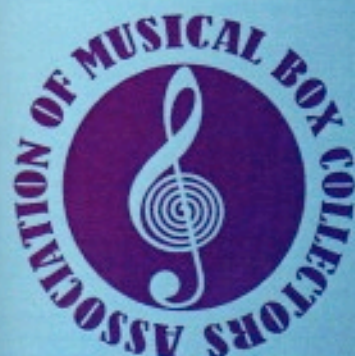


Issue 36, Summer 2024

MECHANICAL MUSIC WORLD



A Zimingzhong
- See article on Page 18

An Association of Musical Box Collectors Publication



Italian barrel organ grinder,
from "Wonderful London"

Edited by St. John Adcock, London 1923

From the Editors' Desk

Welcome to the Summer issue of Mechanical Music World, the journal of the AMBC.

In this issue is the latest addition to the Cylinder Musical Box, Tune Sheets, Makers and Dates book. As more information continues to be uncovered by researchers we are pleased to update our publications.

We are grateful to Paul Bellamy for a most interesting and informative article on composition cased musical boxes. These would appear to have long been the 'Cinderellas' of the collector's collection. They vary in quality from souvenir to superb in our experience, especially musically! Chris and Juliet Fynes' research has raised awareness of them and here Paul has added further to our understanding.

Film projectors?! Well, yes, the Paillard company continued in business manufacturing cinematic cameras and projectors, furnishing the latest craze for moving pictures and as the production of musical boxes diminished, that of movies was increasing, heralding a new age. Their fine engineering standards were maintained and they stayed in business. As well as cinematic equipment they made gramophones, including a hot air engine driven one. A most interesting and inventive company to emerge from the musical box industry.

The piano advertisement proclaiming that 'Marriage is NOT a failure' uncovered an interesting and controversial social debate. This advert was part of a response to an article in a British journal which campaigned for women's rights, triggering a huge re-

sponse in The Daily Telegraph amongst other publications. Over in America, Ivers and Pond saw an opportunity and grabbed it to make a good headline to draw attention to their pianos.

Amazingly, there are still examples of speaking toy books that have survived the nursery. They are few and far between, it has to be said. Here we have a practical account of the restoration of one of these rarities.

*"Now I am restored to health
Collectors find I add to wealth"*

The Zimingzhong exhibition of clockwork treasures loaned by the Chinese to the London Science Museum is still open until June. David Soulsby has whetted our appetites for this unusual and stunning event and we thank him for his article giving us all a chance to see and appreciate some of these amazing exhibits, even if we cannot get to London.

We thought his Silver Swan (Mechanical Music World Issue 34) was stunning but James Cox's (d. 1788) Crane would seem to surpass it. In G H Baillie's 'Watch & Clockmakers of the World' (1929) it is noted that Cox was 'a very able maker and that most of his clocks went to China where there are eleven of them in the Palace Museum in Peking, mostly very elaborate musical and automaton ones'.

As usual a huge thank you to our contributors - Paul Bellamy, Ted Brown, Juliet Fynes, David Evans and David Soulsby.

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Chairman's Report

I reported last year that covid rules and restrictions had impacted on most societies. The two years of lockdown have made a steep change in the use of technology. More emphasis is now placed on social media interaction, such as on-line forums and auctions. There are fewer places of interest to visit. Publishing and postal costs have increased considerably. Advertising revenue has fallen. There are fewer skilled restorers and those that have the skills can rarely cope with demand.

But it is not all bad news. AMBC has a healthy membership and good relations with other non-UK societies. We have adequate funds to print and post four copies of our Journal per year and to pay for our website. Despite the huge rise in such cost we have barely increased the UK and overseas membership fees. We are one of the lowest cost societies specialising in self-playing mechanical musical instruments, automata, phonographs and gramophones.

We also have within our membership both restoration skills and a wealth of historical knowledge. Since foundation we have published 4 major works in order to record this knowledge for posterity. The funds were provided by bequests and donations without which such a task would have been impossible. Our last was: The Cylinder Musical Box, Tune Sheets, Makers, Agents and Dates. It was so popular that we needed three print runs to satisfy demand. There are just a few left at £28 + P&P. This tune sheet research was initiated by the late HAV Bulleid and has been continued by AMBC. The results have been published and will continue to be published in our journal *Mechanical Music World*.

All of this is due to the voluntary work of the members of your Committee. We get a small income from sales of our books, CDs and DVDs that are also dedicated to our publication fund and not used to subsidise our Journal.

With the passing of Chris Fynes we needed a new webmaster, a post fulfilled by Bernard Novell. It was also time to update the previous format and replace it with a more modern and interactive one. It was a huge task, not just for Bernard but also for our Editors David and Lesley Evans. As deputy chairman and treasurer, Paul Bellamy played his part by acting as the link between the committee and controlling website maintenance costs. We have to thank Bernard for both his website design expertise and managing it free of charge, thus making a major saving in costs. The Editors provided all past Journal covers that are now on website display. New committee member David Soulsby provided a summary of Journal content as well as producing wonderful articles on automata for the Journal. Paul Baker and Ingvar Svenson have joined the committee in an advisory capacity. Don't hesitate to visit our website by searching for Association of Musical Box Collectors - ambc.org.uk.

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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.

AMBC Treasurer's Report - March 1st 2023 to February 2024

Overview:

Every year I remind members that we are UK registered as a not-for-profit Members Society. UK Banks are required to update the registration of their client base to ensure legal compliance and to prevent money laundering. I completed the formalities for our account, which required the details and signatures of committee members who manage the accounts, namely Chairman Ted Brown, Treasurer & Deputy Chairman Paul Bellamy and Secretary Juliet Fynes. This is done by completing standard bank documents and returning them on line. The day after dispatch members were scammed by emails purporting to come from me. I contacted the bank and discovered they use the services of an overseas company over which the UK has no jurisdiction. I was assured by the bank that their security and that of their overseas agent were secure and could not be compromised. The implication was that my computer had been compromised. I employed a computer expert to establish my computer was not attacked by malware and that firewalls were correctly set and in place. I apologise for any inconvenience members may have suffered.

Formal statement approved by Committee.

1. The signatories for the Barclays account are Chairman Ted Brown, Treasurer Paul Bellamy, and secretary Juliet Fynes. With your consent we will continue in this role for the coming membership year March 2023 to February 2024. We recommend Ingvar Svenson to be an additional signatory. All transactions require two of the three signatories. The addition of a fourth makes it easier to manage the accounts. I will have to prepare and submit a new mandate to add his signature.
2. Subscriptions will remain the same for the membership year March 2024 to February 2025. This pays for one copy of the society journal posted to one address: UK £16 (£18 for two at one address); Europe £25 (£27); USA and other countries £33 (£35).
3. The society places no value on its limited stock and has no valuable assets. The only asset is cash at the bank as stated on our bank statements. The closing balance at the end of February 2024 was also the opening balance as at March 2024, £10,286.70.
4. No personal expenses were claimed. The only expenditure was for printing, posting and maintaining the cost of the website domain.
5. Independent audit is not required for a UK members' society. Money held in the society bank does not accrue interest and is below the level specified for UK taxation.

If you have no objection to this report between receiving this copy and receipt of the subsequent journal this report will be deemed approved by the majority of the membership.

Respectfully submitted by

Paul Bellamy, Treasurer

16th April 2024

Composition Cased Musical Boxes

Paul Bellamy

It is quite surprising how much history is encompassed in these antique musical box souvenirs. The purpose of this article is to cast some light on the images used as decorations.

Often called snuffboxes, they were made in their thousands, mostly as souvenirs. The moulded cases were intended to simulate ebony and the lids were also moulded in a variety of different patterns. The term snuffbox is a misnomer unless the case was made to contain snuff, the reason being that the type of musical movement was similar to those used in snuffboxes. These have a spring motor with its spring arbor vertical and with a separate key that inserts from beneath.

Snuffbox cases were designed to be airtight when closed with the snuff compartment sealed from the musical movement, usually by a transparent cover moulded to the shape of the movement's cylinder and comb. The case hinges were continuous with the two parts interlocking in the manner of those used on pianos - hence called piano hinges. Also the lid fits snugly over an internal up-stand moulded integrally with the case.

There is little known or written about the makers of the cases and the materials used. One of the best pieces of research was done by Juliet Fynes, published in Issue 6 of Mechanical Music World (her article is also published in full on the AMBC website). To summarise, she wrote:

'... to reduce the cost, sometimes a mixture was made from the ground shell or horn, with animal glues coloured with lampblack. The use of pressed horn for small decorative objects goes back to medieval times. The heating of horn makes such a stench that the City of London decreed that horners should be located outside the city limits. The evidence seems to suggest that the earlier reconstituted horn/tortoiseshell boxes were sold as gifts or trinkets in shops such as jewellers. The development of various cheaper composition materials must have come as a relief, not least to the poor old turtle hunted almost to the point of extinction. These later snuff boxes are often overtly tourist orientated, decorated with views or famous buildings. They are usually somewhat larger and the material has a duller brownish black and even slightly speckled appearance. Classical scenes remained popular, but were generally less sharply moulded than on the earlier boxes. The movements are of more

variable quality as the makers strove to widen the market by making cheaper products.

In the middle of the nineteenth century numerous composition materials were developed for industrial and decorative uses. As the musical snuff boxes were apparently intended for the French market, my first thought was of bois durci, made from blood and powdered wood, patented in 1856 by F. C. Lepage of Paris. But many composition boxes predate this. Another possibility is gutta percha, hardened latex. It originated in Malaysia but was brought to this country in 1843. Its uses were many and varied, based on its three particular properties; its plasticity exploited in the manufacture of early golf balls; its insulating properties in the coating of electrical cables; and its low coefficient of thermal expansion in the making of moulds and castings. This last enabled great detail to be included in the mould.

The Gutta Percha Company was established in Britain in 1845 and made many decorative items such as chessmen, plaques and animal figures, but probably not musical box cases as these appear to have been of French manufacture. In 1852 Francois Joseph Beltzung of Paris, took out a patent for machinery for the pressing and moulding of gutta percha, so may well have been the source for some of the cases.

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

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

addition. Note the simple use of two small hinges.

Figs. 4A and 4B are other examples of a genuine snuffbox with composition lid and case with integral piano-type hinge and up-stand. The inner protective cover is missing. The scene on the lid is the Hotel de Ville de Paris. The image is not of the finest quality and definitely a tourist souvenir. Fig 4C shows it in its recent day glory.

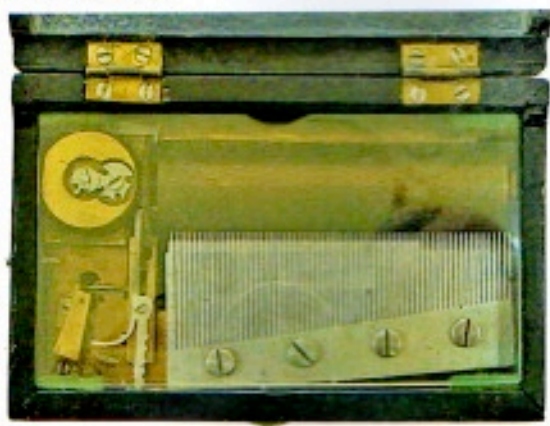


Fig 3B

It has a significant past dating to 1533 beginnings as a city hall and, in passing, a palace. In 1792 the first use of Mr. Guillotine's guillotine was installed and in use for public entertainment. Robespierre lost his head there in 1794. In 1871 it was burnt to a shell when in



Fig 4C

use for just a few months by The Paris Commune, a short lived revolutionary government established after France's crushing defeat in the Franco-Prussian war. It is always good to get feedback from readers that add to our fund of knowledge. In Issue 31, as far back as October 2022, there was a report of an AMBC meeting where members brought items for play and display. One example was a composition snuffbox-type musical box with a scene of two soldiers outside a dwelling and an inscription in French that was thought to translate as 'Interesting and big money.' So, the owner of the musical box and those who examined it were unclear. That was until member Thomas J.



Fig 4A

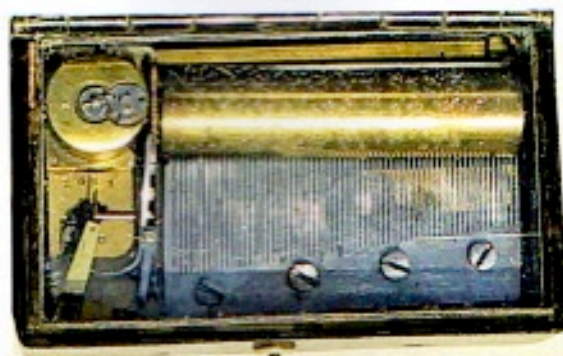


Fig 4B

Mathiesen supplied the answer. He posted a lithograph by a well known French artist Joseph-Louis-Hippolyte Bellangé (1800-1866). Fig. 5A.

He produced many of these military lithographs, some of them satirical. Thomas wrote: 'He is not forgotten today: his lithographs are readily available on eBay. The woman is not seated and the title of this particular lithograph does not say "interesting and big money." The title is "L'Intéressante et grosse Farceuse!" All the adjectives and nouns are feminine, referring to the

Fig 5A



female figure in the picture: "The Attractive Girl and a Big Fool." The illustration (published in 1830 - Fig 5B) shows a soldier who has let a young woman hold his gun while taking liberties by fondling her chin; meanwhile, another soldier stands behind pouring beer or wine into a cup and perhaps makes suggestive remarks.

Underneath the title is the caption: "Soignons donc ce port d'arme d'amour et rentrons ce scélérat de menton dans la cravatte du mystère ..." This and the picture are filled with *doubles ententes* that can't be fully captured in English, but it means "Be careful of this license of a weapon of love (referring both to the arm and the "gun" the woman is holding; "port d'armes" is a license to bear arms) and dress back (a military command to stand back) this villain from the chin in the mysterious neck cloth (but it can also mean 'tuck this villainous chin back into the neckcloth of mystery')." The point is that the woman is foolishly allowing - or encouraging - the soldier's liberties with her, perhaps extending to the mysteries behind her bodice.



Fig 5B

On page 10 of Issue 31 was reference to another word, "quiddit." Thomas supplied another answer. American English can often be misunderstood by *English* English users because, as he explained, quiddit is common vernacular for 'quibbling' or 'equivocation.' So in other words, the stanza says that the man just set to work and accomplished the task without doubts or excuses.

Auction Team Breker's Sale

May 11th 2024



Rare Arton Confucius Gramophone, c. 1924

One of the more extraordinary items in the next sale, at least in our sphere, is this Confucius gramophone. Numbered No. 54 (on all three case parts), patented in 1924 in England and France by Gonzalez de Yrarrazaeel, manufactured by Andia Phonographes Artistiques, Paris & Brussels, who also made fancy loudspeakers for early radios, with spring drive, original soundbox marked "Arton Para Espana Uralita S.A.", composition case and lid in chinoiserie style, detachable 'loudspeaker' in the form of a seated Confucius figure, playing well. - Literature: D. Marty, "The Illustrated History of Phonographs", 1981, p. 177.



Marriage is Not a Failure!



MARRIAGE IS NOT A FAILURE!

It was decided that way before time was, and, in accordance with the order of things, you will marry and be happy, *if you are wise*, and by the same token you will furnish your house with an Ivers & Pond Piano; not forgetting that our **SOFT STOP** will be worth more to you than the whole price of any piano, for you can keep up your music without disturbing the baby's naps, and without detriment to your husband's quiet game of whist. Do you prefer that he should do his card-playing at home? Then you want our Soft Stop. Write us a postal-card and find out all about it, and much besides regarding pianos.

WE SHIP ON APPROVAL, pianos to be returned if unsatisfactory on trial in your home. Railway freights both ways at our expense.

DISTANCE MAKES NO DIFFERENCE—1 mile or 2000 miles are alike to us. Old instruments taken in exchange; terms of payment made easy.

100-PAGE ILLUSTRATED CATALOGUE MAILED FREE.

IVERS & POND PIANO COMPANY

Masonic Temple, 183-186 Tremont St., Boston, Mass.

Why would a piano (and player piano) manufacturer decide to mention marriage in their advertisement in 1888? Very strange...

In August 1888 *The Westminster Review*, a quarterly publication well known for radical political and social commentary, published an article entitled 'Marriage' by the feminist novelist and campaigner for women's rights, Mona Caird (1854 - 1932). In the article, Caird criticised the institution of marriage as a 'vexatious failure' for limiting and subordinating women. This led to an open debate in *The Daily Telegraph* under the title 'Is Marriage a Failure?' Mona Caird contributed to the debate, clarifying her views. She did not believe that there was any question that it was a failure. She argued that marriage should not be associated with concepts of duty or sacrifice, but be a contract freely entered into by equals and to be dissolvable at the will of the parties involved.

The newspaper received an amazing 27,000 letters in response, mainly opposing Caird's views. The series ran for weeks and only ended when *The Daily Telegraph* called a halt and refused to publish any further contributions. Other publications, the *Illustrated Police News* for one, picked up the theme and readers concluded that 'as a rule' it was a failure. Perhaps this was particularly so in the field of policing.

As a result of the huge impact, Caird and her concept of the 'New Woman' became well known, writing seven novels, several short stories, various essays and a travel book. It turns out that she was, in fact, married, to James Alexander Henryson-Caird who owned a large estate called Cassencary near Dumfries, Scotland. They married in 1877, eleven years before her outburst, and it appears that they had a fairly good relationship, though James and their son Alister spent most of their time on the estate whilst Mona spent most of hers in London.

Mona campaigned strongly on a number of issues connected with votes for women and the right to use birth control, being against vivisection and eugenics. She may well have written other essays, but her grandson unfortunately sold off the library at the Scottish estate, so we shall probably never know the answer.

And you thought all this stuff has only been happening recently!



*Ivers & Pond
player piano from
their 1919
catalogue. Style
359 was available
in mahogany,
figured walnut or
oak.*

The Ivers & Pond Piano Company was one of the finest American piano manufacturers. The original company was founded in 1857 by John Ivers and George Pond and was known for its production of square grand pianos. By 1868 the company was run by William H Ivers and Henry Pond. William Ivers had begun building pianos under his own name in about 1872, and then went into partnership with Henry Pond in 1880 to establish "The Ivers & Pond Piano Company". (Instruments built by William Ivers prior to 1880 were simply labelled as "Ivers").

The Ivers & Pond Piano Company offices were located on Tremont Street, Boston, Massachusetts and factories located in Cambridge, Massachusetts. They had a showroom on Fifth Avenue in New York City. Ivers & Pond was an expensive, well made piano, and they were often made of lavish and exotic woods with amazing detail to the cabinet work. Internally, these instruments would rival any manufacturer for excellence in design and quality. Like so many other renowned piano makers, Ivers & Pond was consolidated into the Aeolian-American Corporation during the Great Depression years. The Ivers & Pond name continued to be used by Aeolian up until the 1980s, making production using the name run for well over a century.

Ivers & Pond was one of the most popular piano brands in the United States during the late 19th and early 20th centuries and their pianos were known for their high quality and craftsmanship, being used by many famous musicians and composers, including George Gershwin, Scott Joplin and Irving Berlin. In recent years, Ivers & Pond pianos have become increasingly popular with collectors and antique piano enthusiasts. The company's pianos are now considered to be among the finest examples of American-made pianos from the late 19th and early 20th centuries.

Third Supplement

to the book

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 instruments yet to be discovered. The number 5984 is written on the tune sheet, possibly a serial or game 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 Hélène* (Helen of Troy) was an opera written in 1864 by Jacques Offenbach. The maker 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 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 be 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 or sporting scenes. Fig. 30-41B 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 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 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 misspelt, 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, F1 & F2.

Bulleid called this tune sheet pattern the *Isle Rousseau*. It features scenes of Geneva and its lake, called *Lac Léman*. 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 dressed in finely detailed costumes.

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 Brémont, serial 8873, circa 1865 but he thought it was a later replacement by Brémont after repair in about 1890. 244 was for a Grand Organ musical box, serial 19588 with a banner for B. A. BREMOND above the top border. For some reason Bulleid did not attribute a date, which would be circa 1884 for his Brémont dating Chart 3. However, Brémont 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 mean that it can be attributed to this maker or to Brémont. 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 30-43 E & F. The colours are much softer but Fig. 30-43F 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.

Additions to Chapter 19: Paillard-Vaucher/PVF

Figs. 19-7A&B.

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 4¼ inch cylinder.
- Mermod, (356) brown on buff, serial 40233, 1889, for a 4-air movement with 3¾ inch cylinder.
- Paillard-Vaucher/PVF, (184) serial 9214, about 1870. Printed by *Veuve Valuet* (widow).
- Paillard-Vaucher/PVF, (38), no serial number, 1870. Printed by *Valuet Jeune*, Besançon, 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*.

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

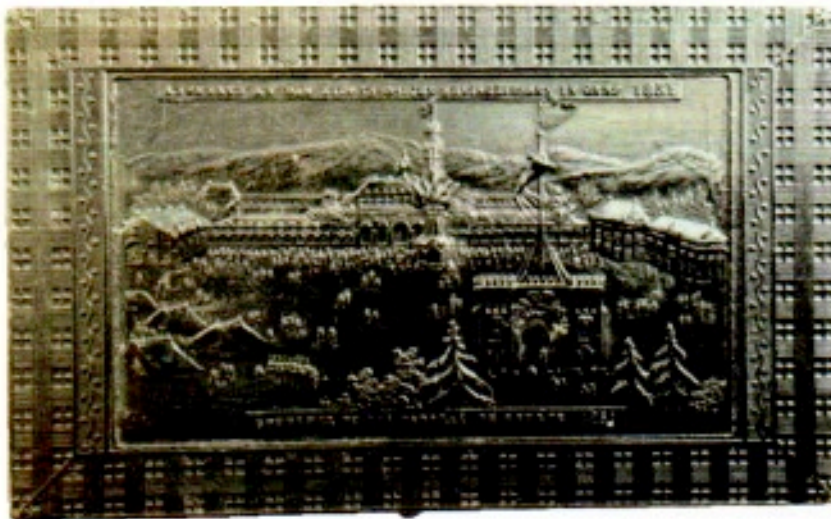
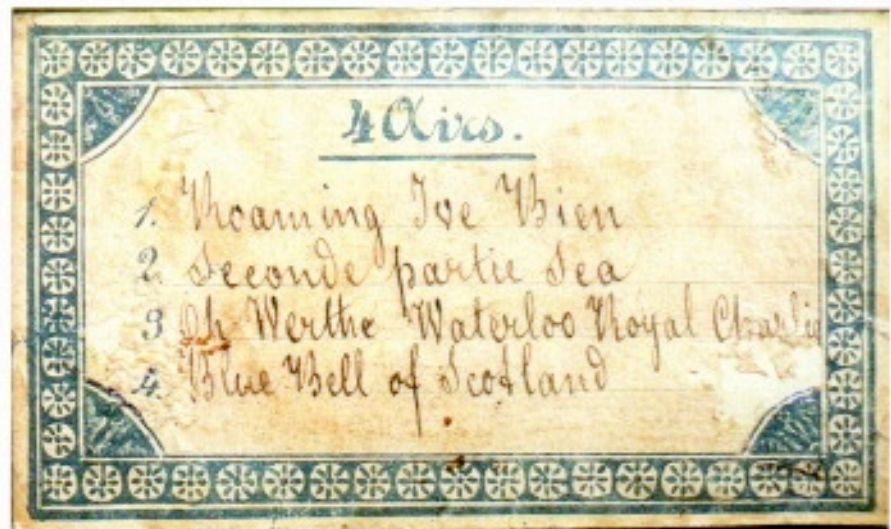
Summary: The dates range from about 1870 to 1890. There are several Bulleid examples of this pattern. Most of his few examples (above) were associated with Paillard-Vaucher/PVF but he was wary of attributing them to either of the two branches of the Paillards. Several of these tune sheets were for small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

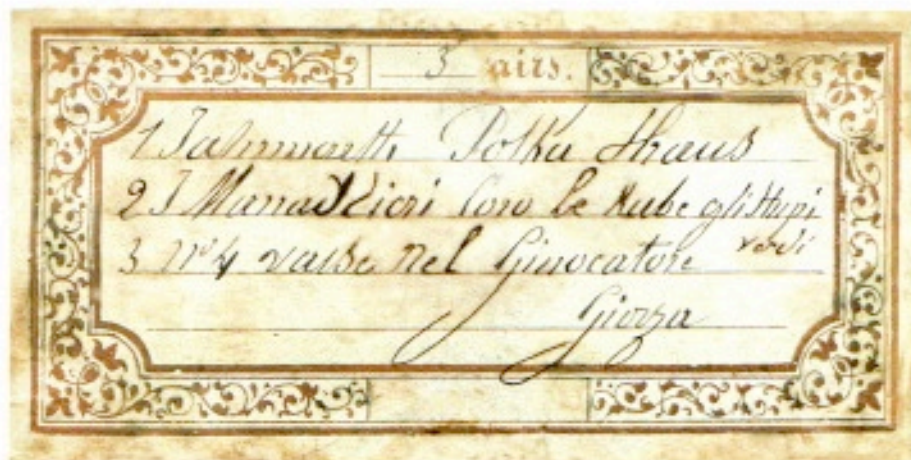
Paillard-Vaucher/PVF was the smallest branch and the pattern spans just the 10 years of the 1870s. Prior and post that period Paillard-Vaucher/PVF used different tune sheets. This strongly suggests that the pattern was exclusive to them and their agents during the 1870s.

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.







84RS 15 POULES

Allegro

1	La Belle Kellera	1/2	
2	La Belle Kellera	1/2	
3	La Belle Kellera	1/2	
4	La Belle Kellera	1/2	
5	La Belle Kellera	1/2	
6	La Belle Kellera	1/2	
7	La Belle Kellera	1/2	
8	La Belle Kellera	1/2	

Quatuor à cordes.

Santama mil' (Santama mil' or similar)

Flute

Guitte

B. BREMOND
MUSICAL BOX MANUFACTURER
GENEVA

B. BREMOND
MUSICAL BOX MANUFACTURER
GENEVA

84RS 15 POULES

Allegro

1	La Belle Kellera	1/2	
2	La Belle Kellera	1/2	
3	La Belle Kellera	1/2	
4	La Belle Kellera	1/2	
5	La Belle Kellera	1/2	
6	La Belle Kellera	1/2	
7	La Belle Kellera	1/2	
8	La Belle Kellera	1/2	

Quatuor à cordes.

Santama mil' (Santama mil' or similar)

Flute

Guitte

Bells in sight.

Allegro

1	La Belle Kellera	1/2	
2	La Belle Kellera	1/2	
3	La Belle Kellera	1/2	
4	La Belle Kellera	1/2	
5	La Belle Kellera	1/2	
6	La Belle Kellera	1/2	
7	La Belle Kellera	1/2	
8	La Belle Kellera	1/2	

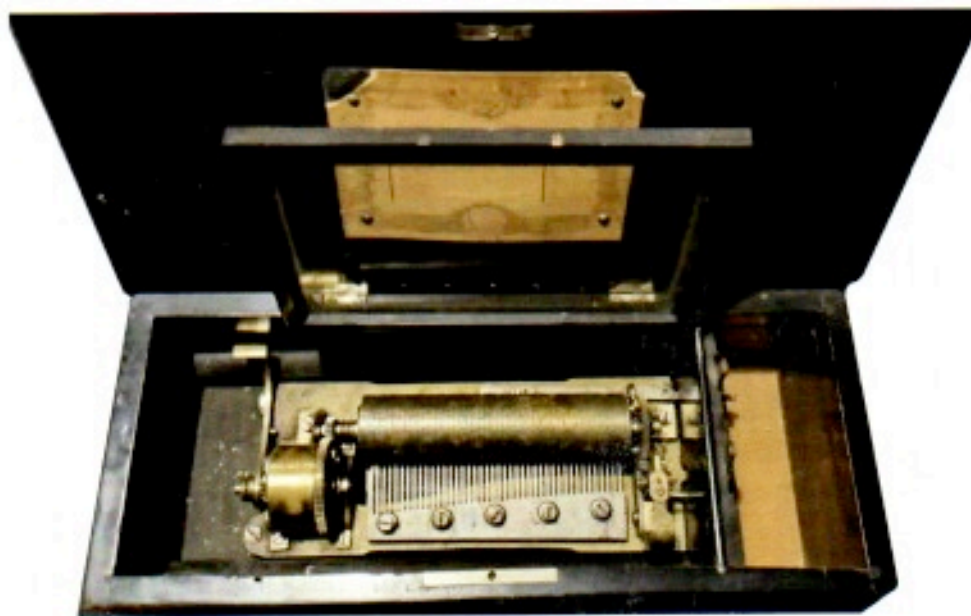
Quatuor à cordes.

Santama mil' (Santama mil' or similar)

Flute

Guitte





The Fascination of Zimingzhong

By David Soulsby

At the start of the 2024 the Year of the Dragon, I visited the Science museum in South Kensington, to experience a special exhibition entitled :- "Zimingzhong: Clockwork Treasures from China's Forbidden City". These are ornate, clockwork, musical automata, which were collected by the Chinese emperors in the Forbidden city, Beijing. Since 1925 it has been under the charge of the Palace museum and today contains over a million valuable works of art, including over 1500 Zimingzhong.

In eighteenth century Britain, Chinese goods including silk, tea and porcelain were very sought after, but there was the problem of what to trade in return. The answer was clocks; mechanical ones of great elaboration, size and ingenuity - Zimingzhong. These pieces are testimony to a flourishing period of international trade between China and Europe at this time. The name in Mandarin Chinese translates as "bells that ring themselves". The exhibition brings together 23 of these remarkable mechanical clocks, from this era, never seen before in the UK (Photo 1).



Photo 1: The Zimingzhong exhibition at the Science Museum

On entering the exhibition I came across the impressive **Pagoda Zimingzhong**, (Photo 2 and front cover), standing over a metre tall it comprises nine roof levels towering above the ornate clock face. Originally under the power of clockwork these tiers would slowly rise and fall. This unique piece dating from the 1700s was made in London during the Qing Dynasty in China. The complex moving mechanism was shown in action in an accompanying video.



Photo 2: Moving Pagoda Zimingzhong

British merchants were keen for the development of their own export trade, but their clockmakers crafted these pieces for China without ever visiting Asia. The automata, like the "**Zimingzhong with Turbaned Figure**" (Photo 3), reveal more about European perceptions of the Orient than accurate depictions of Chinese culture. Blending Chinese, Japanese, and Indian elements, they show the popular "chinoiserie" style and showcase both British fascination with the country and their limited understanding of it. The turbaned golden figure plays a simple tune by striking a carillon.

A fascinating clock built by British maker James Cox (he of Silver Swan fame as described in *Mechanical Music World* Issue 34), was one of the highlights. It portrays a crane carrying a pavilion (Photo 4) and it illustrates the exchange of ideas facilitated by the emperor's support. The intricate mechanism is British made, while the exquisite outer casing and decorations are from China. Creating pieces in solid gold was expensive so gilders



Photo 3 Zimingzhong with Turbaned Figure



Photo 4: Crane carrying a pavillion

were hired to coat the zimingzhong using a special technique. This involved pouring molten metal into a mould, leaving it to set and then applying mercury and powdered gold to the surface. When heated the mercury evaporated and the gold fused to the surface of the metal creating a beautiful even finish (*Ormolu - or moulu - milled gold - Ed*). I made my way around the exhibition and some of the most impressive displays that I saw are described below

Lotus Flower Zimingzhong (Photo 5).

Collaboratively constructed by both Chinese and British artisans, this *Zimingzhong* showcases lotus flowers emerging from a large turquoise vase. A flock of miniature birds swim in a circle around the polished surface of a pond. As the automaton gracefully unwinds, the lotus flower buds delicately unfurl to reveal miniature figures inside, perched on the petals.



Photo 5: Lotus Flower Zimingzhong

Countryside Scene (Photo 6)

The moving parts of this *Zimingzhong* are powered by a single mechanism, when wound the power travels through a series of wheels, mainspring barrels and levers to animate thirteen animals, move scenery, play music and turn glass rods to look like

flowing water. The pendulum clock has its own separate mechanism.



Photo 6: Moving Countryside Zimingzhong

Temple Zimingzhong (Photo 7)

This was made by the celebrated British maker, James Upjohn, in the 1760s. It consists of golden rocks stretched across a crimson velvet base supporting a temple with golden dragons climbing the sides. A second temple is built above this and under a canopy is a statue of Alexander the Great. He is surrounded by guards that move around while music plays.

Zimingzhong with Rich Decoration (Photos 8A & 8B)

This is decorated by a number of auspicious emblems topped by a gourd, the Chinese symbol of fertility, surmounting a number of gilded ornamental tiers. At the base below the clock is an intricate scene of daily life in China representing a line of figures that were under the emperor's care; from farmers to elite scholars. When the clockwork is wound, the figures move along in procession.

I moved on to look at a separate section of the exhibition which examined some component parts of



Photo 7: Temple Zimingzhong



Photo 8A: Zimingzhong with rich decoration



Photo 8B: Within the base of Photo 8A - a line of figures pass before the Emperor

a typical *zimingzhong*. There were four interactive clockwork mechanisms on display, created by the Hong Kong Science Museum. These allow visitors to wind and release the clockwork to demonstrate the complex movement such as petals opening and the rotation of glass rods to simulate water movement. They also show the complex internal mechanisms on display to create their musical accompaniment (Photo 9). They played popular tunes from both Europe and China such as "Jasmine Flower" and even a March from Handel's opera "Rinaldo." Accompanying the clocks are a number of rare books and archive publications, one of which includes a document used as a guide for converting the Roman numerals used on European clocks into the Chinese system of 12 double-hours.

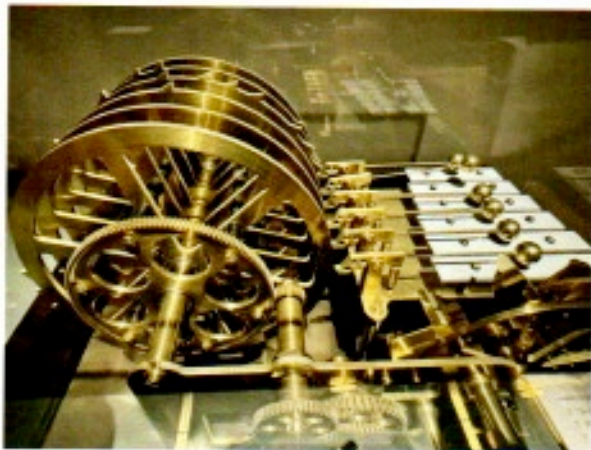


Photo 9: Musical part of a *Zimingzhong*

The *Zimingzhong* in the exhibition are around 300 years old and are extremely fragile. Because of this unfortunately the automata do not move nor the

clocks tell the correct time. Video shows details of some of them in action but without sound the exhibition would be very sterile. To prevent this the museum has added a soundscape to bring these rare pieces to life. The rhythmic sounds of ticking and clockwork mechanisms are spread throughout the gallery. Additionally at suitable intervals the chiming melodies from individual clocks are added from localised speakers.

On entering the final section of the gallery, I found details about the decline of the *zimingzhong* trade. Like any trend, these timepieces eventually began to fall out of favour. After ascending to the throne in 1796, Emperor Jiaqing considered that they were both unnecessary and expensive, leading to their demise.

Near the exit from the exhibition, I saw a wonderful, lifelike golden elephant (not native to China) supporting a pavilion (Photo 10). The elephant rolls its eyes and the tail and trunk sway. It is an illustration that the innovations of decoration, movement and sounds of the *Zimingzhong* were just as, if not more, significant than the timepieces themselves.

Certainly I believe that despite the lack of the original sound and movement, the magnificence of these clockwork automata alone are enough to make this a unique exhibition, well worth visiting.



Photo 10: Elephant *Zimingzhong*

Ted Brown's Speaking Toy Books

Ted has several examples of these children's books that were made in Germany, probably about the turn of the 1900s, perhaps slightly earlier. They come in two basic sizes, large and small and were printed in a variety of languages. The books contain pictures and stories about animals and birds. The large books (not illustrated) depict eight examples and the smaller versions have just six. The account that follows is for the small version as shown in Figs. 1 & 2.



Fig. 1

The pictures are delightful lithographic coloured pictures of birds and animals.

The small books illustrate The Cock, The Goat, The Cat, The Bird's Nest, The Lamb and The Cuckoo. The large book is slightly different, illustrating two more creatures, the a cow and an ass, plus a delight-



Fig. 2

ful picture of a family with children (not shown)

The books have a rhyming introduction about the various animals. Each animal is described in poetic terms as shown in Figs. 3 to 9.

All books have a middle section with a poem about the ABC. The poem uses every letter of the alphabet to describe each letter in turn. For example letters M.N.O. become:

Many hours we'll send with joy

Now our work is done

On a bank with this new toy, in the sun.

All the illustrations are accompanied by sound, achieved by a set of bellows and reeds. These are in a boxed section at the end of the book, Fig. 10. The sound of each animal is produced by means of a pull-string. Sometimes the string is attached to just one bellows. More complicated sounds require two bellows acting either in unison or in turn.

Most sounds are produced by means of a tuned steel reed. Fluctuation in sound, such as for the goat and the lamb, is achieved by a pulse of air created as its bellows closes under the action of a spring. The pulse can be created in several ways, such as a flap that opens and closes to vary the air pressure. Another method is to combine the flap with a resonator to produce a warbling sound. Yet another bellows has two reeds so that when pulled open it plays a high note and when releases it plays a low note to enable the sound of the cuckoo.

Ted had two versions of the small book. One was intact and in good condition but the other had broken pull strings and damage to one of the bellows. Its covers were dirty, the spine was torn and someone had torn out all the illustrations. The restoration was achieved by photocopying pictures from the sound book (excuse the pun) using a high quality large flatbed photo-copier and photographic-quality paper.

The papers were glued back to back between a piece of flat wood overlaid with a sheet of glass, thus enabling the two pictures to be accurately aligned under pressure. The result was almost as stiff as the originals.

The bellows are of simple design comprising two

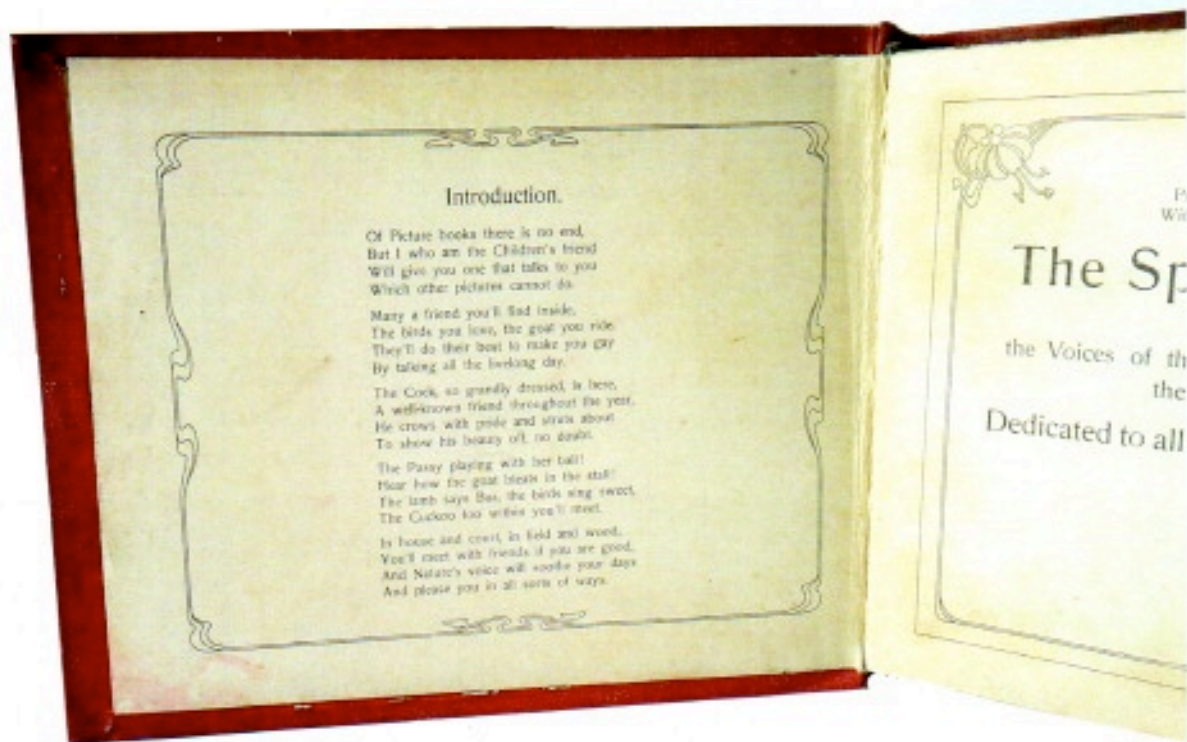


Fig. 3

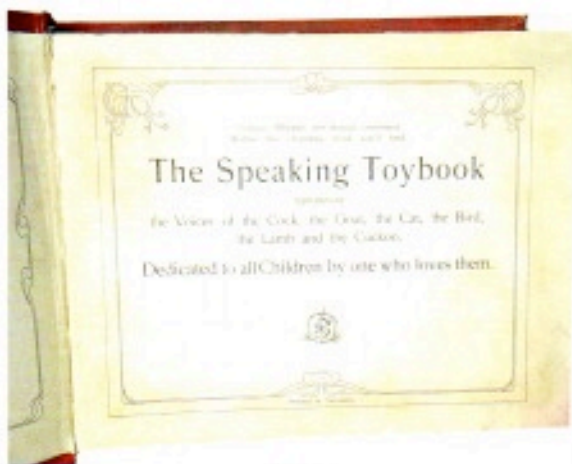


Fig. 4

pieces of wood hinged at one end with cloth and covered with paper. The bellows were glued in with old-fashioned standard 'pearl' wood glue. By using an old kitchen knife and heating its blade over a gas ring (not too hot though) it was easy to slide it between bellows and casework. Once removed, the old glue and paper was sanded off and a suitable coloured paper glued back on with modern PVA. The bellows was glued back with hot pearl glue, just in case of any needed future restoration.



Fig. 5



Fig. 6



Fig. 7



Fig. 9



Fig. 8



Fig. 10

Damaged strings were salvaged and lengthened with a tough modern equivalent. One of the pull knobs was missing so a copy was made using a piece of nylon rod of similar colour. All the strings were refitted so that the old string was exposed with the knobs in line.

The books are cloth bound, which made it quite easy to clean using laundry soap and a soft semi dry cloth wrapped over cotton wool. A small test area was used first to ensure that the inks were 'fast' and therefore not damaged by the detergent. A domestic hairdryer was kept at hand to make sure there was no excess water. One cleaned the surface was rinsed in a similar manner using a damp cloth and paper kitchen towels. Finally, the surfaces were gently warmed using the hairdryer.

Even before the dirt was removed the original cloth fabric had lost much of its stiffening agent, often made of starch and corn meal. After cleaning, it was

time to attend to damaged corners. PVA is ideal for this and, with the help of a scalpel, was spread into the misshapen corners. Covered in grease proof paper overlaid with a thin wood either side held in place with a small clamp, completed the repairs to the corners.

The cloth was sealed with archival PVA to reinforce the lost stiffening agent. The spine was internally reinforced with cloth and bonded with the same glue. Finally, the cloth was dressed with a silicon-based cream similar to that used on leather shoes. This preserves the cloth for the future and even allows the covers to be wiped with a damp cloth.

Paillard's other string

They bail out Bolex

In 1927, Ukrainian-born Jacques Bogopolsky, who specialised in building cameras in Geneva, visualised a movie camera for the 16 mm format (Bolex Auto-Cine A,B,C), and created Bolex S.A. with the help of Charles Haccius, a businessman from Geneva. Charles Haccius invested 250,000 Swiss francs in the company. The 'society' (*company - ed*) did not produce any cameras. However, the Auto Ciné A and B were produced by Longines (the watchmaker company) in Saint-Imier and the projector by Stoppani in Bern. As of 1929, the Longines company no longer wished to produce the movie cameras.

Bolex was bought in 1930 by musical box maker Paillard & Cie for 350,000 Swiss francs and Jacques Bogopolsky was hired as consulting engineer for a five year period. Soon Paillard realized that the cameras and projectors were not in fact the exceptional products promised by their partners, and after only two years Jacques Bogopolsky was no longer welcome in Sainte-Croix.

The traditional version of the story tended to present the situation rather simply: Bolex is the name of a brand produced by the Paillard company, a brand represented mainly by a camera that was invented by Jacques Boolsky (another of Jacques Bogopolsky's names). In fact, the alleged inventor of the Bolex camera did not invent anything about it, which as early as 1935 would become known under the name Bolex. With the patents sold by Boolsky proving unusable and the machines defective, Paillard had to start from scratch to invent a Bolex which only kept the name of Boolsky's "invention". The Bolex as we know it is the invention of the engineers at Paillard.

In 1932, Marc Renaud, a young engineer, inspired by the products of Paillard and assisted by Professor Ernest Juillard, began development of the Paillard H16 camera.

In 1935, the H16 camera (Fig 1) was put on the market, the 9.5 mm version followed in 1936 and the Double-8mm version in 1938. The H16 was highly successful. Paillard-Bolex introduced the L8

for the market of pocket 8 mm film cameras. With the postwar boom in home movie making, Paillard-Bolex continued to develop its 8 mm and 16 mm ranges with the H16 increasingly adopted by professional film makers. The company also made a successful range of high-end movie projectors for all amateur film making gauges, such as the 16mm model S221 in Fig 2 produced in 1960.

In 1952, during the golden era of 3D film, Bolex offered the Bolex Stereo: a 3D stereo kit for their H16 camera and model G projectors. Several technical changes were made to the H cameras in 1954, above all an entirely different claw drive together with a laterally inverted film gate and a 170 degrees opening angle shutter. In 1956, the first H16 reflex viewfinder model was brought out. In reaction to the upcoming use of heavier varifocal or zoom lenses and the bigger synchronous electric motors attached to the body, Paillard gave it a big rectangular base, with three tapped bushings replacing the original single-tap "button" base in 1963 and soon afterward a protruding 1-to-1 shaft for the ESM motor. A saddle for a 400-ft. film magazine finally allowed the H16 to be used like professional synch-sound cameras.

Paillard-Bolex started marketing their G range of projectors from 1936. (*from Wikipedia*).

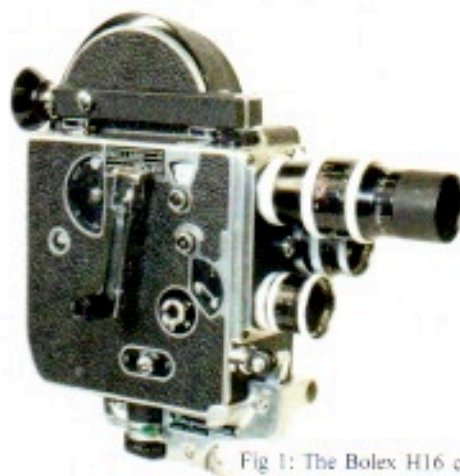


Fig 1: The Bolex H16 camera

More information may be found at <http://www.bolexcollector.com/>

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500 watt auxiliary transformer - - - TRANO. 105.-
110 volt 300 watt lamp - - - BERVE. 43.-
110 volt 250 watt lamp - - - BERVE. 28.-

As readers may recall from the article in Mechanical Music World Issue 28, Juliet Fynes wrote about our mentor, Anthony Bulleid: "Throughout his career in engineering a cine camera was never far from his side and as well as making films he became a leading authority on the classic silent era films. He had started writing a column for "Amateur Cine World" in 1936, initially sharing film-making tips, publishing the book "Trick Effects With the Cine Camera" in 1937. He later returned to this theme publishing "Special Effects in Cinematography" in 1954 - a guide for amateur enthusiasts to produce their own special effects using ready to hand materials. The wartime shortage of celluloid caused him to switch his articles for AMC to reviews of library films at a time when there were few books on the subject. In 1947 there were plans to publish these groundbreaking articles in book form, with a preface by the famous Fritz Lang (director of "Metropolis" and numerous other films). The collapse of the publisher put paid to this scheme until many years later. In 2008 the book, entitled "Famous Library Films", was published electronically on the Silents Are Golden website, to the great delight of Anthony who lived to see the first few

articles published." There is a strong probability that he used a Bolex H16 camera, as he appreciated fine mechanical engineering and would have wanted the best.

Anthony joined MBSGB in 1973, having become fascinated with musical boxes. It is not known for certain, and probably never will be, whether he first came across the Paillard company from their film projectors and cameras or their musical boxes.

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Fig 2: The Bolex model S221 was a professional grade 16mm projector that could play either optical or magnetic sound tracks and could record sound on to a film with a blank magnetic strip. Circa 1960.

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- To encourage research and publication of articles and books on the subject.
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Gramophone as a street entertainment,
from "Wonderful London"

Edited by St. John Adcock, London 1923

