

Christ Church UMC, Paterson, NJ  
W.W. Kimball, Chicago, before 1938

#### GREAT

Open diapason 8  
Doppel flute 8  
Viol d'gamba 8  
Octave 4  
Flute harmonic 4  
Trumpet 8  
Swell sub 16  
Swell unison 8  
Swell super 4  
Choir sub 16  
Choir unison 8  
Choir super 4  
Great super 4  
5 pistons

#### CHOIR

Melodia 8  
Dulciana 8  
Unda maris 8  
Flute d'amour 4  
Clarinet 8  
Tremolo  
Chimes [Mayland]  
Choir sub 16  
Choir unison off  
Choir super 4  
Swell sub 16  
Swell unison 8  
Swell super 4  
4 pistons

Pedal to Comb on-off pistons for each manual

Toe hitches: Chimes soft, Chimes sust[ain]

Sforzando

Great and Choir swell pedal

Swell swell pedal

Crescendo pedal

Kinetic blower

Stop tabs, not knobs

#### SWELL

Bourdon 16  
Violin diapason 8 (changed to Violin 4)  
Stopped diapason 8  
Salicional 8  
Voix celeste 8  
Flute traverso 4 (changed to 2)  
Oboe 8  
Vox humana 8  
Vox humana vibrato  
Tremolo  
Swell sub 16  
Swell unison off  
Swell super 4  
5 pistons

#### PEDAL

Open diapason 16  
Bourdon 16  
Lieblich gedeckt 16  
Octave 8  
Flute 8  
Still gedeckt 8  
Great unison 8  
Swell unison 8  
Choir unison 8  
5 toe pistons

The on-off switches at the console didn't turn on the blower (located in a room in the basement), which seems to be in good condition, and no circuit breaker or fuse was located. One small tubular wind conveyance along the floor of the crowded chamber has been crushed and disconnected. Numerous large pipes have been removed and stored in the chamber; some inadequately supported metal pipes in place in the swell box have tipped or fallen over from their own weight. Some treble pipes are distorted at the top from cone tuning. The façade evidently includes some speaking pipes. Dust is thick in the chamber and swell enclosure but there's no sign of vandalism or biodeterioration. Several steam radiators are located in

the chamber, which seems dry and basically secure though junk has been stored within. Inside the swell box doors a tuner inscribed dates of service and temperatures from 1938 to 1958, and two further inscriptions inside continue to 1960. Various parts of the chassis are marked 'Paterson' and the organ seems to have been designed for this space [possibly replacing an earlier instrument?], not relocated from a previous installation. No opus number was evident. Later alterations seem minor.

The detached, roll-top console seems intact inside (the unhinged top was lifted off and the back panel partly opened) but the wood finish is deteriorated and keyboards are filthy, the keys are not level, and one ivory natural top is chipped. The tilt tabs (lettered in red for the reeds) seem functional and two of them are marked to indicate pitch changes: two Swell ranks were raised an octave, according to the tabs. Possibly these changes explain the removal and storage of some large pipes. All wiring and magnets seem to be in good condition but nothing could be tested because the electricity was off. Reportedly the organ hasn't been played since the 1990s, possibly earlier. Assuming the electrical systems are workable and the leather is well preserved, the organ could be cleaned, regulated, damaged pipes renovated, and made to play without great effort, though not inexpensively.

Laurence Libin, 1 August 2015