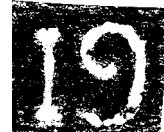


Addendum No 1 to *Musical Handbells*

WILLIAM CARY OF BRISTOL

In May, 2000, I published *Musical Handbells*, and one of the founders I discuss on page 114 of the book is William Cary, of Bristol. I had never seen any of his work, and only knew of his existence as a handbell founder through an unidentified reference to a handbell with “W Cary, Bristol” on the waist. Later that month Tony Buckingham, of John Taylor, Bellfounders, Ltd, rang me and said they had received a set of eighteen handbells for an estimate for overhaul. The customer indicated they had been stored in an attic for forty years, and had been in their family’s possession for several generations. The bells were obviously part of a set as all their fittings were similar, and one of them had the name CARY around the shoulder. As they were very unusual Tony obtained the owner’s permission for me to examine them.

Several were marked with the size on the crown but only one had any other markings. This was the size 19, and cast in around the shoulder of the exterior of the bell was W CARY FECIT BRISTOL in letters with serifs 7 mm high. The lettering was very worn and I guessed that the



second word was “FECIT” although there was very little of it left to decipher. (The photograph subsequently shows it to be “FECIT” quite clearly!)

The argnet was mounted on a pad without a corresponding depression around the staple hole on the inside of the bell. The interior had been vertically hand-filed whilst the exterior had been lathe turned. The diameter at the lip was 150mm and the height to the shoulder 107mm.

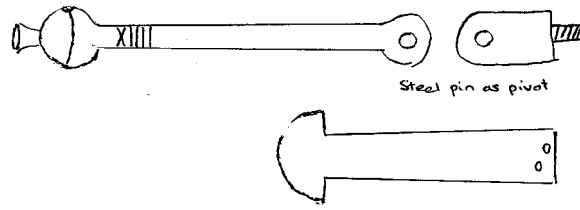


The leatherwork was non-existent, the remains of the strap being held by an unusual arrangement of bolt and heavy threaded washer. The washer was tightened and removed with a special tool which had pins which engaged in two holes drilled in the washer.



The long, flat clapper shaft had beveled edges, a circular staple end, a clapper ball with a single machined line around the centre and a small flight. The shaft was marked with the Roman numerals XIII in saw-cuts near the clapper ball reminiscent of the clappers on Warner

handbells. Long “edge-tool” springs made of heavy gauge brass reached halfway up the clapper and were without felts. (The smaller bells in the set had similar shaped springs but were shorter, nearer to the normal length.) The crown staple was a typical early/mid nineteenth century type screwed into the bell.



Since writing the above I have received a photograph of another Cary handbell, marked as described in *Musical Handbells*. I appear to have lost all reference to where the photograph came from, so I do apologise to whoever sent it to me. I include it to complete this short monograph about William Cary.

