RECOLLECTIONS

Recently, Frank Butler sent Concertina Magazine one of the most fascinating items that we have seen. It is a copy of a text in which his grandfather, George Jones, the noted concertina maker, penned his recollections of the development of the concertina trade during the last century. An edited and abridged version of this was published in the T.C.A. Newsletter in 1955. A full, and unexpurgated re-issue of it is to be found in the Magazine (continuing in the next issue.) In addition comments which Frank enclosed, he noted that Mr. Jones was educated at a School for Designers, and would have been considered well educated at the time. Only his spelling has been corrected. His sentence construction is sometimes confused, making it difficult to know who worked for whom. Nevertheless, of special value is the list of employees of Wheatstone and other makers, which may solve some little known identities. Only comments are included in relevant places in the text. The "RECOLLECTIONS" text was written in 1901; Mr. Jones died in 1918.

RECOLLECTIONS OF THE ENGLISH CONCERTINA, FROM 1844,
by George Jones, born 26th February 1800.

In 1844 I commenced working for Mr. Austin who made the same complete for Wheatstone, the inventor, all done by hand, payday. Mr. Dewell makes tops, bellows, frames, and cases - outdoor. Mr. Card - bellows; Mr. Jackson - metal work; Mr. Rack Chisholm and Mr. Dove were finishers, Mr. Saunders and Mr. Scates tunes. Every part was then made by hand, no press tools were then in use.

[FINISH, By "outdoor" Mr. Jones means "out-work", a system by which the men worked at home, providing his own tools and being paid piece work.]

About 1847 Mr. Kirkholms and his two sons were engaged to make tools to produce the metal work, they being mechanics, but there was a difficulty in obtaining good screen. Messrs. Luchhull, Hardy and Shaler came over from Switzerland and started screw making. They first supplied screws to Defiance, Cane Peter Makers, and was introduced to Wheatstone; Mr. Luchhull being a clever tool maker soon displaced Kirkholms and Sons, who started to make concertinas in Cunliffewell. The second son being a musical man soon became a tuner.

Mr. Scates left Wheatstone and started to make at 40 Fifth Street, Soho. Mr. Austin then went into the shop to do the woodwork, and I with him but working with Mr. Scates at note filing, reeding and tuning. My father thinking the trade would not be any good refused to apprentice me to Scates. I therefore had to leave.
Parish was shop boy at that time. Being a sharp boy Scates set him in my place, and he served his time to Scates and became a first-class tuner. Mr. Austin then left Scates started for himself. My father and him being great firends it was arranged that I should be fixed to Austin I having a knowledge somewhat of note work was of great use to him and it was also a good chance for me to learn every branch which I did, to my great advantage. Through the treatment of my step-mother I had to leave home, and my wages were not sufficient to keep me.

I had played the French accordion from very early age and learnt to do repairs to it. I found no difficulty in getting repairs from shops to do at home in my lodgings, after my days work was done. Then having a good voice took engagements at Music Halls and came out as a vocal and instrumental artist. The German Concertina came out, and I purchased one and soon was able to master it and I claim to be the first to introduce it to the public.

I must now leave my work in order to give an account of the progress of others who commenced business for themselves.

Mr. Scates sold his business to Mr. George Case, the Professor. His shop was in Bond Street. Not being a practical man failed, sold his interest and business to Messrs Boosey and Co. who manufactured Concertinas under the management of Mr. Giles, tuner, with the assistance of Bankham, Card, Potter, Parish, and others. Mr. Rock Chidley started in Oxford Street, also made harmoniums. Mr. Dove started in Poland Street but made no headway and arranged with Keith Prowse who purchased the tools etc. and who produced good instruments by the employment of Bankham, Card, Potter and Parrish. There have been several others started to make, but no one of the original school. Nickhold family all passed away some many years ago.

This brings me to the firm of Lachenal and Co. When Mr. Lachenal had completed the vast machinery there was no one but him and his staff who understood the working of the tools therefore he really was the maker, and being able to produce the instrument at much lower prices offered to make and supply the firms if they undertook to take a certain quantity, which they agreed to but in time failed and broke the agreement. Now nothing remained but for Lachenal to start and make to supply the Wholesale Trade which he did and soon captured it, also a good export trade by making an instrument at a price within the reach of most people. By this means the instrument became popular. Mr. Lachenal was not a musical man, was a far seeing man, a clever machinist, and I believe a good man.

[ "RECOLLECTIONS" will continue in the next issue of Concertina Magazine, when Mr. Jones describes aspects of his own start in the Concertina trade and his subsequent career.]
In this issue we continue with the RECOLLECTIONS, written by George Jones in 1932, a copy of which was sent to Concertina Magazine by Frank, son of Mr. Jones. Previously, an edited and abbreviated version of this memoir appeared in the I.C.A. Newsletter in 1985. The second part which is published in this issue however completes the full and unexpurgated reissue of it.

As Frank noted for the first part, Mr. Jones was educated at a School for Dissenters, and would have been considered well educated at the time. Only his spelling has been corrected. His endeavours continued...
made arrangements with Barney, Cogges and Parish for the production of the English complete. And now Mr. Osborn then taken ill and soon passed away, from being no one to continue the business the trade fell into my hands.

In 1853 I commenced to make harmoniums, and to make harmoniums. And the first portable instrument for Mr. Turner, who then of Cradisbury, who worked for me for many years. Finding I could not keep up the demand for the portable, I sent to France to a firm who improved on mine and had a very large trade. 1853 made the Celestial English and Anglo Concertina. 1870 patented the original wood steel reeds. Also extended the size of the 48 key steel instruments to blow them and which produced the most pleasing instrument ever yet made.

FOLDING HARMONIUM.

The designs and may portable yet improved. Company now makes from 6, wide scale of keys, limited concert steel. Height when open, 27, 8, 3, 2, 20, 12, 8, 3, 1, width, 12, 8, repeating with two hands. Ex- pectly adapted for the profession and amateur use.

When closed: height, 28, 14, width, 17, 11, depth, 1, 1. May be carried by a trap as easily as a portmanteau, without fear of damage.

I received an order from the Messrs. Beech with for ten 50 keyed with metal keys. 4 a great success and played all over the great town of this, and the parts of the same, now in use. Later I made 40 key instruments, which has been of great value to them. [F.M. The two instruments made for Beech were used by the Beech, at the Crystal Palace in 1851. By 1852 Mr. Clark reported that it was responsible to restore them.]
GEORGE JONES'S IMPROVED ANGLO-GERMAN CONCERTINA, with forty-two keys, so arranged that the scales and chords in every key, major and minor, can be played either by pressing or drawing the bellows without altering the position of the twenty keys as on the twenty key German or Anglo-German instrument. A Book of Scales and Chords, with diagram, is supplied with each instrument, figured to correspond with the keys.

1. Rosewood, plain finished six-fold bellows, steel reeds, in mahogany case ... ... ... ... ... £5 15 0

2. Rosewood, superior finish, medallion tops, brass bellows, six-fold moccasin bellows, tempered steel reeds, in mahogany case ... 7 10 0

3. Rosewood, extra best finish, highly tempered steel reeds, six-fold moccasin bellows, richly ornamented, and all the above improvements, in mahogany case ... ... ... ... 9 10 6

Nickel Silver Keys to either case, 15s. extra.

I was introduced to the Salvation Army and asked if I could make for them the Anglo in pitch to go with brass instruments. This I did and supplied them for fifteen years. I wrote and published the first Anglo Tutor, which commanded a great sale. Made 52-key Anglo to play in all keys, and patented it. Made chromatic melodies, now known all over the world.

Each instrument is stamped on the right hand strap rail with the

Trade

CLASS A.

The lowest scale on the right hand side of each instrument in this Class bears a clearly marked, transferable, visible seal of Patent原来。
NEWLY INVENTED MELDEON,

With perfect chromatic scale (without altering the fingering of the instru-
ment), it is extensively in use. Supplied a week long by the adherents of
this inimitable instrument.

It has two rows of keys, with four bass keys at the bottom for accom-
paniment. The compass ranges from E above to E above, en-
compassing all three octaves, thereby enabling the performer to play in any
key. It is well made, tuned to concert-pitch, and in every way superior to any-
thing of the kind ever produced. The power and purity of the tone is a
market. It is constructed in such a way only thin, high, flat, wide, and
true high. It has two rows of keys, or each row of keys, which are operated
by means at the end, and has a button below.

The genuine instrument should have my name and address fixed on the top
printed in gold.

1. Polished key-cover, pew, metal boxes ... ... ... $1 to $6
2. Dappp, dies, steel parts ... ... ... ... ... ... ... ... ... ... ... ... $2 to $4
3. String wood boxes for above, with lock and key, 34.

My last effort was an improvement on the portable harmonium 1865. Owing
to the many judges being required for folding then there was a great
leakage of wind. I therefore inserted a flexible tube which could
convey the wind from the feeders direct to the reed-box.

I have had fifteen apparatus made of which has done well, served me
faithfully and now I am resting in my 81st year after a happy and
prosperous life only waiting for the last call in eternal rest.

George Jones.

P.S. I say mention that I have had the pleasure of teaching the late,
Moses and many other popular artists.