

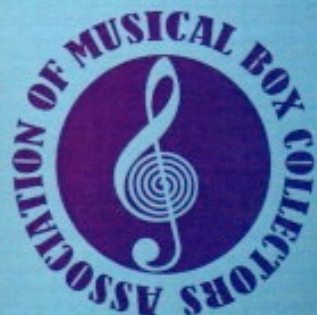
Issue 32, Spring 2023

MECHANICAL MUSIC WORLD



Currently the only known example of
a Seymour Superphone
- see article on page 5.

An Association of Musical Box Collectors Publication



From the Editors' Desk

Have you mowed the lawn yet? The apple blossom is out. Spring has finally arrived here and servicing and tuning of the collection is in hand ready for the summer outings of the organs.

The 'newest' additions of tune sheets and associated data for Chapter 30 of Cylinder Musical Box: Tune Sheets, Makers, Agents and Dates were published in Issue 31 and a second supplement for several other chapters, including 19, is in this issue. As explained in Issue 31, the editors can supply upon request a PDF file of the new data as supplements appear, so that you can keep the information together with your copy of the book.

After Bernard Novell's interesting article on the restoration of his Tunbridgeware musical box in the last issue, he has kindly supplied a description of his latest undertaking - that of a George Baker box he acquired last year.

Many gramophone collectors are aware of the letters EMG, referring to that company's hand-made gramophones. David Evans has been looking into the predecessors of the firm and its remarkable machines.

David Soulsby has been kind enough, in this issue, to record his visit to the Amersham Fair Organ Museum earlier this year. A lovely place to visit - the tea and cakes come highly recommended - as well as the music of course. As mentioned in the article, these are outdoor instruments playing indoors and they are loud. It is alright to forget your

deaf aid but if you visit with very young children be ready with ear plugs! A wonderful place to 'compare and contrast' (such as voicing, decoration, size, scale, mounted figures etc.) the variety of organs demonstrated.

Having been alerted by David Soulsby to the existence of the Hellbrunn Palace (see Issue 31) we checked it out on the Internet and have spent a very enjoyable half hour being amazed! YouTube had a lot of clips of the various automata working and the people being surprised by sudden jets of water! The organ, the water, water everywhere and the sunshine brightened up a dull day.

As always, a huge thank you to all our contributors for making this issue varied and interesting.

****STOP PRESS****

Breker's Auction catalogue has just arrived and we could not resist sharing pictures and details of the amazing Paul Ehrlich 'flute player' which plays from Ariston organette discs on a rank of flute-voiced organ pipes, and the mandoline-forte-piano musical box by PVF, together with a link to videos on YouTube, so that you can hear them.

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Chairman's Report

Chairman's report

I am sure some of you have looked at our new website. If not, please make the effort to do so. The address is in the Officers Panel adjacent to this page and in the Treasurer's report. I also welcome the new members who have volunteered to join and assist our committee. We are always looking for ways to improve and to receive articles or suggestions for articles.

One of our members had a sentimental toy Teddy bear with a broken comb (8 teeth out of 18!) and a damaged endless. I was able to supply both because the comb was numbered and I found a matching one in my considerable stock of components for very small movements. The result was one happy member and one happy Teddy that plays Brahms' lullaby. It is well worth checking our website 'For Sale' section to see our selection of new and second-hand books, DVDs and CDs.

Do remember this is the last Journal you will receive if you have not paid your subscription for this membership year, which started on 1st March. Those of you that have given your email address will receive an email reminder. These details, held by the webmaster, are strictly confidential and even I do not have access to them.

Much of our past Journal content is now published for free on our website; this will continue to be the case, so members are encouraged to access the site to see the latest additions. We invite questions from members of the public as well as AMBC members. This has already reinvigorated interest in many aspects of our hobby and aided the recruitment of new members.

Ted Brown
Chairman

Officers of the AMBC

| | |
|---|---|
| Chairman | Ted Brown 01403 823533 |
| Deputy Chairman & Treasurer | Paul Bellamy 01634 252079 Email: bellampaul@btinternet.com |
| Committee Secretary | Juliet Fynes |
| Membership Secretary | Kay Brown 01403 823533 |
| Webmaster | Bernard Novell 07879 472353 |
| Ex-Officio adviser: | Paul Baker |
| Research & Publications Advisor: | David Soulsby dave-soulsby@sky.com |
| Editors: | David & Lesley Evans 001 250 746 5652 mechmusicmuseum@aol.com 4920 Bench Road, Cowichan Bay BC, V0R 1N1 Canada |

AMBC website: www.ambc.org.uk
AMBC Email: secretary.ambc@gmail.com

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.

Treasurer's report

AMBC Committee resolutions for the finances of this membership year March 1st 2023 to end of February 2024 are as follows:

1. Basic membership subscription for UK members remains at £16. It includes P&P for 4 journals.
2. Basic membership for non-UK members is also £16 and the cost of P&P remains the same, as specified on the AMBC website.
3. Cash at bank is about £12,000 at the date of this report, sufficient to maintain the same level of Journal publications for the membership year March 2023 to end of February 2024.
4. Signatures to the bank account remain as before: Ted Brown, Juliet Fynes, Paul Bellamy. Under the AMBC constitution members must endorse any change to the signatures to both the Main Barclays account and to our Paypal account. A new Treasurer has joined the committee, member Mr. I. Svenson. The committee members have approved his appointment and recommend his addition as a signatory to the accounts subject to any contrary notification from members to the committee in writing to be received before the end of May 2023.
5. The membership fee will be increased slightly as from 1st March 2024. The figure in brackets is for joint membership of two at one address receiving one journal:
UK £18 (22); European £30 (35); Rest of the world £36 (42).

Please remember: our PayPal account address is ambcmembership@gmail.com.

Please do not use any other AMBC email address for PayPal

Overview:

It has been both a difficult year as well as a successful year. Since the start of the Covid pandemic we have had few opportunities to meet face-to-face. However, as a committee residing miles apart, modern technology provided us with the means of communication, so 'business matters' have progressed almost without interruption.

Of course, we are not a business but we have to manage our financial affairs as if we were a business. Our committee members work for free and absorb incidental costs at their own expense; they and our members maintain the 'shop window' of our Journal and website.

Our reputation for high quality and a wide range of subjects has been maintained by those who write articles and those who bring their instruments to meetings to 'Play and Display'. Without that support a society cannot exist. So much so, that we have once again received a very generous donation in appreciation of our work and

our research publications from the Bayernhoff Music Museum of Pittsburgh, Pennsylvania, USA. Donations are never used to subsidise our journal but they allow us to publish books, CDs, DVDs and to support information posted on our website.

We have maintained our subscription for the past 6 years without significant increase but this year we added just £1 extra. Thus, the basic UK fee of £16 provides 4 copies per year of our journal Mechanical Music World and that includes P&P! For our many overseas members, we add the cost of P&P but the overall cost to them will remain the same for 2023-2024. BUT, we need to increase the subscriptions slightly to cover increased printing and postal costs as stated above in resolution 5. This will take place from March 1st 2024 and will be updated on our website in due course.

Committee member Chris Fynes departed, passing away in January 2023. He was a major input to the website, run by Chris, his wife Juliet and their son Nathan. However, Juliet asked Bernard Novell if he would take over, which he has, for which we are very grateful. Subscription information has been simplified.

The Late Chris Fynes

Not many people will know much about the life and work of Chris Fynes, a founder member of AMBC, other than the articles he wrote and the CDs he produced of his musical snuff boxes. He did pioneering work for the British Broadcasting Corporation, which included humorous cartoon graphics and images of politicians and other notables. Nor will they know of his musical talent, not just as a highly skilled bell ringer but one who understood the complex bell-ringing programmes for different sets of bells

For these reasons I have asked the editors to let me publish the account of his life on our website where it will reach a far wider audience. It will remain there for as long as we choose; a wonderful legacy to a wonderfully talented man.

He gave me his archive of photographs from which we hope to produce articles for this Journal or to publish on the website. Chris spent many patient hours with me in producing our AMBC books and articles, so please go to our website and find out more about his life and work.

Paul Bellamy

Auction Team Breker's next sale - May 13th 2023

As we are about to go to print news has come in of the latest Breker auction at their saleroom in Köln, Germany.

It includes eighty-five lots of mechanical music interest, including gramophones and phonographs. Perhaps the rarest is an example of a Paul Ehrlich coin-operated automatic flute in a case with decorative panels and playing 11 3/4" Ariston organette discs. It contains 26 wood pipes. See Figs. 1 & 2.



Fig 1: Ehrlich automatic flute player

Another rare item is a Sublime Harmonie Tremolo presentation musical box by F C Lecoultré on matching table with three 17" interchangeable cylinders. It is speculated that it dates from 1882 and was presented to Queen Victoria by a Spanish count to celebrate the 45th anniversary of her ascension to the throne.

Amongst many other items are two Aeolian orchestrelles and a 61-note Phoneon player reed organ, a variety of Symphonions and Polyphons in various sizes, including a Polyphon hall clock, as the Americans call it.

The smallest item is a 14-carat gold musical fob or pendant with a single-air barillet movement, Fig 4.

Continued on Page 11...



Fig 2: The 26 wood pipes



Fig 3: A fine Lecoultré interchangeable cylinder box.

Henry Seymour – the man who invented Hi-Fi

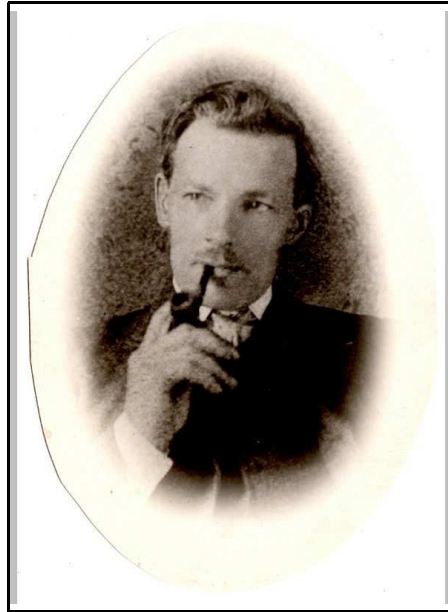
David Evans remembers the forgotten giant of the British gramophone world

The Deputy Controller of the British government's Stationery Office, C L Balmain, was a keen gramophone enthusiast and had built a machine with linear tracking

(see <https://www.youtube.com/watch?v=3Rpb4Xui1fk> – Ed) for Compton Mackenzie, the editor of *The Gramophone* magazine, in about 1920.

Balmain was highly critical of the performance of the machines produced by the big manufacturers. Writing in *The Gramophone* magazine in December 1923, he remarked “The present form of the gramophone is a monstrosity forced upon the manufacturers – so they say – by the twin devil ‘Foolproof cheapness’. Those who have studied acoustics will have noted that the collection of glorified gas pipes which go to make up the gramophone of the present day result in sounds which are third or fourth time echoes of the sound as produced by the diaphragm of the soundbox. That there are ‘experts’ (in the trade be it noted) who contend that ‘reflecting angles’ greatly improve the tone of the reproduction may be learned by consulting the May 1922 number of the *Soundbox* (referring to *Columbia Graphophone Co* – Ed)... Not being in the trade, I made numerous experiments along the lines dictated by acoustics and common sense. I observed that one does not call upon a Chaliapine or Galli-Curci to improve their tones by singing through a French Horn...” He was of course referring to the products of HMV, Victor, Columbia etc – the large-scale manufacturers of record players, for whom profit was the controlling factor. Very little acoustic improvement had been made since the first machines of 1900.

Until, that is, Henry Albert Seymour (26 Jan 1860 Bromley–3 Feb 1938) of London started to experiment. He was probably the only man in England who had made a detailed study of acoustics as applied to record reproduction. David Phillips of EMG described Seymour as ‘one of the great



pioneers’. He had been attracted to experiment in this field by his disgust at the poor quality reproduction of the machines on the market at that time (*i.e. the 1910s* – Ed). His experiments led him to make improvements to wax cylinders, reproducers, recording apparatus, gramophones and disc records, matrices and master blanks.

He produced his own design of tone arm with a ‘counterbalance spring’ to reduce the tracking weight at the soundbox and many other improvements.



Picture 1: Seymour tone arm with 'counterbalance spring'.



Picture 2: Seymour tone arm on a Vesper gramophone

He manufactured and sold these to 'hi-fi' aficionados, who often assembled their own machines, from his shop in Caledonian Road, London. By 1916 he had produced the highest peak of his achievement, the Seymour Superphone (see front cover and Picture 9), a complete gramophone described by gramophiles as 'the very best that money can buy'. It had an external Flaxite horn.

Some insight into why the Superphone was such a superior machine may be gained from a report of a demonstration Seymour gave to a reporter from the Sound Wave in December 1916¹:

"We have heard it times without number that the more we increase the volume in a reproduction, the more the true tone quality will suffer, but with the 'Superphone' this law, if it be one, has the bottom kicked out of it; and asking Mr. Seymour for an explanation of this apparent paradox, he pointed out that the new Concert sound box which he had brought out for the Superphone had something to do with it, but by far the greatest factor in the case was the closing in of the soundbox and record, whilst being played. "But" we queried, "is not this a common feature of the better class of inverted horn machine?" "Yes" replied Mr. Seymour, "but the very inversion of the tonearm and horn brings about a lower ratio of volume in the reproduction per se; the ratio of surface to musical sound is approximately the same with horn and hornless machines. If the scratch is less with the hornless than with the ascending horn type of machine, it is because the volume of reproduction in the former is correspondingly smaller. In other words, the full advantage of separating record surface noises - extrinsic to those inherent in the track itself - from the general reproduction, is missed by the inverted horn principle. In the construction of the Superphone, the principle has been utilised to its fullest extent, and all the rest is deception. The Superphone has no greater volume capacity really than any horn machine would have, if operated with the same record and soundbox but it is apparently greater, for the reason that the usual surface noises are less, and the change in the relation of the one thing to the other produces this effect." We remarked that the richer tone was also probably due to the same cause, by separating so much of the mechanical vibrations from the strictly sonorous vibrations, to which Mr. Seymour readily assented."



Picture 3: Superphone Concert soundbox, which was fitted with a mica diaphragm.



Pictures 4a and 4b: Seymour soundboxes models A and C from his catalogue, and a model C as fitted to the author's Superphone.



In the "music industry" he is sadly neglected although his contributions are many. He played a very important role in the industry's formative years. Edison's Phonograph and Bell and Tainter's Graphophone were still very basic curiosities. It was left up to 'gentleman inventors' like Gianni Bettini from Italy and Henry Seymour in Britain to try and improve their performance.

In 1903 Seymour filed two patents for a much improved recording and reproducing device for wax cylinders. Henry Seymour was the first person to demonstrate the Edison Diamond disc in England, before a gathering at Claremont Hall, in London in 1913². He patented, made and marketed all manner of improvements to the phonograph and the gramophone. Seymour advertisements appeared regularly in *The Soundwave*, a magazine in which he had a regular column. In 1917 he wrote 'The Reproduction of Sound', the seminal book of the period on the subject.

Henry inspired and even made most of the parts for the early E.M.G Handmade Gramophones. In fact they were his SUPERPHONE in different cabinets. Supplying parts could quite possibly have been his way to still be in the industry, albeit behind the scenes. He supplied parts, not only to E.M.G but also to many other manufacturers, including Vesper. Vesper gramophones were made by The Standard Manufacturing Company (Acton) Limited (known as Stadmac) and many examples were sold by the famous high end furniture makers Waring & Gillow, who may have produced the stunning cabinets that Vespers have to house the Seymour parts.



Picture 5: Vesper table model, using Seymour parts.

In 1915 Percy J Packman, whose National Gramophone Co (1913) Ltd, with its Marathon records, had recently gone out of business, submitted two of the Invicta Record Co's Citizen records to the July 8th 1915 meeting of the North London Phonograph and

Gramophone Society. The recordings were played on a Henry Seymour 'Superphone' machine – one side was a violin, flute and harp trio's rendition of Offenbach's 'Barcarolle', with the other being Ethel Toms' 'God keep You Safe'. Packman was working at the time – or very shortly afterwards – in association with the Orchestrelle Company of Bond Street, London and the American parent firm, using some of his former Marathon masters to assist in the introduction of the vertical cut Vocalion Records in America. Packman's patents had been purchased by the American company. – (From *Hillandale News*)

Ellis Michael Ginn was an excellent salesman. His brother-in-law, David Phillips, had great musical ability. They lived in Brighton, Sussex, on the south coast of England. Early in 1923 Michael and David had cobbled together a machine using penknives and a screwdriver, using guesswork to design the plywood horn. To their great surprise it played and sounded better than the commercially made machines. They continued experimenting and having become acquainted with Henry Seymour, who generously explained the details of his Superphone, they proceeded to purchase many component parts from him.

Ginn and Phillips took on board all they had learned from Henry and started making complete gramophones in David Phillips' mother's garage, purchasing all the parts from Seymour's shop in Caledonian Road. At this time they were basically Superphones in EMG cabinets and called Magnaphones. By 1923 EMG had premises in High Holborn, London, and the rest, as they say, is history.

Henry Seymour is remembered today as a secularist, individualist, anarchist and Baconian³. In 1885 he published 'The Anarchist'. In later life as a member of the Francis Bacon Society, he edited their journal 'Baconiana'. Seymour was a giant of the early phonograph and gramophone industry. His many contributions toward improving the sound quality are immeasurable. He should be applauded as one of the fathers of the industry in Britain. The reasons why he is 'forgotten' may well lie in his political convictions. He is known to have invented a phonograph cylinder multi-copier and made counterfeit records. He was never prosecuted but the "Big Boys" of the industry may well have made it difficult for him to do business. Henry was one of the first music pirates! According to David Phillips,

“Another thing Seymour did - he used to get records recorded in those days by the Gramophone Company or Columbia. He had a very clever copying machine that he used to copy records and then market the records with different labels and with fake artists”



Picture 6: Seymour arms could be fitted to any horn gramophone of the period, one advantage being that they were much lighter than the regular metal arms usually fitted. In this case, no 'counterbalance' spring is shown.

| PRICE LIST. | | | |
|---|------------|---|---------|
| The Cabinet Superphone, as specification | £ 31 10 0 | Universal Fibre Needle Holder ... | £ 0 1 0 |
| The Duplex Gramophone | 21 0 0 | Cellular Exterior Resonance Horn | 4 3 0 |
| Packing Cases and Carriage extra. Former allowed if returned rail free. | | " Interior (Packing Cases and Carriage extra.) | 1 5 0 |
| The Superphone Sound Box (for Steel or Fibre) | 1 10 0 | SUNDRIES— | |
| The Model "A" or "C" (for steel or fibre) | 1 10 0 | Technical Text Book, "The Reproduction of Sound," by Henry Seymour | 0 10 6 |
| Type A Tone-arm, with Horn Elbow | 3 12 6 | Special Real Diamond Stylus, set in shank, for Blue Amberol or Edison Disc reproduction | 0 15 0 |
| " B | 2 5 0 | Lubrica; a high-grade motor-spring lubricant | 0 1 3 |
| " C | 3 3 0 | Wood Horns from ... | 1 10 0 |
| " D (for Edison Phonographs) | 2 5 0 | Rubber Gasket, per foot | 0 0 2 |
| MOTORS— | | Diaphragms; Carbon, Hornite, and Mica, from | 0 2 6 |
| No. 1, £5 5 0; No. 2, £4 4 0; No. 3, 3 3 0 | | Best grade Fibre Needles, per 100 | 0 10 8 |
| No. 20, £4 0 0; No. 17 (Motor of Quality) 5 5 0 | | Wade Fibre Cutters, No. 1, 8s. 6d.; No. 2, | 0 1 6 |
| No. 30, £3 15 0; No. 44, £6 15 0 | | Needle Bowls, per pair | 0 1 6 |
| Packing and Rail 7s. 6d. extra. | | Other Requirements on Application. | |
| Tone-arm Rests | each 0 1 0 | | |
| Weight-Regulator for H.M.V. Tone-arms (either type) | 0 7 6 | | |

Picture 7: Seymour's price list, showing that the Superphone soundbox was the same price as Type A and C soundboxes.



Picture 8: A useful accessory - a special fibre needle holder for triangular bamboo needles - that could be attached to any soundbox - shown on a HMV 'Exhibition' box.

Notes

1. For more information see 'The E.M.G. Story' by Francis James, published by Old Bakehouse Publications, Abertillery, Gwent (Wales) NP3 1EA in 1998. Copies are available from The Gramophone Museum mentioned below.
2. 'From tinfoil to stereo: the acoustic years of the recording industry, 1877-1929' by Walter Leslie Welch, Leah Brodbeck, Stenzel Burt, Oliver Read (p. 118).
3. The Baconian method is the investigative method developed by Sir Francis Bacon, one of the founders of modern science, and thus a first formulation of a modern scientific method. The method was put forward in Bacon's book *Novum Organum* (1620), or 'New Method', and was supposed to replace the methods put forward in Aristotle's *Organon*. This method was influential upon the development of the scientific method in modern science, but also more generally in the early modern rejection of medieval Aristotelianism.

The author would like to thank Chunny Bhamra of the amazing Gramophone Museum in Melbourne, Australia for his permission to use information and pictures from his site. The museum may be seen at

<https://www.gramophonemuseum.com/>



Picture 9 (right): The Superphone open - note the green felt acoustic seal around the top moulding.

An Update on Scumble!!

In Issue 31 (winter 2022, page 8) we published a meeting report that included an article about a patent for scumble. Scumble was, and remains, a way of reproducing a wood-grain effect on cheap wood that can simulate the grain of expensive woods, including veneers such as mahogany, walnut, etc. It was used to



great effect on the cases of many musical boxes, thereby cutting down the cost of production.

London was a major centre for the import and distribution of Swiss-made musical boxes, particularly for Nicole Frères, who used a number of agents in the vicinity of Holborn such as Goldsmiths Alliance, T. Cox Savory & Co, A-B Cox Savory & Sons, Wales and McCulloch, Parkins Gotto, Keith Prowse & Co. In 1882 the successor to Nicole Frères, Charles Brun, moved the business from Geneva to Ely Place, Holborn. Another agent was George Bendon, a wholesaler at 36 & 37 Ely Place, and 1 Charterhouse Street, Holborn. He acted for Geneva and possibly Saint Croix makers, using his distinctive tune sheet with its Lion & Unicorn crest, almost identical to the crest used for the scumble patent.

Little is known about the makers of musical box cases but it is thought that movements may have been sent in simple wooden cases that were then decorated with veneers and fitted with lids. The area of Holborn was full of small craft workshops and skilled artisans. Of course, musical boxes may have been shipped complete with finished cases as well.

The date of the patent was February 27th 1862 with the title: 'Improvements in ornamenting wood in imitation of inlaid work.' The address on the document was Carpmact House, 24 Southampton Buildings. A search on the internet was unable to

find Carpmact House but Southampton Buildings still exists in Holborn.

The connection with the scumble patent is of historical interest because Southampton Buildings, built on the historic site of Southampton House, the London residence of the Earl of Southampton, was the location of The London Patent Office. It

was also the location for the Mechanics Institute, founded in 1823 by Dr. Birbeck, to 'disseminate knowledge amongst the industrious classes of the community' with lectures, classes and a library. It later became Birkbeck College, London University. Southampton Buildings was located adjacent to Lincoln's Inn, one of the four Courts of London, where barristers were 'called to the bar', a term used to endorse them as judges.

Modern Holborn was created in 1853, a combination of ancient parishes such as Ely Place, Hatton Garden, Chancery Lane. It is now part of what is known as London's West End, being on the west side of the subterranean Fleet River. The name derives from the words hol (hollow or deep) and bourne (river), long since built over and lying beneath areas such as Fleet Street. Holborn was therefore a major legal, commercial, industrial and educational district, close to markets such as Covent Garden and Smithfields, adjacent to the River Thames and hence to the Great British Empire. The markets and workshops would have been a good source for many of the items described in the patent. The article was based on an ancient patent document that Ted Brown had rescued from oblivion. The document was written on velum, a type of paper or parchment made from thin translucent animal skin. The hand-written description was more like a pastry-cook's cake-mix than a formula for an artist's

Mechanical Music World

material, with words for ingredients in common use in the late 1800s that have long since been forgotten; though not by Paul Baker! These were some of the words he knew that described the components of the patent:

PICKER. A picker was a word used in weaving, a device that impelled a weaver's shuttle. A shuttle was a bobbin and a bobbin was a cylindrical spool and the spool was a round piece of wood that carried a thread of cotton or wool. The bobbin had points at both ends and it was impelled at great speed through the warp of a weaving loom. We all know about the warp and weft of a loom? Well, the warp is the horizontal part of a woven cloth and the weave is ? Anyway, the person describing the patent must somehow have known what he was talking about.

SPATCHES. Now, this is much easier to understand because they are small pieces of leather. Paul Baker thought there might be a word with some linked etymology that has been long lost; possibly a link to the word SPAT. Now, spat was originally Scottish and dialectical. Anyway, it was a kind of cloth or leather gaiter worn over the shoe. No doubt these scraps of leather made an important contribution to the colour and composition of the scumble's components.

MEITHE. Although it sounded like a sort of alcohol, the word was probably for some sort of measure or measurement. It might also have other meanings such as a landmark or boundary.

Other words were more intelligible such as Spermaceti (a fatty substance made from sperm whale), Prussian blue (a synthetic pigment called a ferri-Ferro cyanide) and yellow soap (a by-product of animal fats).

Although obsolete today and with meanings and uses that are lost in time, it is important to remember that a waste product of one industry or process such as tanning, dying, food production, etc., was an essential ingredient of another. Nothing was wasted. So, when you see the artificial wood grain on a musical box give some thought to the fact that the artist who created it was using the waste products of other processes.



An Oilette postcard of an Italian organ grinder in London



A gramophone record postcard

March from the Film "Die Drei von der Tankstelle" ("The Three from the Gas Station") from 1930 with Heinz Rühmann, Willy Fritsch and Oskar Karlweis.

May be viewed at

https://www.youtube.com/watch?v=UbvBC6t_YIQ
performed by The Comedian Harmonists in August 1930.

Breker's Next Sale - continued from Page 4



Fig 5: A 14-carat gold fob or pendant, circa 1820

Amongst the smaller items are rolls for a dozen or more different instruments, books on mechanical music, a variety of cylinder boxes, four musical photo albums, miniature street pianos, organettes and musical toys. Player pianos by Paul Lösche (an expression piano) and others as well as a French organette by Thibouville-Lamy that plays book music.

One of the finest musical boxes has to be the splendid mandoline forte-piano cylinder box, possibly by Paillard, Vaucher (PVF) in inlaid ebonised case with canted corners (Fig 6). It has a 17" cylinder.

Amongst the gramophones, phonographs etc is a huge variety of makes, models etc, including some rare examples.

There are parts and part-machines for restorers, items to build a piano orchestrion, musical box discs in profusion, too numerous to detail here.

You can view the catalogue on

https://www.liveauctioneers.com/catalog/286601_scienceandtechnmechanmusicphotograndfilm

and here some of the instruments play at

[Youtube.com/AuctionTeamBreker](https://www.youtube.com/AuctionTeamBreker).

Fig 6: Mandoline forte-piano musical box by PVF, circa 1875.



Second supplement to the book

"Cylinder Musical Box: Tune Sheets, Agents, Makers & Dates"

Addition to Chapter 16: François Nicole & Nicole Frères

Figs. 16.8-2A & B. Fig. 16.8-2A is identical to Fig. 16.8 in the book (reference Bulleid's example 21) together with Fig. 16.8-2B, which shows the musical box movement. His example was for a musical box dated 1846 made for the London agent T. Cox Savory. He wrote that the pattern was in the 30,000 to 40,000 serial range, which ended about 1860. Fig. 16.8-2A is serial 29041, circa 1851 which has the bottom panel for Nicole Frères, not the agency.

Fig. 16.8-2B is a view of the key-wind movement. Its two-piece comb denotes a forte-piano movement with the 'loud' (forte) comb having 93 teeth and the soft (piano) with 47 teeth. They are arranged in chevron form with the treble notes, almost certainly tuned to the same pitch, placed adjacent to each other.

The repertoire has a strong Irish connection. The tunes are:

- 1 & 2 are from the opera *Norma* by Italian composer Bellini.
- 3 & 4 are from Bellini's opera *Somnambular* (the Sleep Walker).
5. A romantic song from the opera *Daughter of Saint Mark* by Irish composer Balfe.
6. 'Scenes that are brightest' is a song from the opera *Maritana* by Irish composer Wallace.
7. 'Tho' the last Glimpse of Erin' is a nostalgic song by Irish composer Russell with words by Irish poet and composer Thomas Moore.
8. Home Sweet Home was by Henry Bishop, the song being a leitmotiv (theme song) for his opera *Clari, The Maid of Milan*.
9. This is a traditional Scottish air, an arrangement by Sydney Nelson pre 1850.
10. 'When the Rosebud of Summer' is another traditional Irish air, similar to 'the Last Rose of Summer'. The words were probably recorded by Sir John Stevenson.
11. Another tune by Irishman Balfe.
12. God Save the Queen has words and music long

before it became the British National Anthem in about 1825 but was used as a patriotic air many years before that time. Actual author and composer not actually known.

The date of this musical box coincides with the Great Exhibition in London created by Queen Victoria's husband, Albert. That is probably why it has tune 12. Victoria and Albert visited Ireland in 1849, both being very concerned about the terrible (potato) famine. The tune sheet is written in English; some of the handwritten references are a little unclear but obviously known by the writer at the time.

Bulleid featured this pattern several times (38, 39, 68, 120, 183, 184, 185, 192, 233, 356). Some were unattributed but others carried a maker's or an agent's logo or initials in the bottom cartouche. These were:

Mermod, (355) black on buff, serial 11927, 1883, for a 4-air movement with 3/4 inch cylinder.

Mermod, (356) brown on buff, serial 40233, 1889, for a 4-air movement with 3/4 inch cylinder.

Paillard-Vaucher/PVF, (184) serial 9214, about 1870. Printed by Veuve Valuet (i.e. widow Valuet).

Paillard-Vaucher/PVF, (38), no serial number, 1870. Printed by Valuet Jeune, Besanon, France.

Paillard-Vaucher/PVF, (39), serial 692, 1874.

Paillard-Vaucher/PVF, (68) serial 1598, 1873, printed in gold on buff by Valuet Jeune (son of)

Paillard-Vaucher/PVF, (183) serial 9117, late 1870s.

Paillard-Vaucher/PVF, (185) serial 2546, late 1870s, Valuet Jeune.

Unattributed (233), serial 51111, circa 1875. Printed by Guyot, Mulhouse, France. The column pedestals feature cherubs instead of a mask.

Agent Weill & Harburg, (120) serial 20173, 1875, printed by A. Haas of Geneva & Mulhouse. The swag of musical instruments is replaced with a crest used by BH Abrahams.

Addition to Chapter 19, PVF and Paillard-Vaucher et fils.

Fig. 19-7A is by a printer (lithographer) not previously recorded, Aegerter of Geneva.

Additions to Chapter 29: Other makers and agents

The bottom cartouche also has a previously unrecorded logo with the initials JF. This could be for Jaccard Frères although there are no known examples.

Of the three Jaccard family members recorded by Bulleid (his tune sheets 81, 200, 224, 225) none compare with this pattern. The only other JF is for music box agent J. Howard Foot of Chicago and New York but there is also no record of a logo.

Summary: The dates range from about 1870 to 1890. There are several Bulleid examples of this pattern. Most of his few examples (above) were associated with Paillard-Vaucher/PVF but he was wary of attributing them to either of the two branches of the Paillards. Several of these tune sheets were for small cylinders. Fig. 19-7B is an example.

Paillard-Vaucher/PVF was the smaller branch and the pattern spans just the 10 years of the 1870s. Prior and post that period Paillard-Vaucher/PVF used different tune sheets. This strongly suggests that the pattern was exclusive to them and their agents during the 1870s.

Paillard-Vaucher/PVF had a London office that almost certainly acted for both the Paillard groups and possibly as agents for other makers. In 1881 the main group of Paillards built the first factory in Saint Croix and took over the London office. Bulleid thought that Paillard-Vaucher/PVF went out of business but they continued as makers for a few more years.

It is most unusual to have the almost identical tune sheet pattern printed by three different firms in nearby France as well as Geneva. The details of artwork are so close that there must have been a common factor. Lithography was initially a low volume printing process using engraved soft stone. By the 1870s, technology, such as the photographic method for acid etching printing plates, improved the output volume. One of those main centres for lithography during the 1870s and beyond was Mulhouse. It is possible that the printing plates were passed between these lithographers, especially A. Haas of Geneva & Mulhouse.

Addition to Chapter 30, unattributed tune sheets

Figs. 30A, B & C in the book may be attributable to the main branch of the Paillard family. The date of this pattern is known to be at least from 1885 - 1906. Fig. 30A has been reproduced here to compare it with an identical tune sheet fitted to a musical box with an unusual spring motor and horizontal governor, Fig. 30A1, which has been reproduced from a badly pixilated copy, sufficient though to indicate the size and type of musical box.

There is some doubt about who made this type of movement but the Paillards are a possibility. Of course, there were other makers in the vicinity of Saint Croix who made small musical boxes, so they could also be the maker of the movement or been supplied by another maker. More information such as serial numbers and possible patents is required.

Thorens

T2-3. Thorens. Only two tune sheet patterns are illustrated in the book, T2-1 & T2-2, so this is a further addition to tune sheets used by this maker. It is not known exactly when he started making small musical boxes but thought to be about 1896. Not much research has been made into when the various patterns of his tune sheets were in vogue but this example can be dated fairly accurately to post 1924, when *Rose Marie*, a song from the operetta-style musical of the same name, was first performed on Broadway in 1924 and then at the Theatre Royal in Drury Lane, London, in 1925. The lyrics were written by Rudolf Harbach & Herbert Stothart with music by Otto Harbach and the famous Oscar Hammerstein II. Note the image of an anchor, a typical Thorens trademark.

T2.3-1 is a delightful example of sheet piano music with another popular song from the musical called the *Indian Love Call*.

T2.4-1. Thorens. This is another addition to the Thorens series of tune sheets, with earlier music than for the identical version fitted to a musical box, Fig. T2.4-2. The tune *Rio Rita* was first performed in 1927 Fig. T2.4-3 is one of many examples of sheet music that is evocative of the age of Florenz Ziegfeld Jr. He was the noted impresario of the *Ziegfeld Follies*.

Fig. 16.8-2A



Fig. 16.8-2B



A blank version of Fig. 16.8-2A.





Fig. 19-7A
Tune sheet by a printer
(lithographer) not
previously recorded,
Aegerter of Geneva.

Fig. 19-7B
An example of
a small
cylinder box,
possibly by
PVF.



Fig. 30A-1
Small musical box with
horizontal governor

Fig 30A
Tune sheet of the same
pattern as Fig. 30A - 1
above.



Fig. T2.3
Thorens musical box of
post 1924.

Fig. T2.3-1
Sheet music for 'Rose Marie'.





Fig. T2.4-1
Similar tune sheet to that on Fig. T2.4-2, but with earlier tunes.

Fig. T2.4-2
Thorens musical box playing Rio Rita, which was first performed in 1927.

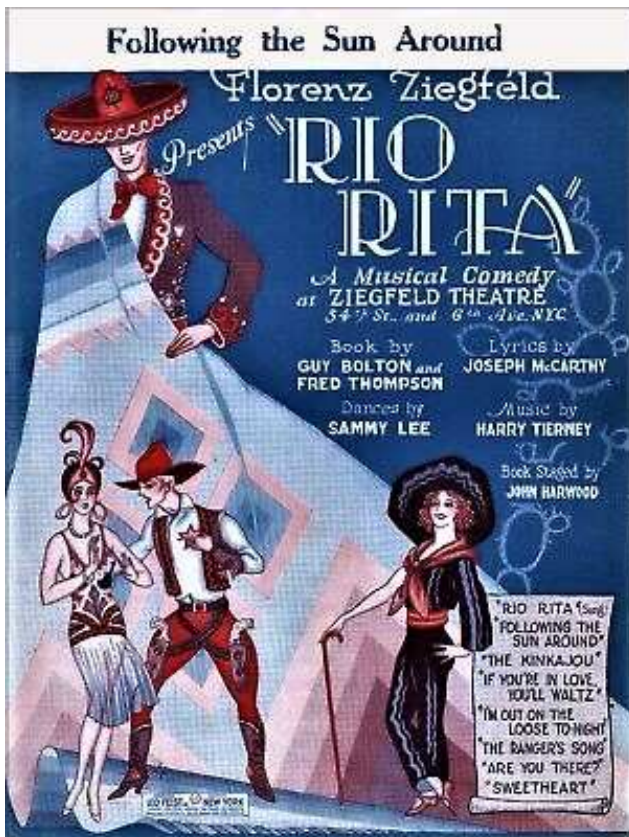


Fig. T2.4-3
Sheet music for Rio Rita.

A visit to the Amersham Fair Organ Museum

by David Soulsby with acknowledgments to Ray Elliott



On a rainy Sunday in February I arrived at a somewhat shabby industrial estate in Buckinghamshire in search of the Amersham Fair Organ Museum. They were holding one of their monthly Open Days as advertised on their website

www.amershamfairorganmuseum.weebly.com.

I had spotted the roadside sign and could hear music playing, but it took me 5 minutes pacing round before I tracked down the source to a rather unremarkable building nearby. An outer lobby, where food and drink was being sold, led into another room where the collection was arranged along all four walls.

Several dozen people were sat round tables (Photo 2); some were drinking coffee, some chatting; although the intensity of the mechanical music drowned out most conversations. I knew fairground organs were loud, because they needed to be heard outdoors over the crowds and noises of the funfair; but without these distractions, and in an indoor setting they seemed *very* loud indeed. (No one sleeps during this show!) The museum includes



Photo 2: Refreshments are available

instruments by Gavioli, Marengi, Hooghuys, Wilhelm Bruder Söhne and the Weber brothers.

I sat and listened to tunes from a variety of the organs, I wasn't able to recognise all the renditions, but *Amazing Grace* and *I'm forever blowing bubbles* seemed to be there between some stirring marching music. I remained there for a while then took a tour of the room to appreciate the magnificent machines 'up close and personal'. The facades were decorated in vibrant colours, many enhanced with beautifully carved figures, some static and also automata swaying as if 'conducting' the orchestra. This was of course not under their control but by the perforated card book music fed from boxes into the key frame. Hundreds of these boxes were in evidence, stacked in any free space available (Photo 3), titles ranging from *Lambeth Walk* to *New York, New York* on show.



Photo 3: A stack of music books

Also around the room were photographs and art evoking memories of the Fairground scene of yesteryear. Although everything was meticulously presented and the music exceptional, I was disappointed not to see descriptive notices around the room giving historical and construction details. I decided to glean this information from one of the “officials” who were wearing Name badges and ‘floating’ around in the tea-room area. I accosted one gentleman, name badge RAY, who turned out to be Ray Elliott, a Trustee, and asked him about the history of everything on display. The collection had been assembled by Teddy Reed over a period of years and he had set up a Charitable Trust to establish and maintain ‘a museum of Fairground organs and other memorabilia’. He had only passed away in December, aged 96 and was a regular attendee at the monthly meetings up until then.

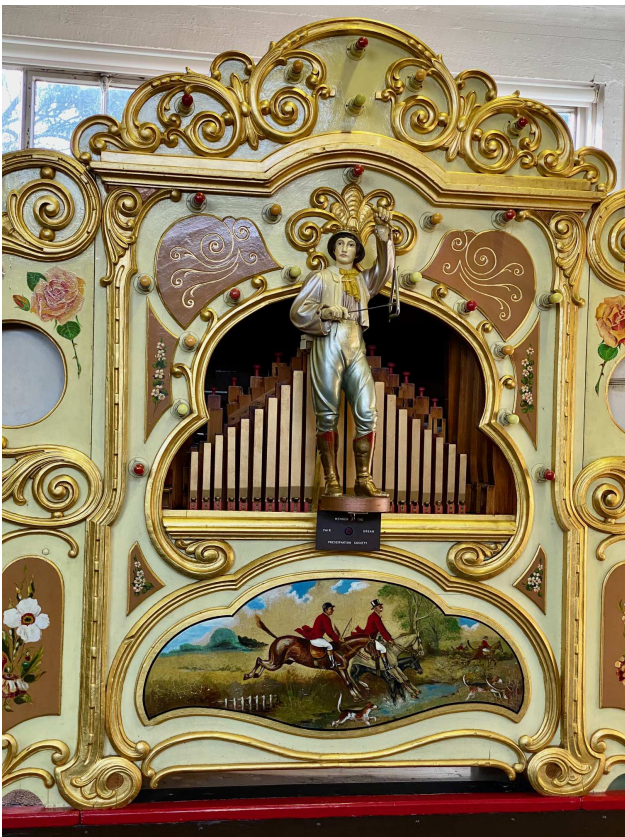


Photo 4: 46-keyless Gavioli scale Wilhelm Bruder Sohne

Ray had only recently written Teddy’s obituary and was able to share with me some details of his life and the background to the acquisition of the organs and the fairground rides that they had been part of.

Albert Edward Reed, known as Teddy, was born on 23rd. May 1926 at Nine Gables, Plantation Road,

Amersham Common. He became interested in steam engines and fairground organs in the early days of the preservation movement, becoming a founder member of The Chiltern Traction Engine Club, and also joining The Fair Organ Preservation Society. He was a regular visitor to the Chiltern and the Herts Steam rallies and in the early 1960’s he bought a 46 key Marengi from ‘Exchange and Mart’; (now with Barnaby Newton), a 65 key Gavioli Trumpet Barrel organ (now with Douglas Bush) and a 50 Key Limonaire (now at the Grange). He established the beginnings of the present collection by his initial purchase of the following: Firstly a 46 keyless Gavioli scale Wilhelm Bruder Sohne, (Photo. 4).

This was established as the standard scale for smaller fair organs in the UK, and music was readily available for showmen, from Chiappa Ltd. in London. They are simple: 22 melody, 12 accompaniment , and 8 bass, with 2 for snare drum, 1 bass drum, and 1 cut off key. Wilhelm Bruder Sohne used German scales, but in the early 1920’s Chiappa ordered a batch from them, specifying the 46 keyless Gavioli scale for sale to British showmen, usually for the then new Chair-o-Plane rides. Some Bruder organs came to the UK on German scales and were converted to the Gavioli.



Photo 5: The Silcock Gavioli

Next an 89 key Gavioli organ, circa 1890, known as “The Silcock Gavioli” (Photo 5) from the Sreeton Bros, haulage contractors from north Lincolnshire. It has carvings of the three Graces known as Beauty, Mirth and Abundance, along the frontage. This instrument originally provided fairground music for a roundabout adorned with 3-abreast wooden

Mechanical Music World

horses or “Gallopers”, built by Walkers of Tewkesbury. Teddy sold the Gallopers to the Iron-bridge Gorge Museum and had the Gavioli overhauled by Chiappa at their Eyre Street Hill works in Clerkenwell.

And finally in 1969 he was able to buy the derelict and vandalised, 89 key “Sleigh bell” Marengi No. 2456, circa 1910 from Keith Emmett, formerly part of the 4-abreast gallopers at the Kursaal in Southend (one of the World’s first purpose built Amusement Parks) and had it completely restored by Chiappa. The replacement sleigh bells were cast by the Whitechapel Bell foundry, the last set that they ever made. The front was decorated by James Tiller of Long Sutton (who had previously embellished the Silcock Gavioli) and a bandmaster and two female bellringers from Mike Hart were added. The restoration was delivered to Amersham in 1971 and although Teddy said ‘one should never have favourites’ it is thought to have been his best-loved. (Photo 6).



Photo 6: The Sleigh Bell Marengi

The Gavioli and Marengi attended rallies around the country transported in Bedford TK lorries, very smartly painted maroon with gold lettering. Later he added several more pieces:- a 70 key L. Hooghuyts No. 660 (Photo 7). Built circa 1880 in Belgium, it spent its working life on fairgrounds in Europe before being imported into England.

A 46 key Limonaire No. 3948 (Photo 8).this came complete with a Harvey & Saunders juvenile ride which Teddy later sold. It was built circa 1909 as a 36 key organ, rebuilt by Chiappa in the early 1920's, and bought by Teddy in 1986.

A 51 key Jan Van Eyck (Photo 9). A typical Dutch

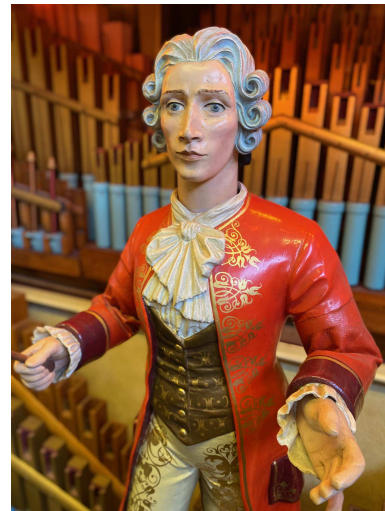


Photo 6A: The fine quality conductor figure on the Sleigh Bell Marengi



Photo 7: 70-key Louis Hooghuyts



Photo 8: 46-key Limonaire

street organ built in Holland in 1989. By this time, Teddy had become good friends with a young London organ builder and music maker, Kevin

Meayers, who took on the maintenance and supplied book music after Chiappa had ceased. They were all housed in a building at the industrial estate which became known as Teddy's Museum, and was regularly open to the public.



Photo 9: 51-key Jan van Eyck street organ

When Teddy was away with the Marengi at the 1991 Great Dorset Steam Fair, the devastating news came through that his museum was on fire. On return to Amersham he found a badly damaged roofless building, and the Silcock and Hooghuy's severely damaged, along with the cardboard music.

Undaunted, Teddy and his friends began the long task of rebuilding the museum and restoring the organs. The Jan Van Eyck organ, only slightly damaged, went back to its builder in Holland for refurbishment. The restoration of the Hooghuy's and Gavioli was undertaken by Kevin Meayers who was able to save all the original pipework. The damaged carved features were replicated and both organs repainted, following Tiller's original scheme. The spoiled music books were re-cut, and eventually the Museum was re-opened to visitors.



Photo 10: 89-key Gavioli 'The Bailey Organ'

Ray told me that with the building restored, “Teddy bought some other instruments for display including a circa 1900, 89 key Gavioli No.8757 (Photo 10) and a Webber ‘Unika’, a piano with a rank of violin pipes, played by paper rolls, currently in the tea room area of the Museum. The top panel displays a scene where the sun sets and the moon rises over the sea as the music plays. It is a quieter instrument which would have been in a café or restaurant.” I guessed it wouldn’t have put up much of a fight against the Marenghi!

I thanked Ray for his insightful knowledge of the Teddy Reed collection and told him my thoughts on the general lack of descriptions nearby. I was told they were working on a Q-code system, attached to each organ that could be scanned on a mobile phone to access these details. These are still being compiled, so I was certainly lucky to have button-holed Ray to get the information in advance.

I sat back down to enjoy the repertoire of more of the instruments as they were introduced into the



Photo 11: Beautiful 62-key Gavioli trumpet barrel organ, circa 1880.

In 2004 Teddy generously donated the Museum building, land and contents to the newly formed Amersham Fair Organ Charitable Trust. He also added other items to the collection, including a 62 Key Gavioli Trumpet Barrel organ (i.e. one which plays 8 tunes on a pinned barrel continuously) built by Gavioli in Paris circa 1880 before the punched card music system was invented. It was used all its working life on the fairgrounds of Messrs Wilmot from Glasgow. (Photo 11).

concert in turn. At the same time I took in the carvings and other emblems of an era being kept alive by working museums like Amersham.

With the sound of “Buttons and Bows” resounding in my ears as rendered by the Marenghi, I took my leave of the museum. A very enjoyable afternoon of genuine fairground music, impeccably presented. Music that evokes memories of the taste of candy-floss, the screams from the Ghost train and the thrill of the dodgems. Well worth the trip!

Restoration of a George Baker cartel musical box.

Bernard Novell

Bought at auction in March 2022, I was attracted to this musical box mainly because the case looked to be in great condition with boxwood stringing to top and front and inlay to the centre of the lid, Fig. 1A. Fig. 1B shows it in its finished condition after lifted veneers were re-glued flat and the casework cleaned and re-finished. Fig. 1C shows the underneath of the lid undergoing restoration with fine grade wire wool. The pinholes of the missing tune sheet give an estimate of its size, because the pins would have been placed at the corners of the tune sheet. Fig. 1D shows the underneath of the box with the serial numbers printed in large letters.



Figs. 1A - 1D
showing the case during restoration.

Unfortunately, it was missing its original tune sheet, dividers and brass control levers, the latter easily replaced. Normally I don't buy boxes without a tune sheet as a box cannot easily be identified without one, but on this occasion, George Baker have provided identification in the form of a label inside the box. With the known serial number 15172 in several places, we know that the box was made around 1897.

The movement was another story, Fig. 2. On close inspection it had seen a lot of abuse over the years and would need a lot of work to put it right. The tune change lever had been broken and subsequently shortened but still worked. The whole mechanism was caked in oil and muck - it was a sorry state.



Fig. 2: The unrestored movement.

The mechanism must have been dismantled many times in the past, using poor tools as all the screws were mangled. The cylinder had a lot of badly bent pins, many were missing or broken, way over the 10% that might be acceptable if spread about. Also, there was a small but deep gouge on the cylinder. I decided to try and tackle some of the issues myself, so I began by dismantling everything ready for cleaning.

The governor arm had lost a locating pin, and the other was loose, so could be moved left or right unless screwed up very tightly, Fig. 3. There was no end stone, bearing plate or screw for the governor, Fig. 4. Also, the female Geneva stop and screw were missing from the motor's spring casing. Its winding lever was bent and both original pawl springs were missing, replaced with wire at some time, but both the screws were present, Fig. 5. Fig. 6 shows the spring motor with its replaced Geneva

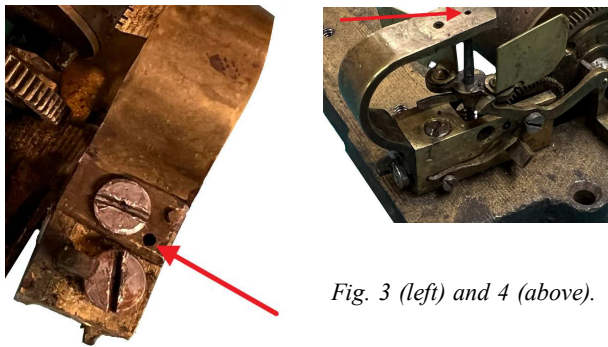


Fig. 3 (left) and 4 (above).

stop and with the winding lever repaired and in place. A local engineer friend made a new Geneva stop and I made new pawl springs from sheet brass and then rebuilt the mechanism. One spring motor bearing screw was missing and this was also replaced.



Fig 5: Ratchet click springs of wire!



Fig 6: New Geneva stop

Fig. 7 shows the spring motor with its cover removed. The spring was removed from its barrel and degreased. Fig. 8 shows the brass components including the spring motor and its cover plus the cylinder and other parts of the movement. I began by immersing the smaller parts using a sonic bath solution of water and degreaser. The brass parts were then cleaned using Johnson's Brass Polish, rinsed and dried. The steel parts were polished and lightly abraded then de-burred where necessary using a small Dremel electric hand drill and 400 grit abrasive wheel.

The bedplate was cleaned using WD40 degreaser and then abraded with a wire wheel to remove all traces of oil and paint. Then I gave it two coats of antique gold paint and left it to dry. The brass was then polished using Autosol before rebuilding the



Fig. 7: Inside the spring barrel Fig. 8: Polished small parts

mechanism. It did run, but didn't sound good at all. I decided to ask James Preddy (a musical box restorer) for a quote to re-pin the cylinder, re-build the governor, including providing a new end-stone and bearing plate, restore the comb and replace any missing or damaged dampers. I delivered it to James in October 2022 and collected it in February 2023.

Meanwhile I turned my attention to the case, which was sound, but not without some minor issues. There were several veneer bubbles on the lid. These were repaired using blocks of oak, heated in the microwave for one minute, then clamped over the bubbles with a piece of greaseproof paper between the block and lid in case of glue seepage, Fig. 9.

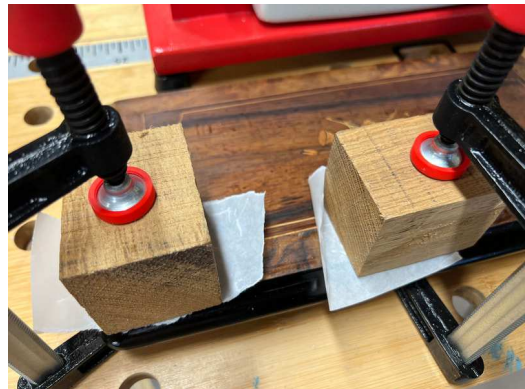


Fig. 9: Clamping raised veneer

The heat from the warmed timber melts the original glue, which then re-adheres the veneer as it cools. One corner foot had been replaced but the craftsmanship was poor so it had to be reshaped and filled to match the other three as seen on the right of Fig. 10.



Fig. 10: Re-finishing a foot

The case dividers were missing as well as the movement's control levers. Using dividers from a similar size box as patterns, Fig. 11, I made new wooden panels from solid beech sheet. I used a piece of mahogany for the tune-change lever divider, as it needed a thicker backing panel to take the pivot screws, Fig. 12. After gluing the pieces together, two slots were cut in the top and suitable screws and a spring washer were found from old stock to hold the brass levers in place.



Fig. 11: New dividers made up



Fig. 12: New control levers mounted on mahogany

I cut the levers from new brass rod, shaped the tops and cut a slot in the bottom of one for the tune-change control and drilled and tapped the other for the start/stop lever, which also required a threaded rod cut from a 3 inch nail. The brass was then polished to a shine using the Dremel fitted with a fine cotton wheel and fine polishing compound.

To finish the case, I used 0000 grade steel wool dipped in methylated spirits to lightly abrade the surface. At the same time this lifts the top layer of old polish and spreads it around, depositing it into the cracks and holes to leave a smooth sound surface. After that I used 400 grit silicon carbide paper to smooth the surfaces even more, then removed the dust.

All black surfaces were treated with two brush coats

of Mylands black French polish and left to harden. Then the remaining surfaces were treated with several coats of pure shellac polish and left to harden. I then abraded the shellac surfaces again with the 400 grit paper and removed the dust before applying more coats of shellac until I was happy with the level of shine.

To make it really easy to turn the box without having to touch it when applying the polish, I made a turntable, Fig. 13, using two pieces of blackboard with a Lazy Susan bearing, Fig. 13a, between them. I find this really useful for all sorts of things, but for finishing it's essential.



Figs. 13 & 13A: Home-made turntable and bearing

The final work was to refit the lid & glass cover, escutcheon, mechanism and new dividers & levers. Unfortunately, because there was no original tune sheet with this box, I couldn't fit that, however because I do know two of the tunes I plan to fit a replica when the other two are identified.

Fig. 14 shows the restored spring motor and winding lever; Fig. 15 shows the restored governor and 'great wheel' (the cylinder/governor drive bearing) and Fig. 16 is the finished movement mounted in its reconditioned case.

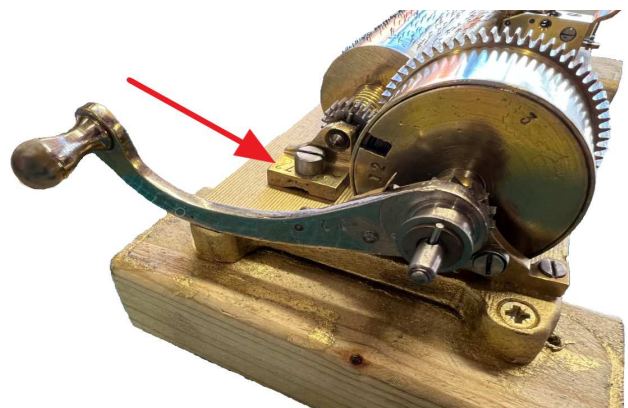


Fig. 14: The restored motor and lever, showing the serial number.

You can see and hear this box at

www.bernysmusicboxes.co.uk/450-george-baker.html

so, if you recognise the other two tunes, please get in touch through the Contact Page or the AMBC email address. Then I can complete the replica tune sheet supplied by Paul Bellamy.



Fig. 15: The restored movement.



Fig. 16: The restored box

Footnote from Paul Bellamy:

Although both Troll and Baker were makers they also traded other makers' products.

A BAKER-TROLL & Co. catalogue stated that the partnership was established in 1868. It illustrated a musical box with a Paillard tune sheet. A Baker-Troll movement serial 15473, circa 1891, had a Nicole Frères transfer for Ely Place, London. This confirms they acted as agents for a number of Swiss makers. The actual maker of Bernard Novell's musical box is therefore hard to define. However, Bremond was known to write serial numbers in large script on the underside of the case. Fig. 1D has large numbers that seem to be stencilled rather than hand written, so the actual maker of the movement may have been Bremond. A typical Geo. Baker tune sheet of the period is shown as Fig. 17.



Fig. 17:
The design of tune sheet the box probably had.

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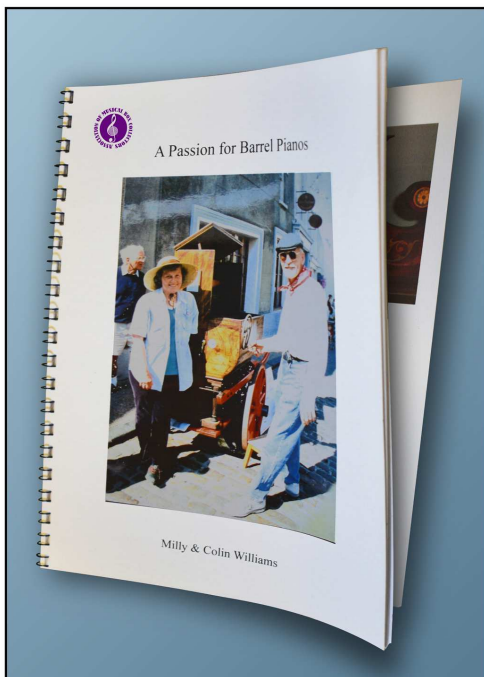
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