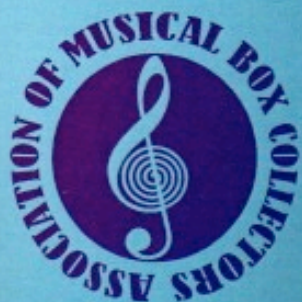
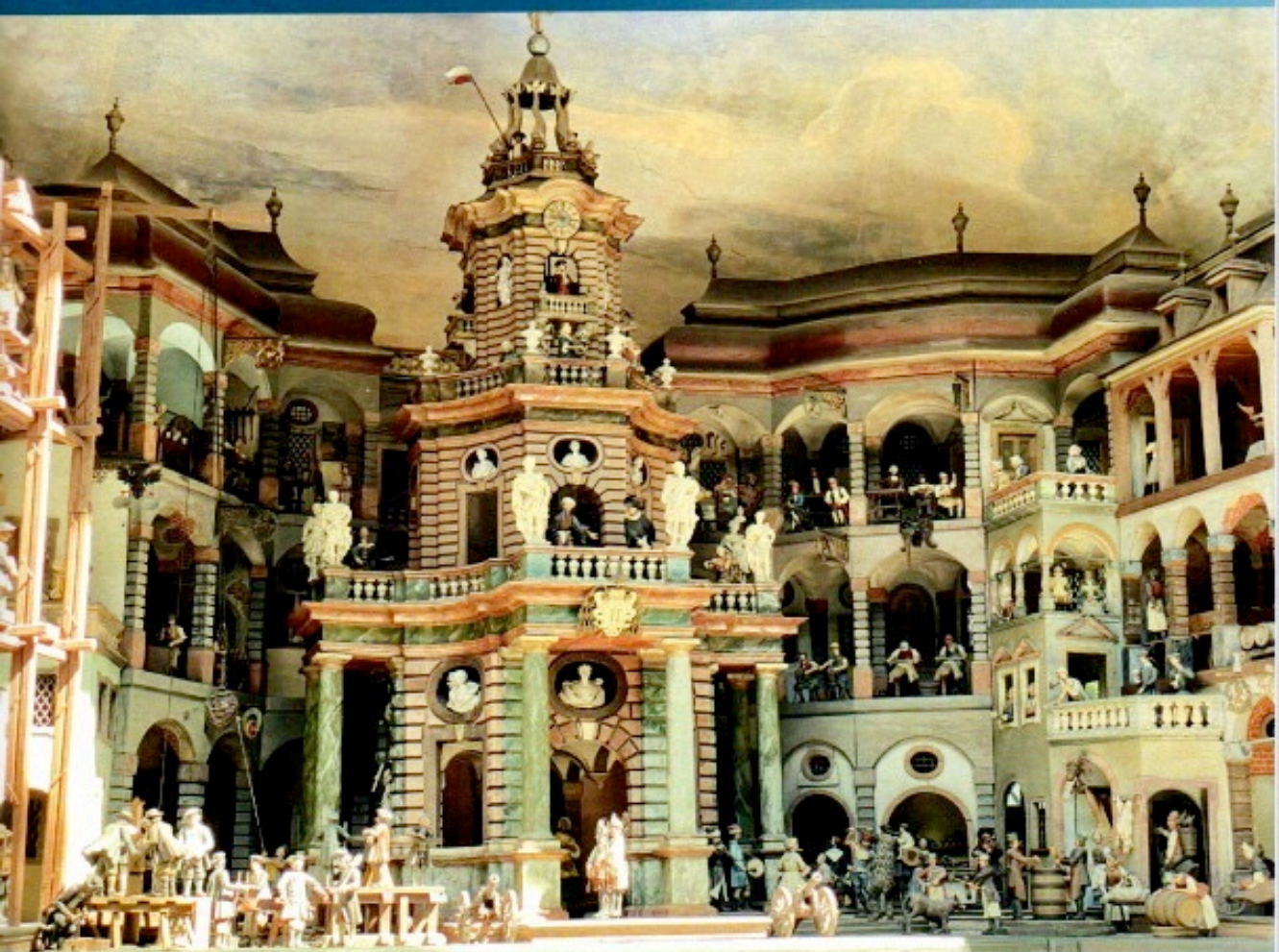


Issue 31, Winter 2022

MECHANICAL MUSIC WORLD



The Mechanical Theatre
at Hellbrunn Palace, Austria
- See article on Page 21

An Association of Musical Box Collectors Publication

From the Editors' Desk

Is it too late to wish you a Happy New Year or should we be calculating how many shopping days (or restoration days!) are left to Christmas? Whichever, welcome to this edition of Mechanical Music World.

It is with great sadness that we learned of the passing of Chris Fynes. He was a wonderful friend, contributor to our journal with both articles on his restoration work and his remarkable artistic input. The wonderful front covers and amazing montages were all the work of Chris. It was he who would 'clean up' old photographic images as well as being the photographer for so many of the articles. Nothing ever seemed too much trouble even through his long illness. The Association still has a few CDs for sale of the Medley of Musical Snuff Boxes which was produced by Chris and Juliet. (All proceeds from the 74-air CD are being donated to Cancer Research).

The Web site has been updated and details can be found on page 10. We do encourage you to keep an eye on this as it will be expanding and evolving. A major new feature is that all our journal covers are featured. Click on any one of them and you will find not only a list of contents but also a summary of articles. If you want a complete article or a back copy, follow the instructions to contact either the Treasurer or Ted Brown. As time goes by we will highlight more content details, sometimes with com-

plete articles. We would like to share details of news - exhibitions, talks, demonstrations - which are relevant and accessible. Just send a note to the Editors. We also invite contributions that could be added to the site.

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Chairman's Report

I hope you all had a good Christmas and that you have a great 2023. I have the sad news that Chris Fynes, who designed our Journal cover and helped to build our website, has died after a long illness. You will have seen the collage of all our Journal covers that was published in the last issue. I hope there will be an article in our next journal concerning his professional career as a graphic artist for the British Broadcasting Corporation (BBC). As an expert photographer and Photoshop editor he also took photographs of self-playing musical instruments, many of which have yet to be published.

Chris, his wife Juliet and their son Justin were responsible for setting up our website. That task has been taken over by Bernard Novell, assisted by David Soulsby. Please access it in the same way as before. You will find it full of interesting items filled with access links to things of particular interest such as video clips, sound clips, places to visit and details of restoration.

Please also visit the website for details of membership subscriptions, which are due for renewal well before next March. Just search for Association of Musical Box Collectors and you will arrive at our new Welcome Page.

I want to thank Bernard and David for volunteering their services. Also to thank Juliet, who continues as our secretary as well as editors David and Lesley Evans for helping us through the difficult time that resulted from the loss of Chris. Not only did they produce our Journal, they also inputted items for the new website. On top of that they formatted our last book: *The Cylinder Musical Box, Tune Sheets, Makers, Agents & Dates*. It is virtually sold out so make sure you get a copy of this very limited edition.

All our books are funded by members who donate money specifically for this purpose. Without that money we could not produce our books, booklets, CDs or DVDs. Most wish to remain anonymous but please accept our thanks for their practical support.

Finally, please contribute articles for publication. We can always assist you if you want, even if you just send photos and associated information. Let us know if you want an article on a particular subject. If you have questions you want answered, we will do everything we can to help. You will find our contact details in the Journal as well as on the website.

Ted Brown,
Chairman.

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Publication Dates for "Mechanical Music World"

Winter issue 28th January; Spring issue 28th April; Summer issue 28th July; Autumn issue 28th 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 have had to abandon all thoughts of a meeting for the time being.

Having had to cancel meetings earlier in the year due to the coronavirus restrictions we had hoped, with the levels of infection falling, that we would have been able to hold our traditional Christmas get together, even if some adjustments had to be made.

Sadly with infections now rising again and government guidelines changing almost daily it is impossible to go ahead with our plans.

Tuning Up on Musical Box Tune Sheets

Paul Bellamy

As soon as a book about a particular subject is published the inevitable happens, it provokes more information. That was the case with the late HAV (Anthony) Bulleid's tune sheet book. No sooner than published, more examples were brought to his attention. Ted Brown edited the book for Anthony but was soon faced with producing a supplement, assuming that it would be sufficient to end the project; for that reason it was not entitled Supplement 1. But then there were more tune sheets, and another supplement, then another and then another. Stop! With four supplements the project was unmanageable, in disarray and needed complete revision. A 'Search Engine' had been produced in the form of a booklet to assist identification of certain tune sheet patterns ... and that too had to be revised!

It was time to do what Anthony Bulleid did not have time to do before he passed away in 2009 and that is to consolidate the work into a single book. He also wanted his research into tune sheets as well as other aspects of musical boxes continued, a task he passed to Ted Brown and me. AMBC did not have the funds but it did have the resources offered free by its membership and its committee. The late Don Busby not only dedicated hundreds of hours producing dating charts but also in digitally improving tune sheet images. Many of Anthony's tune sheet examples were missing from his archive and those that were retained were rarely in good condition. Many were in colour but, when he was alive, colour printing was costly so most were reproduced in black and white. However, since his death, the task was to achieve as many fresh examples as possible. Don willingly spent many hours digitally repairing the available tune sheet examples, recoloring them where possible.

The task was enormous, so much so that he encouraged me to use my limited computer knowledge to help him with the task. The really difficult ones require a higher level of digital expertise, willingly supplied by Chris Fynes and Photoshop. Chris also designed the book's cover in anticipation that somehow the funds could be found to publish it. By 2019 the book was virtually finished but had yet to be formatted and the text proofed, both achieved by

editors, David and Lesley Evans. Sadly, Don became ill and passed away not long before the book was printed.

What I can reveal now is that Don donated a sum of money to AMBC. He was an extremely modest and private man and, as far as I know, few others knew about the donation. As treasurer, I have not divulged the actual amount nor do I know if he revealed his donation to other confidants. I hope he will forgive me if I go so far as to say that his donation, together with others, was sufficient to produce a limited print run of the Cylinder Musical Box, Tune Sheets, Makers, Agents, and Dates.

The book has 28 chapters, each dedicated to a particular family firm of makers and agents and they all have a dating chart, 18 of which are based on Bulleid's original research. The extra 10 were either an attempt to complete work he had started or to produce charts from other sources of information. Chapter 29 is dedicated to other makers and agents for whom no dating chart exists. Chapter 30 deals with un-attributed tune sheets.

The original Bulleid tune sheet numbering system was allocated as received; it bore no relationship to a maker or agent. A new numbering system has been adopted but his original numbering has been retained for cross reference to his book and supplements. As further examples come to light they will be referenced to the book's chapters as well as cross referenced to relevant Bulleid originals.

The size of the book was chosen to match that of the AMBC Journal, *Mechanical Music World*. Supplementary information is coming in frequently and will be published in the Journal from time to time. In addition, the editors will be pleased to supply this information as a PDF file for those who have a computer and printer, so that it can be printed and added to the book. For those who cannot do this, the editors will be pleased to print the information and mail it to you for the cost of postage (from Canada).

The first supplement covers Chapter 30 of the book – see page 11 of this journal.

AMBC Meeting Sunday 16th October 2022

Key and lever wind musical boxes, composition cases & scumble

Introduction

In October we had our second post-covid lockdown meeting at the Old School. It was intended to be next month, a time when we anticipate the beginnings of the Christmas festivities. The government's request to conserve as much energy as possible, let alone the current price of fuel oil (the Old School, with its lofty school rooms and its large former canteen, needs a lot of pre-heating as well as sustained heating during the day) it was brought forward to mid October. In the event it turned out to be a wise decision because the weather was warm and many members travelled considerable distances to enjoy the experience. Not only did they come in considerable numbers they also brought some incredible self playing instruments to play and discuss. So many, that it would take more than this Issue to describe. Sufficient to say that much discussion was provoked, including 'Name That Tune' and 'Who Made My Musical Box'. As usual, not a single question was answered but it provoked a lot of discussion. More important was the incredible musical quality of many of the examples.

Our attempt to identify other musical box tunes was an abysmal failure. It was not surprising because both musical programmes were dance tunes of the period. One would imagine that dance music was not very sophisticated but that was not the case. All were very well arranged, had a steady measure that one could dance to today and they were excellent just to listen to. When Anthony Bulleid was alive, he was a regular visitor to the Old School meetings. He would bring a variety of musical boxes along, talk about them, play them and then ask for our opinions. It was surprising how much we learned and how much he gained from our comments, particularly about the *quality* of musical performance, which he valued highly. So it was at our meeting. A particular point of note was the number of musical boxes of that period, broadly the mid-1800s that had just dance music of their day. Many were lively, and some quite stately. Perhaps there should be a new category for this type. We have orchestral boxes, variations boxes, grand format boxes and hymn boxes; perhaps it is time to have dance boxes? The important point about hymn boxes and those that play dance music is that the individual tunes can be repeated for as long as necessary.

Early key-wind musical boxes

One member brought two very early key-wind movements. They were typical of their type in plain fruitwood cases and so not illustrated here. One was an 8-air movement with an 80-toothed comb, and low serial number 6108. The other was a 6-air movement with a 76-toothed comb, serial number even lower at 5032. There

were no clues as to the makers so both could have been by one maker. Although HAV Bulleid produced date lines for the major makers, most being in business for many years, there were a number of other makers about which very little is known and who were in business for much less time. Bulleid also thought that popular airs first appeared on musical boxes about one year after their first performance.

The musical programme for the 8-air movement provided some dating clues: The Siege de Rochelle by Irish composer Balfe, 1835; Bellini opera Norma, 1831; the opera Muette de Portici, by Danielle Aubert, 1828, Fig. 1. The latest was 1835, so the movement may have been made by François Charles Lecoultre but that remains uncertain. Another air, 'Had I a heart for falsehood' was also by another Irishman, poet Richard Brindsley Sheridan, Fig. 2A. Fig. 2B is the cover of sheet piano music of this tune that was also adopted as a hymn and is recorded in a Baptist hymnal. Perhaps the person who originally bought this musical box was an opera-loving Irishman.



Fig 1: Danielle Aubert

The programme for the 6-air movement gave few clues to age. One tune: 'T'was within a mile of Edinbro', was written by Thomas Durre (1653-1723), considered to be a traditional Scottish air. Another was a called 'The bonnie briest knot'. This is, apparently, a solo dance pattern in the form of a Celtic knot, similar to the tradition of dancing over crossed swords. Two other tunes were 'Chants de montagne' and 'Vallois de l'Helvette' (Valleys of Helvetia, i.e. Switzerland). Perhaps the owner was a Scot who did the Grand Tour of Europe as did many well-heeled people of the times; they would be able to afford a musical box of such quality as a souvenir.

Why were such sophisticated instruments in plain cases

and why the choice of tunes, many of which seem long forgotten? The answer must be that they were not bought to look pretty but to play tunes that were personal to who commissioned the musical programme; only the wealthy could afford such luxury.



Fig 2A: Richard Brindsley Sheridan



Fig 2B: 'Had I a Heart for Falsehood'

A Peerless organette

Of course there were other instruments as well. Roger

Booty brought along a magnificent American Peerless organette. He explained that it was imported from America and played small punched-paper rolls. The rolls would have been quite expensive to buy and were not suitable for playing repeat tunes in the same way that musical boxes could. The English maker Maxwell overcame this limitation by modifying the instrument to play endless bands of punched paper. Whereas it was designed for the insertion of spools of music with its free end attached to the fixed driving spool, the modification required a removable driving spool and an aperture cut into the side of the case. With the endless band looped over the removable spool the instrument had to be placed on the end of a table with its free end through the slot. A heavy steel spool was then placed in the loop of the free end so that tension was placed on the whole band. The instrument could then be wound continuously as the band tracked its way across the key frame as many times as needed for a dance or a hymn.

Musical snuffboxes and small musical movements

Bernard Novell had several items to display, some of them 'works in progress'. Even the smallest instrument deserves attention. Fig. 3A is the rather large case for a much smaller 28-note movement, Fig. 3B, maker unknown.



Fig 3A: Case containing a 28-note movement

Despite its size it is well engineered with Geneva stop, a dowelled comb and automatic start/stop mechanism as found on standard large movements. The Geneva stop prevents the spring motor from being over wound; just as important, it retains enough spring power to operate the movement at a reasonable playing speed. The tune sheet, Fig. 3C/1, has not been recorded. Fig. 3C/2 is an enlarged part of the tune sheet showing a casque (helmet) with crossed swords. There may be a name at the base of the shield, which has a banner that also may carry a name. It is very frustrating that neither is clear enough to read. Despite the faded quality of the tune sheet it is well designed. The top border is a banner with the words

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MUSIQUE À (space) AIRS. The space allows for the number of tunes to be written, in this case there are two: Marche Lorraine, composed by Louis Ganne in 1892 and La Belle Helène. There is also a serial number, 5984. La Belle Helène (Helen of Troy) was an opera written in 1864 by Jacques Offenbach.

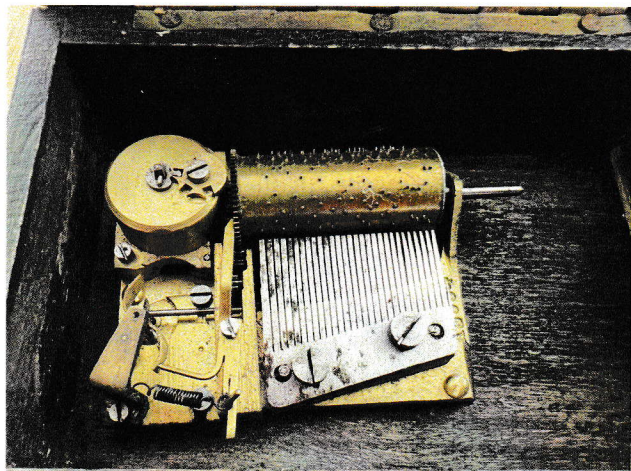


Fig 3B: The movement in Fig 3A.



Fig 3C: The tune sheet.

Marche Lorraine is a French National air which, despite its military connotations, was written for the 28th French Festival of Gymnastics. Fig. 4 is the cover of sheet piano music depicting the event. Even such a late small movement can contain a lot of social and entertainment history that can add to the provenance of the musical box.

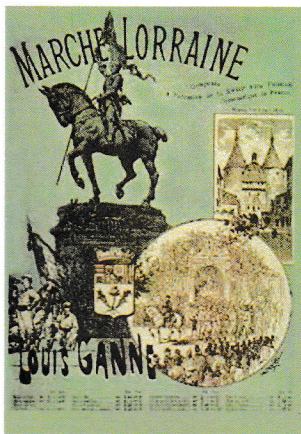


Fig 4: Sheet music cover of the music.

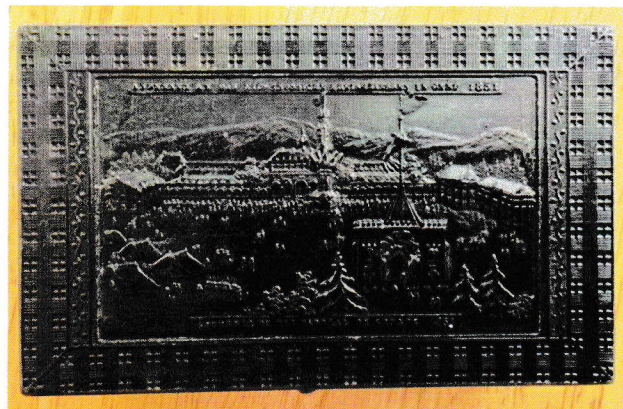


Fig 5A: Composition snuff box.

Another of Bernard's musical boxes was a composition cased 4-air snuffbox, Fig. 5A, complete with its tune sheet, Fig. 5B, so quite a rare item. These moulded cases survived in considerable numbers but very little is known about them such as by whom and where they were made. Their moulded composition cases date from around 1830 and started to replace the tortoiseshell (i.e. Hawksbill turtle shell) variety. Although pocket-sized, they were probably not used as portable snuff boxes because they are quite heavy. They were more likely to have been for domestic use such as at dinner parties. They were also souvenir pieces with intricately patterned lids with country, town and sporting scenes. Fig. 5A is such an example with images of the French 1851 Gent (Geneva) shooting festival, which depicts the crowds outside the pavilion.

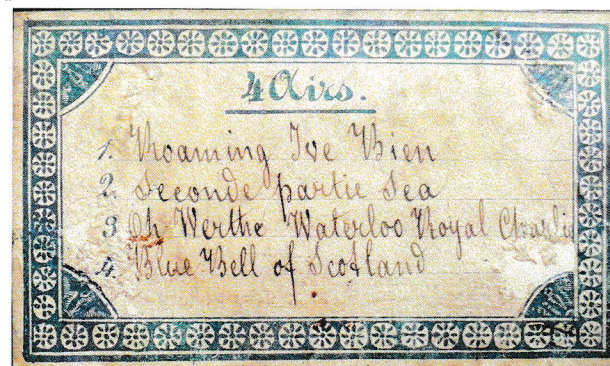


Fig 5B: The tune sheet.

Figs. 5C is a much earlier 1815 medallion of this event, so the 1851 musical snuffbox must have been a very significant souvenir. The tune sheet has oddly spelled names: Roaming Ive Bien (i.e. I've been); Seconde partie Sea; Oh Werthe Waterloo Royal Charlie; Blue Bell of Scotland. The tunes are Scottish themes, so the spelling may be Scottish vernacular in the manner of heir national poet, Robbie Burns.

Another example, Fig. 6A, is more interesting with a scene that depicts two soldiers outside a dwelling. They stand on either side of a seated woman with a young child by her skirts with a boy standing nearby. The



Fig 5C: Medallion from the Shooting event, dated 1815.

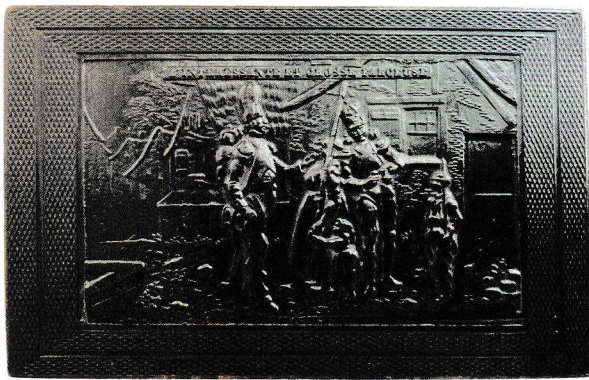


Fig 6: Another example of a composition snuff box.

soldier to the right is filling a cup in one hand from a jug in the other hand. It has a caption in French which translates: 'interesting and big money'. The scene must have had great significance at the time, presumably in the 1850s but seems to be completely lost to the modern viewer. Such is the mystery of collecting these musical items of social and historical interest!

L'Épée Musical Boxes

A very good example of dance music appeared on a musical box with a serial number in the low 11000s, Fig. 7.1. The underside of the movement, fig. 7.2, showed that the movement was fitted from below, typical of L'Épée. The Bulleid dating Chart 6 has two date lines so the dates could be either as early as about 1855 or as late as 1884. The later date can be ruled out, based on the early style of this musical box. This movement was compared with another known L'Épée of the same date. They were both lever-wind movements in perfect original condition. Fig. 8.3 is a close-up of the cylinder that is typical of a mandoline musical box. This is the name used by makers for instruments with several groups of teeth tuned to the same pitch. When played in rapid succession they simulate the strumming effect of the mandoline. HAV Bulleid had his own name for mandoline movements with 6, 8 or even more teeth of the same pitch, so this example is one of those he described as Super Mandoline. It has 76 teeth in the melody section of the comb at the left end with a total of 186 teeth.

Another L'Épée example was demonstrated by Anna



Fig 7.1: L'Épée box playing dance music.

Svenson, an 8-air movement with 79 comb teeth, Fig. 8.1. The method of fixing the movement from underneath is the same. The tune sheet has two numbers, 26645, the serial number, with another number hardly visible, 4285, possibly the gamme number (i.e. a number used by the maker to denote the precise pitch of each tooth on the comb required for every note of the musical programme pinned on the cylinder). Serial numbers are applied sequentially by the maker irrespective of the type of movement made. The other number is written on the underside of the case, Fig. 8.2.

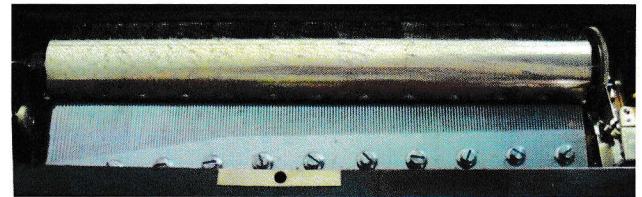


Fig 7.2: The movement from Fig 7.1.

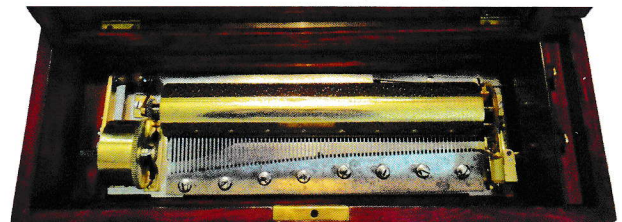


Fig 8.1: L'Épée No. 26645.



Fig 8.2: The soundboard of L'Épée No. 22800.

Fig. 8.3 shows the serial number stamped on the bedplate and just to the right is an oval stamp surrounding the letters SW. The date according to the Bulleid Chart 6 for L'Épée is 1866. The stamp is for agent Samuel Woog. Fig. 8.4 is a close-up of the cylinder end cap and its great wheel (the gear that connects with the governor). Both

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end cap and great wheel had the gamme number but the great wheel also had the serial number. No doubt that the repeated use of these numbers on case and components ensured that the various bits of a disassembled musical box were assembled correctly.



Fig 8.3: Serial number and agent's stamp.

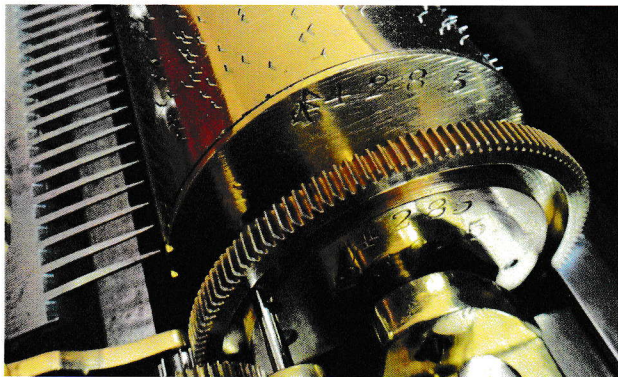


Fig 8.4: The great wheel has the serial & Gamme numbers stamped on it.

It is generally accepted that Swiss movements made the transition from key-wind to lever-wind about 1860 and, based on the Bulleid dating charts, the change-over took barely three years. That is not surprising because once one supplier (or maker) of the basic movements made the change, others would quickly follow; the convenience of lever-wind would also be attractive to buyers because keys were loose items that could easily be mislaid or required a compartment within the case. However, one of these two L'Épée examples, being of French (not Swiss) manufacture, is a few years earlier. Perhaps L'Épée led the change and the Swiss followed?

L'Épée movements of the period were significantly different to their Swiss cousins. The movements were mounted by screws from underneath as well as on the sides of the case, probably to ensure good sound transmission. When played, the example demonstrated was clearly pinned in a different manner to standard Swiss practice that had either the first tune pinned on the tracks (typical Saint Croix practice) or the last tune (typical for Geneva). L'Épée movements with six or more tunes had the first tune pinned somewhere between the track lines scribed on the surface of the cylinder. It was a clever way of reducing the impact of the cylinder under the action of its return spring. Swiss cylinders progress in steps along the cylinder arbor so, for 6 or 8 or more tunes, the cylinder moves at quite a speed and distance with force to its original start position. Not so for L'Épée;

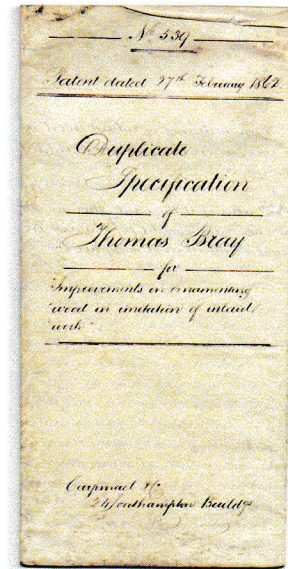
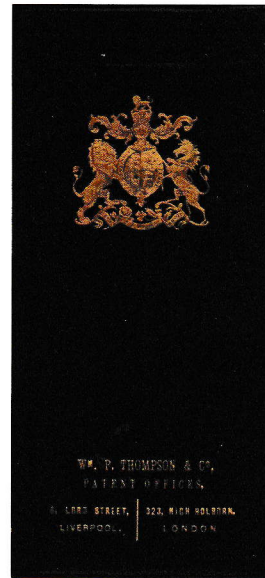


Fig 9.1: A fine patent document and cover.

by choosing an intermediate position, the travel is much reduced as is the impact. The impact has to be carried by the lowest step on the tune-change cam. If the step is slightly deformed as a result it can cause slight tracking misalignment between comb tooth tips and cylinder pins.

A patent application for a scumble finish

Ted Brown described a very unusual patent registration complete with its original Patent Office gilded folder, Fig. 9.1. The cover had the golden crest virtually identical to the one used by musical box maker/agent George Bendon. It also had the address of the Patent Office of William P. Thompson & Co. of 323 High Holborn as well as 6 Lord Street, Liverpool. The document was beautifully written on a sheet of velum, 22 x 14 inches. The script lacked punctuation, which was common practice for legal documents.

George Bendon was located at Ely Place, Holborn, very close to the premises of Charles Brun, who took over Nicole Frères and who also had premises at 21 Ely Place. The location was once the Palace and land of the Bishops of Ely. Although in the heart of London it was an enclave outside its jurisdiction but managed from 1577 by Commissioners for Bishop Cox. In 1855, the Commissioners' administration was taken over by the Metropolis Management Act, a document that had the same coat Royal Coat of Arms.

The fact that the Patent Office was in the same location has great significance because the patent was for a decorative wood treatment used on musical box cases described as: 'Improvements in ornamenting wood in imitation of inlaid work', Fig. 9.2. Fig. 9.3A is the actual description on which the method is described as an invention as follows:

"I coat the surface to be ornamented which should be of

white or light coloured wood with glutinous matter that which I find most suitable is prepared by boiling spatches or cuttings of the skin of calves faces and which are to be obtained from the makers of weavers pickers in water I simmer one lb of spatches in 4 quarts of water for about 4 or 5 hours and then strain the liquid on cooling it sets onto a jelly which however is so thin as to flow freely when beaten up with a brush if the jelly is found to be too thick it should be reduced with water. This preparation I apply to the surface with a soft brush in a thin and even coat which is allowed to dry. Prussian glue may be employed conveniently in place of spatches one pint of the glue being dissolved in about three pints of water this preparation is less trouble than the spatches but I do not think it produces quite so good a result. After the glutinous coat is dry I apply to the parts of the surface which are to appear as white or colored a spirituous preparation of gums and other materials - this I do with a painters pencil either with or without the aid of stencil plates. The spirituous preparation I prefer is composed as follows one pound of gum plus one pound and one half a pound of gum turpentine dissolve in two gallons of spirit (turpentine) and to the solution is added half a pound of spermaceti and half a pound of yellow soap these two materials being melted together and added to the spirit solution and well mixed therewith when in a melted state the preparation thus obtained is ready for use or if it is found to be too thick to be readily applied to the surface it can be thinned with spirit the desired pattern or design having been traced on the surface in this preparation as above described and the preparation so applied being dry I stain the whole surface with a water stain - the appearance of inlaid wood and marble may be closely imitated and even when the imitation inlaid pattern is intricate at a comparatively small cost stain the wood to the tint required for the darker parts of the pattern the stain will however only take on the parts of the surface which are

unprotected by the spirituous solution. The stain may be applied uniformly over the whole surface or the surface may be grained or marbled with the stain according to the effect it is desired to produce. Or as is evident two or more stains may be applied to different parts of the same surface. When the stain is thoroughly dry I wash the whole surface well with spirit (either turpentine or spirits of wine which is applied with a soft brush and afterwards I rub over the surface with a clean dry rag in this manner I clean the light parts of the pattern from the stain and protecting preparation but the stain in the unprotected parts will not be disturbed by this treatment this being done the surface is dried and polished or varnished as desired".

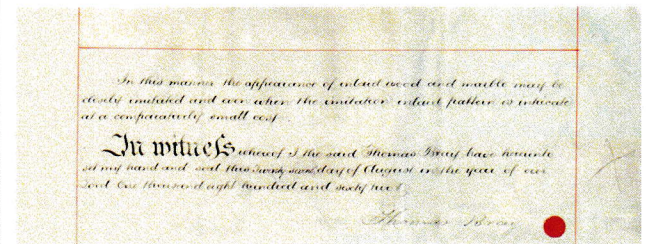


Fig 9.3: The conclusion and signature.

Fig. 9.3 concludes the text and is signed in the following manner: 'In Witness whereof I the said Thomas Bray have hereunto set my hand and seal this twenty seventh day of August in the year of our Lord one thousand eight hundred and sixty two.'

It is not known if this patent was legally registered or if it was a specific version of other artificially grained wood. The modern term is 'scumble' and probably derives from the word scum and its associated verb 'to skim'. The term was used as far back as the 16th century for a coating used by artists such as Titian but it was an entirely different formulation.

Most of the terms used in the description are archaic to modern ears:

Velum. Made from animal skin and used as a form of paper for legal and other documents.

Spatches. Unknown origin but spatchcock meant chicken pieces.

Meithe. Unknown origin. Meithe was the Greek personification of drunkenness, probably methylated spirit.

Weavers pickers. Presumably waste products from butchering animals

lbs. Weight in pounds.

Prussian glue

Spermaceti. A white fatty substance made from the sperm whale.

Yellow soap. Made from animal fats, it was commonly used for a variety of purposes in the 1800s, a fatty acid

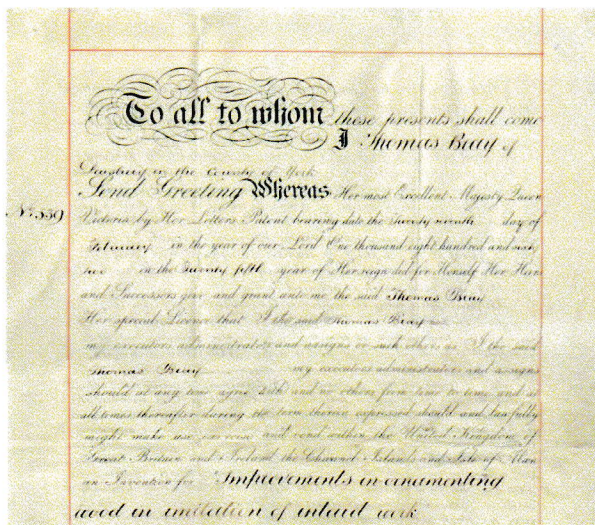


Fig 9.2: The original description.

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used for washing and lubrication.

The date and location (i.e. London's Holborn) of Thomas Bray's 'invention' may be significant because many musical boxes possess scumble finishes. Musical movements were shipped to London from Europe in simple wooden cases that were then finished by local tradesmen by the application of veneers and parquetry work. Holborn, like the rest of London, was adjacent to the largest trading port of its day, exporting goods to the Empire and the rest of the world. All sorts of tradesmen and women were employed in a host of trades, such as gold, silver smithing, jewellery making and many more. It is no wonder that the cheaper scumble finish was used, not only for musical box cases but for many non-musical wooden items. The date when scumble was first used on musical boxes is unknown, Bray's method may be the date it was first applied.

To end this meeting account, it is fitting to repeat a poem by Edgard Albert Guest that Ted Brown used to open the meeting, called:

IT COULDN'T BE DONE

Somebody said it couldn't be done
But he with a chuckle replied
Maybe it couldn't but he would be one
That wouldn't say NO 'till he tried.

So he buckled right in with the trace of a grin
On his face, if he worried he hid it.
He started to sing as he tackled the thing
That couldn't be done AND HE DID IT

Somebody scoffed 'Oh, you'll never do that
At least, no one ever has done it',
But he took off his coat and he took off his hat
And the first thing we knew he'd begun it.

With a lift of his chin and a bit of a grin
Without any doubting or quiddit*
He started to sing as he tackled the thing
That couldn't be done AND HE DID IT.

There are thousands to tell you it cannot be done
There are thousands to prophesy failure.
There are thousands to point out to you, one by one
The dangers that wait to assail you,

But just buckle in with the trace of a grin
Just take off your coat and go to it.
Just start in to sing as you tackle the thing
THAT COULDN'T BE DONE AND YOU'LL DO IT!

** American vernacular for quitting?*

The New AMBC Website

<https://www.ambc.org.uk>

Since the last issue of Mechanical Music World, member Bernard Novell offered to take over the rôle of Webmaster from Juliet Fynes. Juliet, with the aid of husband Chris and the assistance of their son Justin, set up the site just after the foundation day of AMBC. Chris produced much of the artwork, Justin was our technical expert. Together, the Fynes family did a fantastic job for which we will always be grateful.

As technology advances so do the ways of presenting information. Ted Brown hosted a meeting with Bernard, Juliet Fynes, Paul Bellamy and David Soulsby in early November 2022. We agreed that now was the time to rebuild the site using a new editing platform and to move the domain to a different provider. Both moves have considerable annual savings for the Association.

The new site, using the same domain www.ambc.org.uk, was launched on 1st December 2022. One of its important links is for **MEMBERSHIP RENEWAL**, highlighted here to remind members that our membership year starts on March 1st.

Membership renewal and payment.

Go to our website domain or just search for: Association of Musical Box Collectors. It opens with the Welcome Page where you will find simplified payment details and a membership form.

For membership renewals, you only need to make a renewal payment but please also email Treasurer Paul Bellamy to advise which payment method and the amount.

New members can download the form, complete the details, scan it and email to bellamypaul@btinternet.com

Another major feature is that all our journal covers are featured. Click onto any one of them and you will find not only a list of contents but also a summary of articles. If you want a complete article or a back copy, follow the instructions to contact either the Treasurer, Ted Brown or the Editors.

Continued on page 26...

Cylinder Musical Box, Tune Sheets, Makers, Agents, and Dates

Additions to Chapter 30: Unattributed Tune Sheets

Figs. 30-40A, B, C

Fig. 30-40A is an unusual tune sheet for a 2-air wooden-cased musical box, Fig. 30-40B. The small 28-note movement, Fig. 30-40C, has an extended spindle, often used to attach a gear or crank to operate a small automaton. Despite its size it is well engineered with a Geneva stop, a dowelled comb and automatic start/stop mechanism as found on standard large movements. The original tune sheet was very badly faded with parts of the shield and its crest plus some of the floral features faded beyond recognition. Fig. 30-40A has been digitally enhanced and some of these faded parts re-imaged.

The paper has a slightly mottled appearance, probably a result of the production process. The top border is a banner with the words MUSIQUE (space) AIRS. The space allows for the number of tunes to be written, but not used in this example, so the pattern must have been used for other small boxes yet to be discovered. The number 5984 is written on the tune sheet, possibly a serial or gamme number. The same number, preceded by a capital A, is stamped along the right hand edge of the bedplate, confirming that the tune sheet and the movement are compatible and original to the music box.

Marche Lorraine was composed by Louis Ganne in 1892, a clue to the date the movement was made, possibly in the late 1890s or later. La Belle Helene (Helen of Troy) was an opera written in 1864 by Jacques Offenbach. The maker of the box remains unknown.

Figs. 30-41A & B.

Moulded composition snuff box cases survived in considerable numbers but very little is known about them, such as who made them and where they were made. The cases date from about 1830 on and started to replace the tortoiseshell (i.e. Hawksbill turtle shell) variety. Although pocket-sized, they are quite heavy and probably not used as portable snuff boxes, but would more likely to have been for domestic use such as at dinner parties. They were also sold as souvenirs, their lids embellished with

country, town and sporting scenes. Fig. 5B is such an example with images of the French 1851 Gent (Geneva) shooting festival, depicting crowds outside the pavilion.

The tune sheet Fig. 30-41A has oddly spelt names: Roaming Ive Bien (i.e. I've been); Seconde Partie Sea; Oh Werthe Waterloo Royal Charlie; Blue Bell of Scotland. The tunes are Scottish themes, so the spelling may be Scottish vernacular in the manner of their national poet, Robbie Burns.

Figs. 30-42A & B.

Another example of a composition-cased snuff box, Fig. 30-42A, has a scene depicting two soldiers outside a dwelling. They stand on either side of a seated woman with a young child by her skirts with a boy standing nearby. The soldier to the right is filling a cup in one hand from a jug in the other hand. It has a caption in French which translates: 'interesting and big money'. The scene must have had significance at the time, presumably in the 1850s, but seems to be completely lost to the modern viewer.

The tune sheet, Fig. 30-42B, is almost sepia in colour, probably due to faded black ink. The tunes seem to be misspelled, particularly tune 2 which was Masnadieri (the Bandits) by Verdi, first performed in 1847. However, tune 3 was by Italian/Australian composer Giorza, probably written about 1858 so the tune sheet is post that date.

Figs. 30-43A, B, C, D, E, F.1 & F.2.

Bulleid called this tune sheet pattern the Isle Rousseau. It features scenes of Geneva and its lake, called Lac Lemman. Two musicians in traditional Swiss costume are seated on the adjacent Isle de Rousseau. Behind them and to the left is the Pont des Bergues. This bridge connects the island to the city lakeside and its Quay des Bergs with its lakeside buildings that were once the scene of business and commerce. To the right are people crossing another bridge adjacent to woodland and a glade on which a couple stroll and, above them, a man with a staff. No doubt this is also a depiction of a real bridge on the isle. Three swans and a rowing boat

ply their way across the lake. In the top border to the left and right of the cartouche are boys and girls, men and women dancing and playing instruments, all pictured in intricate detail.

The colouring and artistry of Fig. 30-43B is of superb quality despite its age, well in excess of a century. It has been digitally cleaned to remove the hand-written details, the ink of which had started to discolour and fade.

A poorer example was on a late 42-note 3-bell musical box, Fig. 30-43A, which had the serial number 10329 for a movement that probably dates to the mid 1890s. The only maker that equates to this number and date is Paillard.

HAV Bulleid illustrated two coloured examples that he published in his Tune Sheet book, numbers 147 and 244 illustrated here as Fig. 30-43C and 30-43D respectively. 147 was on a Brémond, serial 8873, circa 1865 but he thought it was a later replacement by Brémond after repair in about 1890. 244 was for a Grand Organ musical box, serial 19588 with a banner for B. A. BRÉMOND above the top border. For some reason Bulleid did not attribute a date, which would be circa 1884 for his Brémond dating Chart 3. However, Brémond was known to buy movements from other makers; by coincidence the serial number equates to the Paillard dating Chart 12 for the same date, 1884 as well as his Mermod Chart 9, coincidentally the same date. Since the pattern has been found on a Mermod movement it does not necessarily that it can be attributed to this maker or to Brémond. Bulleid also wrote that it was also used by other Saint Croix makers, Jaccard Frères and possibly Junod or his uncle, Cuendet.

Two more examples are illustrated by Figs 30-43E & F. The colours are much softer but Fig. 30-43F1 has some minor differences in detail; the swans have disappeared from the lake but birds now flutter below the top swags of foliage and flowers. The image on the shield has been changed to that of a lyre embellished with a cross and the words *Marque de Fabrique*, Fig. 30-43F2. Unfortunately, even this particular motif cannot be attributed to a specific maker or agent.

Summary. Of all the tune sheet patterns, this example has so far defied attribution. It probably was mainly used by Saint Croix makers even though it depicts Geneva. Its use appears to be in the 1880s

and 1890s. Although Bulleid called the tune sheet the Birth Certificate of a musical box, this is the only Swiss example that depicts the life, dress and culture of Geneva and the Swiss people.

The Cylinder Musical Box, Tune Sheets, Makers, Agents and Dates

The book has proved to be a great success and more data is being received quite frequently. We intend to publish updates as often as necessary, so that the information can be added to the book in the form of additional loose pages - maybe they could be placed in a loose-leaf folder and kept with the book.

In addition to this update to Chapter 30, we already have additional data for an update to Chapter 19, which we will include in the next edition of *Mechanical Music World*.

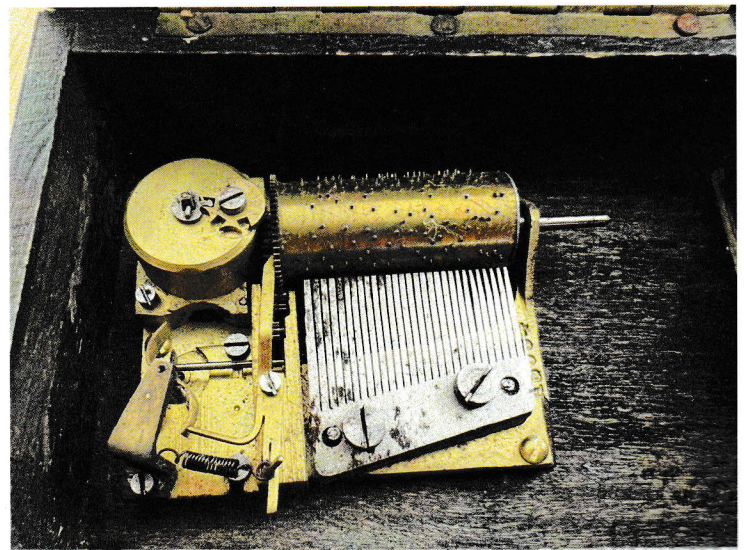
If you have any so-far unrecorded information, do please contact the author or the editors, and we will incorporate it as soon as possible.

Fig 30-40A
Tune sheet for
a 2-air 28-note
movement - see
Fig 30-40C.



Fig 30-40B
The wood case of the
musical box.

Fig 30-40C
The 28-note 2-air
movement.



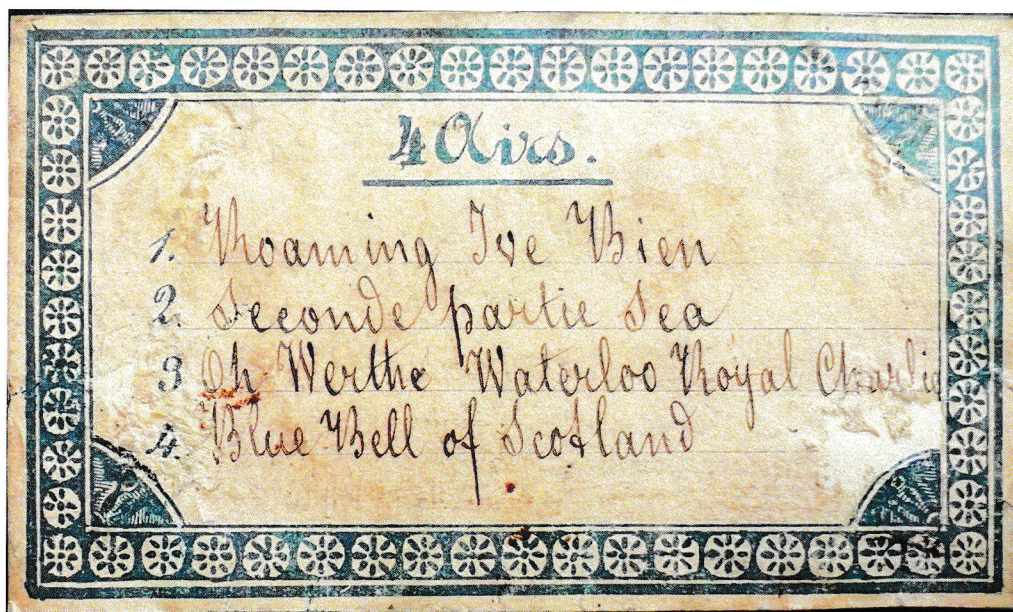


Fig 30-41A
Tune sheet from
a moulded
composition
snuff-box - see
Fig 30-41B
below.

Fig 30-41B
The moulded
composition case.

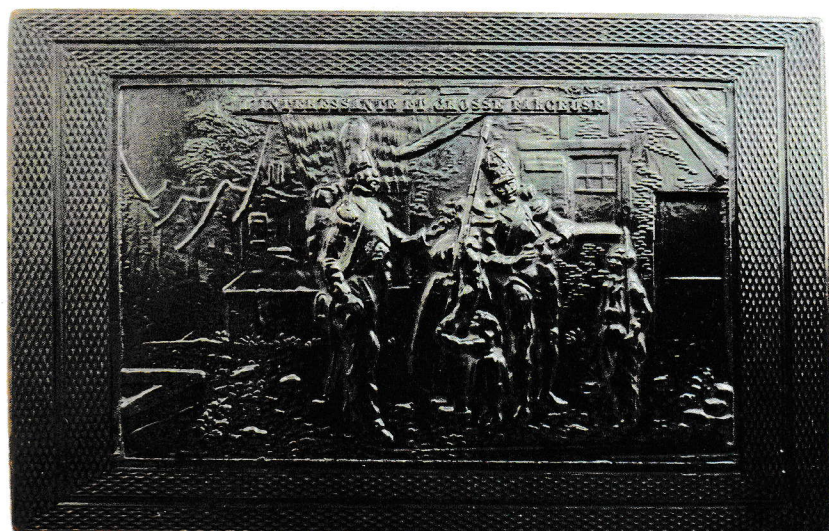
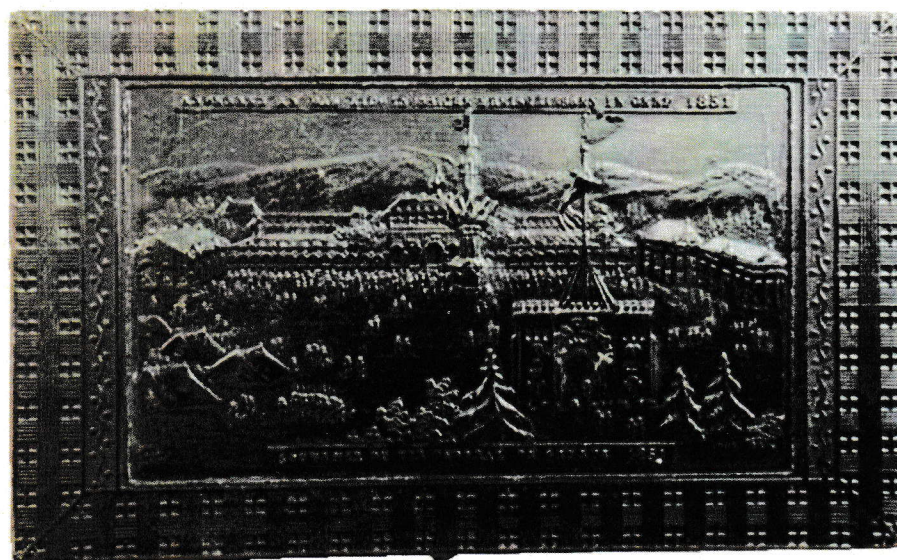


Fig 30-42A
Another moulded
composition case,
circa 1860.

Fig 30-42B
The tune sheet
from Fig 30-
42A above.

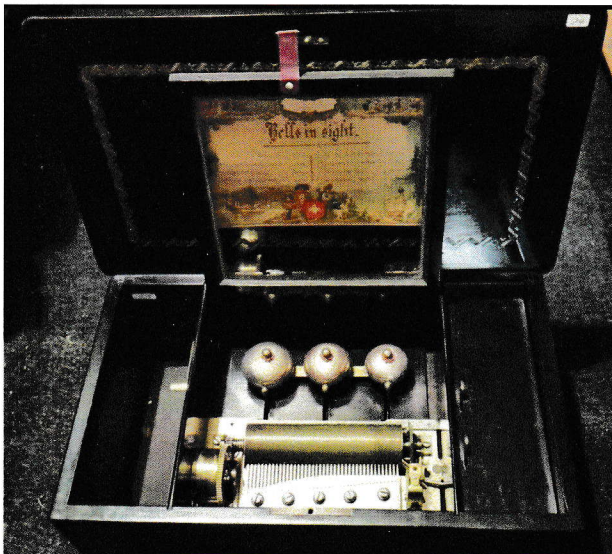
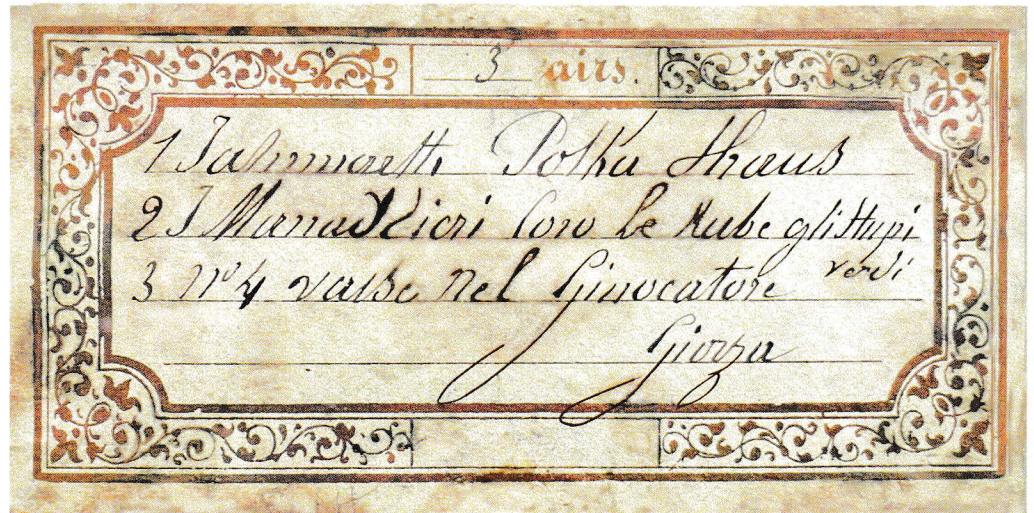
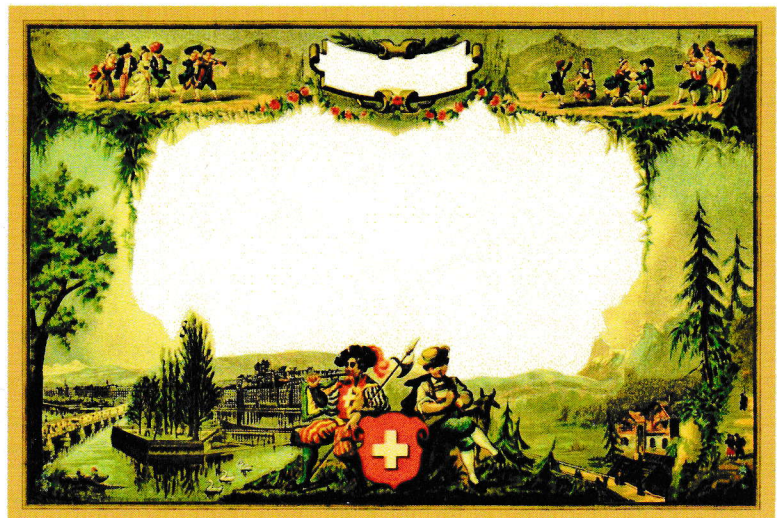


Fig 30-43A
A 42-note 3-bell musical
box attributed to Paillard,
with Isle Rousseau tune
sheet. Circa 1890.

Fig 30-43B
A better quality
Isle Rousseau
tune sheet.



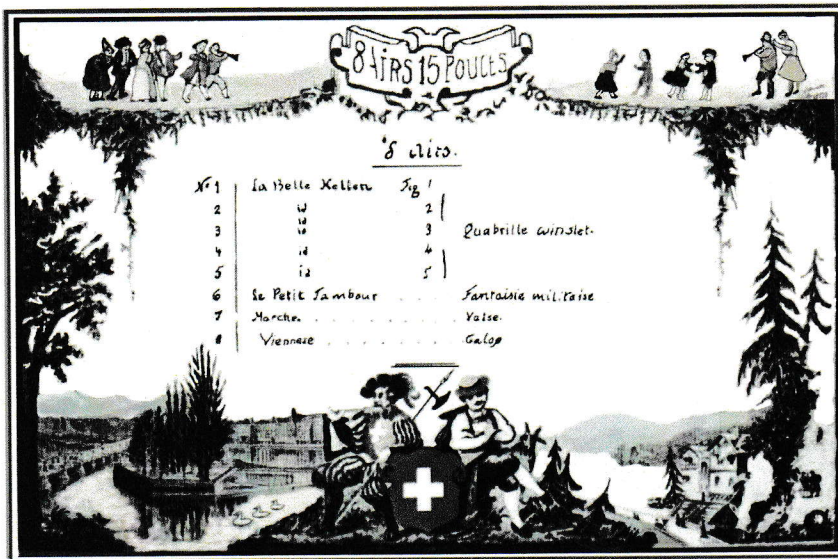


Fig 30-43C
Another version
of the Isle
Rousseau tune
sheet.

Fig 30-43D
Version of the Isle
Rousseau sheet,
larger, for an organ
box with 3 cylinders,
circa 1884.

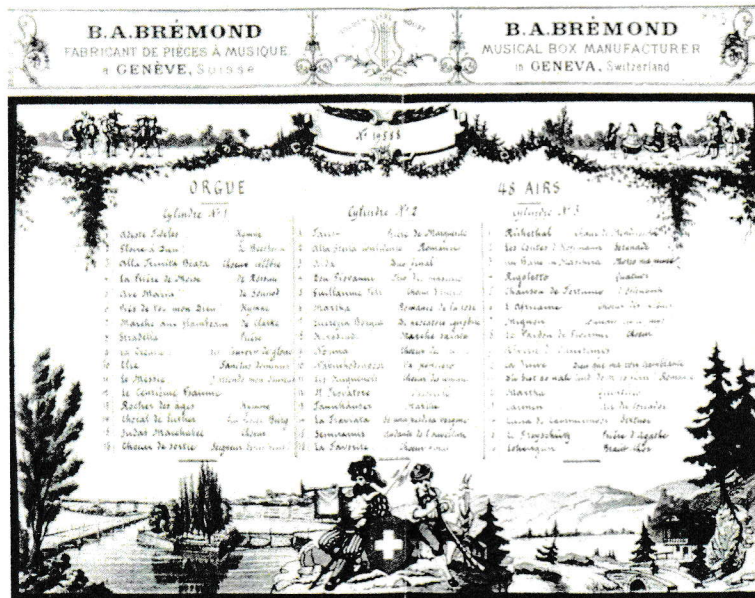


Fig 30-43E
A version with more
muted colouring.



Fig 30-43F1
 Sheet for a
 10-air
 musical box.
 Note the
 absence of
 the three
 swans on the
 lake, bottom
 left corner.



Fig 30-43F2
 Close-up of
 the shield,
 bottom
 centre, on Fig
 30-43F1.

Tunbridge Ware Musical Box

An 'up-cycled' music box.

Bernard Novell

Previous efforts to up-cycle musical boxes for my much-loved grandson and granddaughter led me to another project for a close friend. The donor box, with marquetry bands to top and front and a central hexagonal inlay, measured 170 mm x 125 mm x 95 mm, just big enough to take a 4 tune 50 toothed Reuge movement that I had in stock, and so it was meant to be it seems.

The box was in remarkable condition for a late 19th century item. It just lacked a small circular escutcheon. The original was probably made of wood or brass, but the substructure had been damaged when it was 'lost', probably dislodged when the key was removed from the lock, and therefore impossible to simply replace. I decided to make a hexagonal escutcheon from Mother of Pearl to the same dimensions as the wooden hexagon on the top. This gave me the ability to widen the hole and therefore be able to glue onto sound substructure.

The interior and tray were originally lined with a dark blue and gold paper but now rather tatty. Remarkably, all the tray dividers were intact though two corner joints were loose. The lock and hinges, made of brass, were removed, cleaned and polished. The interior was stripped of its paper using warm water and allowed to dry. The supporting bars for the tray were removed and discarded.

Four bead feet were fitted to the base. Two coats of Mylands black French polish were applied to the feet, as well as the edges of the case, its outside corners, its lid and its base. The inside of the case was treated in the same manner to a depth about one third down. A new inner liner with mitred corners was made from 4 mm thick beech, just slightly higher than the height of the movement.

The movement and control were then fitted and a polycarbonate cover made to snugly fit right across above the movement without the need to use screws. The exterior of the entire box was given several coats of Mylands clear shellac polish, buffed to a shine and left to harden.

Meanwhile, the tray was glued up and re-covered using an off-white and gold patterned bookbinder's

paper, which was also used to line the inside of the lid. A local engraver made a simple brass plaque to be added inside the lid and my wife sewed a gold tassel to an old key that I modified to fit the lock.

The sequence of illustrations shows the steps in up-cycling the box as a gift for my friend's granddaughter.

Footnote:

The term Tunbridge Ware is used for objects originally made by mid-19th century woodworkers in Tonbridge, Kent. By 1847 Tunbridge Ware was the only product of consequence established in Tonbridge town.

It is often confused with Tunbridge Wells just 12 miles away. The Wells were famous for their spring waters and so a very good place to sell the Tonbridge-made wares, thus known as Tunbridge ware.

The distinctive mosaic patterns, both geometric as well as pictorial, were made up by assembling bundles of thin coloured strips of wood glued solidly together to form a block of wood. The block was cut into many thin slices so that the same pattern could be repeated many times. These were used like veneers to decorate a whole range of large and small items, not just wooden boxes.

The style was created by George Wise (1703-1779) a wood turner. The nearby River Medway was a major navigation route for trade at the time. By 1874 he and his son Thomas (1750-1807) advertised Tunbridge Ware as one of their products by 1784. George Wise also published prints one of which was a view of the High Street with his Manufactory on the left and the Big Bridge beyond.

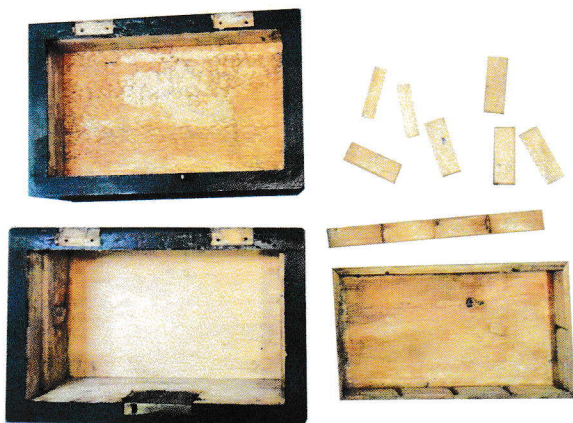
The business flourished and by the 1830s a retail branch was opened in Tunbridge Wells in Calverley Promenade (now Calverley Park Crescent) then another in the Pantiles. This probably confirmed the Tunbridge Wells name. His manufactory was demolished in 1886 to widen the approach to the Bridge.



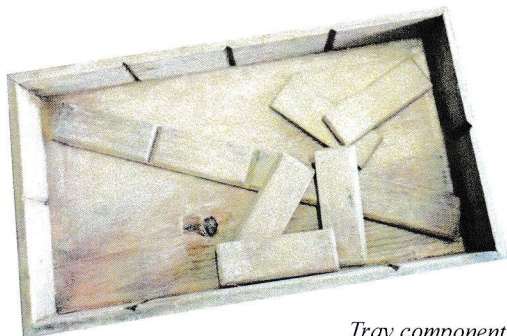
The Tunbridge Ware box as received.



The original interior



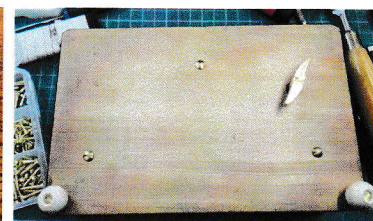
Dismantled and stripped



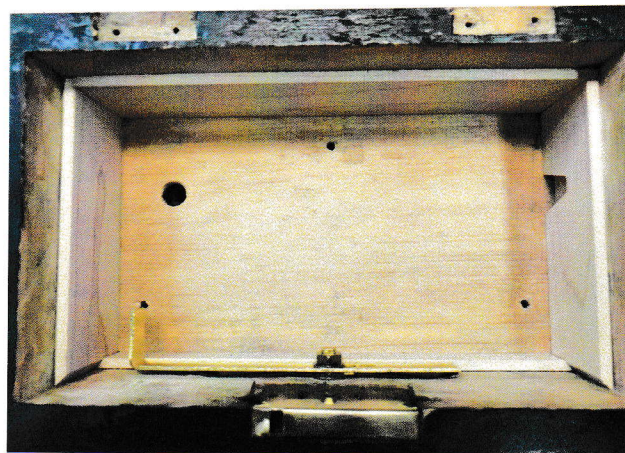
Tray components



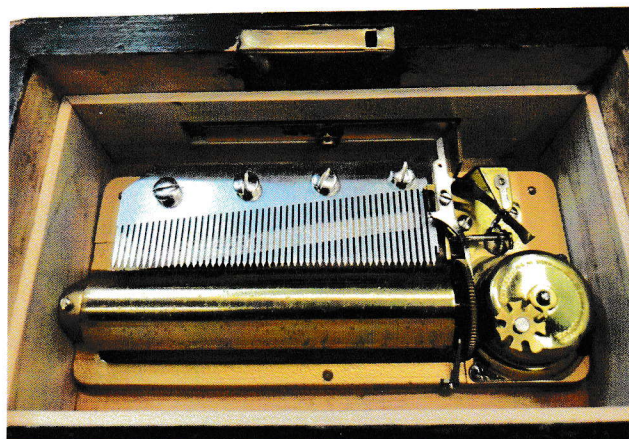
Escutcheon and key



Bead feet



The liner being fitted

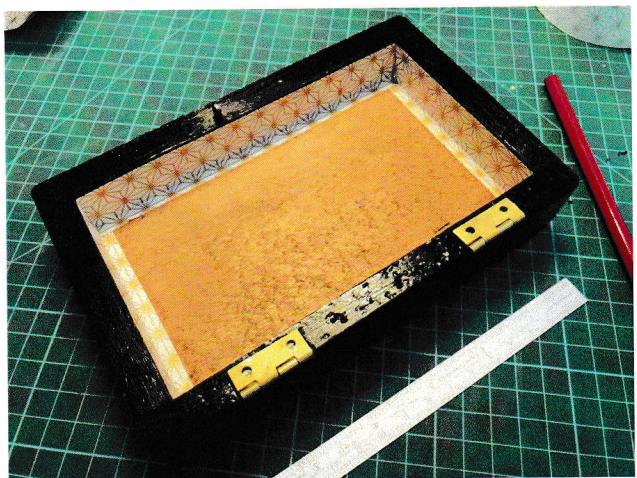


The new movement being fitted

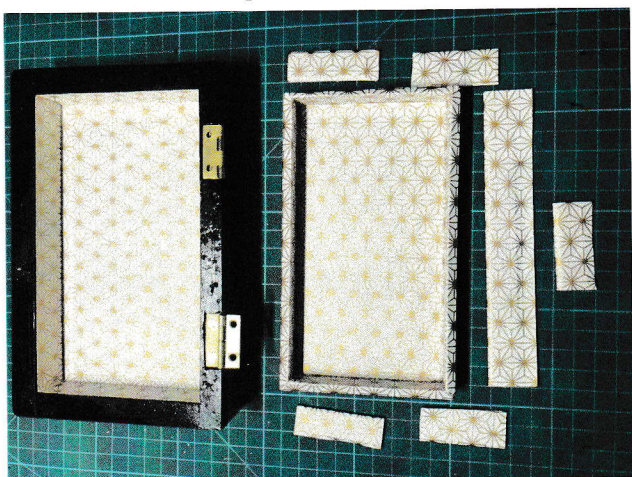


Black polish applied to the edges.

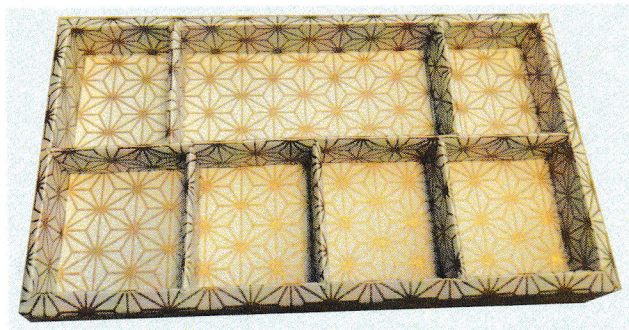
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Lining the lid with paper



Lining the box and tray



The tray complete



The finished exterior



The completed interior



The finished interior tray

The water driven automata at Hellbrunn Palace, Austria

By David Soulsby

I recently travelled to Austria to visit the magnificent Hellbrunn palace and the so-called "Trick Fountains". Situated about five miles south of Salzburg, the name derives from the clear spring that supplies its water features. The palace dates from 1613 and was owned by the Prince-Arch-



bishop of Salzburg, Markus Sittikus. It was only meant for use as a day residence in Summer, has no bedrooms, and was in effect an extravagant amusement park for his guests to visit.

He created a number of practical jokes to play on his visitors as well as delighting them with various water driven automata in exotic grottos. I joined the guided tour and was lead into a courtyard where steps went down to a stone table surrounded by ten stone seats. This is where the Archbishop's guests would have been asked to sit for dinner (Photo 1 above).

At the invitation of the guide two of the more foolhardy in the tour group sat at the table. Needless to say, as had happened all those years ago, the pair were soaked from hidden jets of water, turned on by the guide, from a safe distance. In fact when walking round the garden it was quite difficult to stay dry as water regularly shot out from the most unexpected sources, floors, ceilings and even from the antlers of a stag's head mounted on a wall. I eventually found the first water powered automaton in the largest of the garden features, the Neptune grotto. At the feet of the statue of Neptune, let into the stone is the face of Germaul made out of metal. As the mouth fills with water the eyes roll back, a large red tongue is stuck out and water sprayed from the nostrils. The increasing weight of the water makes the jaw drop, releasing a stream allowing the tongue to retract and the eyes lowered (Photos 2 & 3). A fairly simple automaton but not bad for one around 400 years old.

A short walk leads to the Bird Call Grotto. In the centre is a stone water filled basin in which four

figures, each squirting jets of water, move round in a circle (Photo 4). They are a dragon, a dolphin, a water nymph and Triton a form of merman. The water wheel turning this group is located at the base of the well. Bird song can be heard through niches in the porous rock walls. The entire

mechanism that actually produces these sounds is housed in an adjoining room. A vertical waterwheel driven by a jet of water from above, operates a bellows, and drives the wind into the sound-board of an organ.

These works are then driven by a turbine-like waterwheel mounted horizontally on the floor, which turns the pin roller and eleven rows of pins open valves at intervals as the roller turns. The pressurised air passes along pipes into the grotto where they terminate in water containers. When the pipe responds, air flows out through the water resulting in bird calls with a distinctive gurgling sound. Most of the plumbing uses PVC pipes, although there are still some made of lead; the originals were made of wood.



Photo 2

The path follows a grassy bank with five stone alcoves set at intervals. They contain separate animated scenes that are operated by mechanisms hidden in the bank

Mechanical Music World

driven by water from the pressurised system. Some scenes show workers in everyday life at the time of Sittikus. Others show depictions of Greek mythological characters, some well known, some not so much. In the first alcove is a scene showing a grinder and his wife at work (Photo 5).



Photo 3

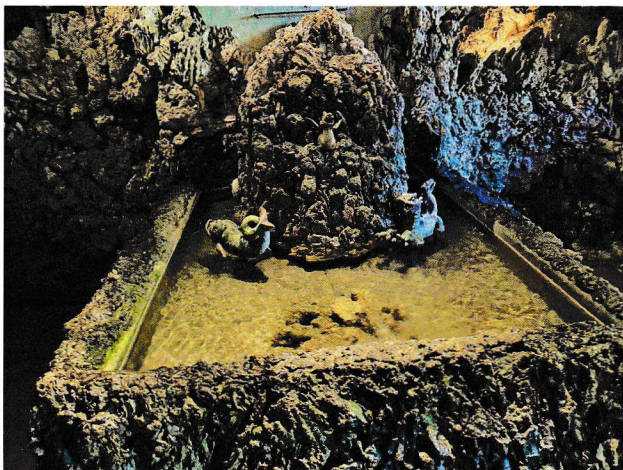


Photo 4

She turns the wheel while he sharpens a knife. The second scene is one of Apollo thrusting a sword towards a lesser known character, Marsyas, who reacts by shaking his head (Photo 6). Next in line is a miller



Photo 5: Village grinders at work

at work, with the mill wheel rotating. The flour being tipped from the millers's bucket is represented by a metal rotating spiral (Photo 7). The noise of the millstone comes from a box underneath. Alcove four shows Andromeda tied to a rock, a sea dragon emerges from the darkness and glides into view. Perseus appears from the right, lowers his shield, and strikes the



Photo 6: Apollo strikes at Marsyas



Photo 7: The miller at work

dragon with his sword (Photo 8). The final grotto shows the potter in his workshop, containing ornamental jugs and other examples of his work (Photo 9). The potter's foot moves, the wheel turns and his hands run upwards around the latest pot that he is making.



Photo 8: Perseus slays the dragon and rescues Andromeda



Photo 9: the potter at his wheel

Continuing along the path I reached the most recent and certainly the most memorable water automaton at Hellbrunn, known as the Mechanical Theatre (Photo 10 - see front cover).

This was built around 1750, by Archbishop Dietrichstein, it represents the life of a small baroque town populated by around 200 moving wooden figures exhibiting different trades and professions in action. The centre piece is a grand clock tower decorated with busts and statues of Roman figures. Either side is a three storey building part of it still under construction, being worked on by miniature models of builders and carpenters.

The whole water driven mechanism that cause the figures to move using connected wires is installed

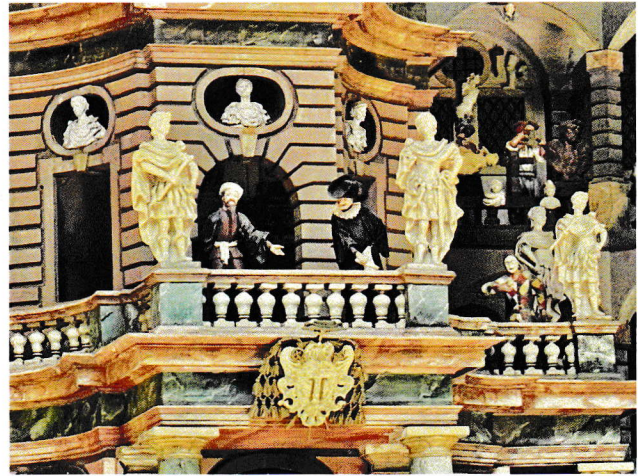


Photo 11: Some of the figures operated by Hellbrunn's trick fountain

underneath the theatre. The grinding of the wheels and gears is so loud, a water driven 35 pipe organ is also located there to drown out the sound. It plays a piece written by Salzburg's famous son, Wolfgang Amadeus Mozart. Sheep being sheered, coopers rolling barrels, men sawing planks, a dancing bear, soldiers marching, a guard pushing an old woman in a wheelbarrow; butchers slaughtering an ox, a barber shaving a customer; these are only a fraction of the animations on display. The slower moving figures are of the nobles standing on the balcony watching the tradesmen at work (Photos 11 & 12). I stood there watching for about 15 minutes trying to take it all in and probably still hadn't spotted all the activities taking place.

These and other spectacles of the Hellbrunn "Trick Fountains" certainly linger long in the memory. The running, splashing, gurgling of water everywhere and the magic of the automatons that this puts in motion seems to delight the thousands of tourists that flock here each year, just as much as it must have done nearly 400 years ago.



Photo 12: More of the automaton figures

A Smoking Automaton

Ted Brown

In Issue 8, Spring 2017, we published an article about the late Lyn Wright and his fascination with automata. Lyn made several models to demonstrate their mechanisms, made some of his own and restored others for other people. The article illustrated several of his demonstration models that showed how the simple mechanisms worked. He called each one Fred the Head and I now have custody of them. I still use them to demonstrate the mechanisms and they remain a source of entertainment.

Hobbyists can have great fun in making their own automata. We frequently publish articles on the subject, whether of the musical or non-musical type, many written by David Soulsby. In our recent Issue 28 Paul Bellamy showed how Timberkit models could be adapted and coupled together to make a musical automaton.

Those made by the great automata masters such as Jaquet Droz, Leopold, Lambert, Rouillet et Decamps, Henri Maillardet, Vichi, Lambert and Phalibois will be out of most collectors' reach but go onto the Internet and see what is available for home construction from kits of parts. The modern small manivelles (hand cranked musical movements with punched card music) are ideal and can be adapted to drive the mechanism and play music.

One of the best museums for musical and non musical automata as well as the finest examples of watches is the Patek Philippe Museum in Geneva, Switzerland. It is no wonder that Geneva became the capital of the musical box makers, before being overtaken by Saint Croix towards the end of the 1800s.

Even the smaller novelty automata can be very expensive. One very fine early example of a non-musical smoking automaton was used to entertain patrons of a Viennese coffee house. It was an oriental figure, now in the Austria Tabak GmbH/JTI Tobacco Collection of Vienna. The image is their copyright but freely available to view on the web, Fig. 1.

Most of the Fred the Head models, like the scarecrow Worzel Gummidge of children's TV fame, had several different heads. Quite wisely, none of Lyn's smoked or drank except for one that is explained as follows.



Fig 1: A Smoking Automaton from Vienna.

Fred The Smoker consists of a single bellows that sucks in air through one opening when opened out and expels it through another when forced closed. Fig. 2 shows Fred the Smoker's head and its hand-cranked bellows as constructed by Lyn. The bellows consists of two same-shaped oblong pieces of wood joined at one narrow end with a cloth hinge. With jaws opened about one inch, the pair is covered by thin air-tight material such as leather or rubberised cloth. Ordinary cloth can be used if sealed.

This type of bellows, sometimes called an air motor, was in common use for musical instruments such as mechanical pianos and organs. The motor could expand to actuate the hammer of a piano. It could also be closed to operate an air valve. Some had springs across the two wooden parts to create greater air pressure or vacuum because both pressure and vacuum were used as power sources. Assisted by springs, pressure and suction pressures could be elevated and regulated. They were also used to give a rapid open-and-closed response.

Fred needed neither. A simple wooden lever connected to a crank merely pulled the bellows apart to

suck and pushed them together again to blow. One of the two pieces of wood had a suction hole covered by a flap of thin card or very thin leather on the inside of the bellows. The flap was glued at one end and held closed by a single thin wire anchored at one end with the other slightly curved away at the tip but resting on the flap valve.

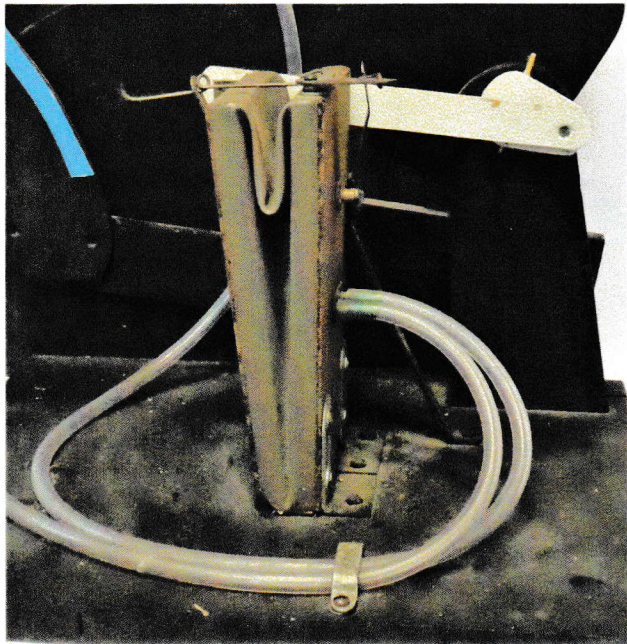


Fig 2: Smoking Mechanism

When the bellows opened, internal suction opened the flap allowing air to enter; when closed, the spring and air pressure held the flap closed but allowed it to escape via another hole and identical flap valve on the outside of the bellows.

Smoker Fred has a cigarette holder near his mouth, connected by a tube to the suction part of the bellows. With cigarette fitted in the holder (not shown) and ignited, the bellows draws air to make it glow and to suck in smoke. Half a turn later the bellows pushes the smoky air through a tube connected to the bellows' exit valve and to the mouth. Fred happily puffs away as the handle is turned. Fig. 3 shows the bellows and crank in the closed position.

The crank can also be used to operate the arm holding the cigarette. Another lever connected to a pivoted arm could be used to move the cigarette to and from the mouth. Fig. 4 shows a rather fine smoking figure that has a moving arm as part of the smoking action.

A hobbyist can easily convert a toy, non-inflamma-

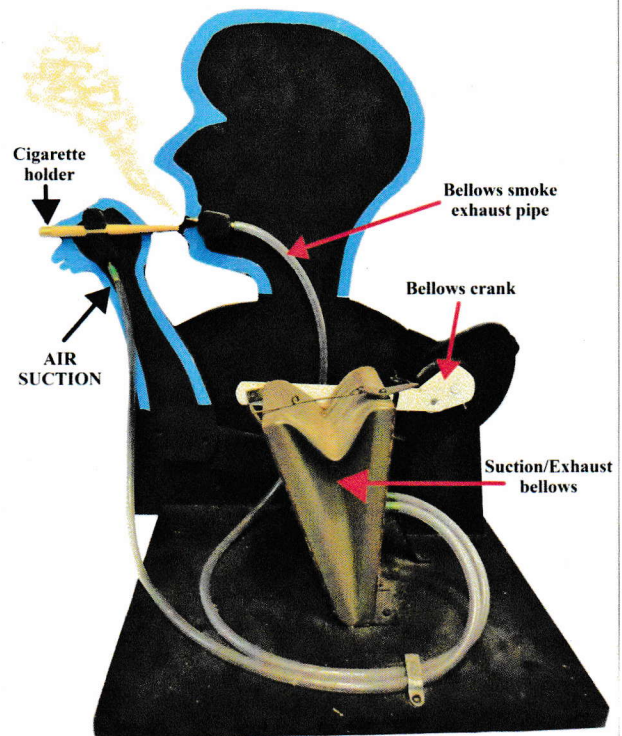


Fig 3: Fred the Smoker's arrangement.

ble of course, to create a custom built automaton. It does not take much imagination to see how the crank can be adapted to operate a modern manivelle musical movement.



Fig 4: A rather fine quality smoking man.

Mechanical Music World

(Concluded from page 10)

Links. Links to the Association's Privacy & Editorial policies and the Constitution can now be found in the footer. We also have links to other organisations and places of interest. This is still a work in progress. For those who travel abroad or even within the UK, these links will highlight interesting places for you to visit. (Please be proactive and advise us of places that interest you and contact the webmaster or other committee member.)

Remember, the content planned for some pages or sections is still being researched, so bear with us please. This has resulted in new pages being added and there are plans to add more as 2023 progresses.

TO SUMMARISE:

Many pages that were incorporated in the 'old' website have been simplified or updated. These are:

Welcome – now more user friendly with quick links to other pages.

Membership – this has been consolidated and a new universal Member Application form has replaced three old and confusing forms.

Publications – this page has been revamped to include all the information need to be able to order AMBC publications. Back issues of **Mechanical Music World** can now also be ordered via this page.

New pages are:

Mechanical Music - Where you can find information on the various different genres.

Chanctonbury Ring – Will contain information on meeting dates and anything else related to the Ring.

Under **Look, Listen & Learn** we have the previous **Gallery, Video and Audio** pages, plus **Restoration Diaries**. We would like to add more articles, particularly those written by members, so why not send something for this page to our new email address secretary.ambc@gmail.com

Under **News** we have:

1. **Latest News**, where we will post items about AMBC or other organisations that you may find of interest.

2. **Mechanical Music World**. This is where you will find the covers of all 30 journals. These images can link to a précis of each Journal's content. This reasons a work in progress, all expertly put together by David Soulsby over a very short time. We will add more as the weeks go by. So, if there is one you would like but is not there, it will be soon. Also, just contact us and we may be able to oblige.

Site Map – Found in the footer

AND FINALLY: AMBC was established by Ted Brown not just to serve AMBC members' interest but to liaise with other societies and organisations for mutual benefit. Fundamental to this is to publish research and to encourage restoration by both amateur and professional alike. We hope our new website will encourage this type of interaction.

For this reason we are now working on a Membership System that will allow us to communicate with you and others in a safe and simple way. The Committee hope that you welcome these changes and would like to receive feedback, good or not so good, so that we can continue to provide a better service to our members.

All of our published research (See Items for Sale) is funded by donations and bequests on a not-for-profit basis.

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.

AMBC & Editorial Policy

The AMBC Editors welcome articles, letters and other contributions for publication. They expressly reserve the right to amend or refuse the foregoing if not in compliance with editorial guidelines. Opinions expressed by an author do not imply those of the editors or AMBC who disclaim any liability for errors, omissions, inaccuracies or the consequences thereof.

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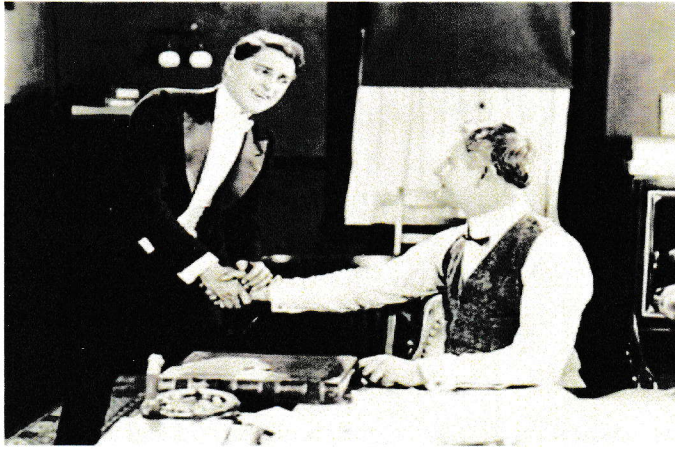
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AMBC will make available any of its published material, subject to the above conditions, for the use of other societies and organisations provided that does not involve a profit motive. AMBC therefore wishes to collaborate with other like-minded organisations in research and publication to encourage interest by members of other Societies and of the public at large.

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

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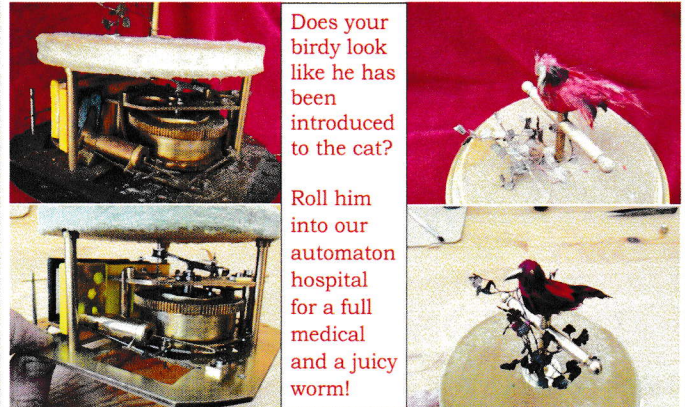
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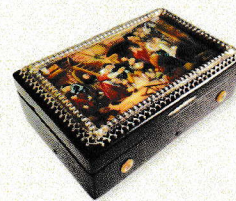
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AMBC sale items

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.

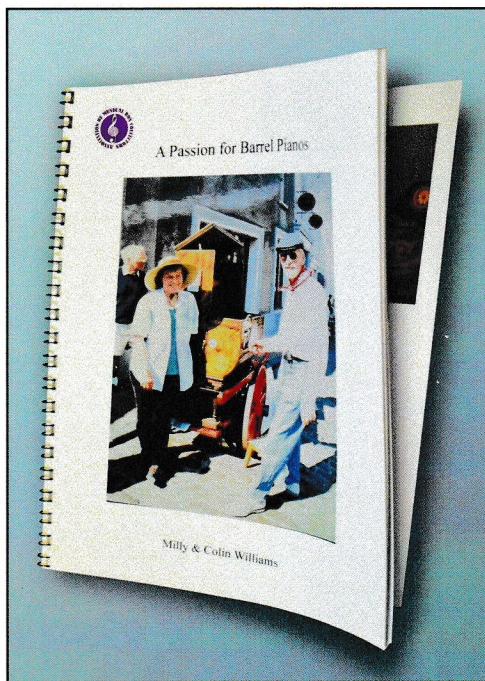
***Disc Musical Box Book** by K. McElhone. £50 + P&P.

***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

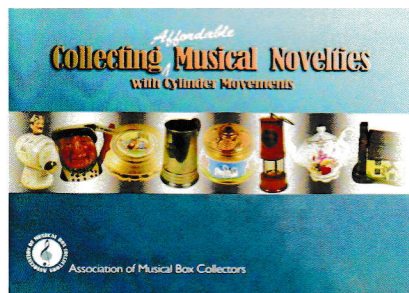
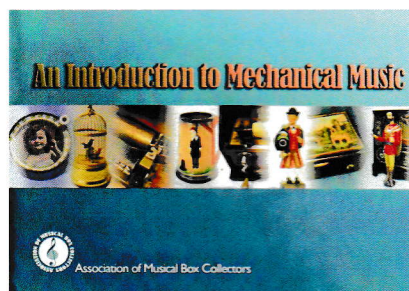
AMBC Books for Sale

Collecting Affordable Musical Novelties £5

An Introduction to Mechanical Music £5

AMBC CD - Berman's Music Boxes £5

plus P & P



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advertisements from members,
both display (contact Ted
Brown for details) and
classified (contact the
Editors). Let us know if we
can help.*