

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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Peter Mattison and Joffre Marshall packing parts at Ferrymead.

FOR YOUR INFORMATION

What is time and where does it go? We all seem to find it harder and harder to fit in all we intend to do in our allotted time.

Over the last year I have had the assistance of a fellow member, Gavin East. He has helped me in every way possible; proof reading, advice, script, articles and photographs, all of which has been most welcome.

Since I became Chairman of the Eyre Council there have been more and more demands on my time.

We were disappointed that so few were able to turn out to the dinner arranged by our President (Neil Johnson) to mark the date and time twenty years ago when the Vintage Phonograph Society was formed. Neil produced a beautifully iced fruit cake, with twenty candles which Barbara Dini (our Patron) extinguished. As a founder member I cut the cake which, along with coffee topped off a very pleasant evening. Thank you Neil.

With the floating of the New Zealand dollar overseas, members will find a rise in the cost of all parts they wish to purchase from us. We are sorry about this but it is unavoidable.

The last issue was very well received, judging by comments in letters. Unfortunately the rate of incoming articles has remained at an intermittent trickle, helping to make us late to press. We are sorry that one New Zealand member has declined to renew his subscription because of the delay in receiving the magazine. If this gentleman's energy had been directed towards supplying an occasional contribution, rather than descending on our building and throwing out our packing material as part of a so-called "tidy up", he might have had his magazine more promptly.

STOP PRESS: *Since this paragraph about contributions was written, a splendid fat envelope has arrived from Larry Schlick with enough illustrations to make this a quadruple issue. Merry Christmas and a Happy New Year!*

We try to publish material of interest to machine and record collectors, although the machine side tends to dominate this issue. Most New Zealand machine collectors belong to our society, most record collectors do not. Wellington has for many years maintained a group of vintage recorded (mostly operatic) music enthusiasts who meet monthly with a minimum of organisation and formality. We have several members in Wellington and sometimes wonder if the two categories ever meet. Certainly one member of the record group was surprised to learn of our existence this year. Fortunately we do have some record specialists in Christchurch and many other members who take an active interest in everything.

The occasional mention of musical boxes in this magazine reflects the fact that almost all large New Zealand machine collections include them and that almost all our musical box specialists have a phonograph and gramophone or two. More than one collector has "graduated" from phonographs to musical boxes but none has gone the other way!

The New Committee:

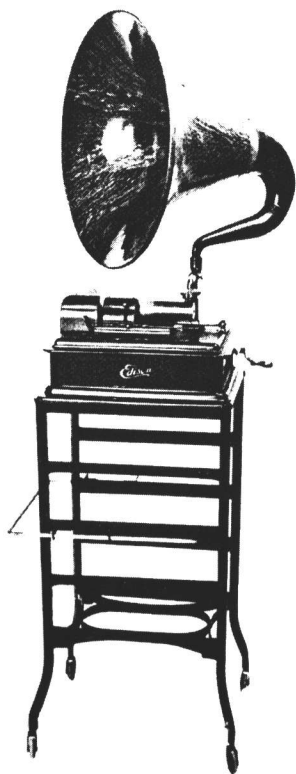
Our Annual General Meeting in September 1985 saw the committee re-elected as before, with one change. Neil Johnson enters his second year as president with our admiration and enthusiastic support. Bob Wright declined renomination as vice-president and has left the committee because of other commitments. He continues to attend meetings, we are pleased to add. Gavin East is now vice-president and treasurer. The committee comprises Walter and Hilda Norris, Joffre Marshall and Robert Sleeman, the last-named rejoining it after an absence of a few years. We welcome his acumen and efficiency in getting things done. Adair Otley is a committee member as immediate past president and Barbara Dini remains our patron. Lyndsey Drummond continues as secretary — we shudder to think of how we would survive without her.

Financial Report:

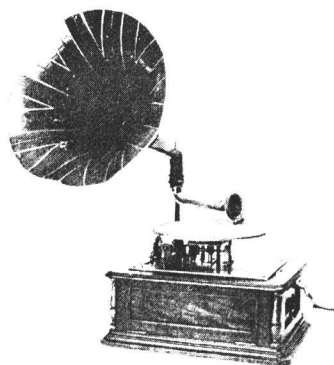
The books for 1984/85 are now being audited by Mr Mark Pfeifer of Bishop & Toomey, Chartered Accountants. The auditor's report will be published as soon as possible. Our finances are in a good state, due largely to increased sales of parts, due in turn to more stock to sell!



Our latest reproduction
horn (see Parts supplies)



Lot 48 Edison School Phonograph, Model A



Lot 35 Columbia Gramophone 20th Century Premier
Type BC

The ultimate in mixed marriages?
Pathe grafted on Columbia BC
(see Market report)

Edison School Phonograph sold
recently in Australia (see
Market report)

PARTS SUPPLIES

For too long we have been embarrassed at the short supply of many of our listed parts. This situation has improved greatly over the last few months, much to the relief of our Secretary. We would like to draw members' attention to established items of which we have a good supply and to some NEW HORNS available.

Winding handles for Edison Standards (Model B and later), Homes (B and later) and Firesides are readily available, at NZ\$14.00 each (part no. 13). Winding handles to fit Amberolas 50 and 75 are also in good supply. These are \$10.00 (part 15). Part no. 20, driving belt leather, is of good quality and suitable for most belt-driven phonographs. Only 50c. a length. We have a ready supply of part 21, the gear cover for the 2-minute Standard, at \$6.00.

All transfers, including banners, are readily available. If you require ones other than those listed, please tell us as we may be able to produce limited quantities of some of the rarer banners.

A particularly fine item is part no. 33, the Amberola 30 front grille professionally woodgrained at \$8.00. Also worth a mention is no. 34, the leather elbow for Berliner and other "front-support" machines, at \$7.00. Does your Amberola 30 lack its top grille? Our part no. 36 at \$8.00 comes ready painted.

All instruction leaflets are in print at the moment. These are rare in original form and help to display machines. All posters, slides and pennants are readily available.

A special mention for part no. 70. This is the small slotted turntable spindle, internally threaded, which secures the turntable on Gramophone Co. machines of c. 1905-1915. It is quite a job to make and is cheap at \$3.00.

Lastly, does your Edison Gem lid have the correct screws? We have plenty of accurate reproductions at \$2.00.

Our two biggest problems of late have been parts 5 (cast foot assembly for front-fitting crane for Edison Home, Standard etc.) and 35 (Edison reproducer elbow for connecting a straight horn to a vertical outlet reproducer). Joffre Marshall is working on both items and has already brought the elbow to production stage. We must point out here that our earlier stocks of this most necessary part were supplied by Bill Dini and were adapted from a product no longer available. Joffre has had to work out how to make this tricky little item from scratch and has, needless to report, produced an impeccable replica of the original Edison part (which is not easy to find). We will soon be able to supply this elbow at a realistic price.

Trump Horns:

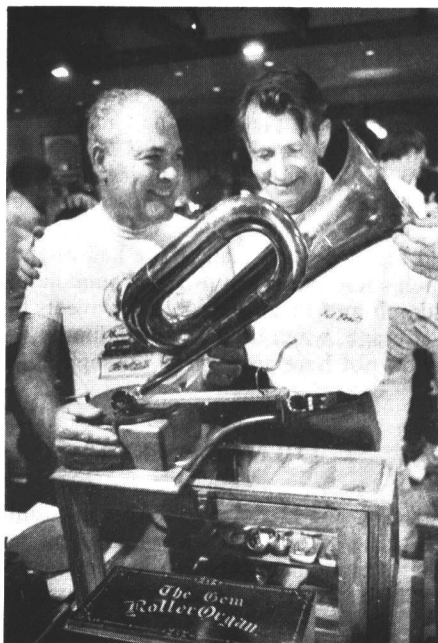
Thanks to an enterprising and ingenious manufacturer, we can now supply a replica of the small Columbia petal horn associated with the BV or Trump but also sold in England on the BK or Jewel. It is 11" long and 10½" across the mouth and must be one of the few self-supporting petal horns made for cylinder machines. Our price for this new part is NZ\$48.00. We supply it unpainted. This horn is a wee beauty! (See illustration).

New Cygnet Horns:

We are very pleased to announce that we will soon have for sale a few petalled cygnet horns. We are aware that our fibreglass cygnets and bells of some years back were not an unqualified success, since they needed work in assembling and finishing. Our new horns are a much more professional product and comprise a solidly-made fibreglass cygnet, moulded in red, with a steel petalled bell. The connecting rings are of brass as on the originals. Both cygnet and bell are interchangeable with original bells and cygnets. The new bells are supplied unpainted. We can supply the complete horn for NZ\$175, a reasonable price we think for such a large and high quality item. The petalled cygnet horn has been spoken of as a desirable part for many years and we hope it sells well. If initial orders are promising, we will soon have our manufacturer make more!

Columbia Handles:

When having winding handles made we have always confined our attention to Edison phonographs as the most abundant "customers". Lately the odd Columbia BK has turned up without



Trademark Berliner with original
accessory horn



One of the tents

its correct handle, so we are having a batch of handles made. These will fit the BK, BKT and BQ and possibly other models. If a few BKs' needing handles can be found in Christchurch (notoriously poor hunting ground for Columbia cylinder machines), there should be a demand farther afield.

PARTS WE WOULD LIKE TO SUPPLY BUT (AS YET) CANNOT

There are some parts which we have discussed at various times but which continue to defeat us. One such is the flanged horn elbow piece for the Gramophone Co. Monarch Senior and its close relations (Ionic, Melba, Sheraton, etc). Horns for this range of machines, both metal and wooden, are sometimes found but hardly ever with their elbows. We have known a section of car exhaust pipe do the job! Unfortunately there does not seem to be a way of making this elbow at a reasonable price.

Two other items we could make or have made if we had originals as samples. One is (surprise) the aluminium Columbia witch's hat, almost mythical around here. The other is an Edison cygnet crane — the one for the Triumph and Ideal/Idelia which projects further forward so as to suspend the horn vertically. The usual crane, when used on the Triumph, pulls the horn back at an attractive but incorrect angle. We do not have an original Triumph cygnet crane available to study or copy.

COLUMBIA SERIES

No. 7

Model AN

1897

Superficially almost identical to the Model A, the AN was a union of the A top works with the earlier N motor. Hazeltorn's guide dates the AN as an 1897 model withdrawn in October 1898. It has been suggested to us that it could have been introduced as early as 1895 but it seems unlikely that it could predate the A. Since it was, in a sense, a later version of the N, it also bore the name Bijou.

The AN is known with A top chassis of both the Washington and New York types. Models N, A and AN appear to have had identical cases, allowing for the slight variation of a little moulding along the top (a variation also noted in the first Edison Standard). The AN may be distinguished from the A by its on/off switch at the right and by its vertically-aligned belt.

Hazeltorn tells us that the AN was more expensive than the A, since it had a longer-running motor.

We know of no specimen of the AN in New Zealand and can thank Larry Schlick for a photograph of his example.

MARKET REPORT

by Gavin East

Machines reported recently have been few but notable for quality. The first I have not seen but heard of through the grapevine. This was a large EMG gramophone, found in the lower part of the South Island by a renowned Auckland dealer and sold to a North Island collector and member. I know of no more than half a dozen of these machines in New Zealand. Their reputation for sound quality is still formidable and I don't mind admitting that news of this one made me feel envious. An EMG is one gramophone I would dearly like to possess and use. Still, it has gone to a good home.

Our own indefatigable Robert Sleeman made a remarkable purchase a few weeks ago. An antique auction advertisement included "Edison Amberola phonograph". Not a tatty 30 for once — it turned out to be an oak IA, which Robert secured for a very realistic price. It is a bit of a puzzle to restore, since the mechanism (scruffy but complete and working) cannot be put in the case, the top part of the latter having been converted to a cupboard. Some demolition and refitting will be needed. Just for a change in one of these case conversion episodes, the mechanism was kept — thrown into a shed corner, no doubt, but kept. The metal section of the horn has also survived but not the front part. The only irreplaceable loss has been the name plate. The oddest features of this

Getting a closer look



Main room - 60 dealers at \$100 a stall

Curt Novek from Houston, Texas
with Victor III and giant Nipper
(worth US\$300-500)



Amberola I are that the horn opening is covered by two doors (no grille) and that the cylinder drawers have **no** covering door. At first we thought this was all amateur surgery, but close inspection reveals no sign that the cabinet is anything but original.

In marked contrast to the *Opera/Concert*, the Amberola I is a very rare machine in New Zealand. This is the first specimen I know to have appeared for sale in Christchurch.

Robert has also purchased, locally, a Columbia BK or Jewel and an Italian Umbrian console Eidson diamond disc machine. The Columbia has an original Edison witch's hat horn on it — nice to have, but why can't that confounded aluminium Columbia witch's hat turn up for once so that we could have copies made? Walter Norris lacks this horn, so does the Dini collection as far as I know. A local dealer had one on a Jewel a few years ago, but sold it with a black Gem. He was then left with a Jewel bearing a little Gem funnel horn. "I didn't think it mattered". As for the Umbrian diamond disc, it is really odd that a model regarded overseas as unusual and rare should keep turning up in Christchurch — this one of Robert's is at least the fourth. Like his Amberola I it has an unorthodox case, the back and sides being filled in down to floor level — and, like the Amberola I, the case seems to be completely original.

Readers of this column might think that it is more or less devoted to recording the acquisitions of Robert Sleeman. He is really the only active machine collector in and around Christchurch. As I write, Robert, Neil Johnson and I have just returned from an auction at Tinwald, fifty miles south of Christchurch, at which another collector surfaced unexpectedly. This was member Bryan Small of Christchurch, a discerning buyer but not active in the last year or two. The auction included an Edison Standard A (Banner), an Amberola 30 and a Victor I. All three were in excellent condition with original horns, reproducers and handles. We think they may have come from an unknown collection down south. Neil and I went down with Robert, as we thought, to see him have his choice of the machines, but Bryan had ideas of his own and was prepared to outbid Robert on two of the three. In the event Bryan bought the Victor for \$725 and the Amberola 30 for \$350, while Robert secured the Standard for \$450. Rival collectors can sometimes reach an agreement so as not to bid against one another, but in this case both had the same idea, to get the Victor and either or both of the other two machines.

While in Ashburton today I saw an HMV Lumiere floor-standing cabinet (empty) for sale at \$150. A beautiful piece of furniture but I don't know of anyone that needs it!

Australian Auction Prices:

Lyndsey Drummond has passed on to me some of the prices at a well-publicised auction held in Melbourne on 1st September 1985. An Edison School Phonograph fetched A\$6,000. This model is extremely rare but even so this seems very dear, especially for a specimen with no record drawers and the wrong horn bell.

A tidy G & T Monarch Junior brought A\$650 while a Realtone horn gramophone, an ordinary-looking thing with a retailer's name plate, sold for A\$750! A Beltona internal and external horn gramophone, a most suspicious looking object, sold for A\$1,300. From catalogue photographs both this and the Realtone appear to have Gramophone Co. laminated wooden horns. The sale included that very scarce machine, the **big** HMV Re-entrant (203). It fetched A\$600. I have seen only one example of either the 202 or 203 in New Zealand.

Two Columbia BC machines were sold, one in original state for A\$2,200. The other, a mind-boggling combination of BC case and motor with Pathe turntable, reproducer etc. and horn, fetched A\$1,000. Such a nightmarish freak (see illustration) needs only an Edison cygnet horn, perhaps in beaten brass like the hideous converted firescreen seen here not long ago, to be the ultimate in mixed marriages.

A complete and correctly-powered Pathe disc machine with black rolled horn sold for \$1,600. A Mikiphone fetched A\$420 and an early black Gem A\$450.

All in all, 97 lots (including many separately-lotted cylinders and discs) sold for about A\$26,000. One senior collector present was so disgusted with the prices that he turned his hearing aid off!

Recent meetings



June meeting - Gavin East with
unidentified musical box



June meeting - Robert Sleeman
and Cale Bailey with Robert's
Edison Disc Phonograph A-85

LARRY DONLEY'S SWAP MEET

Article and Photos by Larry Schlick, U.S.A.

The biggest phonograph swap meet in the world is held every June in Union, Illinois, U.S.A. at Larry Donley's Seven Acres Antique Village Museum. Larry started the museum about 12 years ago and it has been growing ever since. Eleven years ago he got the idea of having an area swap meet exclusively for phonograph collectors. He called on his fellow members in the Early Talking Machine Club in Chicago and seven members showed up on a sunny Saturday in June 1974, to hold the first swap meet, exhibiting about 50 to 60 machines. Since that time the meet has grown, an exhibit hall has been built, tents have been rented, and now approximately 145 dealers show up with well over 2,000 machines on exhibit. While antique phonographs are still the heart of the swap meet, today's collector will find fine music boxes, juke boxes, organs, player pianos, automatons, and anything of a musical nature. There are thousands of cylinder and disc records to choose from as well as early phonograph and record catalogues, store advertising material, and paper memorabilia.

Chicago, Illinois is located in the middle of the United States and collectors and dealers come from the east and west coasts and every place in between. At this last spring meeting there were collectors from England, Holland, Japan, Canada. No one went away empty handed. Prices are higher than your average flea market but the quality and selection is much better. There are always Edison Operas, Balmorals, Spring Motors, Triumphs, Gems, and early Homes and Standards available. In the disc line there are Trade Mark Berliners, Johnsons, early Victors and Graphophones, Zon-O-Phones, and a great variety of the more unusual machines. The prize machine of this spring show as probably the Edison Idelia with matching mahogany Cygney horn and "O" reproducer, which went to a satisfied collector for over \$5,000.00. But the Idelia wasn't the only "gem" at this show. There were two Edison Eclipses (coin-ops), about 14 Berliners (of the so-called Trade Mark Model (or Dog Model variety), five Eldridge Johnsons, three or four Victor VI (sixes), four Hexaphones, some Columbia B.C. coin-ops and Home Grands, some Bettini cylinder boxes, and one excited collector said he found an original horn for a Double Bell Wonder.

We talked with Larry Donley about the changes over the years both in his swap meet and phonograph collecting in general. He feels that the so-called recession is over and that prices are again on the rise. "Edison Standards and Homes now bring between \$250-\$300 with the small horn. The better disc machines with outside horns bring \$450 and up, with an extra premium for a wood horn." He feels that more affluent people are becoming interested in collecting. "This will help maintain firm prices. More women are getting into collecting, also. While the price of the more common machine has softened in the last four years, the value and selling price of the better and rarer machines has steadily risen. The demand is always there for the exceptional or rare machine," Donley points out.

ARTICLE ON LARRY DONLEY'S SWAP MEET: EDITORIAL COMMENT

We are most grateful to Larry Schlick for sending this profusely illustrated article. The quantity of machines involved at such an event is mind-boggling to us — it looks as if it could exceed the sum total of all New Zealand collections. Larry makes many interesting observations in his accompanying letter. While common machines seem static in price, small advertising items and needle tins are fetching high prices — many tins are now over \$20 and catalogues over \$40.

Glancing at the photos one could say that there is the representation of Victors and Edisons one would expect to see at a U.S. event. However, Larry's article makes the point that there are at these meets machines which are very rare even in the States, e.g. the Idelia. Our photos do not show many Columbia cylinder machines but no doubt there were plenty available. Diamond disc machines seem under-represented too. Larry mentions that Edison Amberolas have been few and far between recently, which is surprising to us.

Reproducer Prices:

Prices of original reproducers as reported by Larry will interest many readers. The Edison

Model C sells for about \$60-\$85 (all prices in U.S. dollars), the H for \$75-\$100 and the O about \$150. Early Victor Exhibitions with the round needle hole can bring \$75-\$100, later Victrola reproducers \$35-\$45. "Long throat" reproducers for front support Victors can easily fetch \$75-\$100. No price is quoted for an original Johnson reproducer for a Dog Model!

JUNE MEETING

Diamond disc machines are not often heaved along to meetings, but Robert Sleeman made the effort and produced his A 85 table model. This model is occasionally found in Christchurch, though not as often as the London No. 1. We were surprised to read in George Frow's indispensable book on diamond disc machines that only one specimen of the A 85 was known to him. We sometimes wonder whether New Zealand was a dumping ground for Edison! Robert's machine attracted close attention from the small audience for this chilly winter's evening, especially when it played the voice of Edison himself.

Gavin East brought along a 6-tune musical box of late 19th century manufacture and unimpressive appearance but good musical quality. It has an unidentified coloured tune sheet emblazoned with "Fortissimo Piccolo", a nickel-plated spring barrel and fat cylinder and a 77-tooth comb. Its programme is well arranged. It could perhaps be a Paillard or Mermod but we cannot tell. Gavin had bought it at a reasonable price from a dealer who had himself bought it at auction in Auckland, reputedly the New Zealand city where prices are highest.

JULY MEETING

Adair Otley showed a video of a fascinating English television programme, **To See Such Fun**, a compilation of excerpts from English comedy films. The programme was compiled by Frank Muir and gave an hour and a half of clips with none of the irritating interruptions which often mar these nostalgia specials. It was a rare treat for our music hall enthusiasts to see snippets of Gus Elen, Lily Morris, Will Fyffe, George Formby and Will Hay. The most precious sequences were undoubtedly those showing Sid Field, and Robb Wilton, since pieces of old film are almost the only evidence left by which to compare these wonderful comedians with their reputations. Within their limits the films succeed in keeping the art of Field and Wilton alive for grateful audiences.

AUGUST MEETING

Bob Wright spoke about his recent sojourn in Australia on a training course. Bob is a traffic engineer of wide interests in things mechanical. Although his time in Australia was almost entirely taken up by his course he did manage to see a few museums.

OCTOBER MEETING

Les Macpherson, a member of our society in its early years, came along to talk to us about the development of natural history, particularly bird call, recording. Les is a prominent worker in this field: as well as playing us tapes of early efforts, including the cylinder made by Ludwig Koch in 1889, he showed us the tape recorder and microphones which he uses.

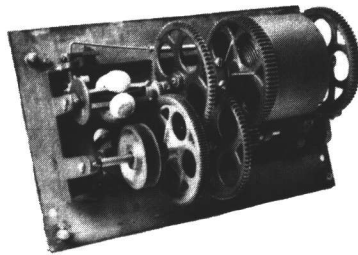
OUR SECRETARY IN AUSTRALIA

After months of planning and anticipation, our family comprising myself, husband Bill, together with Stewart 20 and Jane 17, set off on 23rd August for three weeks' holiday in Australia. This was our first trip overseas and first stop was Melbourne where we were met at the Airport by member Ron Corbett complete with identifying hat! The following day Ron took us on a leisurely drive through Victoria via Ballarat, St. Arnaud etc. en route to his farm at Berriwillock. The Cor-

COLUMBIA no. 7



Model AN



1897

bett family made us very welcome and we spent the next three days sightseeing, viewing Ron's impressive collection, exploring the farm and talking until rather late each evening. We also enjoyed being shown round the district and a day at the Pioneer Village, Swan Hill. It was interesting to note that this complex unlike our local Ferrymead Historic Park, receives most of its finances from Government funds hence can support more working exhibits and paid staff. The complex was in a delightful setting with the Administration Building being an old paddle steamer on the Murray river which meandered through the area. The Corbetts really set the tone for our holiday with their friendliness and hospitality and we hope it will not be too long before we see Ron, Rhonda and girls here in New Zealand sampling our scenery etc.

Ron brought us back to Bendigo and we travelled from there into Melbourne by train, enjoying two days' shopping and sightseeing before flying on to Sydney. Unfortunately here the current virus took its toll and we were unable to visit Harold Burtoft as planned, nor was Philip Mumby able to come in to see us for the same reason. However, a former Christchurch friend took us for a drive round the city and suburbs and we indulged in a "Sydney after Dark" trip one evening. This trip comprised a bus tour of The Rocks, a very old part of Sydney, beautifully restored to restaurants, craft shops and the old workers' cottages also restored for inner city living. Dinner at the famous Centrepont followed, then a visit to Sydney Harbour Bridge and on to two nightspots at Kings' Cross, the latter being an interesting experience to say the least. One evening, Michael and Marilyn Small, new Society members, called to visit us at our hotel and we spent an enjoyable evening with them. We would have liked to have met more members in the Melbourne and Sydney areas but time and transport prevented such visits on this occasion.

Our final days in Australia were spent with friends in Brisbane and here we had organized a rental car and travelled about more freely. The traffic was certainly busier than home and a navigator was useful at times. A trip to Surfers' Paradise was a must of course and Tamberine Mountain a beautiful spot also. Alan Woodward, one of our Society members and a member of the Queensland Phonograph Society had arranged an evening for our family at the home of John and Ruth Hutchinson, where we were treated to a delightful evening with a group comprising members of both Societies, with two members travelling in from Toowoomba to meet us also. We were both touched and appreciative of the surprise presentation to us of a memento from the Queensland Phonograph Society of our visit, and another for the Vintage Phonograph Society in recognition of our informative magazine, assistance with parts and mutual reciprocation over the years. It was great to meet members with whom I had had contact over a long period of time and we will remember our evening with fondness. The following day we spent a short time with member Frank James at his home viewing his fine collection and impressive house alterations which I had heard about via our correspondence.

We enjoyed our duty free shopping in Brisbane and arriving home at 12.05 a.m. on the 11th September laden down with baggage and goodies was a little tiring. However, Customs were kind and we escaped being searched making for home fairly promptly, even if the taxi driver raised his eyebrows at our array of luggage.

We will remember our holiday in Australia for the kindness and hospitality of all those we met, and to members from other areas of Australia who wrote offering us accommodation and time to show us around — we hope to see you in the future.

Lindsey Drummond, Secretary

Note: Our photos show (1) Frank James presenting Lyndsey with a Columbia mascot and (2) a group at the home of John and Ruth Hutchinson comprising Lyndsey and Bill in front and, from left: Nev and Elaine Doherty, Jane Drummond, Brian Ball, Stewart Drummond, Bill Dunn, John and Ruth Hutchinson, Frank James, Bernie Keating and John Simson.

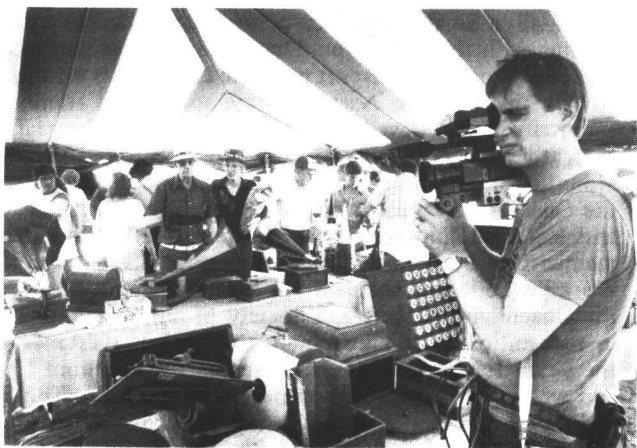
LETTER FROM A MEMBER'S WIFE REGARDING OUR 20th ANNIVERSARY DINNER HELD IN SEPTEMBER

The dining room was a picture of elegance with the table set for the expected 25. We waited, the waitress waited, the wine steward hovered, then it dawned — **APATHY** had reared its ugly



Ernest Allen of St. Louis,
Missouri talks with Tom
Fretty of Manley, Iowa

Larry Conley's son Mike covers the
meet on videotape



A bunch of uprights from a
Chicago dealer

head. Everyone had expected the other to turn up.

If I, a person not in the slightest bit interested in phonographs could manage to get myself, plus 3 small children and a husband ready to attend the social event of the year, namely the 20th anniversary of the society, where were YOU?

As I understand it your president had gone to considerable trouble to notify both past and present local members of the planned function. At first the estimated number of people attending was 40, this was drastically cut to 25 when, wonder of wonders, everyone had to see a man about a dog. If we had not dragged our 3 small, easily bored children along the entire turnout would have been 11. Needless to say we were a bit lost at a table that seated 25.

Is it any wonder our young generation adopt the attitude that the great mythical someone else will do what they should when they have such great examples to follow.

Now that your lecture is over I would sincerely like to thank Neil Johnson for his hard work in organising the dinner and anniversary cake, also Walter Norris for bringing along the early photos and the minutes of the first meeting and even though I have no interest in my husband's hobby and thoroughly curse it at times I'm glad I did not leave it to someone else to take my responsibility.

Maxine Sleeman

Editor's Comments:

We thank Maxine for her letter and for her stimulating presence at the dinner. We had not expected a huge reunion of past members but we were, we must admit, disappointed that some of those assumed to be coming did not materialise. Those who did attend enjoyed the occasion and we were particularly pleased to see Bernard Bisphan after many years. Perhaps some of our members were scared that they might be plied with alcohol and lured into signing their lives away on Ferrymead display duty or something equally uninviting. Perhaps some deliberately prefer to confine their involvement to occasional meeting attendance. Fair enough. Actually, considering the small number of active collectors in Christchurch, we do rather well to get the attendances we do. Limited support for society activities is nothing new — after one of our earliest fund-raising exercises our secretary noted that many members had suddenly found “chores” which prevented them from helping. We appreciate that most members join because of a hobby interest, not from any burning zeal to help run an institution. The anniversary dinner was an informal social occasion at a very modest price, with no strings attached, thoroughly enjoyed by those who were able to attend and thought it worth attending.

EXTRACT FROM “GRAMOPHONES AND PHONOGRAPHS: THEIR CONSTRUCTION, MANAGEMENT AND REPAIR”

by B. Clements-Henry (Cassell, 1913)

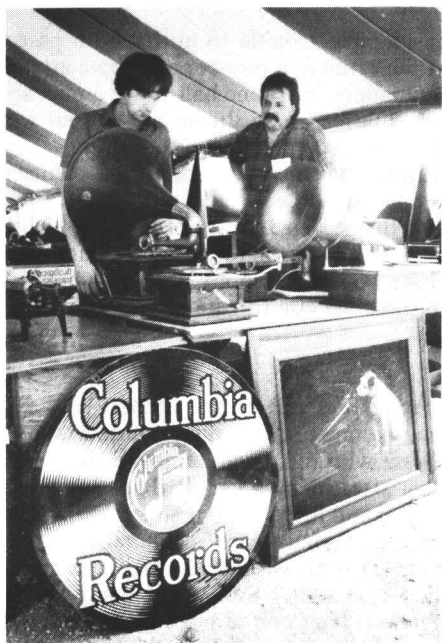
HORNS OR TRUMPETS

Part 3

Making Cardboard Horn — A millboard or cardboard horn must be brought to shape by gradual bending. If the sheets are evenly damped until limp (by steaming, not soaking), they will be more easily shaped, and much depends on the correct cutting out of the plan. Fig. 51 makes a cone of about 18-degrees angle, 2ft long, 2in. in diameter at the stem and 9in. at the mouth; the dotted line indicates the seam. Lap seams are rather unsightly in thick board unless both edges are pared to a feather-edge; a 1in. lap, well made, glued and dried under pressure, is quite strong and scarcely visible (see A). A butt-ended seam, secured by a glued strip of cardboard on the outside, with wide tape within (see B), answers well.

A set of half a dozen or more stout wire rings varying in size from 2in. to 8½in. will greatly facilitate the formation of the cone and retain it in shape until dry. These are slipped on to the horn at intervals of a few inches to hold it together; others may be pushed inside if bulging occurs. No. 8 or No. 10 gauge galvanised-iron wire is suitable; scarf the ends for ½in. to 1in., and solder, then bend in the hands to an approximately true circle, beating out any kinks on a wooden mandrel with a mallet. The glue should be freshly dissolved, not too thick, and applied quite hot. The drying off should be thorough. Use the best Bristol board about 1/16in. thick.

A curved flare is almost impossible to make in millboard. A plain one cut on the plan of Fig. 52 will do equally well; it will be improved if a stout wire ring is neatly glued and taped to the edge. Broad tape is first attached by half its width inside the flare and dried; when the wire is fitted, the loose edge of the tape is turned back over it and glued to the outside of the flare. It may be necessary to snip the tape in places with scissors



Note coin-slot Berliner
on right



There is some "junk" too



Empty boxes and horns

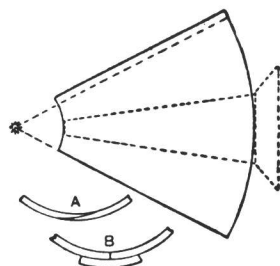


Fig. 51.—Cardboard Horn.

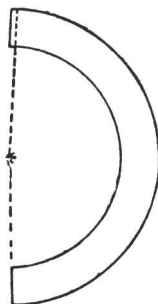


Fig. 52.—Flare for Cardboard Horn.

to cause it to lie smoothly. A curved flare must be built up of many thicknesses of brown paper saturated in strong flour paste (or paste and glue mixed), and a mould must be employed. Made in this way, the flare must be allowed at least a week to dry. The mould may be the outside of a wash-bowl or basin of suitable curves; this should be warmed and coated with beeswax (or beeswax and resin) and dusted over with french chalk. In building up to the required thickness (1/32in. to 1/8in.), every piece of paper must be thoroughly saturated in the hot paste, attached without creases, and thoroughly pressed down, rubbing out all superfluous adhesive from every layer. When quite dry the mould is warmed and the papier-maché flare removed, trimmed up with a sharp knife, glass-papered, and glued to the cone or body of the horn. A short tinplate or sheet-brass socket for attachment to the machine must be strongly glued to the trumpet-stem. Before painting, pasteboard must have two coats of strong, hot size and be allowed to dry. The paint will then go on smoothly and will not be absorbed. Of course, carriage varnish or shellac varnish may be used, instead.

By another process the paper horn is to be completely saturated in diluted shellac varnish, dried and given a final coat to impart gloss. The first dressing may require three days to a week to harden, according to the thickness of the board and the state of the weather. A moderate and dry heat greatly expedites matters. Shellac varnish is made by dissolving flake shellac in good methylated spirit. Place the ingredients in a well-corked bottle and stand in a warm room for some days, shaking occasionally. The spirit had best be procured from a druggist. The stock varnish may be about as thick as glycerine, and it can be diluted with spirit to the desired consistency for use. The varnish dries rapidly, is waterproof, and carries a high gloss; but it is rather brittle if subjected to rough usage.

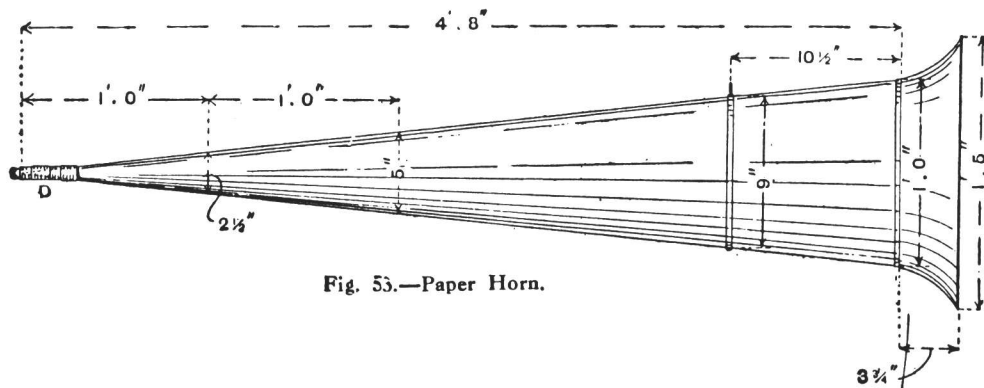


Fig. 53.—Paper Horn.

Making Paper Horn — The following directions will show how to construct cheaply a 4ft 8in. horn of paper. Procure six or seven large sheets of stout cartridge paper, double elephant size, which measures 27in. by 40in., and a bowl of good paste. Damp all the sheets evenly with a wet sponge, lay them in a pile on a bench or table, and paste the top sheet evenly and thoroughly. Next roll or twist the sheet of pasted paper in the form of a cone, the angle at the apex of which will determine the ultimate diameter of the mouth of the horn. The dimensions given in Fig. 53 have been found most suitable for the material in hand and for excellent results. The method of rolling is shown by Fig. 54, the centre of one of the long edges of the paper forming the apex of the cone. The inside should be pressed with a pad of cloth to remove any creases. The next sheet should now be pasted and the cone laid on it in the position indicated in Fig. 55. The corner A is drawn tightly over, and the



Hilda and Walter Norris at
the June meeting



Lyndsey Drummond in Australia
(see article)

whole rolled carefully to secure perfect contact. The inside should be again smoothed down. Proceed in this way sheet by sheet, each one that is added being allowed to extend beyond the last one 8in. or 9in., so that when five or six sheets have been pasted together the cone measures about 5ft long. If it falls much short of this another sheet should be added. To give strength to the mouth a last sheet can be attached without extending the length. The drying will take several days in a warm room, when it will be quite stiff and hard, and ready to receive the bell-mouth, which is prepared as follows.

Procure an ordinary domestic enamelled iron bowl about 1ft 5in. in diameter at B C (Fig. 56), which can be purchased for about 1s. Now mark out and cut a circle of cardboard the diameter of the paper cone, which should be $11\frac{1}{4}$ in. full, but owing to variations in rolling on the paper this will vary slightly. Lay the cardboard in the bowl and, with a pencil, mark round it on the side of the bowl. Tap lightly around this line with a hammer so as to chip the enamel. Repeat the hammering on the outside of the bowl, being careful not to dent the metal. A line should now be scratched on the inside of the bowl, again using the cardboard as a template, and then cut round with a small chisel or a hack-saw; the metal is easily cut, as it is very soft. The bottom part of the bowl is now discarded, and the rough edge of the upper part, which forms the bell mouth, smoothed with a half-round file. Mark a line $\frac{3}{8}$ in. from this edge, and with a pair of square-nosed pliers bend this $\frac{3}{8}$ in. piece slightly outwards, working round till a rim is formed (see Fig. 57), to fit the wide end of the horn. When it fits on square, run a pencil line round the outside of the horn, inside the bell-mouth, which should be removed and the horn trimmed neatly to the line with a strong pair of sharp scissors.

The bell-mouth can now be permanently fixed in position on the horn with glue or Seccotine, the latter for preference. Seccotine is also suitable for fixing the flexible connector D (Fig. 53), a portion of one or two layers of paper being removed with a sharp table knife, using a sawing action to avoid disturbing the inside layers of paper. The outside diameter of the horn at the point where it is cut should be a little less than the inside diameter of the connector. This latter should be purchased at a local phonograph store. It will cost about 1s., and being plated it gives a good finish to the horn.

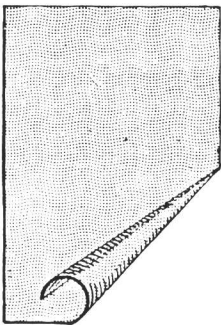


Fig. 54.

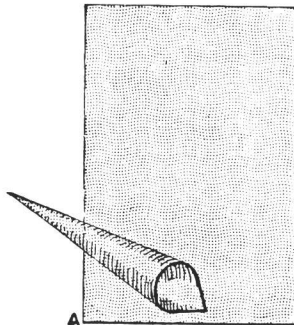


Fig. 55.

Figs. 54 and 55.—Method of Rolling Paper Horn.



Fig. 59.—Section through Band.



Fig. 56.—Bowl from which to make Flare.



Fig. 57.—The Flare made from Bowl.

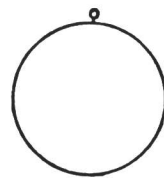


Fig. 58.—Band for Paper Horn.

The balancing point of the horn must now be found by suspending with a piece of cord, and a line marked round it 2in. nearer the bell-mouth than the point of balance.

To make a band (Fig. 58) for suspending from the ceiling by means of a chain or cord, cut a piece of $\frac{1}{16}$ in. by $\frac{3}{8}$ in. strip brass $\frac{1}{2}$ in. longer than the circumference of the horn where marked to allow $\frac{1}{2}$ in. lap. Before bending it to circular form, chamfer it so that the section is wedge-shaped (see Fig. 59). Then bend it to a circle with the chamfer inside, join up as shown, and solder. Drill a small hole in the band opposite the joint to receive the ring for the chain or cord; a picture ring with the screwed part cut off is suitable for the purpose. This should be neatly riveted into the band before slipping it over the horn, pushing it home tightly, with the thin edge of the band towards the mouth. The horn is now complete, and should have a couple of coats of japan black inside and out. Sizing is not necessary, the paste having filled the pores of the paper so that the japan will sink but slightly. The appearance of the exterior will be improved if, before the japan is applied, the edges of the paper are chamfered off with a piece of fine glasspaper. The brass band should be left bright. An ordinary stand can be used instead of suspending from the ceiling.

NOTICE

It is with great pleasure that I can announce that my complete supply of internal horn disc gramophone parts has been sent to Mr Graham Alston, 22 Kotipu Place, Pukerua Bay, Wellington, who intends to set up a small repair service for this type of machine. I understand that Mr Alston has a lathe and tools and would welcome enquiries, re parts and repairs. I wish him well in this undertaking and I will continue to assist where possible with parts for Edison and other early machines.

Robert Sleeman

THE CARE OF OLD PHONOGRAPHS, MOTORS, RECORDS AND CABINETS

Never over-wind the motor, most causes of breakdown are caused by broken springs, when crank begins to get taut, STOP.

Never leave spring fully wound for any length of time, this takes the tension out of the spring, leave a couple of turns only on the crank to keep the spring from coming off the centre shaft stud.

Never remove motor from cabinet until spring is fully unwound.

Never wind motor if the machine has been in the cold for any length of time, spring will be brittle and easily broken.

Before removing spring from motor, make sure motor is completely unwound, mark direction that spring is wound on outside of spring case so spring can be reinserted in the right direction.

Care must be taken on removing spring from its case, also when replacing in spring box, if you lose control of the spring one can be badly cut.

Never let motor run at full speed, as this will damage the governor.

If the motor has never been cleaned or lubricated in years, motor should be cleaned of all hard grease, and relubricated with fresh light grease and oiled.

Never tighten all screws on motor as some of these are adjustments.

Needles should be changed after 3 or 4 playings as a dull needle will damage the records.

(Editor: 1 playing, we would think with steel needles).

Care must be taken with most tone arms as they are made from white metal and are easily broken, white metal can not be soldered, as heat will melt the metal.

To clean cabinets use good furniture polish, or if very grimey use a solution made of 50% varsol and 50% boiled linseed oil mixed with a few drops of vinegar, rub lightly with triple 000 steel wool in direction of grain, then wipe off with soft cloth or use waterless hand cleaner on a soft cloth and wipe off with a soft cloth.

To protect the machine from damage by children remove crank and put it out of reach.

Bas. Ingrouille, Canada

ADVERTISEMENTS

Wanted to Buy:

Records by the London Piano Accordeon Band (Regal-Zonophone), The Rocky Mountaineers (Columbia), the Orchestra Mascotte and other Continental orchestras (Parlophone). Trevor J. Skelton, 43 West End Road, Herne Bay, Auckland, New Zealand. Phone 762-453.

Wanted to Sell:

Seeburg Console Jukebox. As is \$250.00 Telephone (03) 792-459, Christchurch. 35 Barbour Street, Christchurch 1.