



# The Phonographic Record

*The Journal of The Vintage Phonograph Society of New Zealand*

A Society formed for the preservation of Recorded Sound

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## FOR YOUR INFORMATION

We are now looking forward to September to the anniversary of a date to remember. Then it will be twenty years 9/9/65 since we held our first meeting. Unfortunately quite a number who attended our first meeting have passed on but we will remember them.

Our ranks have not increased all that much as we were able to get twenty to turn out to meetings in those early days, which is more than I can say for meetings held of late, but at our May meeting twenty two were present but I think this included a visitor or two, all to hear the chairman of Ferrymead Trust give us a talk on where Ferrymead is heading.

Our parts supply is improving and we are now able to fill most if not all orders.

We can supply most of the back issues of the magazine but one or two of the first few being now out of print.

We have increased most of the print size in this issue, but for ease in reading and to help us fill one issue and start on the next one. We hope to catch up so that the date on the magazine is actually the date of publication. This will be much easier if we have more contributions from members. By this we do not necessarily mean learned pieces of research — personal reminiscences (e.g. how you started collecting), notes on restoration, accounts of what sort of thing turns up in your own area; any such material will be appreciated, especially if it includes illustrations. Please do not copy wholesale from books, journals, LP covers etc. without mentioning your source of information. We are a nonprofit society but must pay some attention to copyright.

The society subscription will remain at \$10.00 for next year, we are pleased to tell you. The Government plans to introduce a goods and services tax on all transactions in business, but it seems that, as a result of howls of opposition, businesses with an annual turnover of less than \$24,000 will be exempt. We do have money in the bank but do not want to sail too close to the wind in case of unforeseen major expense.

## COLUMBIA SERIES

No. 6

Model A

1896

In our survey of Columbia cylinder machines we have arrived at the earliest model of any phonograph or gramophone likely to be found by that mythical animal, the average collector. It was the first Graphophone to be named a Columbia in catalogues, though it appears that the word "Columbia" did not appear on banner transfers until 1906.

The A arrived as an 1897 model at the end of 1896. The Graphophone Co. officially moved from Washington to New York on 1 January 1897 and the 4000 or so A's made before the move

are sufficiently distinctive to be subclassified as Washington A's. These 1896 machines were the last equipped with the early black gutta percha reproducer. Their top chassis were decorated with gold leaves and red berries. Their patent plates and transfers bore the Washington address.

The second and more common variant of the A, dating from 1897-8, was equipped with the new aluminium reproducer known as the Eagle. Columbia made six similar aluminium reproducers but it appears from the key in Hazelcorn's book that this first one was the only one with "Reproducer" stamped on the top. The later A machine was decorated with gold stems and red flowers, a motif used on other models to come. It had the New York address on its plate and transfer.

The A was phased out at the end of 1898. Sold on its introduction for \$25, it was powered by a single-spring motor, the spring being open rather than enclosed in a barrel. Some Washington A's have been found in the United States with second springs added.

Several New Zealand collectors have examples of the A, indeed it is probably slightly more common here than the early "square-top" Edison Standard. As far as we know only the New York version has been found in New Zealand. We illustrate the beautiful specimen owned by Joffre Marshall, with apologies for not having its reproducer on. This machine is particularly interesting for having been found, about ten years ago, with its recording tube, early cylinders and the black steel horn pictured. This simple "cone-on-cone" horn is similar to that sometimes found with the "square-top" Edison Standard and has much in common with the early American Berliner horn. We wonder if these horns were supplied to different companies by the same U.S. manufacturer until something more elegant was demanded. We may be able to have horns of this type made.

#### OBITUARY — EUAN MACPHAIL

Christchurch member Euan Macphail died recently after a long illness. He was in his early seventies and had belonged to our society for a few years. Although unable to attend meetings he was a keen restorer with a small but immaculate collection including an Edison Home, a Brunswick console and three Rexonolas. He also enjoyed Scottish music on 78's. Those of us who knew him will remember Mr Macphail as a gentleman of the old school, courteous and considerate in every way.

#### MEETING PHOTOGRAPHS

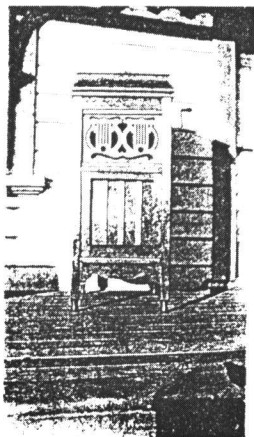
For some time we have thought that it would be a good idea to include more photographs of local members and collections in the magazine. It is always interesting to see this sort of thing in the various magazines we get from overseas; to see the owner of a familiar name, to get a glimpse of the surroundings and activities of collectors thousands of miles away. Our opportunities for publishing original historical research into sound recording history are not helped by our geographical position, but we know the danger of filling up every issue with reprints from early books and journals. Without wanting to seem too full of our own importance, we realise too that photographs soon acquire documentary value — the Vintage Phonograph Society is twenty years old in September 1985 and the meetings of the 1960's are almost a generation ago now.

Gavin East had been achieving surprisingly good results with his latest 620 box Brownie, so he brought it to the March meeting and sat it on the piano. He gave warning so that some of the more camera-shy members could excuse themselves and then, with the help of others standing on chairs to tilt the lightshades, made two exposures of about four seconds each. Considering the ordinary overhead lighting and the guessed exposure times, the outcome was encouraging. We have printed the better of the two March photographs, showing from left: Dick Hills (partly obscured), Austin Gee, Dale Bailey, Adair Otley (seated), Barry Sheppard, Joffre Marshall, George Whittle, Bernadette Ball and Lyn Laird. The tall wooden object on the table is a 50-card stereoscope, while on the left may be seen a hand-held stereoscope, a Colibri portable with leather case and, at far left, a Wondergram battery portable.

For the May meeting the procedure was the same. In his efforts to get good shots of Joffre



Musical box sold recently  
for \$1,250



Gallagher gramophone  
(see Letters)

## Recent meetings



March meeting - still life with  
stereoscopes

Marshall's Columbia A and Robert Sleeman's Amberola DX, Gavin lopped the tops off their owner's heads but managed to stop short of total decapitation.

We hope that readers find such photographs interesting. We would like to be able to print others besides those taken by our local box-camera operator. Any shots of members, machines and meetings anywhere will be most gratefully received.

### RARE BARREL PIANO IN DUNEDIN

While in the vicinity of Dunedin earlier this year your editor happened to see a newspaper article about an early mechanical piano owned by the Otago Early Settlers Museum. We gather that it is a London-made instrument called a Trichord with three eight-tune barrels and a drum, celeste and triangle. It has been dated to 1800-1825, although we suggest that the style of its case legs (see photograph) seems more early Victorian. The piano was brought out to Port Chalmers in 1864 as part of the 53 cases of belongings of the Lovell family. Many years later, having long since been sold, it was bought in Dunedin for ten shillings by a daughter of the family and was eventually given to the museum in 1951. The newspaper article states that it has been stored until recently and that the mechanism has been restored. Some of us think we have seen it, on display but closed up, ten years ago or more.

From the photograph it appears to be a clockwork-driven piano made for domestic use. As with many barrel pianos the case is taller than need be. Mrs Elizabeth Hinds, Director of the museum, knows of only two others of its type, both in England. It is certainly a great rarity in New Zealand, barrel pianos of any description being very scarce here.

The Otago Early Settlers Museum is an incredible storehouse of photographs, furniture, implements, artefacts and vehicles from the second half of the nineteenth century and later, much of its collection on permanent display. Hundreds of framed portraits of pioneers look down on you as you move from one fascinating gallery to another. Mrs Hinds tells us that the museum is making a feature of its musical instruments and machines this year: we do not know just what they have but can recall seeing a large upright Polyphon, an organette, a large barrel organ and some nineteenth-century pianos of the non-automatic kind. A surprising relic in the collection is a radio made by a Dunedin enthusiast as early as 1902. Considering that the Otago pioneers from 1848 on were mostly Scottish, it is reasonable to assume that some of them would have brought out cylinder musical boxes playing Scottish airs. Perhaps one of our members may be able to give us a report on the museum's musical collection before too long.

### A MUSICAL SWITCH

Many collectors will have the 12-inch Regal record by the Silver Stars Band of this medley arranged by Kenneth J. Alford. The tunes are not listed on the labels, possibly causing listeners some frustration. We have recently seen a slip of paper which must have been issued with the disc (G 1014): from it we have copied the following list in the hope that it might be of some interest.

#### Part 1:

- |  |                             |
|--|-----------------------------|
| 1. Soldiers of the Queen.              | 12. John Peel.              |
| 2. On the good ship Yacki-Hicky-Doola. | 13. Annie Laurie.           |
| 3. Robin Adair.                        | 14. My grandfather's clock. |
| 4. Lustige Bruder.                     | 15. John Brown's body.      |
| 5. Ta-ra-ra-boom-de-ay.                | 16. Rigoletto.              |
| 6. Tannhauser.                         | 17. Army duff.              |
| 7. Good-bye-ee.                        | 18. They didn't believe me. |
| 8. Nights of gladness.                 | 19. Brooklyn cake walk.     |
| 9. In the shadows.                     | 20. Down south.             |
| 10. I wish I was in Dixie.             | 21. Three blind mice.       |
| 11. The white cockade.                 |                             |



## Recent meetings



May meeting - Joffre Marshall and his Columbia A,  
Robert Sleeman and his Amberola DX

**Part 2:**

- |                                      |  |
|--------------------------------------|--|
| 1. Prelude (Rachmaninoff).           | 12. Intermezzo (Cavalleria Rusticana). |
| 2. Knocked 'em in the Old Kent Road. | 13. Valse Septembre.                   |
| 3. Sally in our alley.               | 14. Come back to Erin.                 |
| 4. Salut d'amour.                    | 15. Bridal march (Lohengrin).          |
| 5. Tavern in the town.               | 16. William Tell.                      |
| 6. I'd love to be a sailor.          | 17. Over there.                        |
| 7. Un peu d'amour.                   | 18. Soldiers chorus (Faust).           |
| 8. Spring song.                      | 19. Swanee River.                      |
| 9. Honeysuckle and the bee.          | 20. Auld lang syne.                    |
| 10. Broken doll.                     | 21. Colonel Bogey.                     |
| 11. Il Pagliacci.                    |  |

**LETTERS**

We have an interesting letter from Mr L. P. Gallagher of 20 Field Street, Silverstream, Upper Hutt:

I would appreciate any information that you can give me in relation to the acoustical gramophones, both table and console models, that were constructed by my late father, H. Gallagher. He made a number of these machines, from about 1912-1926, in Dunedin, Christchurch, and two models in Nelson.

The material used was Japanese oak for back and sides. The record storage space had plywood partitions. The motor board was made of kauri when obtainable. The spring motors, as I remember from about 1918, were double and sometimes triple spring. The name of the motor was 'Russell' and they were manufactured in Canada. The triple spring motor would play both sides of a 12-inch record with one winding up. The sound amplification horn (internal) was made of timber. The sides were kauri while the top and bottom were of plywood. On the top and to the rear of the horn the thickness of the plywood was tapered. My father had discovered that this method of construction improved the tonal response and volume output.

I have enclosed photocopies of some of the machines (see illustration – Ed.). I have the original photographs but unfortunately none of the machines remains in the family. These enquiries that I am making are to enquire if any of your group of collectors have seen, or have in their possession, any of the above machines. As you can appreciate it would mean a lot to me to know of any still in existence. The actual construction was a labour of love, being strictly a hobby, with countless hours of work going into each model.

I think that is all the information re the machines that I can give. It was unfortunate that he never signed each machine but the horn construction may help somewhat. Anyhow, as I mentioned at the beginning of the letter, I would appreciate any help whatsoever that might be forthcoming and hope to hear from you at your earliest convenience.

**Editorial comment:**

Only one of Mr Gallagher's pictures was suitable for use and this shows an upright gramophone similar to many made by New Zealand manufacturers, e.g. Avonia, Echolean and La Gloria. As far as we know all commercially-made New Zealand machines used imported motors, reproducers and tonearms in locally-made cases.

The other two pictures supplied by Mr Gallagher are very dark and would have printed as silhouettes at best. One shows a cabinet model of ordinary type with lid hinged on the left side. The other shows an unusual cabinet of bulbous, almost bombé profile, with a serpentine lid.

We suggest that any reader with a machine fitting Mr Gallagher's description might like to contact him. It could result in an anonymous gramophone acquiring a history.

**MARKET OBSERVATIONS**

by Gavin East

A six-tune cylinder musical box was sold at auction near Christchurch recently for \$1,250. It

was a late one of c. 1890-1900 with a large coloured lithograph tune sheet and six visible bells, indeed it proudly declared "Visible Bells". The best feature of this box was its 70-tooth comb in perfect condition.

At another Christchurch auction recently an Edison Standard B with reproduction witch's hat horn sold to a local dealer for \$400. From the same sale one of our members bought a Colibri cameraphone for \$100. These tiny distortion generators (i.e. novelty portables in general) are always expensive in shops and auctions, dealers being eager to put a high curiosity value on them.

The only Edison diamond disc machine on the local market just now seems to be a CI9 "table model", its lower part amputated, for sale at the high price of \$250. Considering the number of Chippendale laboratory models found in Christchurch (I can think of a dozen without taxing my memory), one might expect to find a complete one for the same price.

Horn gramophones are hardly ever seen for sale here now, but Robert Sleeman picked up a nice little anonymous Continental job with a blue petal horn for \$450 earlier this year. This was a good buy, the vendor being one of those few dealers still prepared to sell such a machine on a cost-plus-profit basis rather than keep it as a display piece.

Garage sales seem to have suddenly become popular here in the mid-1970's, being unknown before then. We have heard of early machines being sold reasonably, especially in garage sales of deceased estate "clean-ups", but most items reported are more prosaic — a radio horn here, a table model gramophone there. So many dealers are competing with each other for anything remotely "collectable" that one has to get up very early in the morning and clock up a high mileage to stand any chance at all. Or so I am told — partly from difficulty in getting up early, I do not patronise garage sales at all.

The trip to Sound Archives gave Robert and me a chance to check out the shops in Ashburton, Temuka, Washdyke and Timaru. And most uninteresting they were — nothing better than a Pixie Grippa (not even the model with the extra horn) in any of them. One can still get a laugh from the large Timaru shop, the proprietor of which would have one understand that he has any number of phonographs and musical boxes. Not on display of course — "We've had so many breakages." Robert did manage to find some Blue Amberols and a small brass ornament in the shape of a horn gramophone, while my own collection was boosted by two daguerreo types, one of them particularly fine in quality and condition.

All this reporting of high prices and barren shops should not obscure the fact that there are still machines and records in Christchurch waiting to be found by anyone enthusiastic enough to seek them out. Hardly anyone is out looking for operatic 78's these days but I am certain that there are accumulations of Polydors and other discs of the 1920's sitting undetected almost on our doorsteps. Even now there will sometimes be found a cylinder machine that no door-knocking dealer has sniffed out. Not that I frown on dealers — it's just that the ones with a flair for finding phonographs and musical boxes have a tendency to talk in phone numbers when offering them for sale.

## MARCH MEETING

By Neil Johnson

A very full programme of high standard with Gavin East presenting an entertaining and informative description of three facets of his ever-widening interests in antiques. Firstly, his fascination with early photography saw the audience treated to what was for many of them their first introduction to the world of daguerreotypes and ambrotypes. Examples from the East collection housed in their original and often beautiful cases, were shown; the stern faces of long-dead Victorians staring at us, some of them preserved with a sharply detailed clarity which would do credit to a modern photographer.

Then, a number of stereoscopes were exhibited; but nowhere in sight was the fairly common turn-of-the-century stereoscope, with its wood and wire card holder and fold-down handle. Instead we were treated to several of the earlier box-type stereoscopes, a much rarer variant of fine construction. As Gavin pointed out, to view the card successfully, light must be reflected via a small

hinged mirror into the box; a process less easily accomplished than with the later and cheaper versions. He added, the everyone's amusement, that the focusing range of one of the examples on display failed to accommodate his own eyes, with the result that he had never viewed a card successfully in it yet! A large table-top model stereoscope attracted considerable interest. Beautifully built in furniture style, this model offers the viewer a series of 3D scenes from a built-in card library, which is activated by a handle on the side of the machine.

Finally, Gavin rounded off a masterly presentation by playing a number of 78r.p.m. recordings from which he had been obtaining particular pleasure recently. Featured were Caruso's 1902 Dream from 'Manon' (HMV 52345) and items by Tamagno, Schipa, Boronat and Florence Easton. His Lumiere handled these surprisingly well.

It was a hard act to follow, but fortunately Robert Sleeman rose to the occasion and kept audience interest high with a bright and breezy address on three of his recent finds. Firstly, a "Colibri" camera-case portable, an unusual little gramophone obtained at an auction, and complete with fold-away turntable.

Then two unique finds from Robert's persistent and systematic checking of Christchurch's Saturday morning garage sales. One was a "Miniphon" wire-recorder, a small, portable, German-made recorder dating from about 1958 which is surprisingly late for a wire-recorder. Still with its camera-size carrying case and miniature high tension battery, but minus the earphones and microphone. The other was a delightful miniature record player, once again, camera-sized, and dating from the late 1950s, this British-built rarity featured a bright metal case and a little transistorised amplifier. It was made by the Baird Company, a name associated with early television.

Finally, it fell to Adair Otley to conclude an exceptionally interesting evening. By design, he successfully emulated the zesty fluency of the two previous speakers, and by coincidence, he presented three items which well fitted the unintentional theme of the evening, that of small, easily stored and displayed collectibles. For Adair had brought along three small clocks which he had picked up on his travels, each fitted with a mechanical musical mechanism, which triggered either little toy birds or dancing figures to perform their movements to the accompaniment of an elementary musical-box tune. They were keenly admired, and along with the earlier exhibits, gave members much to inspect during the tea and biscuits of Dick Hills' supper which followed the conclusion of Adair's demonstration, and an outstandingly fine performance by our three able speakers.

## TALK TO CANTERBURY ANTIQUE COLLECTORS' CLUB

By Neil Johnson

The April general meeting of the Canterbury Antique Collectors' Club was addressed by three representatives of the Vintage Phonograph Society on the evening of Tuesday, 9th April. This invitation had been arranged through Mr Gary Moore of the club and Mr Robert Sleeman for the Phonograph Society, the idea being for members of the former society to learn something of the activities of local phonograph collectors.

The Canterbury Antique Collectors' Club meets regularly in one of the large rooms of Riccarton House, a big, imposing, wooden homestead, formerly owned by the Deans family, one of the best known "old families" of Canterbury. It is now part of Christchurch's public heritage, and is a favourite sight-seers' spot, situated within the equally impressive Riccarton Bush, which is the small but sole surviving enclave of native forest existing within the Christchurch area.

The antique collectors were addressed by Messrs Robert Sleeman, Gavin East, and Neil Johnson. The latter opened the proceedings by giving a brief resume of the history of the cylinder phonograph and disc gramophone, and touched briefly on the development over the last century of a vast music industry to feed the ever-expanding recording technology. He suggested that the phonograph pioneers might be amazed, even horrified, if they could hear some of the music that has been recorded in recent years! (And also in not so recent years!).

He then outlined the 20 year history of the Vintage Phonograph Society, pointing out that the interests of many members went beyond old records and old gramophones, into areas such as

tape-recording, and musical boxes. He then handed over to Robert and Gavin who described some items from their own collections, and touched upon matters including the dating, value, restoration, and locating of collectables.

Robert introduced the audience to his Edison Concert machine (1912/13), the model which is generally considered to be the finest of all acoustic phonographs. Gavin followed with two equally impressive exhibits, his George Bendon musical box, which plays six airs and features a concealed drum and bell mechanism, and his Symphonia organette, a 20 note paper-roll machine of about 1885. When played these items both evoked considerable appreciation from the audience.

Then Robert demonstrated his Pixiephone. This was an excellent contrast to the elegant Edison Concert, and helped illustrate the great range of gramophone collectables. For the Pixiephone is a small children's toy gramophone, made of thin tin-plate. It is spring operated and fitted with a cheap but workable reproducer, and its sides are decorated with colourful pictures of children's characters. Labelled "Made in Western Germany" so obviously post-war and probably dating from the early fifties, it is nevertheless more reminiscent of the 1930s in appearance and construction.

Gavin provided a further contrast by playing his HMV "Lumiere" table grand, a machine of excellent visual presentation with the sound projected from its large, golden, pleated diaphragm, instead of the more usual horn. Between them, Gavin and Robert had provided an excellent two-man presentation, the dual format allowing for good banter between them which helped to keep up the pace and hold the continued interest of their appreciative audience.

### VISIT TO RADIO NEW ZEALAND ARCHIVES

Held in place of our April meeting, this trip arranged by Barry Sheppard gave Christchurch members a chance to find out about a publicly-owned institution which plays a crucial part in the preservation of recorded sound in New Zealand.

We decided by a clear majority at the March meeting to make the trip on a Friday rather than a Saturday. This probably prevented some members from coming, but in arranging activities such as this we find we cannot please everyone. In the event, ten members set off on Friday 19 April for the city of Timaru. Timaru is about 100 miles south of Christchurch by one of the straightest stretches of road in New Zealand. We travelled in four cars and were lucky to have a fine autumn day with temperatures in the 20's (Celsius!).

Meeting outside Radio Caroline in Sophia Street, we trooped through Archives' inconspicuous entrance and up the stairs. On the landing stand two handsome Cheney gramophones and at the top of the stairs is a display case the contents of which include early valves and a three-inch Pathe cylinder. Jim Sullivan met us and told us something of the history and responsibilities of the archives. The old New Zealand Broadcasting Service began storing material in Timaru in 1959, choosing the city for its dry climate (it has been drought-stricken recently) and its relative freedom from earthquakes. New Zealand broadcasting is subject to periodic upheavals of a political and administrative nature and in 1979 the facility became Radio New Zealand Archives, at last getting the funds, staff and equipment to make good use of its collection. The archives are of course a department of Radio New Zealand's central administration, not of the Timaru radio station.

Much of the work of archivists Jim Sullivan and Stephen Riley comprises preserving on tape current Radio New Zealand programmes, notably **Morning Report**, and finding items required by producers of historical programmes. They have to move very fast in the event of the unexpected death of a major public figure! Besides this they sort through donations of old records from all over the country. Many thousands of 78's, transcription discs and tapes are catalogued and safely shelved, the 76's shelved by label. We did not find any Berliners but there are G & T's and several boxes of cylinders. Without intending any criticism of the staff, we think it fair to observe that the cylinders and very early discs are regarded as museum pieces and curiosities. We noticed a good representation of Chaliapin in the catalogue, also of Frank Crumit. Unfortunately Archives cannot sell tapes of commercial records, but they can supply copies of radio broadcasts. Bernadette Ball put in a request for the broadcast of the closing ceremony of Christchurch's electric tramways in 1954.

Quite an amount of vintage equipment is scattered about Archives' spacious premises. Besides the machines seen on entering there is an oak Edison Concert, in good working order but missing its corner pillars. The archivists were surprised at the four-figure value which we suggested for it. In a corner is a collection of old radios belonging to a Timaru radio preservation group. The vintage machines we saw appear to be donations rather than old broadcasting equipment.

We spent about two hours at Archives, looking around and firing questions at Jim Sullivan and Stephen Riley, both of whom were very helpful and informative. Stephen gave us some recent literature on electronic reproduction of cylinders and early discs and demonstrated the filtering and enhancement power of an Archives turntable on an acoustic 78. Some of us would have browsed around into the evening but we realised that the staff had work which had to be done before the end of the day. Thanks to our visit we have no excuse for imagining Archives as some musty vault guarded by a superannuated disc jockey: we saw a well-housed, well-managed facility with which we were much impressed.

## MAY MEETING

By Neil Johnson

This was a special meeting in response to recent proposals by the Ferrymead Historic Park Trust to attempt to obtain a bill of Parliament which would levy finances for Ferrymead from local council rates. If this increased funding is gained, Ferrymead will become more economically viable, and the member societies will be involved in the improvements and changes which will take place to ensure that the money is properly spent and profits obtained.

The special meeting was arranged so that the Vintage Phonograph Society could learn what may be expected of it by the Trust, to help determine the future direction of the Society in regard to Ferrymead. The meeting was addressed by Mr Frank Hardy, the Chairman of the Trust, and Mr Robin Sutton of the Ferrymead Military Society.

The meeting began with members standing for a moment's silence in memory of our recently deceased member, Mr Euan Macphail. Then Mr Hardy spoke on his four major themes; firstly that of communication, especially communication between the Trust and the member societies, and between the societies themselves, so that all those associated with Ferrymead know each other and can work in with each other. Secondly, finance, which is needed in increased amounts if Ferrymead is to progress any further. Mr Sutton pointed out that the money is available, much of it presently in other people's pockets, and that Ferrymead has to be made attractive enough for people to spend that money there.

The two remaining themes of Administration and Public Image were then dealt with by the speakers, who underlined that the Trust needs the societies, and that since the Phonograph Society is already established at Ferrymead it might as well go along with any future changes. Proposed improvements include guides to show visitors around, and more entertainment and activities as opposed to simple passive displays. The societies will be asked to do many new things to liven up Ferrymead's image so that it can compete successfully with other public attractions, and in turn the Trust will keep the societies' buildings in good order.

The discussion which followed the address was lively and informative. Neil Johnson suggested that most people joined the Phonograph Society out of an interest in records or gramophones and probably not many of them would be interested in adopting a more entrepreneurial role at Ferrymead. Robert Sleeman pointed out the difference between a gramophone enthusiast, who could store his collection at home in one room, and a train or tram enthusiast who had to be more Ferrymead oriented since that was where the old trams and steam engines were; few persons could accommodate a locomotive in their backyard. He agreed with Mr Hardy that there was too little liaison between societies, and suggested that each society hold one meeting a year at Ferrymead and invite members from other societies to attend. This suggestion was accepted as particularly constructive by both Mr Hardy and Mr Johnson.

Mr Errol Hyde asked where the Phonograph Society would be without Ferrymead to display



its collection, and emphasised the value of public contact. Mr Johnson agreed wholeheartedly with the advantage of Ferrymead for contact with the public, but pointed out that as President, he was hard-pressed to get members to willingly man the display even occasionally, let alone regularly. Previous display duty had nearly always fallen to Messrs Otley and Marshall, who, even if they were still able, could not in fairness be expected to continually fulfil this obligation.

Mr Gavin East, commenting over the proposed changes to Ferrymead's public image with more entertaining activities and working exhibits, said he expected that some members would disagree with the Society becoming involved in what was basically another arm of the education industry.

Mr Hardy emphasised that the Phonograph Society is at Ferrymead and so should try to get the best out of it, just as Ferrymead wants to do the best for the Society. Ferrymead, he said, did not grow by accident, but through the enterprise and activities of the societies. Mr East commented that the contents of the Phonograph Society's display at Ferrymead do not even interest some members, and Mr Hardy rejoined that they do interest the public.

Mr Walter Norris pointed out that the problem facing Ferrymead was the same problem that faced the Phonograph Society, namely a lack of people. Ferrymead was having financial trouble because too few people were visiting it, and the Phonograph Society was having trouble because few local people were joining it, with the result that it could not always main its display as Ferrymead would like.

If we try to get our members to work at Ferrymead, Mr Norris explained, they will probably leave our Society. Mr Hardy quipped that members could be obtained. They are out there, he said, and should be brought in. Mr Norris replied that all manner of techniques to obtain new members had been tried, but did not work. The twenty people present at this meeting, he added, was almost a record for the last few years. (To which a wit pointed out that there were not twenty but twenty two present, referring to the presence of Messrs Hardy and Sutton!)

Mr Hardy suggested we invite the Trust chairman or director to address us in a year's time to keep us up to date with developments. He said that Labour Day in October will be a big fund-raising day when Ferrymead hopes the public will visit in large numbers and spend freely, and he asked for our support to make it an especially profitable exercise. If Ferrymead gets good finances over the next five years, he said, it will succeed.

Mr Hyde asked what the Ferrymead rating plan, if passed would mean dollarwise to each individual ratepayer. Mr Hardy said he was not able to give an answer to this at present. He said that the new plans for Ferrymead include the fostering of the individual societies; not just of the professional side. A very strong voluntary effort is essential. Rating, he explained, is just an option, and is not the sole answer.

At this juncture, Mr Johnson was forced reluctantly to conclude the discussion since Mr Hardy was already overdue for another appointment. Our guests were thanked many times over for their presence, and it is confidently hoped that the candid views aired by both parties will contribute to wise and constructive decision making at a later date.

The evening concluded with Robert Sleeman displaying his newly acquired Edison Amberola. This is a model DX, the last of the four Amberola types produced during 1913-14, and is fitted with a Fireside motor. This model had a short production run before being redesigned to become the Amberola 30, which was produced in large numbers. Robert played a Blue Amberol cylinder, "Strathspey March and Reel" by the Highlanders Bagpipe Band, chosen in memory of Euan Macphail who greatly enjoyed Scottish music.

## EXTRACT FROM "GRAMOPHONES AND PHONOGRAPHS: THEIR CONSTRUCTION, MANAGEMENT AND REPAIR"

by B. Clements-Henry (Cassell, 1913)

### HORNS OR TRUMPETS

Part 2

#### Making a 46in. Tinplate Horn:

The performance of a phonograph is improved by the use of a large trumpet. A 56in. horn of brass or copper, however, is necessarily expensive, anything between £1 1s. and £3 3s. being asked by retail dealers. The instructions about to be given show how an excellent tin-plate trumpet may be made at a cost of from 2s. 6d. to

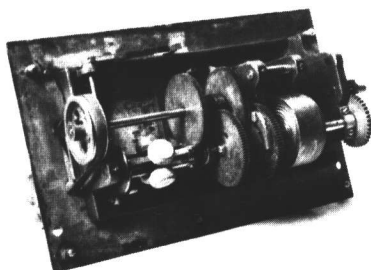


# COLUMBIA no. 6



Model A

1896-8



Photos courtesy Larry Schlick

Type A

7s. 6d. The writer has proved, as the result of many experiments, that a well-made horn of tinned iron yields a superior tone to those of brass or copper.

For a 46in. horn (at a cost of 2s. 6d.), procure two sheets of light gauge tinned iron, size 2ft 1in. by 1ft 5in., which will cost 6d. each. Also a tinned bowl, 1ft 3in. to 1ft 8in. in diameter, costing from 6d. to 1s. Draw a line, lightly, with a sharp instrument, through the centre of each sheet; one in the direction of its length, and on the other across its width. Draw a straight line on the bench or table, and adjust the sheet, scribed across its width, at the further end, its centre line corresponding with the bench line. Secure with a few drawing-pins around the edges, and at a distance of 3ft 7½in. from the further edge of the sheet, drive a fine bradawl into the bench, on the line. Place a straightedge from one extreme corner of the sheet to the centre point, and scribe the angle deeply across the tin. Then place the straightedge at ¼in. within the opposite corner to the centre point and scribe. Parallel with this, mark another line, 3/8in. outside the last; that is, from the extreme corner to 3/8in. outside the centre point. Loop a piece of cord on the awl, stretch it, and at a distance of 3ft 7½in. attach a sharp-pointed instrument. Holding this vertically, strike an arc across the tinplate, joining the straight lines previously made. Then remove the scribing point, and re-attach it 2ft 3¼in. from the centre; strike the arc to the converging side lines, and make another arc 3/8in. larger, or 2ft 4-1/8in. from the centre.

Then secure the second sheet on the table in the direction of its length and centrally, the top edge just overlapping the last arc made on the first sheet, and with the scribe at the same distance (2ft 4½in.) strike the arc. With the straightedge continue the lines drawn on the first sheet, across the last attached sheet, towards the centre point, and continue the parallel line which falls 3/8in. outside the centre. Also strike the smallest arc, which has a radius of 3½in. (see Fig. 40). Then remove from the bench, and carefully cut out the two members of the horn on the scribed lines. Cut on the outer of the parallel lines; the inner line marks the lap of the seam.

The two sections should now be worked gradually into form, bending the edges first in a gentle sweep to the approximate curve. Roll up the cones, pulling and shaping until the edges meet and overlap evenly. A piece of scaffold pole held in the vice, or supported at each end, is useful in shaping the larger limb. Use the hammer or mallet as little as possible; rub the edges of the tin together with a piece of hardwood, or the hammer face, until they lie evenly. Bring the edge to the 3/8in. guide line, and fix together in several places with a touch of solder. The seam can now be made, using a hot bit, plenty of soldering-fluid (zinc chloride), and a good run of solder. The section being supported from within, press heavily on it with the edge of a 6in. length of board at the parts where the metal is running. The pressure should be maintained on each length under treatment until the solder has set. Leave no superfluous, lumpy patches of solder, but make a clean, close joint from end to end. Both sections being seamed, round up, and make cylindrical, by vigorous rubbing lengthwise on suitable mandrels. The apex of the cone may require truing up with a mallet, but use this tool as little as possible, to avoid unsightly bruising. Assemble the two members by slipping the larger end of the smaller cone outside the smaller end of the larger cone to the gauge mark, and solder.

Then strike a circle, slightly smaller than the trumpet-mouth, on the bottom of the bowl. Begin the cut with a tin-opener, and finish with shears. True up by light hammering, and finish with a smooth file. Slip the trumpet through the aperture and solder (outside), leaving 1/8in. protruding within the bowl bottom. Work this outwards into a neat seam, and solder inside. The section (Fig. 42) shows the joints. Thoroughly wash the work in strong soda and water; polish the inside of the trumpet with whiting and water, and scour out the bell with coarse glass-paper for painting. Again thoroughly wash with clean water, dry, and heat up over a gas or paraffin stove. Then apply ordinary brunswick black to the outside of the work, beginning at the bell. A strong heat should be maintained, sufficient to make the enamel smoke, but not to melt the solder. When covered, keep up the heat for a time, and when cold, the surface should be bone-dry and should carry a high gloss free from brushmarks. The interior of the bell looks well enamelled red (three thin coats applied cold); or "fire-gold" paint with a spirit base, is decorative and durable. This paint should be applied cold with a heavily charged camel-hair brush in wide sweeps. Do not go over the same place twice while wet. Two coats will suffice.

The rubber connection may be made direct to the trumpet end, or, if preferred, a piece of 5/8in. or 3/4in. brass tube, 1½in. long, can be soldered in before painting.

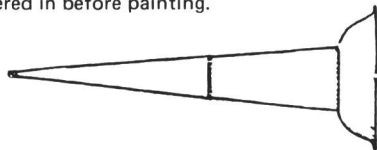
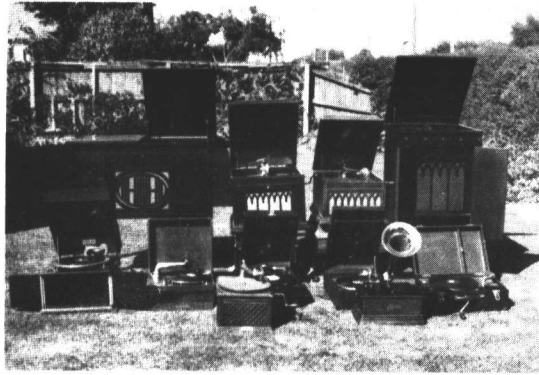


Fig. 42.—46-in. Horn.

**Making a 70in. Tinplate Horn** — A 70in. horn (at a cost of 7s. 6d.) presents greater difficulties than the foregoing, but it will repay the extra trouble, the tone produced being very fine. The writer believes this model to be unique in calibre, if not in length. The diagram should be carefully drawn out with tailor's pipeclay, or chalf, on the floor, or a table if large enough.

With the awl, string, and straightedge work out the measurements as follow (see Fig. 43): Radius of largest arc, 5ft 3¼in.; second arc, 4ft 2¾in.; third arc, 3ft 1½in.; fourth arc, 1ft 7in.; fifth arc, 6in.; and sixth arc, 2½in. With a long straightedge, draw in four equidistant radii from the outer arc to the centre-point. The extreme divergence of the outer radii, where they cut the arc, must be 4ft 7½in., measuring directly across the latter from point to point.



Collection of the late  
Euan Macohail



Mrs Elizabeth Hinds, Director of the Otago  
Early Settlers Museum, Dunedin with the  
museum's Trichord barrel piano



Fig. 47.—Pattern of Pieces to be Soldered to Gauge Lines.

Fig. 43.—Pattern of 70-in. Horn.

Fig. 46.—Half Plan of Flare, Rolled and Shaped.

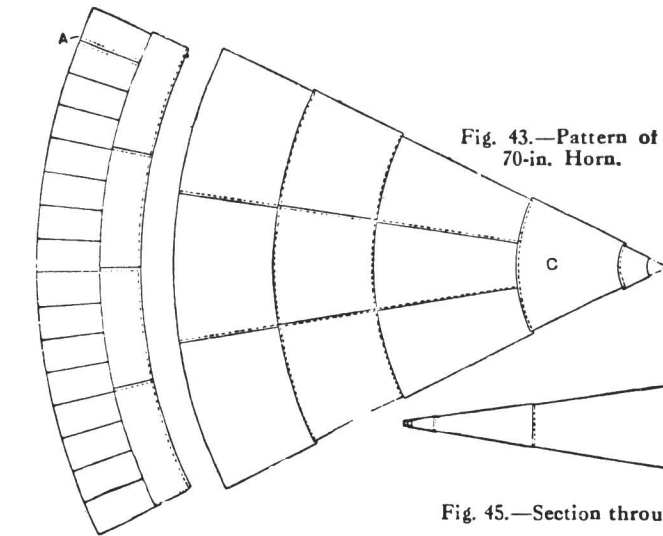
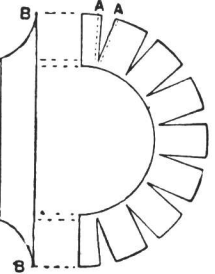


Fig. 45.—Section through 70-in. Horn.

Fig. 44.—Pattern of Flare.



The metal is the same gauge as for the smaller horn, but the 1ft 8in. by 1ft 2in. sheet (at 5d. per sheet) is a more convenient size. The diagram being drawn out, three sheets of tin, in succession, must be adjusted on the outer arc. Their arcs are then scribed on them, and the converging lines drawn on each section, a  $\frac{3}{8}$ in. rebate being provided in each case as before. The three sections forming the first limb have their rebates to the left, the next three sections to the right, and the third to the left. This will allow a neater joint at the junction of each limb.

Each set of three sections is first soldered together both sides on a flat surface, the seams being run while heavy pressure is maintained on them. They are then assembled (still in the flat state), and afterwards rolled, shaped, and soldered, as for the 46in. horn. The combined members being cumbersome to handle alone at this stage, some assistance may be required.

The fourth limb is cut from one sheet (see C, Fig. 43), rolled, seamed, forced over the small end of the third limb to the gauge line, and soldered. The fifth cone reduces to  $\frac{5}{8}$ in., which is fitted with a short length of brass tube of the same diameter.

In this condition the horn will serve, but if desired, a flare can be added. This is shown in the flat state by Fig. 44, and rolled up, shaped, and mounted, at Figs. 45 and 46. It is made of four sheets, with right-hand rebates, each rebate being  $\frac{5}{16}$ in. long, the remaining edges being left unsoldered (see Fig. 44). Each quarter section is divided into four parts, with shears, to a distance of 8in., indicated by a gauge line. The inner arc of this portion has a radius of 5ft  $2\frac{7}{8}$ in., and the gauge line for soldering is that of the horn end, 5ft  $3\frac{1}{4}$ in. When rolled, soldered, and mounted on the horn, the sixteen loose portions are bent outwards to form a trumpet mouth (Figs. 45 and 46). Sixteen pieces of tin cut from scrap,  $8\frac{1}{2}$ in. long by 3in. at their larger ends and of the shape shown at Fig. 47, are required. A  $\frac{1}{4}$ in. gauge line run each side of each bent portion A (Figs. 44 and 46) will ensure the symmetry of the flare if the pieces (Fig. 47) are truly cut to one gauge and soldered accurately to the lines A A.

Draw a 32in. circle, in chalk or pencil, on a flat surface, place the trumpet on it, bell downwards, and trim up the rim. Then gauge a  $\frac{1}{4}$ in. line round it, and turn outwards with the pliers to receive a ring of  $\frac{1}{8}$ in. brass wire B (Fig. 45). Solder this, and round up neatly by light hammering, if necessary, going over the work again with a hot bit and plenty of fluid.

Before cleaning up and enamelling, find the correct point of suspension, and solder on a strong brass wire eye.

**Making Octagonal Horn** — The octagonal horn shown in elevation by Fig. 48, can be made of light sheet brass, say No. 26 B.W.G., or 1 x 28in. by 28in. tinplate. To obtain a pattern for one of the sides, eight of which when bent to shape and soldered together constitute the horn, draw first an elevation and one-eighth of the plan, as shown in Figs. 48 and 49. The elevational curve A D (Fig. 48) is now divided into equal parts, as at 1, 2, 3, 4, etc. From each of these points draw perpendiculars to cut the part plan (Fig. 49) in the points 1, 2, 3, 4, etc., on the central line A D. To draw the pattern Fig. 50, set off on the line A D the distances A 1, 1 2, 2 3, etc., being equal to those marked coincidentally in Fig. 48. Through these points draw lines at right angles with the central line, and make A a, 1 b, 2 c, 3 d, etc., equal to A a, 1 b, 2 c, 3 d, etc. (Fig. 49). The unite the points thus obtained to complete the pattern.

The top of the pattern may be either concave, as at a a' a (Fig. 50), or convex as at a' a', according to taste; either gives a much better appearance than if left straight as at a a. Mark and cut seven other pieces according to pattern, and if a pair of rollers are available, pass them through together, curling them each time in opposite

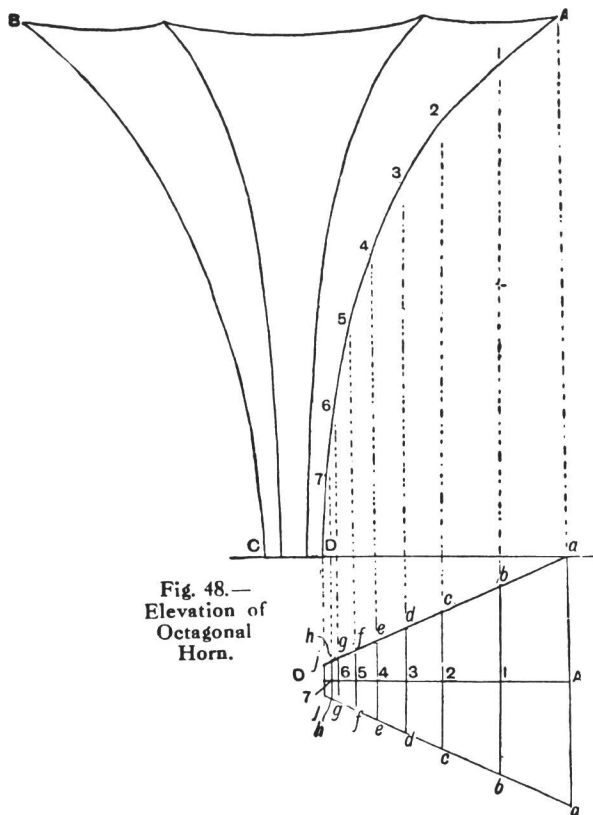


Fig. 48.—  
Elevation of  
Octagonal  
Horn.

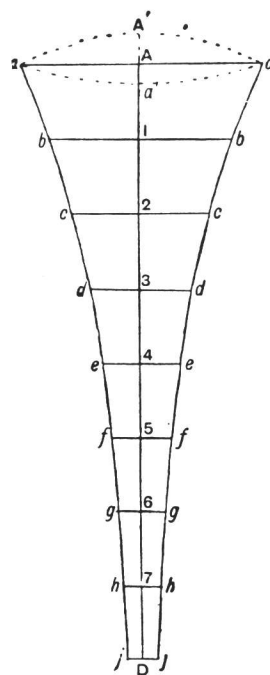


Fig. 50.—Side Pattern  
of Octagonal Horn.

Fig. 49.—Part Plan of  
Octagonal Horn.

directions to obtain an evenly-bent surface, and finally making them assume a shape approximating to A D (Fig. 48). The same result may be to some extent obtained by bending them similarly across the knee in pairs, afterwards shaping them with a mallet over a round stake or mandrel. These are now soldered together in pairs, adjusted to the proper angle. A good method of doing this is to cut eight small angle plates, and tack them in the wide mouth of the horn as follows. First fix an angle plate in each of the pairs, and solder them together inside, while the angle plate holds the pieces to the required angle. Two pairs are now held together with an angle plate, while they are soldered together inside to form one-half of the horn; the other half is made similarly. Finally the two halves are held together with angle plates and tacked in position, after which they are soldered inside as far as practicable, and then finished from the outside. All the angle plates are now released, and the surplus solder is melted with a hot iron and wiped off or floated into the seam. If the convex top of the pattern has been decided on, it should now be slightly bent further outwards with a mallet over a round stake. Of course, the extreme tops of all the pieces, whether convex or concave, are edged and flattened down before they are built together, so that the mouth edge of the horn will be smooth instead of presenting a burred edge.

The socket part of the old horn (the part by means of which it is secured to the machine) is now detached, and soldered in position on the new horn, which can then be suitably enamelled. Turquoise-blue is suggested as a suitable colour for the outside, and a better appearance is obtained if the inside seams near the mouth are relieved gradually with another colour.

(To be continued)

## ADVERTISEMENTS

Yes, I'm still buying horn machines, cylinder machines and musical boxes. If anyone (in New Zealand preferably) is interested in buying my extensive collection of gramophone spares (no Edison parts) including dozens of motors, turntables, handles etc. as a job lot with the idea of carrying on my repair service (which because of other commitments is taking up an increasing proportion of my time) please contact: Robert Sleeman, 86 Tankerville Road, Christchurch 2.