

Limonaire Frères Paris, 1839 — 1936*

Andrea Stadler

“Limonaire” is without any doubt the most famous name in the field of mechanical music. In 1906 it became (according to “le petit Robert de la langue française,” ed. 1986) a standardized name to be found in French dictionaries, generally as a synonym for a carousel organ. There are several instruments bearing the name Limonaire found in museums or in public or private collections, about which there is technical documentation. On the other hand, we knew almost nothing about “les Frères Limonaire” and the history of the firm, until a German university student, Andrea Stadler, took the time during the preparation of her doctorate, to do extensive research in the archives of the Records Office, commercial and notarial records, and elsewhere. Most of the private documents of the Limonaire family have disappeared. She also had the chance to interview some rare descendants of the family. She has given us the honour to publish in the *Carousel Organ*, for the first time in English, some parts of the results of her investigation.

Philippe Rouillé

First part: 1839-1886

The different establishments “Limonaire Frères”

When examining the history of the “Limonaire Frères,” one finds that this firm has existed twice under this name in the history of musical instruments. The *Bottin*, a French commercial directory, mentions them from 1839 to 1841 and again from 1887 till 1920. After 1920, the Sociétés succeeding the Limonaire brothers took over a major part of the famous organ builders. So, the fact that the name “Limonaire” eventually denoted their most important product is not surprising: the limonaire is “a type of mechanical organ that functions through a pneumatic system” (*Grand Larousse Universel*, 1989). It’s a “barrel organ mainly used for music on roundabouts” (*Le Grand Robert de la Langue Française*, 1991). With the demolition of the factory in 1936, all trace of this famous firm was removed, after almost a hundred years of activity in Paris.

Joseph and Antoine Limonaire

The managers of the Limonaire Frères-workshop mentioned in the *Bottin* between 1839 and 1841 are Joseph (25 April 1809-1876) and Antoine (22 April 1815-Paris 2 January 1886), the two sons of carpenter Jean Limonaire (1774/5-1847)¹ and his wife Marie Bayle (1773/4-?). One day, the two men left Dax (their birthplace), leaving behind their five sisters: Catherine (1805/6-1878), Marie (1807-1885), Marguerite (?-after 1887), Jeanne (1811-after 1887) and the youngest one, Catherine Joséphe (1821-before 1886), who would join them later on.

But did Joseph and Antoine really leave at the same time? Or did the youngest brother join the elder only later on? Did they leave to learn the trade elsewhere or were they merely looking for a job like so many other people, because of the hard economic situation in the province? What craft did they learn? Did they work in the carpenter’s workshop of their father? We find them back in Paris in 1839, as piano builders (**Figure 1**). They opened their workshop at the rue Meslay 53 (currently in the 3rd arrondissement).



Figure 1. The first piano-building shop of the Limonaire brothers located at 53 rue Meslay, Paris.

The piano was very popular in the 19th century and underwent a lot of innovations, which explains the increase in the number of piano builders in France from 30 to 180 between 1820 and 1847.² In the report of the *Exposition de l’Industrie française* of 1839, the name of the Limonaire brothers is found next to well-known builders, such as Erard, Hertz, Pape, Pleyel and Roller et Blanchet. We learn that “these two artists have worked for a long time in the most important firms of the capi-

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tal, more specifically in the one of M. Pape.”³ Amongst other things, they sell pianos “of the Roller type and pianinos of the Pleyel type at very moderate prices (800 to 1200 FF)” but still “with great elegance.” In 1842, the workshop was no longer called Limonaire frères. A large advertisement informs his clients of the fact that his products can also be exported overseas.⁴ We don’t know if Antoine was still working with his brother.

From 1845 till 1848, the clients could choose between the elder Limonaire (rue Meslay, no.53) and the younger one (rue Montorgueil, nos.27 and 29). In 1849, Joseph seems to have left Paris with his wife Eugénie Lacombe (who came from a family of architects well-known in Biarritz) and his daughter Marie Amélie, who was born in 1847 in Paris. Was it his family situation that impelled him to leave? It is possible that the death of his father in August 1847 caused him to return to his mother, so that, as the eldest son, he could take over his father’s workshop in Dax. Or perhaps it was the economic crisis of 1847/48, which struck the instrument factories in Paris very heavily.⁵ When on 23 March 1848 the piano builders wrote to the secretary, we only find the signature of the youngest brother (Antoine). It appears among those of 70 craftsmen of whom Pleyel, Pape, Kriegelstein and Erard are the most famous.

Was it the important development of the industrial production between 1850 and 1870 that caused the downfall of small builders? Only those who were financially capable of modernizing their workshop and their management belonged to the 50 builders (of 180 in 1847) who survived the downfall of the number of craftsmen until 1890.⁶

Later on, the piano builder’s workshop of Joseph is found in Bayonne. He will have three daughters and two sons, of whom one, Ferdinand, will continue his profession. This tradition continues through the generation of his great-grandchildren, with Michel, piano builder and Denise, organist and piano teacher in Biarritz.



Figure 2. Antoine Limonaire was well organized, very active and inventive.

Antoine Limonaire

Antoine, the eldest brother, remained in Paris (Figure 2). Well organized, very active and inventive, he rented an apartment overlooking an inner courtyard on the third floor of an apartment block in the rue Montorgueil 27/29 (currently 1st arrondissement).

His workshop being his house, the available space, hallway, kitchen and two rooms made it possible for the piano tuner⁷ to house his younger sister Catherine Joséphe,

fashion designer, who came from Dax (Figure 3). The piano workman occupied a room on the fifth floor. In December 1847, the young couturière married Laurent Berlon, a blade maker, in Paris. Nine months later, their son Julien Léon was born. The Berlon family returned to Dax at one time since their second son, Julien Raphaël Jean (born in 1862 in Paris) was working in the shop in the city of birth of his mother when he left for military service to Haiphong, dying there of cholera in 1885.



Figure 3. Antoine Limonaire’s workshop was located at rue Montorgueil 27, Paris circa 1845 to 1848.

In the meantime, Antoine got acquainted with Jeannette Eugénie Bezet (Nanterre 1820-Paris 1887). Pierre Thomas Bezet (1789-1866), former master locksmith in the building trade and at that time owner of several houses in Neuilly and Paris, and his wife Camille Armantine Boullié signed their marriage contract in January 1849. One month later, the large wedding feast was held in Neuilly. While supporting the young couple financially, the parents-in-law undoubtedly had (indirectly) their share in the success of their son-in-law.⁸ In the same year, Antoine Limonaire—now registered as a piano builder—participated in an exposition in Paris, where he received the bronze medal. In the *Bottin* of 1850, the young inventor presented to his clients his specialty: “invention and perfection, new mechanical system where the notes are repeated regardless of the pressure on the keys: one doesn’t need to lift his fingers; new system of snare attachment, not suffering any influence of loosening or tuning.”

In June 1852, he registered a patent and in July, Mr. and Mrs. Limonaire entered into a lease with the Viscount of Chabrol-Chaméane, moving into a new, larger and more comfortable apartment, comprising a kitchen, a hallway, a living room above the kitchen, a dining room, a room and bureau giving out onto the yard, a drawing room and a sleeping room, overlooking the street and situated on the first floor of the rue Neuve des Petits Champs, no.20 (currently in the 2nd arrondissement). At the entrance of the building, two plates of 50 x 40cm indicated the presence of the piano builder, who transformed the drawing room into a workshop (Figures 4 & 5). In 1853, the couple rented a servant room on the 5th floor of the block.

On 6 November 1853, the young family was enlarged by the birth of Pierre Thomas Antoine Eugène Limonaire (Eugène), who was “joined” by a younger brother on 18 January 1859: Armand Camille Limonaire (Camille). The tech-



Figure 4. Exposition Universelle 1878 Antoine Limonaire—first plate.

nical inventions by the young Limonaire were convincing enough for the juries of the *expositions universelles* in 1855, 1867 and 1878 (cf. the picture of his card, left) to reward him with a medal *de 1ère classe*. The quality of his work earned him the attention of foreign clients, whom he addressed in the *Bottin* from 1857 onwards. The *Bottin* of 1870 indicates important changes in the Limonaire firm. The piano section mentions the address rue Neuve-des-Petits-Champs 20, while

way to attract people was a large organ. They replaced the musicians of parades and orchestras, who in trying to exceed one another became too costly for the organizers because of their ever increasing number of musicians.¹⁵ The Gavioli and Limonaire factories continued their business in a field where they didn't suffer from the rivalry of other, long-established builders; the market was new, the product was modern and required an innovative spirit of the builder. But when did Eugène and Camille start to work in their father's factory? Unfortunately, we don't know, but it was probably in 1881 that the management of the Maison Limonaire changed. Eugène was 27 years old and he occupied himself, later on, with organs while his brother, who was 22 years old in 1881 became the piano specialist.¹⁶ Perhaps the father, aged 66, gradually retired from the business, giving more responsibility to his sons.

the organ section—for the first time mentioning the young Limonaire—adds a workshop in the rue St. Sabin 68. The product range now includes pianos and portable barrel organs. The number of workmen must have increased.⁹ According to a family legend,¹⁰ it was an Italian street musician who knocked Limonaire's door asking him to repair his organ that gave Limonaire the idea of constructing organs. Another explanation, totally in line with the commercial spirit of Antoine, is found in the fact that his wife, Eugénie Bezet-Limonaire, refused to organize receptions for artists whose cooperation was necessary to launch a new piano brand, a practice often used by Pleyel, Hertz and others. To expand his business, her husband was looking for a new market and he started to build small barrel organs.¹¹ From 1881 till 1886, the Limonaire workshop produced not only pianos, but also portable barrel organs as well as orchestral organs for balls and showmen. Antoine follows the example of Gavioli, who, long before him, contacted owners of dance halls and showmen.¹² The new clientele reflected the new habits of a society that has discovered leisure activities: in Paris, there are the balls and *fêtes foraines* [fairs], which have become, since the middle of the century, real "amusement machines," organized by professionals who are called industrialists. Between 1879 and 1913, when the population of Paris and its surroundings almost doubled and more and more tourists discovered the city, the income of amusement halls, incorporating a diversity of activities, were doubled.¹³ For example, at the Foire du Trône, one finds in 1805 that there were twenty showmen, in 1872 they numbered 1214, and in 1880 there were 2424 of them!¹⁴ The owners of large shows discovered that the best



Figure 5. Exposition Universelle 1878 Antoine Limonaire—2nd plate.



Figure 6. Cimetière de Neuilly, the resting place of Antoine Limonaire.

Antoine Limonaire died on 2 January 1886, aged 70. The documents regarding his succession reveal that there were commercial contacts with England¹⁷ and Belgium.¹⁸ He owned rental properties and stocks (e.g. of the Panama Canal). When looking at the list of real estate, one can say that we are dealing with a prosperous family who chose furniture in mahogany and curtains in velvet. Porcelain dishes, silver cutlery and the number of red wine bottles in the cellar give the impression of an inviting family and business life. Clothing in silk and wool allows us to conclude that the appearance of Monsieur and Madame Limonaire matched their status of entrepreneur. In their shop, three pianos were waiting for their new owners but the major part of the materials and goods were located at the firm in the rue Saint-Sabin. The workshop of the craftsman, which was a part of the family apartment, was gradually moved to a location separated from the living space. After the death of her husband, Mrs. Limonaire managed and operated the goods and business of the commercial fund owned by Mr. and Mrs. Limonaire. The wife of the craftsman had always actively par-

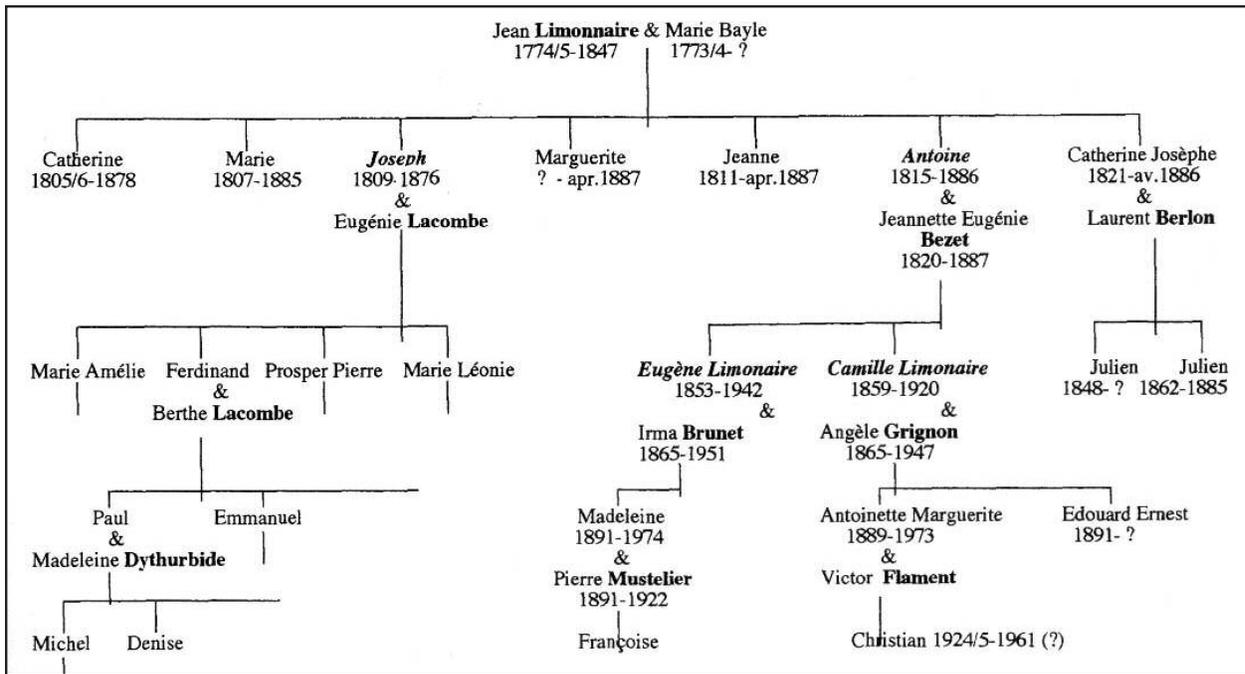


Figure 7. The Limonaire family tree.

participated in the business of her husband. This changed in the next generation, which was one of industrialists. On 29 January 1886, Mrs. Limonaire and her two sons went to the notary. This action laid the foundation of the “Limonaire Frères et Cie” firm.

All photographs by Andrea Stadler

Part II (1886-1920) to be continued in the next issue (#27) of the *Carousel Organ*.

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Andrea Stadler finished her studies of art history and French in 1978 to become a teacher. In 1997 she and her family left Germany to live in France where she studied at the Ecole du Louvre in Paris and received a diploma in museology. Currently she is working on her thesis in fairground art and the history of Limonaire Freres is one part of this thesis.

Reference Notes . . .

1. The father of Jean Limonaire, who was also called Jean, was an artistic woodworker (interview with Mrs. Françoise Mustelier in 2004. Mrs. Mustelier is the granddaughter of Eugène, so the great-granddaughter of Antoine).
The spelling of the name changes: *Limonaire, Limonnaire, Limonaire*. Mrs. Mustelier knows that this is an error caused during the last name change. In several documents, Eugène calls himself *Limonaire surnamed Limonaire*.
In the *Bottin*, Limonaire is always spelled with a single “n,” but in the company acts of 1886, it is written with two.
2. Barli (Olivier), *La facture Française du piano de 1849 à nos jours*, Paris, 1983, p.229.
3. Gabalde (B.)/Duret (A.), *L'exposant de 1839*, Paris, 1839, p.281. Pape is active in Paris since 1811 (Michaud-Pradeilles (Catherine), *Jean Henri Pape 1789-1875, Un facteur de piano allemand, Paris: memoir, 1975*, p.5) and Pleyel manufactured pianos since 1805 (Devriers (Anik), *Les 175 ans de la maison Pleyel*, Paris, 1982, p.6).
4. *Bottin*, 1844. The prices range from 600 to 800 F.
5. Haine (Malou), *Les facteurs d'instruments de musique à Paris au XIXe siècle. Des artisans face à l'industrialisation*, Bruxelles, 1985, p.79. Consequences were: the rise of food prices, dismissals and liquidations.
6. Barli (1983), pp.229-231.
7. Document in the land register, rue Montorgueil 25/27.
8. In 1866 and 1881, the parents of Jeannette Eugénie Bezet-Limonaire die and leave her a substantial heritage. Antoine, by contrast, gets nothing from his parents after the death of his mother in the middle of the 1870s.
9. The inventory after the death of 1886 reveals that Limonaire owes money to several people: manufacturers of piano parts, suppliers of raw materials, a mechanic, a turner and two Parisian sculptors.
10. Interview with the daughter of Camille Limonaire, Marguerite Limonaire-Flament, published in: van Dinteren (Jan), “Limonaire Frères,” in: *Het Pierement*, winter 1975/6, p.70. One can find back its tenor in the journal of the AAIMM (2nd semester of 1979, n°8) on page 270.
11. Interview with Françoise Mustelier in 2004.
12. For example: in the *Bottin* of 1878. From this moment, a kind of direct competition between Gavioli and Limonaire can be seen in the advertisements. The two companies and, afterwards, their successors create a kind of competition in the field of novelties, and one gets the impression that Gavioli always surpasses Limonaire - that is, until the closure of the firm and its take-over by the Limonaire brothers in 1912.
13. Cergo (Julia), *Extension et mutation du loisir citadin, Paris XIXe siècle-début XXe siècle*, in: Corbin, *L'avènement des loisirs, 1850-1960*, Paris/Rome, 1995, pp.148-149.
14. Rosolen (Agnès), *De la Foire au pain d'épice à la foire du trône*, [s.l.], 1985, p.19. Undoubtedly, the figure does not indicate the number of attractions, but the number of showmen having paid their charges to make money at the fairground.
15. Gourarier (Zeev), *Il était une fois la fête foraine de 1850 à 1950*, Paris, 1995, p.126.
16. Interview with Denise Limonaire in 2003.
17. Shepherd/Birmingham, Chiappa/London, Bostock/London.
18. Karel Deboos/Gent, Lozange/Liège, Spanaghe/Sint-Niklaas, Leboeuf/Antwerpen, Depre/Mechelen, van Engelen/Lier.

Limonaire Freres Paris, 1886 - 1920

Part II

Andrea Stadler

On 29 January 1886, Mrs. Limonaire and her two sons, Eugène and Camille, left their common home at the rue des Petits-Champs 20 to visit the notary. They established the “Société Limonaire Frères et Cie,” as a limited partnership with Mrs. Limonaire (widow) and as a partnership with Mr. P. and A. Limonaire.¹⁹

Eugène and Camille Limonaire

The archives of the Limonaire family don't provide more information about the childhood, the teens or the education of the two new managers of the firm. Pierre Thomas Antoine Eugène Limonaire was born on 6 November 1853 in the apartment of his parents at the rue Neuve-des-Petits-Champs.²⁰ Five years later, his brother, Armand Camille Limonaire, saw the light of day on 18 January 1859. Their parents had them baptized at St. Roch, in the 1st arrondissement, very close to their residence. We don't know anything about the schools they attended or about the firms that were responsible for their training. The two youths probably learned their trade in the workshop of their father and brought their abilities to perfection in the factories of the best-known manufacturers in Paris, of which some (Klein and Pleyel) were acquainted with their family.²¹ Françoise Mustelier confirmed that when he was young, her grandfather Eugène Limonaire learned to play the piano and that he knew how to tune it. The daughter of Camille Limonaire, Marguerite Flament, emphasized that her father, too, was very musical²², a fact that seems to be proven by a small note in the family archives. Camille started with piano lessons on 22 March 1869²³, at the age of 10. Anyway, when Eugène was 20 years old and left for his military service in Chambéry, where he arrived on 2 November 1873²⁴, he was able to read, write and swim²⁵ (Figure 8). He was a “piano builder,” while Camille, at the moment of his arrival at the infantry regiment on 8 November 1877, aged 18, was a “piano manufacturer.”²⁶



Figure 8. A young Eugène Limonaire

Archives: F.Mustelier

We don't have a single document confirming the start of the two young craftsmen in the workshop of their father. We can only suppose that this happened at the latest between 1881

and 1886, since the advertisements in the *Bottin* of this period indicate an important change regarding the range of products offered as well as the clientele. The death on 2 January 1886 of Antoine Limonaire, the manager of the établissements Limonaire in the rue des Petits-Champs and the rue St. Sabin, didn't cause any break in the management. The stock was inventoried on 14 January, and two weeks later, the new company was created.

Limonaire Frères and Co.

The statutes

The company “of which Messrs. Limonaire have the management and supervision, has the intention to produce and sell pianos and organs.” The company seat was situated in rue des Petits-Champs 20. The sum of 80.000FF. represented the nominal capital: Eugène and Camille contributed their inheritance of 15.000FF while Mrs. Limonaire (widow) brought in 65.000FF in the form of furniture, wares and cash. “The duration is determined at 20 years, from 2 January 1886 onward. The decease of the silent partner will cause no change in the present company.” Article No.9 defines the role of the future spouses of the young managers: “In the case of a marriage of one of both Messrs. Limonaire, Mmes. Limonaire cannot get involved with the company.”²⁷ So, a contract formally separated family and professional life.

A new district

As a consequence, the family residence and workshop were also separated. The Limonaire brothers chose the avenue Daumesnil (which was being constructed from 1859 onward), situated in the Picpus quarter in the 12th arrondissement. This location offered several advantages:

- The St. Antoine area—centre of furniture and cabinet-makers²⁸—wasn't far away. In 1886, the Ecole de la rue de Reuilly (the future Ecole Boullé²⁹) opened its doors following general problems regarding the schooling. At first, it trained cabinet and chair makers, sculptors, upholsterers, and afterwards engravers, bronze workers, wood turners and steelworkers.
- The colleagues and competitors Gasparini (rue de la Véga, 17-19) and Gavioli (avenue de Taillebourg, 2bis) are to be found in the same arrondissement.
- The place de la Nation, where the Foire du Trône—by far the largest Parisian fair—was held, was near, which made contacts with possible future clients easier.

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- The area is quite modern and allows the construction of a steam-operated factory and to hire a large number of different craftsmen: “In 1860, Paris is divided in 20 arrondissements (...) integrating the villages adjoining the capital. The town hall of the 12th arrondissement—symbol of this integration—was inaugurated in 1876.” The metamorphosis of this new area took into account the industrial development, which requires the construction “of impressive factories with enormous chimneys producing dark smoke,” which attract workmen living in new apartment blocks. Already before 1870, Napoléon III and the prefect of the Seine, Haussmann, had taken the initiative for and began these realizations, but also with a controlled “exploitation” of the Vincennes forest, “in order to give to the working class people of the eastern districts of Paris the same advantages as in the rich, western districts.” Within this pleasing framework, the arrondissement also allowed the managers to reside close to their factories.
- The transport of products to the provinces or abroad was assured by railroad and by boat. The railroad station of Lyon was inaugurated in 1847³⁰, not so far from the place de la Bastille, “a crossroads of traffic and near the banks of the Seine, which allows to multiply the commercial exchanges between the river and the railroad.” Since the 1860’s, a second line connected la Bastille to the “bucolic charms of the eastern suburbs”: the Viaduc des Arts and the Promenade Plantée are the remaining witnesses, since this line was closed in 1969. The station of Reuilly, opened in 1877 and transferred in 1899 to its current location³¹, is almost facing the building chosen by Messrs.Limonaire.

On 1 March 1886, Eugène and Camille Limonaire entered into a lease with Eugène-Victor Lacroix, owner of the avenue Daumesnil 166. They immediately started the necessary work³² which allowed them to install a steam engine in 1890.³³

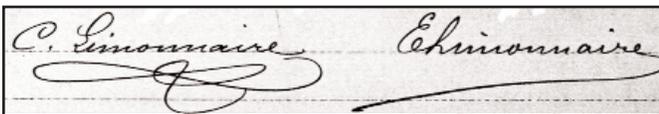


Figure 9. Signatures of Camille and Eugène Limonaire

The seat of their company was transferred to the avenue Daumesnil on 1 January 1887. When their mother Jeannette Eugénie Bezet-Limonaire died on 12 February in the same year, the two bachelors left the rue des Petits-Champs and moved several times, each time choosing apartments that were located near their factory (Figure 9).

Family life

On 7 September 1887, Camille Limonaire and Angèle Valentino Grignon (1865-1947), the daughter of a pharmacist in the rue Duphot, signed their marriage contract. Their daughter Antoinette Marguerite was born in 1889 and their son Edouard Ernest in 1891.³⁴

The marriage of Eugène with Irma Antoinette Brunet (1865-1951), the daughter of the business manager of the wood-worker’s company in the rue Vaugirard, took place on 4 February 1891 (Figure 10) in the church of Notre-Dame-des-

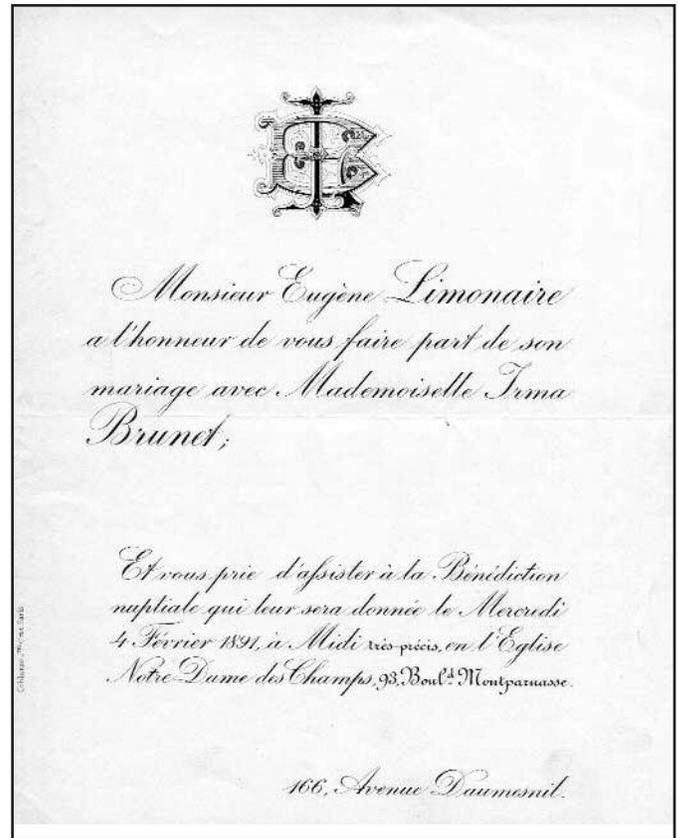


Figure 10. Announcement of the forthcoming marriage of Eugène Limonaire with Irma Brunet. Archives: F.Mustelier.

Champs in the boulevard Montparnasse.³⁵ At the Bon Marché store, Mrs. Brunet bought the fabric that she had transformed into dresses by a specialist in the rue du Cherche-Midi. The Grand Hôtel Termonus, next to the Gare St.Lazare, served the meals to the 51 guests. Their honeymoon took the newly-married couple to Menton, where they stayed in the Hôtel des Anglais for 8 days. Their only daughter, Madeleine Eugénie Henriette, was born on 11 December 1891.



Figure 11. Camille Limonaire poses with a piano exposition.

The Company

The company grew. The Limonaire brothers, manufacturers of pianos and organs, took part in national, international and world expositions from 1888 onward (Figure 11). These included: London (1888); Paris (1889 and 1900); Chicago (1893); Lyon (1894); Amsterdam (1895); Brussels (1897³⁶ and 1910); St. Louis (1904); Liège (1905); and Milan (1906).



Figure 12. Board with the medals obtained by the Limonaire brs.. It shows 29 medals awarded at various expositions between 1849 and 1906, from Moscow to Chicago, passing through Paris and London. This board decorated the management office of the firm in the avenue Daumesnil 166 in Paris.

Former collection of A.Vian, afterwards of H.Triquet, photo copyright protected.

men, dance hall owners and private people. There was a varied range of organs offered: portable organs, organs for showmen,

Almost all of these cities awarded them gold medals (Figure 12). At the international world exposition in Brussels in 1910, the Limonaire firm is *hors concours*, since it is a member of the jury. It had offices abroad and in France and branch factories.³⁷

Between 1895 and 1916, Limonaire brothers and company patented twelve inventions and one brand name, the “Orchestrophone,” from 1897.³⁸ The clients aimed at by this company, ranged from street musicians to castle lords, thereby including show-

men, dance hall owners and private people. There was a varied range of organs offered: portable organs, organs for showmen, “orchestral” organs, orchestrions and later on Orchestrophones. In the piano section of the Bottin, one could find a classic Limonaire piano until 1893. Starting in (Figure 13) 1894 the barrel piano makes an appearance in an advertisement in the organ section, and Limonaire no longer advertised under pianos.³⁹

At the moment when the classic piano was no longer part of the product range of the company⁴⁰, a new product took its place. “Merry-go-round,” a section present in the *Bottin* since 1889, mentions Limonaire brothers for the first time in 1894: “Various attractions for showmen, merry-go-rounds, various accessories in carved and decorated wood, carousels, boats, animals, carriages for carousels and switchbacks, lambrequins, façades for fairground shows, shooting galleries, museums, panoramas.”

It is quite probable that not all of these products were made by the Limonaire⁴¹ factory itself. They were an answer to the German⁴² and English competition, which had been active in the French market for some years.⁴³ In several cases, Limonaire brothers entered into partnership with other firms, for example, in 1897 with Théronde, a manufacturer of shooting galleries.⁴⁴ Is it purely accidental that the Lebon firm, which offered swings, advertised in the *Bottin* for the last time in 1899, while Limonaire sold swings for the first time in 1900?⁴⁵ The well-known velocipede carousel, for which the licence would have been bought from the English manufacturer Savage, only appears in their advertisements dating from 1899 and later. The expansion of the company required the rent of a second production plant in 1903,⁴⁶ “the terrain”⁴⁷ in the rue Claude Decaen 179, which the Limonaire brothers bought in 1908.

In 1907, the journalist Jacques Boyer⁴⁸ visited the Limonaire workshops. He describes the operation of the orche-

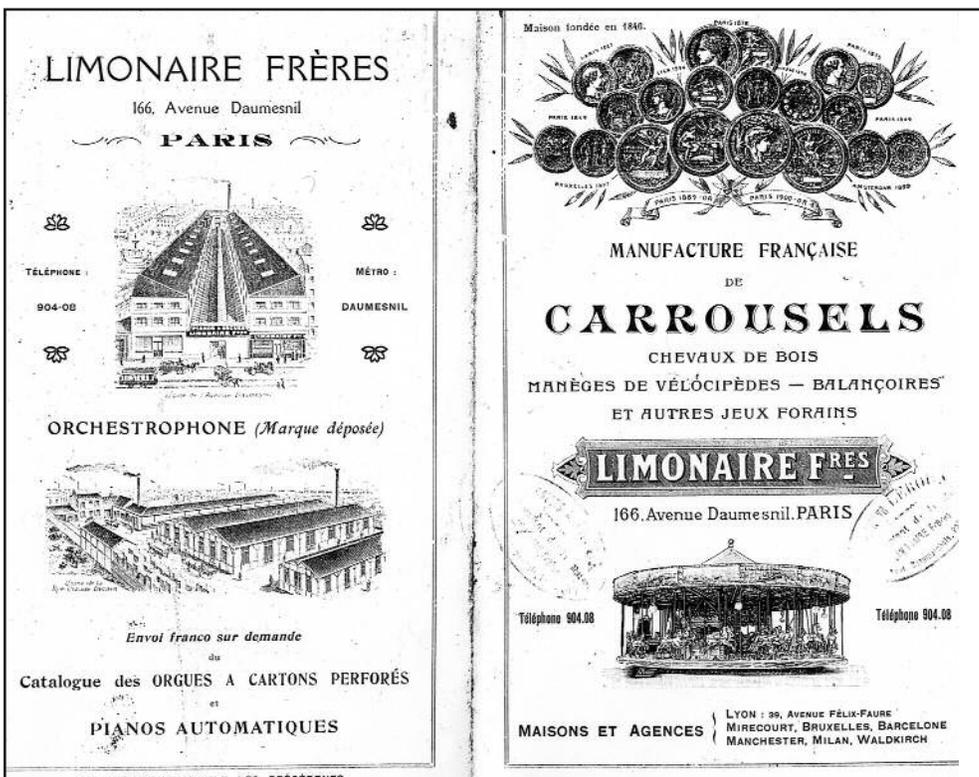


Figure 13. Excerpt from a Limonaire catalogue from 1908-1914. Notice the enormous appearance of the factory buildings, dominated by the chimneys of the machines, the exposition medals, the various product lines and the number of offices and branches.

strophone as well as the various stages of its construction. “More than one hundred specialists” have to cooperate in the Limonaire factory: “skilled musicians, tuners, carpenters, furniture makers, leather-workers, benchmen, wood and metal turners, and moreover woodcarvers, gilders and decorators.” Each instrument was the result of the work of at least 24 craftsmen. In contrast with the articles written by Boyer, the text in *La Ville Lumière* mentions that in the Limonaire workshops, “they manufacture merry-go-rounds, velocipede carousels, swings and all other fairground attractions.” Not a single photo illustrated this statement, but a private collection preserves a picture, an illustration, which might date from 1897, showing merry-go-rounds and musical instruments in the same workshop.⁴⁹ Unfortunately, we haven’t been able to identify either



Figure 14. An elderly Eugène Limonaire

Archives: F. Mustelier.

Eugène or Camille Limonaire in the company photos. Françoise Mustelier remembered that visitors recognized her grandfather immediately as the manager, despite the fact that he was wearing a white dust-coat and that he was rather small (1.66m). On 4 January 1908, Eugène (Figure 14) and Camille Limonaire again signed a notarial deed for twenty years, starting on 1 January 1908.

The company with the collective name “Limonaire Brs. (with a single N)⁵⁰ has the intention to manufacture and sell organs and pianos, mechanical or other, as well as music for these instruments. It will also—but only as a minor sideline—manufacture and sell fairground equipment.” The subscribed capital was determined at 500.000F (in 1886: 80.000F!). Figures 15 & 16.



Figure 15. Front view of the business in the av. Daumesnil 166.

Illustration from *Paris, Ville Lumière*, published in 1909

The year 1912 was marked by an important event in the history of mechanical music instruments. The Gavioli firm shut down permanently. The “Public Corporation of the former company Gavioli and Cy.” went into liquidation and was sold to its competitor Limonaire brothers on 10 December 1912 for the price of 8.000F.⁵¹

In 1913, the Limonaire brothers established, together with Paul.-E.Thouvenot, the “French Public Corporation of Pneumatic Pianos” with a starting capital of 220.000F and the seat in Paris, in the rue de Rome 47.⁵² 400 of the 800 shares were sold at the Parisian Stock Exchange. Here we entered a new era; the former family complexes and the companies with



Figure 16. An exposition of pianos with the “managers” of the Limonaire company. Among these men is undoubtedly Eugène, but identification is uncertain.

Archives: F. Mustelier

collective name, often linked to a single founder or his successors, were gradually transformed into a public corporation connected with the stock exchange. However, the Limonaire brothers, cautious as they were, didn’t venture on such an experiment with their own firm.

The industrialization with its new possibilities and requirements enhanced its productive capacity, and combined under one roof various professions with their own tools and traditional or modern machinery, which facilitated extending the product range and starting a trade with new markets, both national and international. There was an exchange of knowledge, staff and materials between traditional and modern domains (the manufacture of church organs and barrel organs), between colleagues and competitors and between different countries. The managers of the Limonaire firm were real industrialists of whom the efforts, they live for their company⁵³ met with success.

The decline

The Great War marked a first break in the history of Limonaire brothers and company. The mobilization caused the departure of the workmen. The showmen almost entirely put their activities on hold, their merry-go-rounds were used as base material in the weapon industry, and the trade with foreign countries was suspended. Industry based on amusement lost its *raison d’être* [purpose or reason for being—Ed]. We don’t know exactly what the Limonaire brothers produced during the war. The machinery and tools, as well as the craftsmen, were fated to contribute to the victory, by manufacturing airplane components for the army at latest from 1917 onward.⁵⁴

The history of the Régy Company illustrates the narrow connection between these two branches of the wood and metal business. After having produced cylinder moulds for foundries until 1909, Edmond and Alfred Régy manufactured propellers and airplane parts in Paris. In 1916, they were the managers of a large factory employing 600 workmen. In 1919, they transformed their manufacturing and started making moulds for foundries, furniture, pianos and especially automatic pianos.⁵⁵

After the war, Eugène (aged 66) and Camille (aged 60) were tired. On 22 September 1921, they founded the “Company



Figure 17. Av. de St.Mandé 30 (Paris), the last residence of Camille Limonaire where he died on 27 December 1920.

Eugène Limonaire, Angèle Limonaire (Camille's widow) and Marguerite Limonaire (his daughter) met at the notary's office to certify the dissolution of the company "Limonaire brs.", with retroactive effect from 1 January 1921." It was the surviv-



Figure 18. av. du Gal Bizot 109 (Paris), where Eugène and his descendants lived.]

for the Manufacture of P n e u m a t i c Instruments, the future Public Company of the F o r m e r L i m o n a i r e Company"56, together with Lucien Moreau, a publisher, and René Savoye, a mechanical music specialist. Camille died on 27 December 1920 in his residence in the avenue St. Mandé 30 (Figure 17). On 20 and 21 April 1920,

ing partner who had to occupy himself with the dissolution.57 After the marriage of Marguerite Limonaire on 8 June 1921, the son-in-law of Camille, Victor Flament, occupied himself with the affairs of both heirs. Victor also supported Eugène Limonaire in the 1920s when it came down to the liquidation of the companies succeeding Limonaire brothers.

Once retired, Eugène enjoyed his pottering, his car and his family (Figure 18).58 His daughter Madeleine was married in September 1919, but her husband Pierre,59 an engineer who had often worked abroad, especially in Belgrade, died in 1922 at the age of 31. With her young daughter Françoise, Madeleine stayed in the apartment of her parents in the avenue du Général-Bizot 109 in Paris. Until then, the family passed their summer in Anglet, near their cousins in Bayonne and Biarritz. After the sale of the business, the family bought a house in Vallauris at the Côte d'Azur and permanently left the apartment in Paris in the 1930s, to start a life in St.Maur des Fossés in the suburbs. On 23 December 1942, after 8 days of illness, Eugène Limonaire passed away at the age of 89 in his house in Anglet in the presence of his wife, daughter and granddaughter. He now rests at the Montparnasse cemetery in Paris, right near Aristide Cavaillé-Coll, the great organ builder (Figure 19).



Figure 19. The Brunet-Limonaire family's tombstone in the Montparnasse cemetery in Paris.



Figure 20. Mrs. Mustelier, granddaughter of Eugène, with Andrea Stadler, the author of these articles and photos (unless otherwise noted), in November 2004.

"Part III: Waldkirch 1908 - 1926, Paris 1921-1936" to be continued in the July, 2006 (issue No. 28) issue of the *Carousel Organ*.

Reference Notes . . .

19. "P." stands for Pierre Thomas Antoine Eugène Limonaire (1853-1942), and "A." for Armand Camille Jean Limonaire (1859-1920).
20. Perhaps they went to the Ecole Turgot, as Françoise Mustelieir supposes (?).
21. Interview with Françoise Mustelieir, granddaughter of Eugène, in 2004. The proof: the piano in the home of Eugènes family was the result of a cooperation between Limonaire (for the case) and Pleyel (for the mechanism).
22. Letter of Marguerite Flament from 1972 in the *Revue de l'AAIMM*, no.8, 2nd semester 1979, p.270.
23. Interview with Françoise Mustelieir, 2004. The note was probably written by Irma Brunet, the wife of Eugène, or by Eugénie Bezet-Limonaire, the mother of Camille and Eugène.
24. He returns to Paris on 1 November 1874.
25. As for Eugène and Camille, they attained education level 3, i.e.: be able to read, write and count. The certificate of primary education gave right to a "level 4," the baccalaureate to a "level 5" (GAS-NAULT (François) ed., *Sur les Traces de vos ancêtres à Paris*, Paris, 1997, p.85).
26. Having left the army in November 1878, he returns to it for short exercise periods in 1883 (one month), 1885 (one month) and 1888 (fifteen days), before being released from military service on 30 October 1902 (Archives of Paris).
27. Caran, Minutier central des Notaires.
28. Reference of the following quotes to: Marechal (Sébastien), *Le 12e arrondissement. Itinéraires d'histoire et d'architecture*, Paris, 2000, p.25-38.
29. By decree in 1891 (website of the Ecole Boule).
30. The station of Lyon as we know it today dates from 1900.
31. HILLAIRET (Jacques), *Dictionnaire historique des rues de Paris*, vol.1, Paris, 1985, p.415.
32. The Limonaire brothers were the owners of the structures, while Mr. Lacroix leased the terrain.
33. *Bottin*, 1890. Documents in the land register mention 1891.
34. The son died at a young age (interview with Françoise Mustelieir, 2004). The birth certificate mentions as a witness Victor Anciaume, aged 35, organ builder.
35. Françoise Mustelieir mentioned that the contract between the two youngsters might have been drawn up by Mr. Grignon, the father-in-law of Eugène, and Mr. Brunet, Irma's father, who knew one another.
36. In 1895, Camille is domiciled in Brussels, rue Plantin 26; this is the address of the branch in Brussels.
37. *Bottin*: London (1888-1896, 1902-1918), Manchester (1910-1918), Brussels (1897-1918), Barcelona (1902-1918), Milano (1910-1918), Lyon (1902-1918), Rouen (1902-1914), Bordeaux (1902-1914), Waldkirch (1910-1914) (*Bottin*). There was a branch in the avenue Felix-Fauré 17 in Lyon since 1907, where Parisian workmen were employed (*L'Avenir Forain*, 1/1/1907).
38. The organ playing by cardboard was patented by Gavioli in 1894 and by Limonaire brothers in 1895 (INPI). Therefore, these organs appeared in the *Bottin* from 1895 onward marketed by Gavioli, and from 1896 by Limonaire. The two patents from 1914 and 1916 were issued by P.-E.Thouvenot and the *Société Anonyme des Pianos Pneumatiques Français* (INPI).
39. In 1903, Limonaire brothers reappear in the piano section with pianos operate by crank, cardboard or barrel (*Bottin*, 1903).
40. Should we conclude that one of the Limonaire brothers changed his specialty? Several authors try to determine the branches with which each brother occupied himself. In 1895, Camille gives notice of his address in Brussels. Was he responsible for the pianos, and was his departure the cause of the disappearance of the Limonaire pianos in the *Bottin*? Did he keep himself busy thereafter with merry-go-rounds and the showmen product range, for which he searched manufacturers in Belgium and Germany? Or did he simply prepare their attendance at the international exposition in Brussels in 1897?
41. The blue book of the *Ateliers De Vos in Gand* mentions the delivery of organ statues to the Limonaire firm from 1880 onward. Later on, De Vos specialized in the sculpture of façades and fairground figures, exported to France, the Netherlands, Germany and Austria. The son of Alexandre Devos, Henri, arrived in 1923 in Angers in the Bayol firm (carousels) and started for himself in the same place in 1925 (Marchal, Fabienne et François), *L'Art forain*, Paris, 2002, p.120). It is quite probable that these French-Belgian contacts played an important role for the sale of products to the Limonaire brothers
42. The manufacturer Fritz Bothmann from Gotha, Germany (carousels) advertised in the *Voyageur Forain* since 1887.
43. An example of this commercial battle: Adolph Philipp, agent of German manufacturers, offered spangles since 1892, and Limonaire sold these from 1896 onward.
44. *Voyageur Forain*, n° 388, January 1897.
45. *Bottin*, 1900.
46. This is the date we have found in the land register.
47. This was the name used by the Limonaire family and their employees to distinguish this spot from the warehouse and the workshops in the avenue Daumesnil (Interview with Françoise Mustelieir, 2004).
48. His article appears in several journals: Boyer (Jacques), "Les orgues mécaniques," in: *Le Mois littéraire et pittoresque*, 9th Year, vol.XVIII, July-December, Paris, 1907, p.480-488; Boyer (Jacques), "The Manufacture of mechanical organs," in: *Scientific American*, 4 April, vol.XCVIII n° 14, New York, 1908, p.244-245; Boyer (Jacques), "Les Orchestrophones," in: *La Nature*, 1st semester, 1908; Boyer (Jacques), "Les orgues mécaniques," in: *Almanach illustré du Petit Parisien*, 1936 (reprinted in the *Revue de l'AAIMM*, n° 23, 3rd semester, 1997). The text was partially reused in *La Ville Lumière*, Paris, 1909, p.576-578. The photos have been published in *Het Pierement*, 1993 and in the *Revue de l'AAIMM*, 1997.
49. Collection of J.-L.Alexandre, illustration published in Marchal, 2002, p.52.
50. Archives of Paris.
51. Deed of sale of the Former company Limonaire brothers in the General Consortium of the Fairground Industry of 15 July 1930.
52. This company, owner of the trademarks Monola, Monognita and Monotist, was taken over in 1922 by the Public Corporation of the Former Limonaire Company (deed of sale of 1930).
53. Interview with Françoise Mustelieir, 2004.
54. From time to time, neither the clients nor the employees were easy to deal with. In the archives of the prefecture in the Registers of the 46th Police Office of the Picpus quarter (1897-1913), we found documents illustrating the theft of tools and money, and outstanding invoices. The relations with competitors seems to have caused various legal actions (*L'information*, 18/10/1905, Camt Roubaix, *Het Pierement*, 1998).

54. The monthly production of airplanes increases from 50 in August 1914 to 2912 in August 1918 (Christienne (Charles)/Lissarrague (Pierre), *Histoire de l'Aviation Militaire Française*, Paris, 1980, p.175).
57. Brunoff (Maurice de), 1914-1918 *L'Aéronautique pendant la Guerre Mondiale*, Paris, 1919, p.707. In 1925, they enter into partnership with Bord, an important piano builder, and they stop their activities in 1933 (Pizzi (Mario), *Histoire du piano from 1700 to 1950*, Chambéry, 1983, p.230).
58. Statutes of the Company in the CAMT in Roubaix.
59. Archives of Paris.
60. F. Mustelier remembers that her grandfather always had a second motor in his car in case of car-trouble.
61. Irma Brunel-Limonaire, Madeleine's mother, and Pierre Mustelier's mother were school friends (interview with Françoise Mustelier, 2004).

Andrea Stadler is currently working on her Masters Degree in fairground art and the history of Limonaire Freres is one part of her thesis.

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Limonaire Freres *Waldkirch 1908-1926* *Paris 1921-1936*

Part III

Andrea Stadler

Limonaire Brothers, Waldkirch: in search of new markets

In 1902, Limonaire Brothers advertised in *Der Komet*, the German journal for showmen. Was this a reaction to the international activities of Gavioli? Was this the response to the attempts of German organ builders to establish themselves in the French market? The largest center of organ building in Germany was Waldkirch, in the Black Forest, where the Bruder family was the most important and famous family of mechanical organ builders. It was by inheritance that Richard Bruder (1862-1912) entered into the business of the Gebrüder Bruder, or Bruder Brothers firm. After Richard's nephews managed to remove him from the firm in 1895, he was looking for new employment and for vengeance. He bought the "Zum Rebstock" inn (**Figure 21**) and shortly afterwards he could be found on fairgrounds with his organ and swings to propose sales to his future clients, the showmen. In 1896, he rented the large room of his inn to Gavioli of Paris and became the manager of this branch.⁶² The Bruder establishments were then facing international competitors, entering the field that they believed they dominated. Today, we know that this confrontation was very creative by generating changes and positive results on both sides. The reaction of the Bruder Brothers followed soon in 1897; a large advertisement appeared in the January issue of *L'Industriel Forain*.⁶³ Unfortunately, this publicity was not enough to convince the French clients and after some weeks, the German firm disappeared from the advertisement section of the French journal.



Figure 21. "Zum Rebstock", Lange Strasse 46, Waldkirch.



Figure 22. German Limonaire book label.

But another organ building firm observed with interest the commercial activities of Gavioli and Bruder, in both France and Germany. In *Der Komet* of 1902, German showmen could choose between Bruder Brothers or Gavioli of Waldkirch and the Limonaire Brothers of Paris.⁶⁴ Due to a lack of success on the German market, the Limonaire Brothers didn't renew their publicity campaign. It is only from 1908 onwards that German showmen could find this name regularly in *Der Komet*, because the branch of Gavioli in Waldkirch was acquired by Limonaire Brothers (**Figure 22**) under the management of Richard Bruder. Why is it that the Gavioli firm left the location? On 1st June 1905, the firm was transformed into a public company, "Public Corporation of the former company Gavioli and Cy." with a capital of 1,100,000 F which was raised to 1,400,000 F in 1906. A large part of the shares could be obtained at the stock exchange. The financial press⁶⁴, very much aware of the momentary success of a product that depends on a trend, stressed above all exports as a means to improve the profitability. They planned the creation of branches abroad and especially in Belgium in order to be able to supply the American market in better circumstances than the Parisian establishments. Unfortunately, the year of 1907 proved to be disastrous for the company. The economical and financial crisis in the USA had a negative influence on the firm. The contract with the manager leading the branch in Waldkirch ended on 31 December 1907 and Mr. Gavioli resigned. Already in 1909, there was a question of a reduction of the nominal capital, which was realized in 1911 (280,000F), but liquidation (1912) was inevitable. The Limonaire Brothers and Company then bought all of the remains of the Gavioli firm. On the one hand, the Gavioli firm was no longer able to keep its German branch open in 1908, but on the other hand, the German manager had an important inter-



Figure 23. The house of Gebr. Bruder, 10 Kandelstrasse, Waldkirch.

est in signing a contract with a more dependable company. The firm of the Limonaire Brothers was inscribed in the trade register in Waldkirch on 1 January 1908. Business was going well and a new factory was built on the land on which Richard Bruder's house was located (Figure 23).

employees. In 1914, he asked the municipal Council for a tax reduction because he feared that the parent company would break with its branch and transform it into a simple agency like the ones in Berlin, Dresden, Düsseldorf and Lübeck, which would result in the unemployment of the 12 workmen.



Figure 25. A large Limonaire organ with 68 keys and 320 pipes. It was manufactured in Waldkirch around 1910 by the German branch of the Limonaire firm.

Photo: Musée des Gets.



Figure 24. The cover of a Limonaire catalog issued by the German Branch in Waldkirch; manager—Richard Bruder.

Collection of H. Lefévre.

Bruder died in 1912. His widow and his son Alfred (1889-1937) sold part of their real estate to the Limonaire Brothers and it was Eugène Limonaire who traveled from Paris to sign the necessary papers in September 1912. Already in 1913, the new manager, Alfred Bruder, assessed a deficit and fired some of the

The Great War resolved the problem. In 1916, the Secretary of the Interior decided to replace the manager, and in 1917, the Germans enforced the liquidation of French properties. The expropriated properties were then bought during the auction by the widow of Richard Bruder. After the war, in 1921, Germany returned the property to Limonaire, who never used their former branch again because Eugène Limonaire had retired from business and his brother Camille died in 1920. On 23 May 1924, the name of the Limonaire Brothers was crossed out in the trade register in Waldkirch, and in 1926, Alfred Bruder repurchased



Figure 26. A Limonaire Jazzbanophone, dating from the 1920s. These instruments are more often found without visible percussion.

Photo and information: A. Quier.

law of Camille Limonaire.⁶⁶ It was in this way that international cooperation was ended.

the property, on which his parental home was located, from the Limonaire brothers. He continued to build instruments there until 1937. During the sale, Eugène was represented by Victor Flament, the son in

The successors of Limonaire Brothers., Paris

We don't know the exact date on which Eugène decided to stop his professional activities. It is not known when he sold the shares that connected him with the "Company for the Manufacture of Pneumatic Instruments (Former LIMONAIRE BRS. Company)." It was created by Eugène Limonaire and his brother Camille (who died in December 1920). They probably wanted to assure the continuation of their family company, from which they also wanted to retire for reasons of age and health. Established in 1920 by the Limonaire brothers, with Lucien Moreau and René Savoye, this company with a capital of 3,000,000 F⁶⁷ had its main office in Paris, avenue de l'Opéra 5.⁶⁸ It unites the Limonaire Brothers Company (which owned the Gavioli brand name) and the firm of the so-called Cantola⁶⁹ of which Savoye was the inventor while Moreau occupied himself with the manufacture and sales. "Each of the Messrs. Limonaire will have be entitled to the function of manager of the section "Instruments, Music and Fairground Articles" (...) These functions will have a duration of two years (...) Mr. René SAVOYE has been appointed by statute as technical and artistic director of the Company for a duration of fifteen years (...)." 68% of the shares were to be sold at the stock exchange. 16% were to be held by the Limonaire Brothers.



Figure 27. Limonaire publicity from 1923, avenue Opéra. Private collection.

For some time, the company did good business.⁶⁸ In 1926, the capital is raised to 3,140,000 F, and the company seat was transferred to the avenue Daumesnil 166.⁶⁹ (Figure 27).

The managers succeeding the Limonaire Brothers between 1920 and 1926 were Charles Albert Demouts and afterwards,

Louis Moutier. The commercial and financial strength facilitated the takeover of several competing firms that went bankrupt:⁷²

- 1921 Magnan Frères, Nogent le Rotrou (Eure-et-Loir—the firm continued to manufacture products),
- 1922 Lemoine et Dryvers, Lille (firm closed),
- 1922 Public Corporation of French pneumatic pianos, Thouvenot and Limonaire Brs., Paris (firm closed)⁷³,
- 1928 Foucher-Gasparini-Butel, Paris, rue de la Véga 17-19 (bankrupt in 1927).

The former Limonaire Brothers Company also suffered from the general economic crisis and from the decline of the mechanical organ industry.⁷⁴ New forms of recreation and sports, as well as new inventions such as the gramophone, "talkies" and later the radio became real threats. The *Bottin* of 1925 doesn't mention Limonaire any longer in the "merry-go-rounds" section, although one could still purchase fairground articles from the firm. Under "automatic pianos" from 1924, the *Crédit Industriel and Automobile* presented the "purchase on deferred payments of all models of automatic pianos manufactured by the Limonaire Brothers." Therefore, we can conclude that the demand for merry-go-rounds was down while the automatic piano has to be "launched" by all possible means.⁷⁵ To find new clients among the people of small means, a financial firm occupied itself with the sales in order to free the manufacturer of the economical risks. In 1928, the nominal capital was reduced to 1,000,000 F and on 17 May 1929, the liquidation was official. Victor Flament, son-in-law of Camille Limonaire, and Paul Paillard acted as liquidators. But this wasn't the end of Limonaire. The company was sold on 15 June 1930 to the "Consortium Général de l'Industrie Foraine" which placed advertisements in the *Bottin* of 1930 and 1935 under the name of "New Limonaire Brothers Company." Among the founders of this company, which was established on 20 June 1930, are found some persons who had already been responsible for the society during its liquidation.⁷⁶ Their jobs were company managers or lawyers. Times changed, the people managing the company were no longer craft or industry specialists but



Figure 28. Paris, rue Claude Decaen 79-97 (current).

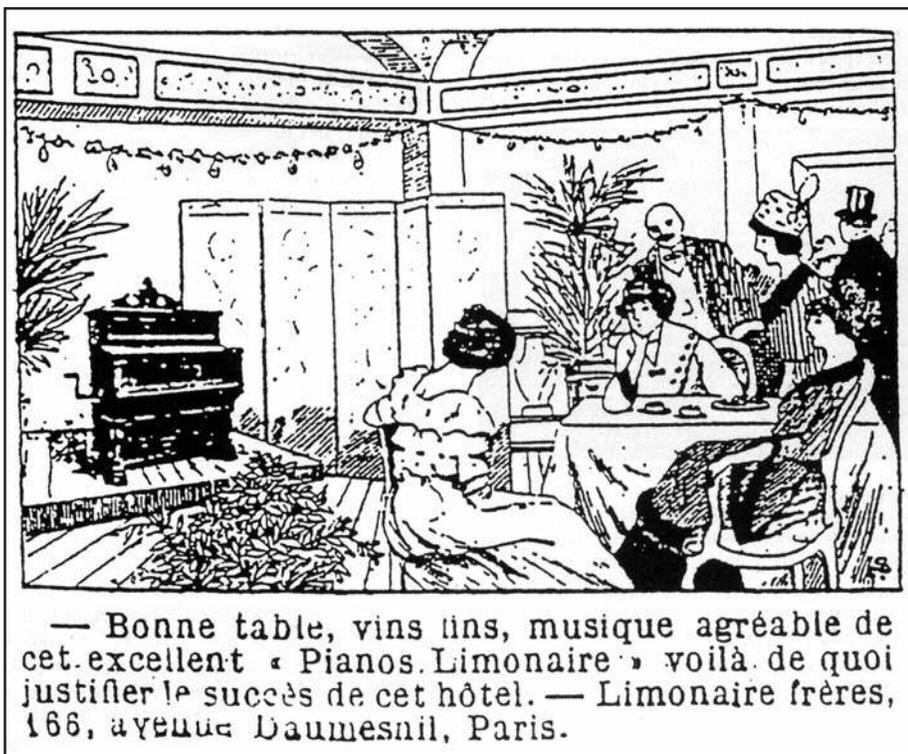


Figure 29. A Limonaire advertisement for a mechanical piano in a worldly situation.
Photo: Aressy, Perforons la Musique

administration specialists. For the owners of the firm, the expertise of the financial market replaced the knowledge of the product fabrication, and the product range has become so varied that one cannot talk of a specialised company anymore.⁷⁷

The nominal capital was established at 100,000 F and divided in a thousand parts belonging to seven associates. There were no shares for public sale. The company seat was found in the rue Claude-Decaen 79bis in Paris (Figure 28).

It must have been this company which bought Gaudin and Company, successor of Ch. Marengi and Company, after the liquidation of that firm in 1932. Therefore, in the *Bottin* of 1932 the following is found:

ORCHESTRAL ORGANS

New company
LIMONAIRE BRS.
successor of
Limonaire Brs.
Gavioli and Cy.
Marengi, Gaudin & Cy.
Gasparini
A. Lemoine
instruments played by perforated cardboard or paper
rue Claude-Decaen 79bis (12th arrondissement)

The real estate in the rue Claude-Decaen, owned by the Limonaire family, was already partly sold to piano manufacturer, Joseph Jules, in 1926. In 1930 and 1931, exactly during the inflation, the Office Public of the City of Paris⁷⁸ bought the rue Claude-Decaen 79 and several adjoining properties to build

All that remains are the rare examples of organs and merry-go-rounds and the family name which is to be found in French dictionaries: “a Limonaire is a barrel organ mainly used for carousel music.”

houses. The *Avenir Forain* of January 1932 published the following advertisement: “Organs—Limonaire Brs. Company. (Management change) before stock-taking and removal for reasons of expropriation by the city of Paris. At this very moment: sale of all models of new and second-hand organs—Exceptionally with a discount of 15%—Perforated cardboard for all types of organs—All kinds of fairground material. Merry-go-rounds. Attractions. Rue Claude Decaen 79bis.”⁷⁹

As it seems, the Poirot Brothers company in Mirecourt (Vosges) took over all what remained of the Limonaire Brothers as a settlement of debts.⁸⁰

The buildings in the avenue Daumesnil were demolished in 1936 (Figure 30). Two years later, the Lacroix brothers sold the property to a firm producing filters used for wine purification. Today, not a single trace reminds us of the production locations of the Limonaire Brs. companies. Each attempt to bring back the memories of this company (street name, a small plate at the avenue Daumesnil 166) has subsequently failed.



Figure 30. Avenue Daumesnil 166, Paris—the location of the former Limonaire Freres piano and organ company.

Author’s Note: I would like to thank everyone who has supported my research, particularly Françoise Mustelier, Denise Limonaire, Wolfgang Brommer, Florian Dering, Jan van Dinteren, Dr. Evelyn Flögel, Zeev Gourarier, Hervé Lefèbre, Fabienne and François Marchal, Jos Roelandt and Philippe Rouillé.

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Reference Notes . . .

62. RAMBACH (Hermann)/WERNET (Otto), *Waldkircher Orgelbauer*, Waldkirch, 1984, p.76-82. HEIZMANN (Valesca), *Die Orgelbauerfamilie Bruder, Waldkirch*, 2002, p.15-16.
63. Unfortunately, the journals of showmen in the Bibliothèque Nationale are very incomplete. We don't know if this attempt by the Bruder Brs. was the only one.
64. In the "organ" section, these three firms are not the only ones, but only these are of interest to us in this article.
65. CAMT (Centre des Archives du Monde du Travail), Roubaix
66. Municipal archives of Waldkirch.
67. In 1886: 80,000 F; in 1908: 500,000 F. In 1920, the Limonaire brothers contribute 800,000 F cash to the new company. In addition, they own 500,000 F worth of shares.
68. This is the address of the Moreau company.
69. Statutes of the firm, CAMT Roubaix. Cantola, invented by R.Savote and U.Dryvers, is a special device for playing a church organ.
70. The *Bottin* of 1922 mentions that the Church organs and salon organs of the Abbey firm, which was located in Versailles during the previous year, will be sold at the address of the Former Limonaire Brs. Company. The telephone number of both firms is identical.
71. The detailed registry of the Parisian Archives contains a list of people allowed to "govern, manage or sign for the compann, manage or sign for the company" from 20 July 1920 onwards: (illegible name), Pierre Tabourin, Charles Demouts, Jean Ginier, Claude Gayet, Eugène Limonaire, Camille Limonaire (who dies a few months after the establishment of the company in December 1920), Eugène Fournier, Henri Heidsieck/Reims, Claude Thévenet/Château Chinon, César-Lévi/Strasbourg (the last three names have been added later, probably in 1926).
72. Deed of sale in the *Consortium Général de l'Industrie Foraine* of 1930 and liquidation registries in the Parisian Archives.
73. Eugène Limonaire was one of the co-liquidators.
74. Serious incidents may also have attributed to the decline. Marcel Bartier, who probably worked as a music arranger for Limonaire until 1923—"the year of the fire in the factory"—mentions such an incident (MEIJER (Tom), "Muziek uit België" (1), in: *Het Pierement*, vol.47, no.1, January 2000, p.18).
75. The manufacturers of automatic pianos fill two pages in the *Bottin* with their large, competing advertisements. So, these instruments are still quite popular then.
76. P.J.Tabourin, P.Paillard, L.Moutier, A. and P.Pignot, Meyer de Stadelhofen/Geneva, and Henry Vallée, who replaces H.Heidsieck/Reims (Company statutes, Services de l'Enregistrement in Aubervilliers).
77. Company statures of 20 June 1930 (*Archives de l'Enregistrement in Aubervilliers*): "The aim of the Company is the management in any form—even by caretaking and representation—the acquisition, sale and creation of all enterprises manufacturing any kind of musical

instrument—pneumatic, mechanical, electrical or other—and of any other material which could be used by showmen or in amusement parks;

The management—direct or indirect—of any patent, trademark, model or construction process of devices used for the reproduction or transmission of sounds or images, such as: gramophones, records, film equipment, silent or talking movies, loudspeakers, record-players, amplifiers, radios, etc.

The trade and manufacture of all accessories connected with the objects mentioned above;

The management of all factories where games, toys, trinkets, furniture and bodywork are made, as well as the management of all workshops dealing with the manufacture of furniture, carpentry, wooden or metal trusses, mechanisms, electrical apparatus, etc."

78. In 1914, the City of Paris creates the Office Public for cheap housing (OPHBM). In 1932, the superior Committee for the general arrangement and organization of the Parisian region entrusts Henri Prost with the drawing up of the Plan of the arrangement director (documentation of the Pavillion de l'Arsenal, Paris, 04/06/2004).
79. We sincerely thank Fabienne and François Marchal for providing us with this untraceable text in the National Library.
80. MARCHAL (Fabienne and François), *L'Art forain*, Paris, 2002, p.132. All what remains of the Limonaire company archives is now located in the Musée de la Musique Mécanique in Les Gets.

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In describing the history of PTC #31, Fred states that the carousel "... was parted out at [Bud Hurlbut's] 1990 auction. The frame was eventually bought by Seabreeze Park, Rochester, New York, as part of their overall effort to fabricate a replacement for their destroyed PTC carousel, but it was never put into service."

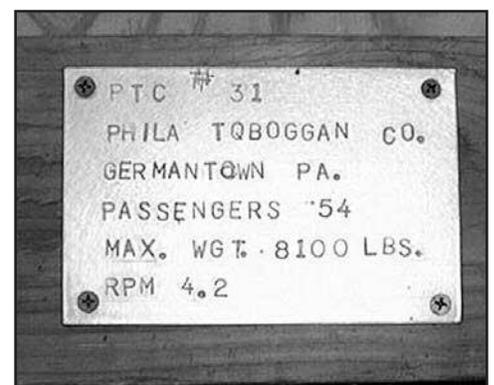
The Philadelphia Toboggan Company carousel, PTC #36, that was for decades the centerpiece of Seabreeze Amusement Park, burned down on March 31, 1994, along with the park's Wurlitzer 165 band organ, serial no. 3349. The loss was total and included 100 or so music rolls, some of which were original green paper rolls. Luckily no music was lost, because the park had allowed Ray Siou and Play-Rite to make copies of those rolls that were unique to Seabreeze.

In June of 1996 the new Seabreeze carousel, based on PTC #31, was unveiled. Many of the structural elements of that machine—sweeps, spreaders, platform supports, sisters gear, cranks and associated gears—are from PTC #31. Of course the horses of PTC #31 had been auctioned off at the Hurlbut auction, so Seabreeze had to replace them. Four of the horses riding on the new carousel are from PTC #36, having escaped the fire because they were off the ride and in the shop. Two small horses next to the two chariots are ones carved many years ago by George Long, the patriarch of Seabreeze. The other 40 horses were all newly hand-carved for Seabreeze by California carver Ed Roth, a mam-

moth job that took Ed, his father, and his wife just over a year.

New platform and new rounding boards were made at the park. Only a few sections of rounding board came with the frame of PTC

#31. The general appearance of the new carousel's rounding boards is reminiscent of PTC #36, but the park did incorporate one design element taken from PTC #31: the rounding boards tilt slightly outward, rather than standing in a perfectly vertical plane. It was decided not to use the wooden center pole of PTC #31, opting instead for an all-steel support system.



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