the roofs (Photo 10 ).



Photo 11: Fuschia Groan hiding in her secret attic

Gertrude’s fifteen year old daughter Fuschia, in her crimson dress, is also here in her *home*, the secret attic, where she frequently fantasises and sulks, away from the rest of the family (Photo 11).



Photo 12: Sepulchre the mad Earl of Groan awaiting his fate from the owls circling above

Peake’s brilliant description of the hideaway is so full of remarkable metaphors describing her feelings and surroundings when she escapes there, it is an impossible task to replicate it here. Keith uses an infinity mirror to expand the surroundings and hint at the vastness of the attic where “*fantastic piles of every imaginable kind of thing, from the great organ to the lost and painted head of a broken toy lion are strewn*”. He has chosen to place only a few items around her but this does include the great organ with the keys of the instrument playing out a silent tune; Fuschia is seen operating a puppet of her father. Standing at the top of the Tower of Flints is the forlorn figure of Lord Sepulchre, the 76th Earl of Groan. He is a broken man after his passion, a library filled with ancient books that define the rituals and lore of Gormenghast, has been completely destroyed in a fire master-minded by Steerpike. Sepulchre turns mad and the despair in his eyes is evident as he watches the owls that will eventually kill him, circling above (Photo 12). The eyes of the owls glow red as their silhouettes pass behind him. “*This tower, patched unevenly with black ivy,*

*arose like a mutilated finger from among the fists of knuckled masonry and pointed blasphemously at heaven. At night the owls made of it an echoing throat; by day it stood voiceless and cast its long shadow”.*

Other windows into the castle show views across the ivy clad towers, and the Hall of Spiders where, after stalking one another over a period of fifteen pages, **(Spoiler Alert!)** Flay eventually kills Abiatha Swelter. Also there is the crypt matching Peake’s prose admirably *“where armour hung coldly upon the walls and the corners stacked with old weapons that were as rich with rust as a hedge of winter beech”.*

The complex nature of the work I found fascinating, the overall construction of wood and metal really portrays the foreboding nature of the castle described in the books. The subtle movement of the figures lit up in the tableaux brings the well known characters to life. I pressed the starting button (as the automaton had a timer limiting its operation) many more times before I let Keith Newstead’s own “hall of bright carvings” finally fade away, just as in the conclusion of the first book. *“he passed into the deep, water-like darkness... One by one the tiny figures lost their toy like brilliance and were swallowed”.*

Leaving the gallery, I took the short, but steep, walk to Keith’s workshop where he was busily engaged on his current project (Photo 13). It is a figure based on Henri Maillardet’s early nineteenth century artist automaton that was able to write and draw pictures. When completed this one will draw a picture of a fish. We talked about Gormenghast and he told me he had always wanted to make a version of it since he started building automata but never found the time.

He was expecting a big commission to come up but it fell through so having a lot of time on his hands decided to at least make a start. The first scene was Flay, walking down the never-ending stone passages. This was followed by Swelter in the Great kitchen and so it went on. He did not have any plans of the whole castle; but just made the individual scenes in their boxes, and then tried to fit them all together. More ivy covered towers and ramparts were added to complete the



Photo 13: Keith in his workshop busy on his latest work

structure.

Keith has constructed around 300 automata since he began his early work with Cabaret Mechanical Theatre, but does consider this to be among his best work.

The automaton is in fact available to purchase, but Keith would alternatively consider donating it to a prestigious institute. Any interested parties should contact him via email available at his website; [keithnewsteadautomata.com](http://keithnewsteadautomata.com)

Despite being extremely thin on plot, Gormenghast Book One contains line after line of the most wonderful descriptions that I have ever read. Keith Newstead’s automaton is an outstanding tribute to it and in my humble opinion deserves a more illustrious venue where it can be admired by a wider audience.

\* Photos by Keith Newstead

*Original text* from Titus Groan by Mervyn Peake  
Copyright © The Estate of Mervyn Peake (1992).

## Hall of Halls Kiyosato Moeginomura Museum

### Japanese Musical Box Society Meeting

It was a pleasure to receive details from AMBC member Sadahiko Sakauchi letting us know about the Japanese musical box society. Despite Covid 19 they were able to hold a gathering within the constraints of Japanese regula-

tions at the amazing Hall of Halls Kiyosato Moeginomura Museum in Hokuto City, Yamanashi. The Museum has its own resident collection, which is magnificent in itself - see Picture 1.



Picture 1: The Museum's resident collection. Note **three** trumpet orchestrions, auto-change Reginas etc!



Picture 2: Members gathering at the Atelier of member Ohmori.



*Picture 3: At the auction - some fine boxes and the AMBC Restoration book on display!*



*Picture 4: Members practising physical distancing at the Kiyoto 'Hall of Halls' Moeginomura Museum*



Picture 5: Demonstration of a fine barrel Orchestrion



Picture 7 (right): The Museum's fine Limonaire organ, aptly named 'Hall of Halls'.



Picture 6: A novel triple ganged manivelle built with music arranged by a member.

### **Association of Musical Box Collectors**

#### **Aims and Objectives:**

To promote the enjoyment of mechanical music in all its forms.

To provide opportunities of social interaction to members through meetings and outings of musical and other historical interest.

To establish formal links and working relationships with other national and international organisations in the field of mechanical music.

To encourage research and publication of articles and books on the subject.

To reach out to the public and foster a wider interest in mechanical music.

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**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. £10 + P&P.

**Cylinder Musical Box Technology** by HAV Bulleid. £10 + P&P.

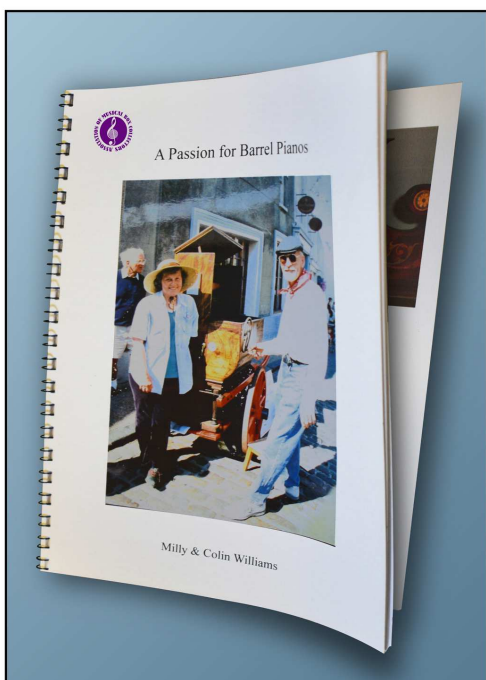
\***Disc Musical Box Book** by K. McElhone. £50 + P&P.

\***The Nicole Factor in Mechanical Music** by Paul Bellamy and contributing authors Cunliffe and Ison. £35 + P&P.

\***Musical Box Tune Sheets** (The Tune Sheet Book) and three supplements, by HAV Bulleid.

\***The Organette Book** by K. McElhone. £35 + P&P.

\***Street musicians on Postcards** by Paul Bellamy. £8 + P&P.



**Members' Sales & Wants**

**I have spares for Reuge, Thorens, and Guisnez** movements up to 31 notes. These include endlesses, combs, cylinders, stop/start levers, springs, spring barrels and even the knobs for the stop/start levers on mugs.

Call Ted Brown: on 01403 823533

**AMBC Books for sale**

Collecting Affordable Musical Novelties	£5
An Introduction to Mechanical Music	£5
AMBC CD - Berman's Music Boxes	£5
	plus P & P

**FOR SALE**

Grand Format sublime harmony piccolo musical box by C Paillard & Cie, Ste Croix, No. 51,182 (1887) two combs, interchangeable with 15 cylinders, two spring barrels, on associated walnut chest.

**Cylinder size:** 19 1/4" x 3 1/4"



David Evans. Call 001 250-746-5652 or email mechmusicmuseum@aol.com

*In future editions of Mechanical Music World we shall be pleased to accept advertisements from members, both display (contact Ted Brown for details) and classified (contact the Editors). Let us know if we can help.*