

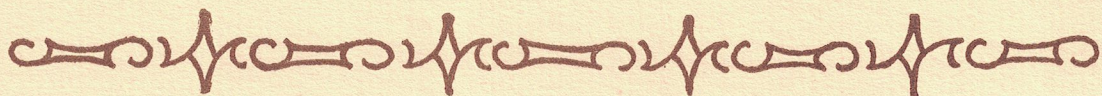
THE REUTER ORGAN CO.
*Designers & Builders
of
Pipe Organs*
♦ ♦ ♦ ♦
*Lawrence,
Kansas.*



Mr. A.C. Reuter,
founder of the
 Reuter Organ Co.



H. C. Jost, Pres. ✓ C. B. Russell, First Vice-Pres.
 A. G. Sabol, Second Vice-Pres. ✓ A. C. Reuter, Sec. & Treas.



CREATING MUSIC

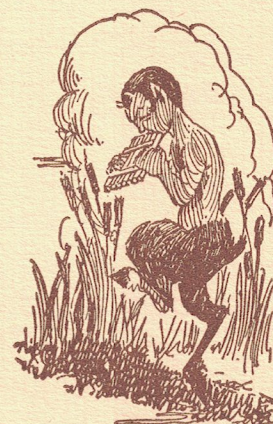
NO MUSICAL instrument ever designed, reflects more, the ability and skill of its makers than does the modern pipe organ. What might be called the soul or voice of this wonderful instrument is in reality the reflection of the care and interest lavished upon it by its builders. In its present form, it represents the development of thousands of years and the skill of countless designers. History does not disclose its origin, but undoubtedly in its simplest form it consisted of simple reeds or whistles sounded by the breath of man. In natural order came the discovery that reeds or pipes of different dimensions yielded musical sounds of different pitches and different character.

The Reuter Organ Company, founded in 1917, brought together a group of individuals already expert in organ construction. Each member contributed to the organization a wealth of technical skill and practical knowledge, thereby creating a guild which for real craftsmanship has never been excelled in the organ industry. The deliberate purpose of these men has been the designing and building of an organ as perfect as can be made.

Each member of the firm is actively connected with some phase of the produc-

tion work. Mr. Reuter has direct personal supervision over actual building operations and his presence absolutely insures the perfection of detail so necessary for a perfect product. The designing and engineering division is supervised by Mr. A. G. Sabol, one of the foremost organ architects and engineers in this country. The various departments in the factory have as their heads, men who have been found to possess unusual ability and skill in their respective field, and they in turn have the assistance of a thoroughly experienced and highly trained group of workmen.

Coupled with this wealth of technical skill and ability, is the splendidly equipped Reuter Factory. No expense has been spared in providing equipment to aid in attaining a degree of accuracy and fineness heretofore unequalled in organ construction. The factory building itself is a large five storied building, well lighted and ventilated and such as affords working conditions conducive to the best possible work on the part of the workmen. In addition to the





main factory building, a large new two story addition has been added and in which are housed the general offices, sales offices and engineering department.

Located as it is in a city with the Kansas State University, a school noted especially for its fine arts, the Reuter factory is in the midst of a cultural and musical atmosphere. Such an atmosphere lends a stimulating influence to the production of a real work of art on the part of those building the Reuter Organ.

Early in the experience of the Reuter Company, it was found that to produce unexcelled instruments, complete control over all parts making up the organ must be had. Today, every component part of this organ, with the exception of the ivory keys, is made in the Reuter factory. This holds true for every operation, from the alloying of the metal from which the pipes are made, down to making the electromagnets which actuate the valves under the pipes. This care over the quality of each small part is responsible for that high degree of excellence so evident in every Reuter Organ.

Pipe organs, due to the complexity of their construction, are very sensitive to their environment and the physical condi-

tions surrounding them. Reuter engineers have solved this problem with custom building. Every organ which leaves the factory has been designed and built specifically for the place and conditions in which it is to be installed. Custom building necessarily increases the cost somewhat but adds immeasurably to the life, the performance, and the tonal effectiveness of the instrument. To insure that it will meet in every respect the high Reuter standards, each organ before shipment is entirely assembled and rigidly tested in the factory testing rooms.

The predominant characteristic of the Reuter Organ and that which is so vital to any organ, is its tone quality. One has only to hear it to be instantly impressed with the profound beauty and richness of its tone; tone with a sweet singing quality which goes right to the heart. Each set of pipes has its own individuality and characteristic tone quality and yet there is only perfect blending when various stops are used in combination. In full organ there is still that same pleasing mellow tone character, very full and solid, but with no trace of harshness or shrillness. This remarkable Reuter tone invariably appeals to those who appreciate the very finest in organ voicing.

The finest of tone quality however, would be futile without a good action, the





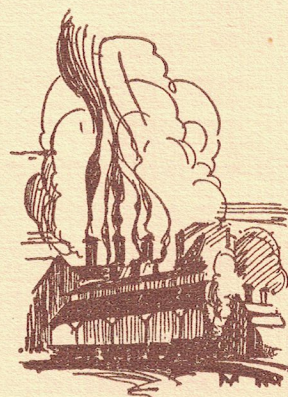
mechanism between the keys and the pipes which allows the pipes to speak. Through extensive research and experimentation, the Reuter engineers have perfected an action which is unquestionably one of the most simple, dependable, and responsive ever constructed; having only three moving parts between the key and the pipes themselves. These are the roller contact at the back of the key, the electro-magnet controlled by that contact, and the valve immediately below the toe of the pipe. The action of this mechanism is fast, far beyond the ability of an organist to play. And in addition it is uniformly smooth and positive, a thing so essential to the playability of an organ.

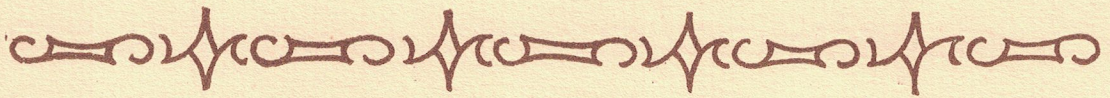
The simplicity of the action of the Reuter Organ is an important factor in its great dependability and low upkeep cost. It prevents those aggravating troubles so common to many of the organs built today and insures an action that is dependable and that will stand up under the hardest of usage. Sound engineering principles, unequalled standards of precision and accuracy in construction, and the use of only the finest of tested materials, these things make the Reuter action unfailingly durable. As a result of this superior construction, the upkeep costs of Reuter Organs are almost unbelievably low, instances being common of organs being used for five years or more without anything

having to be spent on them for service, except possibly for tuning. Some of these records have been made under extreme climatic conditions very detrimental to an organ.

A casual examination of any Reuter Organ will instantly disclose the fineness of the materials from which it is made. Straight grained California White Pine of selected quality is the predominant wood used. Where hardwoods are necessary, birch, oak, walnut, northern hard maple, cherry, and mahogany are used. Each is selected with great care and to insure proper drying is kiln-dried in our own kilns. All wood parts including the pipes, are given two coats of clear nitro-cellulose lacquer applied with an air brush and sanded between coats to insure smoothness. This insures absolute protection for all wood parts against moisture, something extremely essential if the organ is to withstand the damaging effects of time.

Numerous metals are used in the organ, but chiefly tin and lead, alloys of which are used for the metal pipes. For the larger pipes zinc is used to give the necessary strength. In the alloying of the metal only the purest block tin and purest lead





are used. The percentage of each that is used, varies according to the set of pipes into which the metal is to be formed, but in every case as high a percentage of tin is used as the character of the tone to be produced, will permit. In a special casting room, the Reuter Company casts this metal to insure getting the exact composition best suited to that purpose for which it is to be used. Other metals used consist of brass, phosphor-bronze, aluminum-steel, Bessemer steel, copper, soft Norway iron, and numerous others. In every case that metal which will unquestionably give the best results, has been secured and used.

Mention has already been made of the vital importance of the tone quality of an organ. The heart of the tone quality naturally lies in the pipes themselves, for good voicing is impossible without properly constructed pipes. The Reuter Company goes far beyond the usual practice and makes every pipe that goes into the Reuter Organ. This is true of the reeds and even the reed tongues themselves. Each set of pipes is made and voiced specifically for one certain organ, thereby securing a much finer blending of tone than would be possible were they made otherwise. The reed tongues are made from a special highly tempered phosphor-

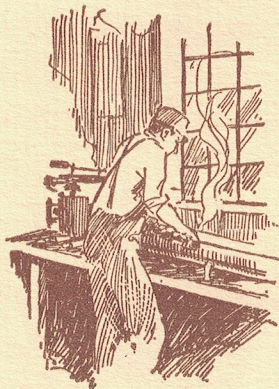
bronze, which permits a much greater permanency to the exact curve given them and thus makes the pipes hold their pitch and tone character.

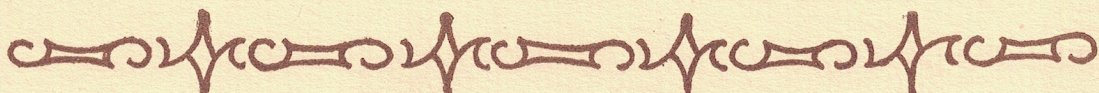
The wood pipes are made from the choicest grade of California White Pine that it is possible to secure. The use of hard-

wood for the voicing blocks and caps on all wood pipes in Reuter Organs, is a refinement ordinarily neglected by many organ builders, and yet this is a feature of considerable importance. It is a potent factor in keeping wood pipes in tune in spite of changes in weather conditions, and also makes possible

a much smoother windway, which in turn eliminates windiness in the pipes. The various wood parts are glued together with a waterproof glue which is not affected by either extreme dampness or dryness, and which has been found by rigid testing to withstand far more than it will ever be called on to undergo. The inside of all of the wood pipes is given a heavy coat of this same glue, and this sizing furnishes complete protection against all climatic or atmospheric conditions.

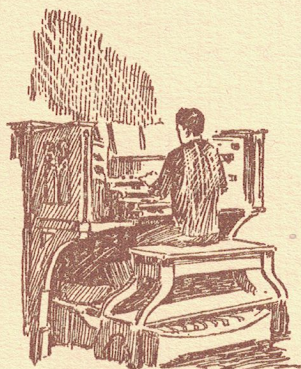
Large wind chests, ample conductor pipes from the reservoir to the chests, and full sized reservoirs, insure an ample wind supply for the pipes at all times, and a steadiness above





criticism. The valves in the chest are of the diaphragm type and are made of the finest grade of genuine bark-tanned sheepskin. These are located in the top of the chest, directly under the feet of the pipes, a position which contributes much to the quickness and clarity of the speech of the pipes. Extreme simplicity of construction of the wind chest is secured by having only one moving part, this being the valve itself, and this simplicity minimizes any chance of

trouble ever developing. Should the necessity of reaching the inside of the chest ever arise, it is done with an exceedingly simple operation which requires only a few minutes time.

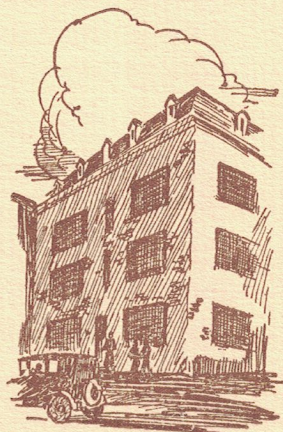


The console might aptly be called the nerve center of the organ, and in the Reuter the cleanness and precision of workmanship embodied in the console immediately become evident, whether under a casual or thorough examination. All work is beautifully done and scientifically correct, and adjustments made to an exactness far beyond the ordinary practice. Simplicity and convenience have ever been in the minds of Reuter engineers with a desire to produce a console whose arrangement would result in the greatest freedom from trouble. The attainment of this simplicity has been accomplished without the sacrifice of any detail that will add to

the convenience of the organist. The equipment of accessories is complete in every detail and leaves nothing lacking. In arranging the distance between the keyboards, the placing of the adjustable combination pistons, the expression pedals, the coupler tablets, the stop keys, and other accessories, full thought has been given to standard practice as adopted by the organist guilds.

Another outstanding feature of the Reuter console is its selfcleaning, roller type system of the contacts, which makes the contacts absolutely reliable and positive in their action. This construction also results in a uniform lightness of touch whether one or the whole series of couplers are brought into operation. The contact wires are made from a highly tempered phosphor-bronze, this metal having been found to make a more efficient and durable contact than other metals which might be used. These contacts will last a lifetime.

To use piece-work methods in the building of an organ and at the same time endeavor to build an instrument to conform to the Reuter standards of excellence, would be utterly inconsistent, for piecework methods coupled with human nature, make a real work of art an impossibility. An inspection of a Reuter





Organ will clearly reveal that no piecework methods have been used in its construction. The unusual cleanness and precision in the workmanship on the Reuter are outstanding, and such workmanship would never be found in an instrument built by piecework. There is no incentive placed on Reuter workmen to hurry the job. They are given all the time they need in which to do a finished job in every respect.

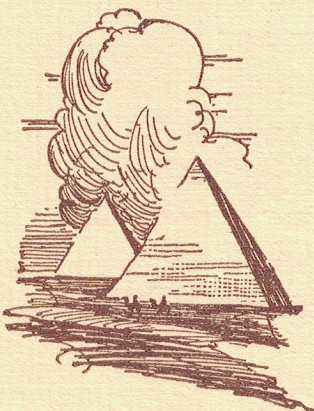
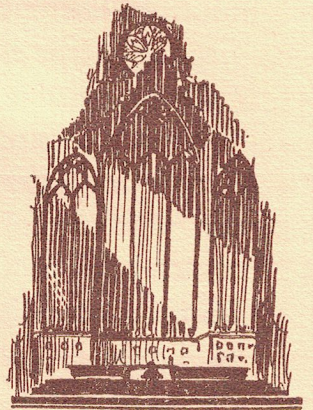
Brief mention has already been made of the service records of Reuter Organs and the low upkeep costs which result. The prospective purchaser can best substantiate this by inquiring from those having Reuter Organs as to the service which their organs have given them and what the upkeep costs have been. The replies will be deeply impressive for they will indicate clearly the dependable service one can expect from a Reuter, and the almost negligible amount that will be needed for upkeep. These points are of the utmost importance in determining the ultimate cost of the instrument and the real satisfaction that will be derived from its use.

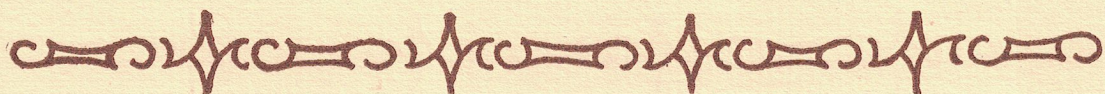
The list of Reuter installations is significant and impressive. The complete

list at this writing, exclusive of theatre installations, is to be found in the pocket on the inside of the back cover of this book. It does not number into the

"thousands", but quality and real artistic creations cannot be produced by quantity methods. Among the list however, are a number of the really outstanding installations, installations of definite importance

and significance. In the Chicago region is the large four manual and Echo installation in the Moody Memorial Church. The Moody Church is one internationally known, and it is significant evidence of Reuter prestige that it was selected for this famous church after an intensive investigation of various makes extending over a period of three years. In the Southwest is the Reuter Organ in the First M. E. Church, South, Wichita Falls Texas. This instrument, the largest church organ in the Southwest region, is a comprehensive four manual with Echo and Floating String Divisions. In the Cathedral of St. Mary at Grand Island, Nebr., is a noted three manual Reuter. In the Pacific Northwest are exceptionally outstanding four manual Reuter installations in the First Presbyterian Church, Tacoma, Wash., Temple Beth Israel, Portland, Ore., and the University of Oregon, Eugene, Ore. In California is the magnificent four manual Reuter in Westminster Presbyterian Church at Pasadena. These are but a few of the many out-





standing Reuter installations of large size.

While specific mention has been made of some of the larger Reuter Organs, the same careful and severely painstaking methods used in their construction, are used in the construction of the smaller Reuter Organs, with the result that there are to be found a great many particularly outstanding Reuter installations of smaller size. Time and again, after playing a small Reuter Organ, organists have expressed their great surprise at being able to do so much with an instrument of that size, and far more than they realized it was possible to do on a small instrument. The remarkable and rich voicing of the Reuter, coupled with its smooth prompt action, account for this to a large degree.

The financial standing of the Reuter Organ Company is unquestionable. The Reuter firm is in a position such as makes it abundantly able to carry out any contract which it may choose to enter into.

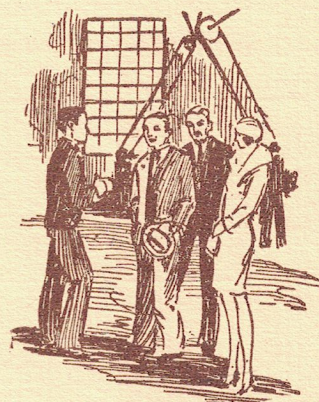
Its policies in the sales and manufacturing of its product rest upon a basis that is conservative and thoroughly sound. In addition to its solid financial standing,

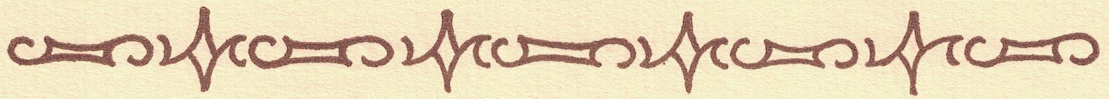
the character and integrity of the business dealings of the Reuter Company are irreproachable. Every contract entered into is carried out with a faithfulness that leaves

nothing undone to insure that every Reuter Organ will uphold in all respects the highest possible standards. The purchaser of a Reuter Organ can be entirely at ease in the knowledge that his contract will be carefully and faithfully fulfilled.

Of vital importance to the life and satisfactory service of an organ, is the matter of careful servicing through the years after installation. Though the amount of servicing required by Reuter Organs after installation is astonishingly low, Reuter maintains a service division composed of competent factory trained men, men who give conscientious and expert service. The advantages of direct factory service are obvious and hardly need specific mention.

When the purchaser or committee have satisfied themselves as to the real merit of a product, their next and natural thought is "What about the price and can we secure a suitable instrument at a reasonable price and such as is within our means?" In the pricing of the Reuter Organ that thought has been carefully kept in mind and the result is that the Reuter is very moderately priced. A comparison of Reuter prices with those of other strictly high grade builders, will prove interesting to the prospective purchaser and will clear-



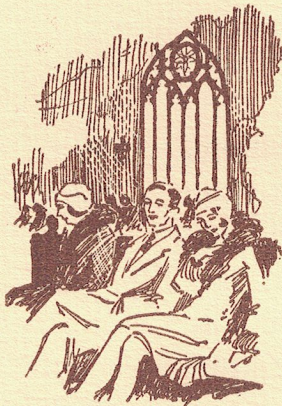


ly reveal the very reasonable price of the Reuter. Though you can pay much more for some other makes of organs than a Reuter, you cannot secure an instrument that is built finer or of higher quality, than is the Reuter Organ. Your investigations of various organs will definitely substantiate this.

The moderate pricing of the Reuter is made possible by many factors closely allied to carefully worked out plans for sales and production. And then behind

all of these is the desire of the Reuter Organization to build a genuinely fine instrument at a price that is reasonable and within the reach of every prospective organ purchaser.

You can possess a Reuter on a moderate cash outlay with convenient deferred payments for the balance, and then share with many others the benefits and natural pride of ownership of the finest organ in musical history.



I NSTALLATIONS

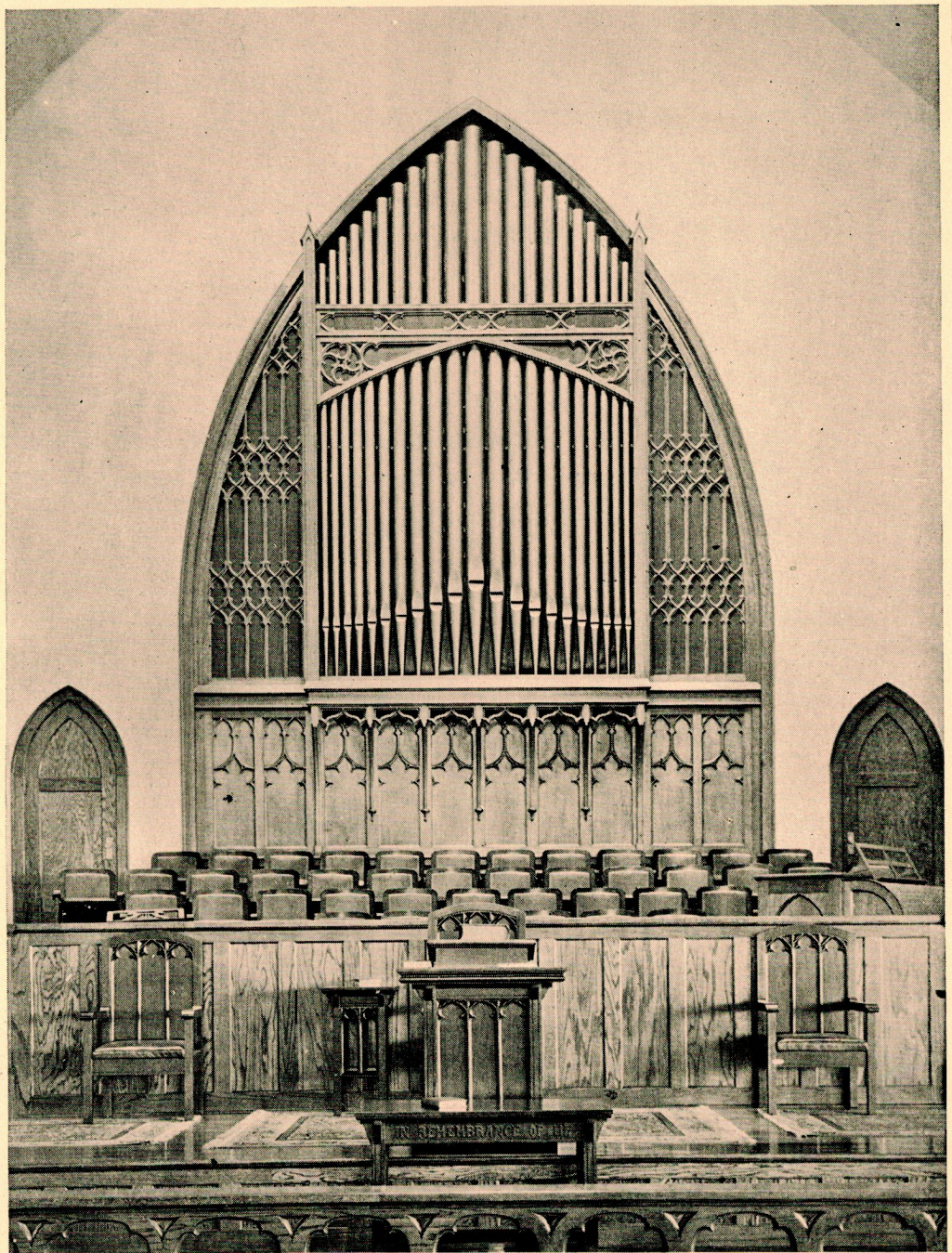


IN THE SECTION which follows are shown a few Reuter Installations; each a representative instrument and whether large or small, built to perfectly conform to the environment and conditions into which it is placed.



First Methodist
Church
Manhattan, Kan.

Page Twelve





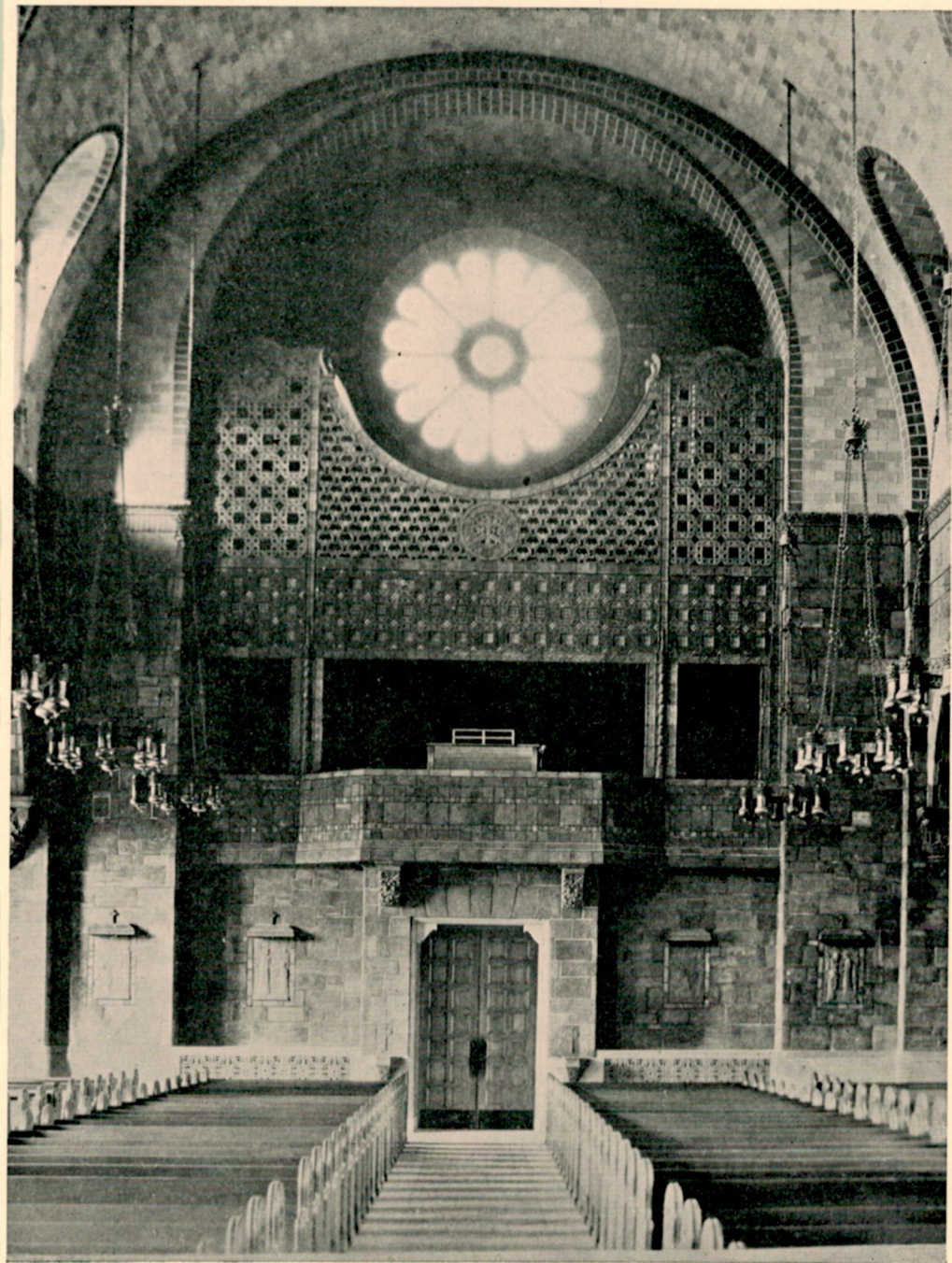
Trinity Lutheran
Church
Lawrence, Kan.





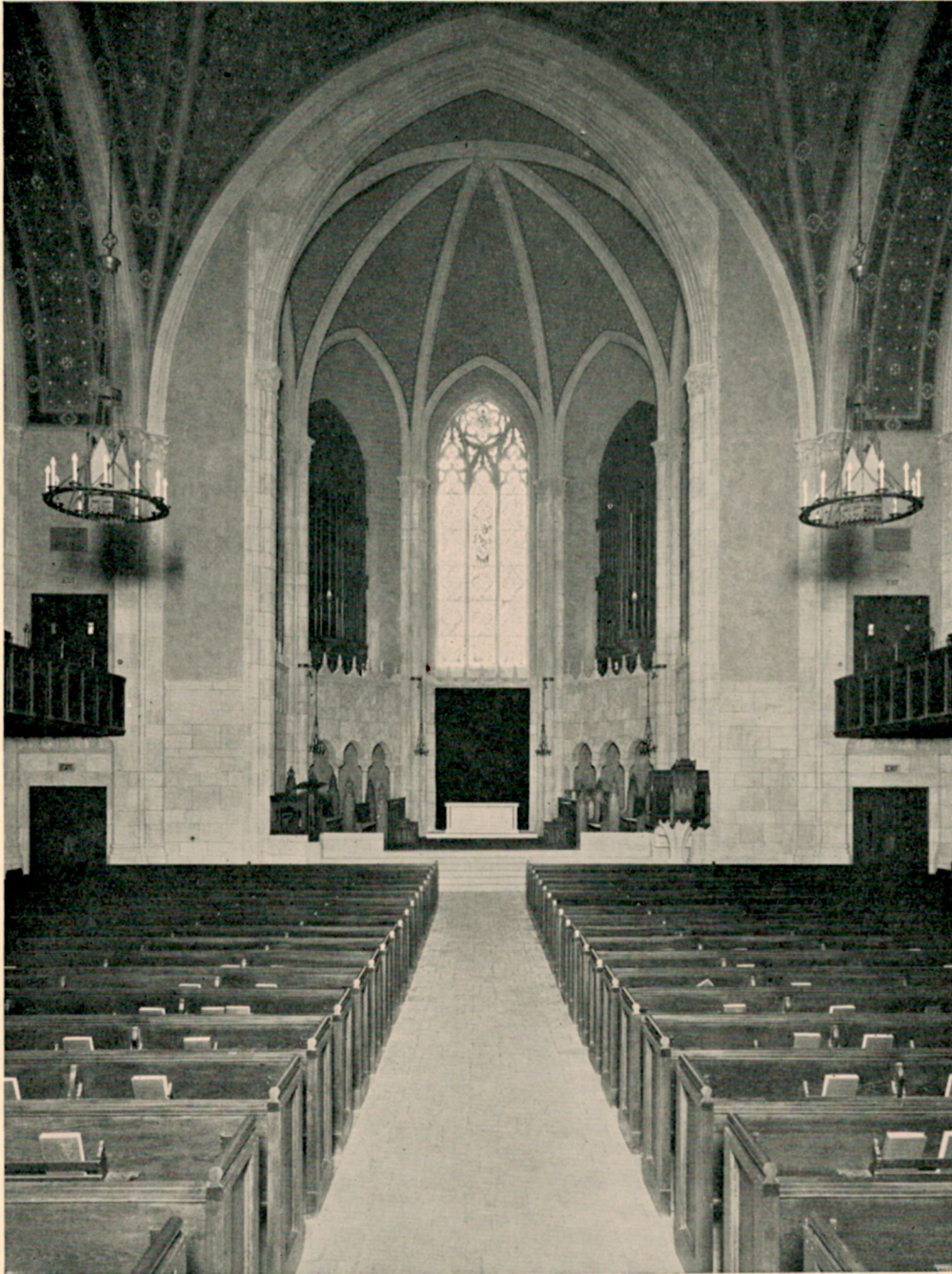
Chapel, St. Catherine's
College,
St. Paul, Minn.

Page Fourteen



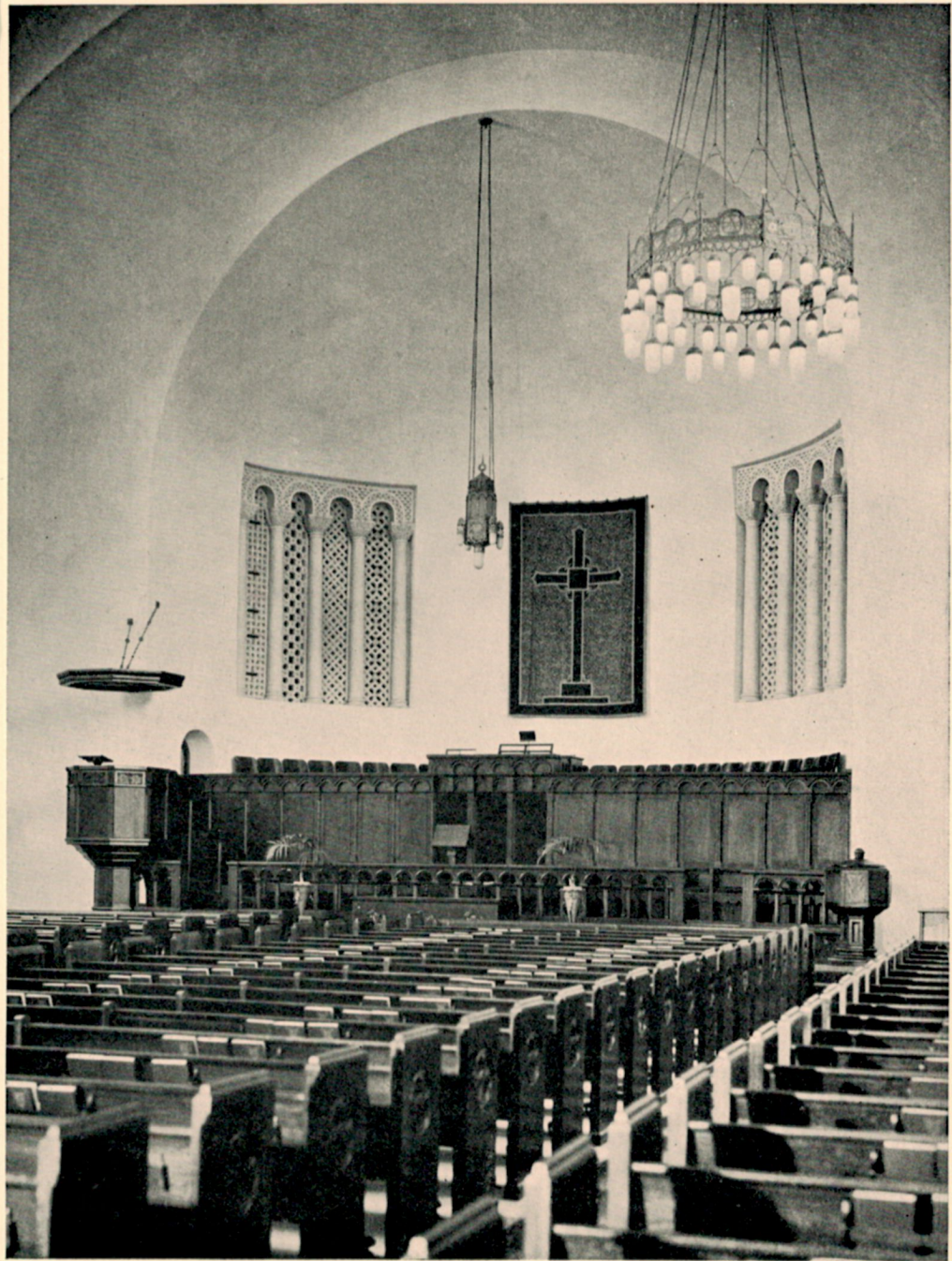


Westminster
Presbyterian Church
Pasadena, Cal.





Westminister
Presbyterian Church
Sacramento, Cal.





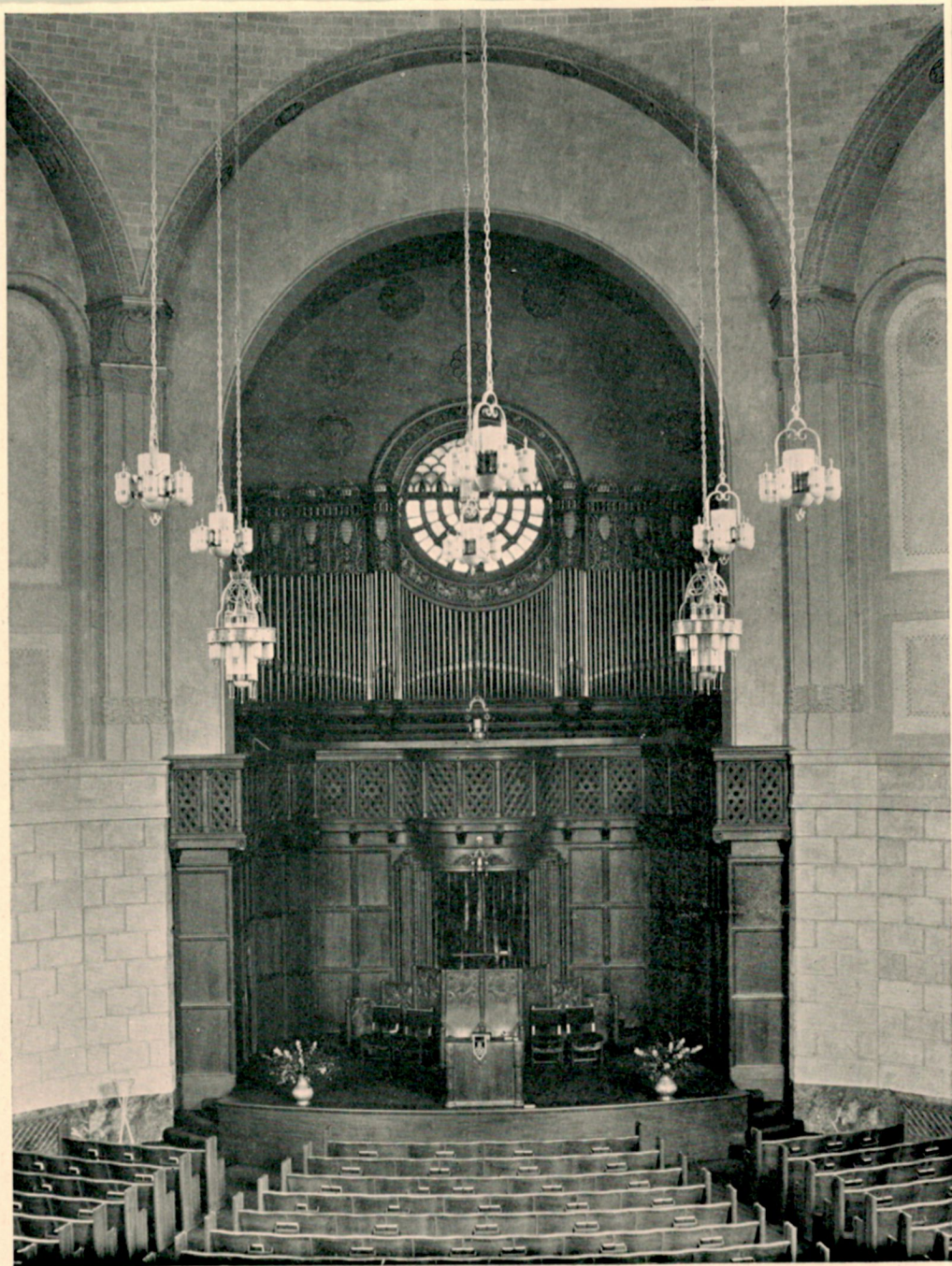
The St. Mary's Cathedral
Grand Island, Neb.





First Presbyterian
Church,
Tacoma, Wash.





Temple Beth
Israel,
Portland, Ore.



Eden Emmanuel
Evangelical Church,
St. Louis, Mo.





St. Paul's by the Lake
Episcopal Church
Chicago, Ill.



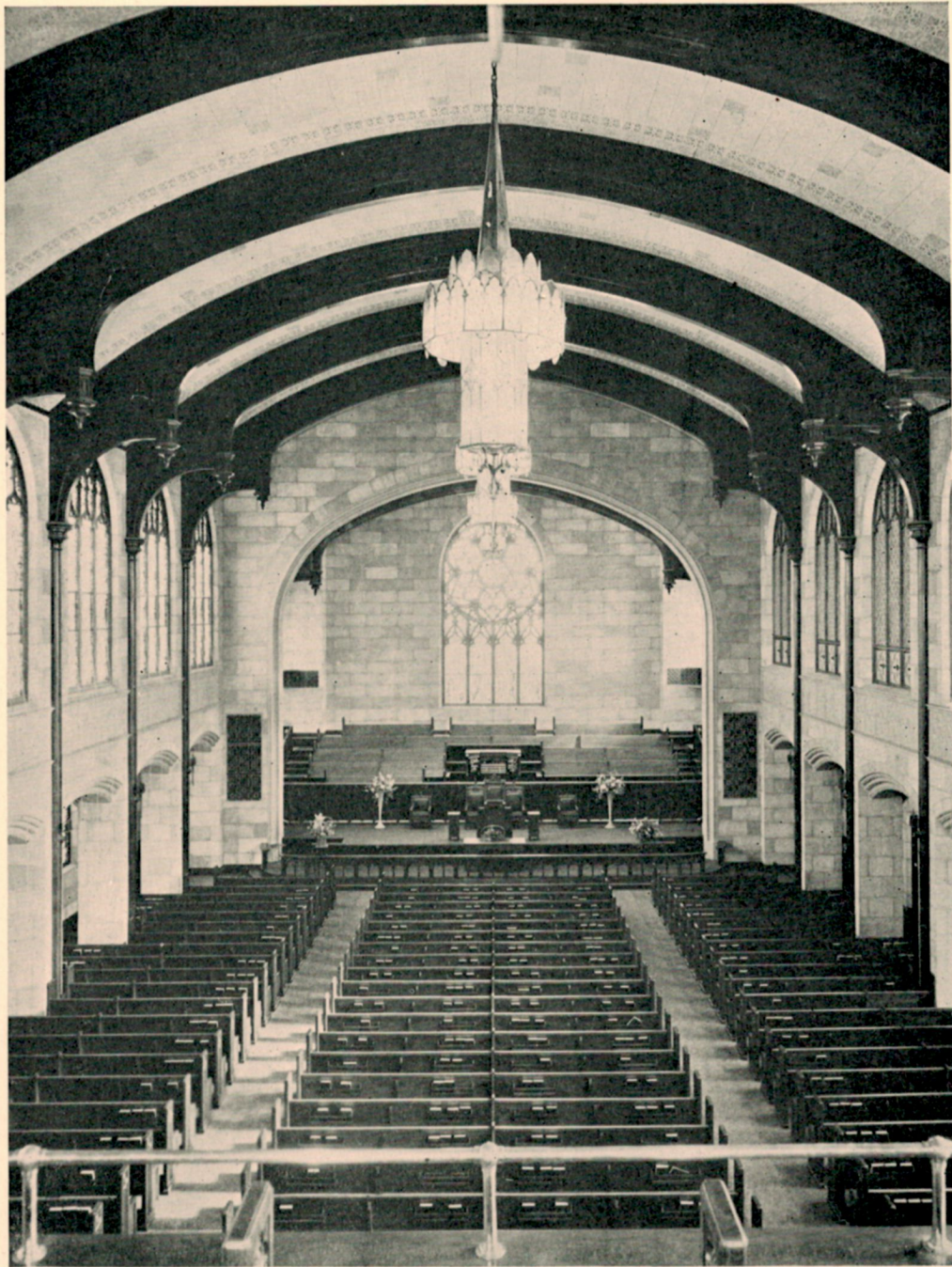


Eighth Church of
Christ, Scientist
Portland, Ore.





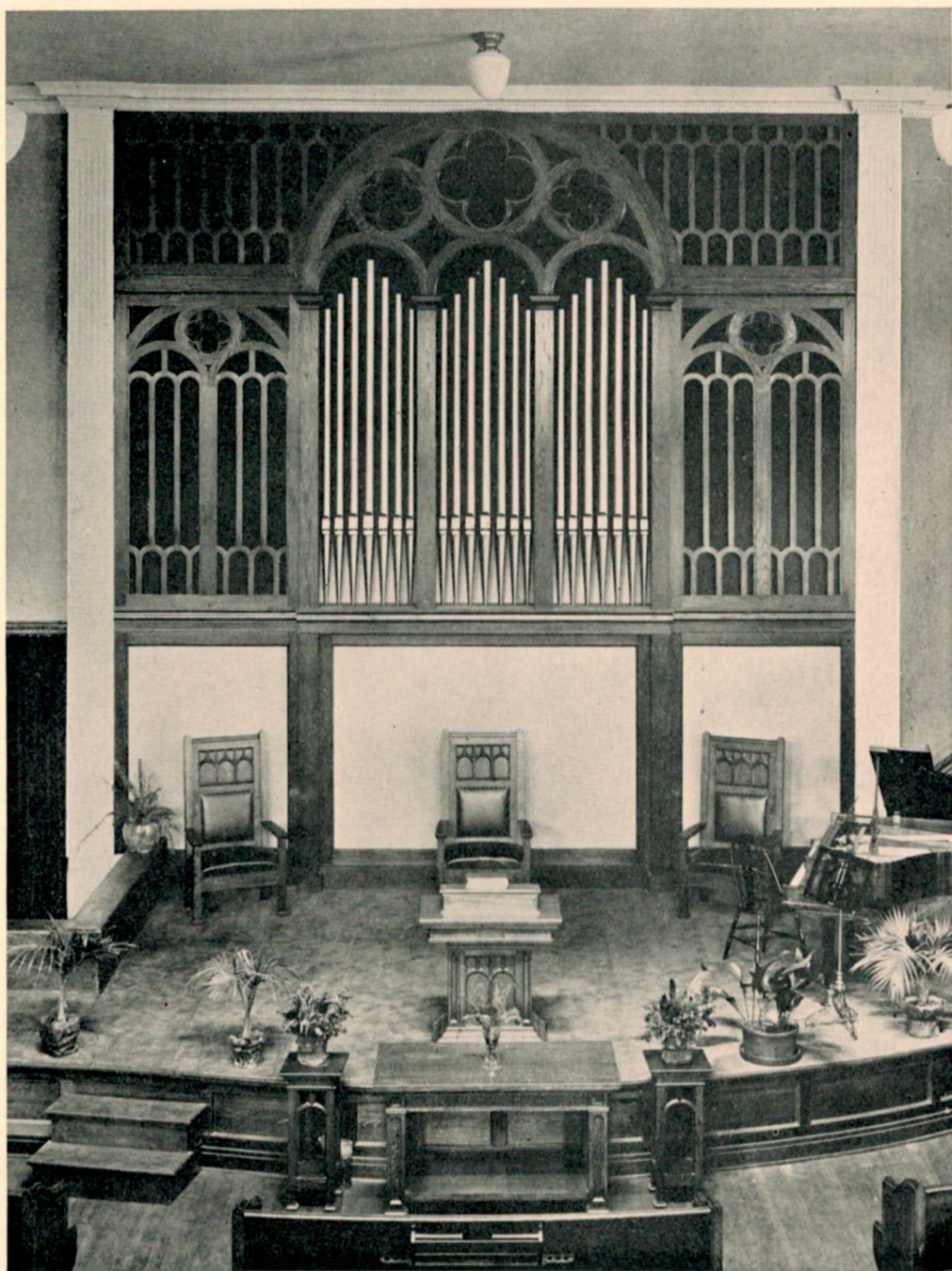
First Methodist
Church, South
Wichita Falls, Tex.





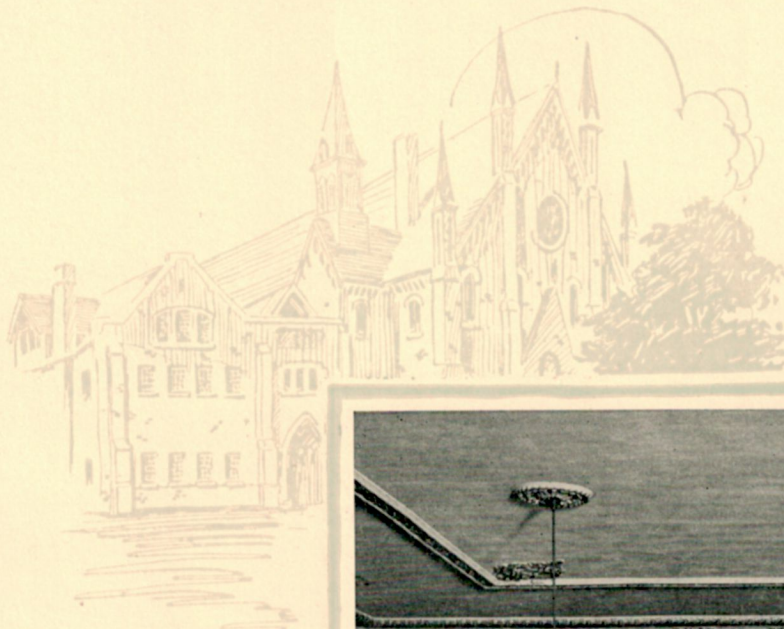
First Christian
Church
Coffeyville, Kan

Page Twenty-Four

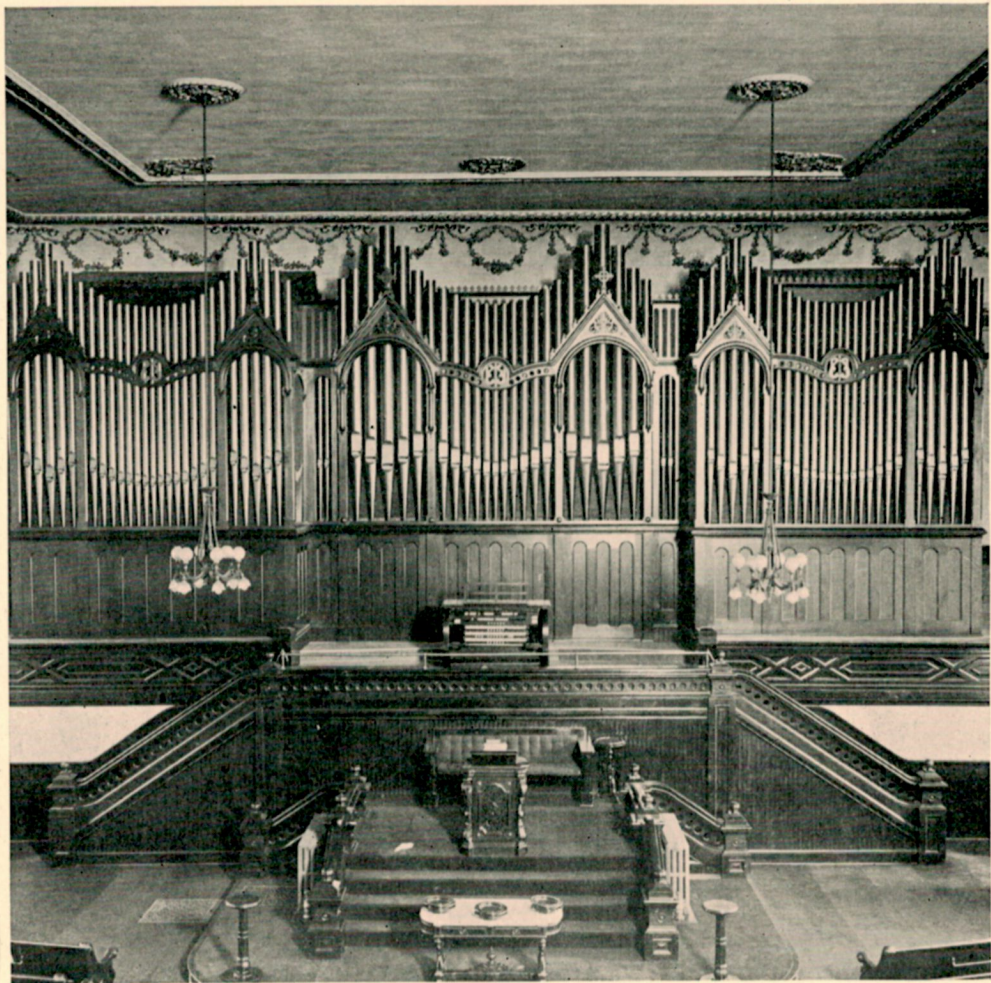


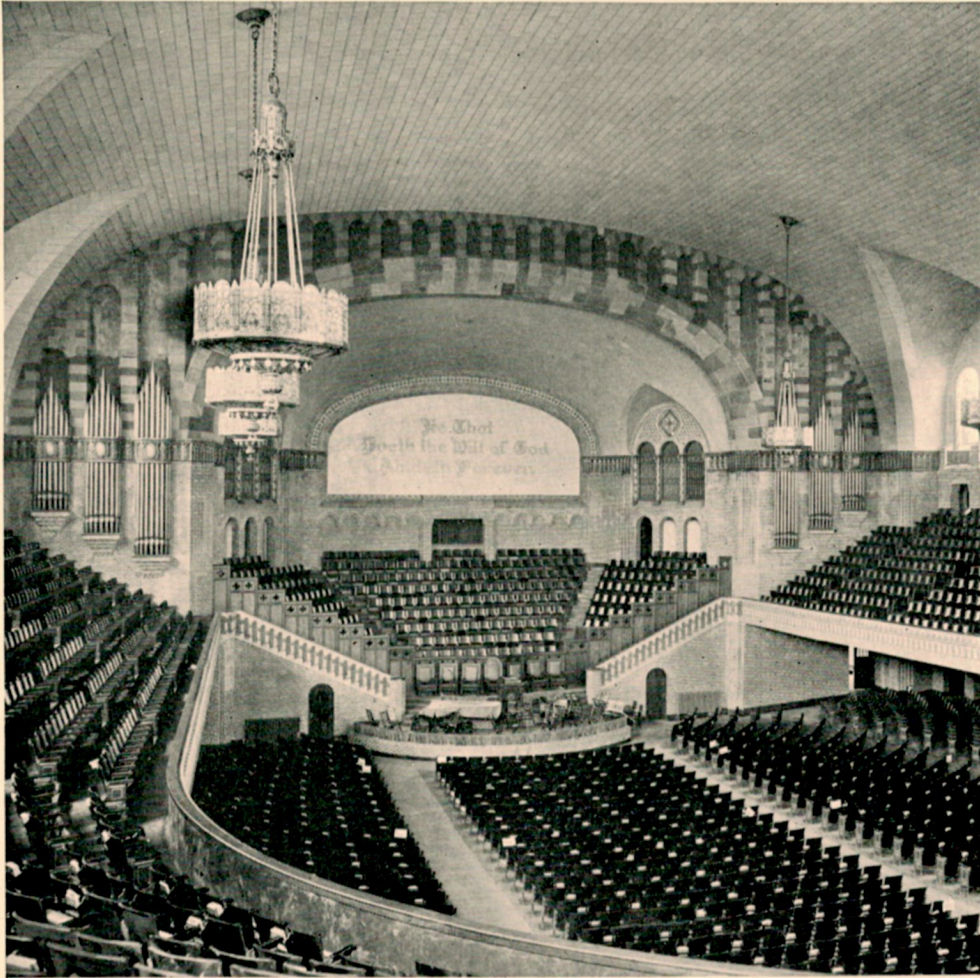
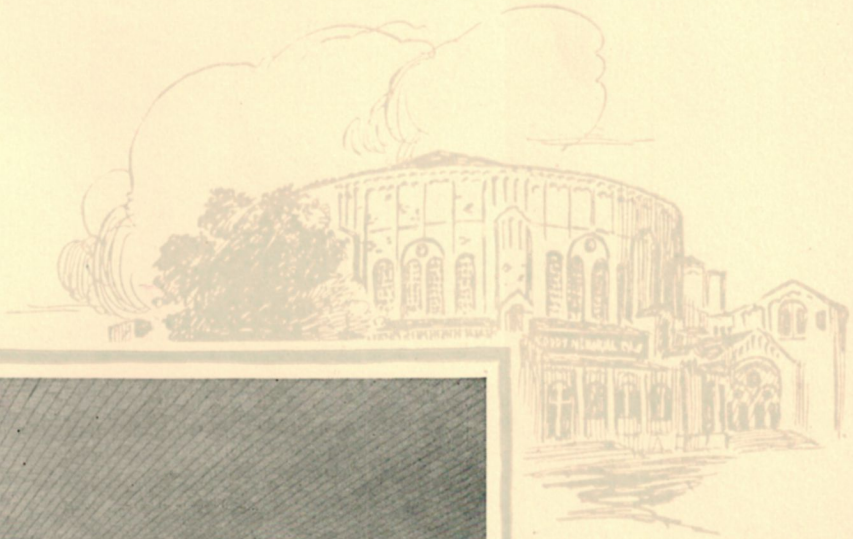


University
Baptist Church
Minneapolis, Minn.



Plymouth Congregational
Church
Lawrence, Kan.

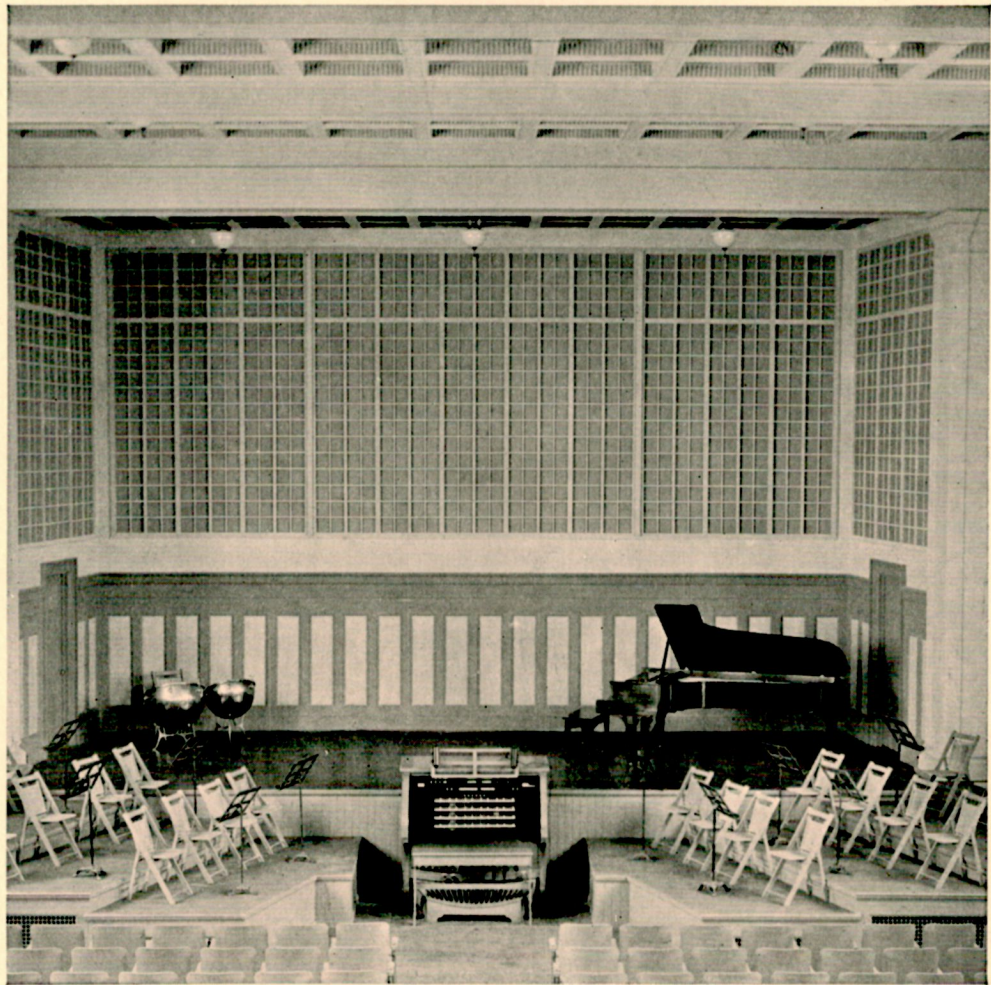




Moody Memorial
Church,
Chicago, Illinois



Conservatory of Music
University of Oregon
Eugene, Oregon.



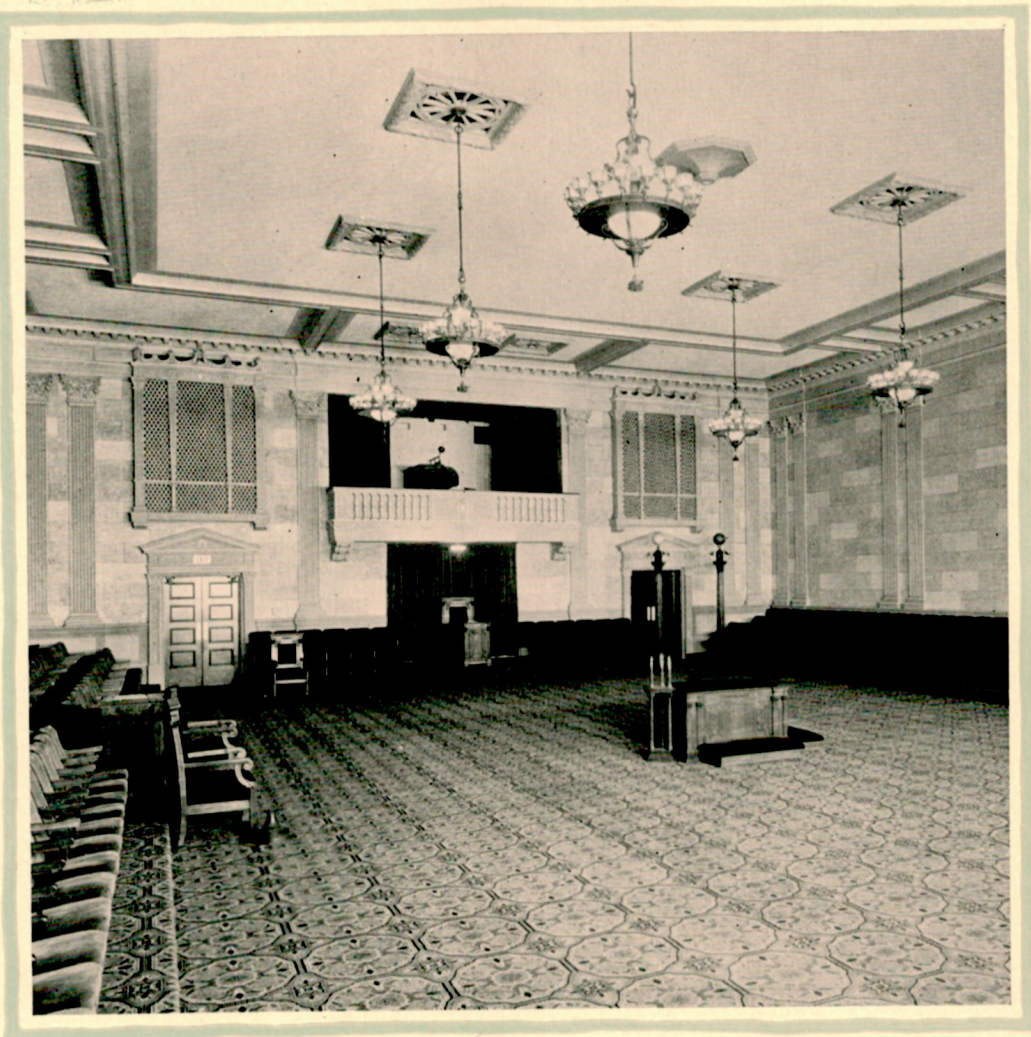


Trinity Lutheran
Church,
Fremont, Neb.





York Rite
Masonic Temple,
Long Beach, Cal.



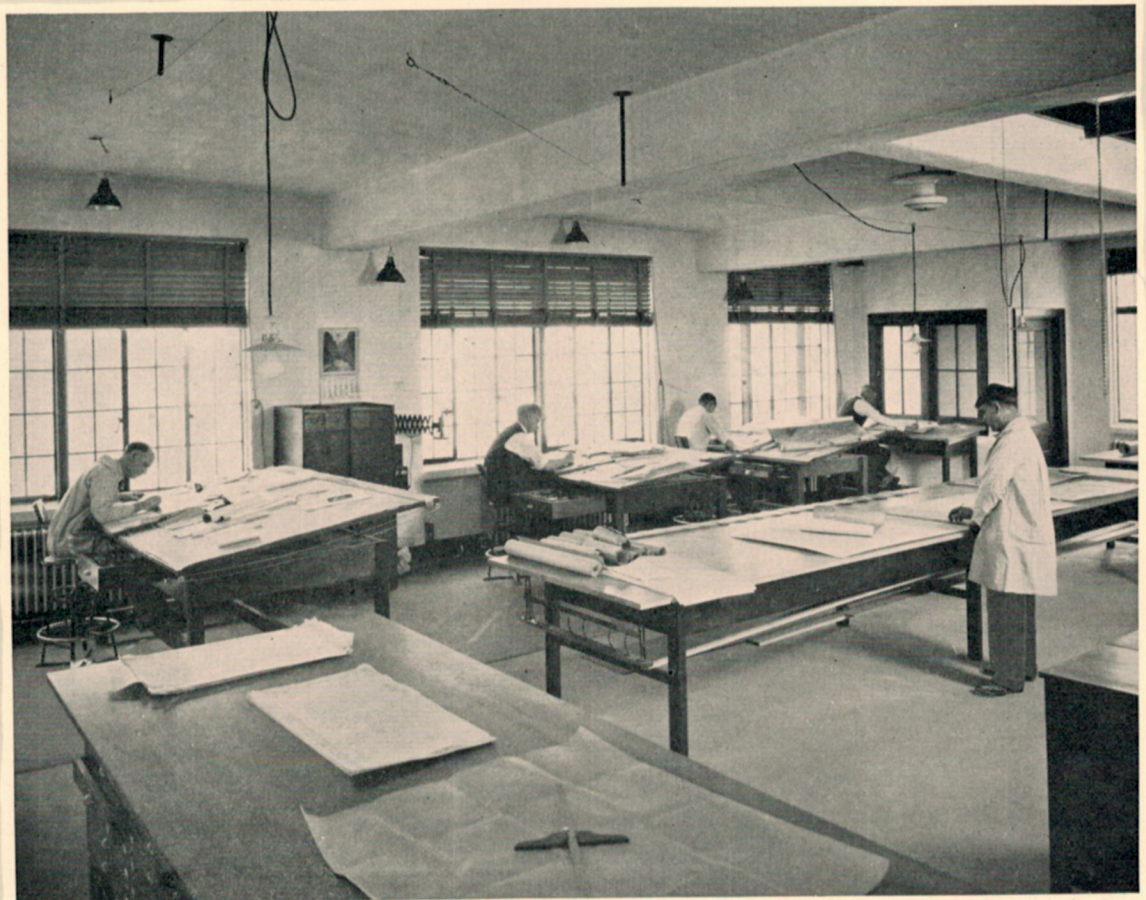
THROUGH THE FACTORY



HEREIN is shown a pictorial account of the factory and the Reuter Craftsmen at their work of building Reuter Organs.



The Reuter
Factory
and Office
Buildings

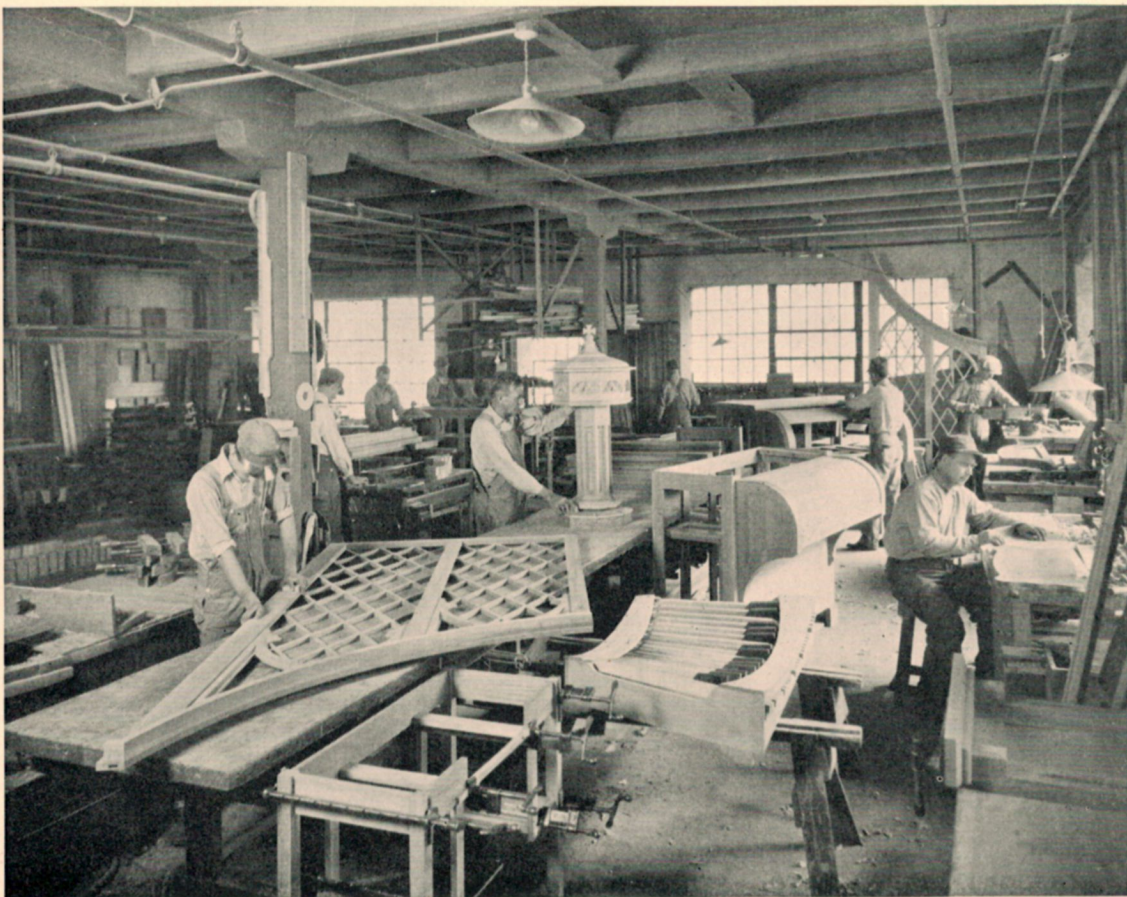


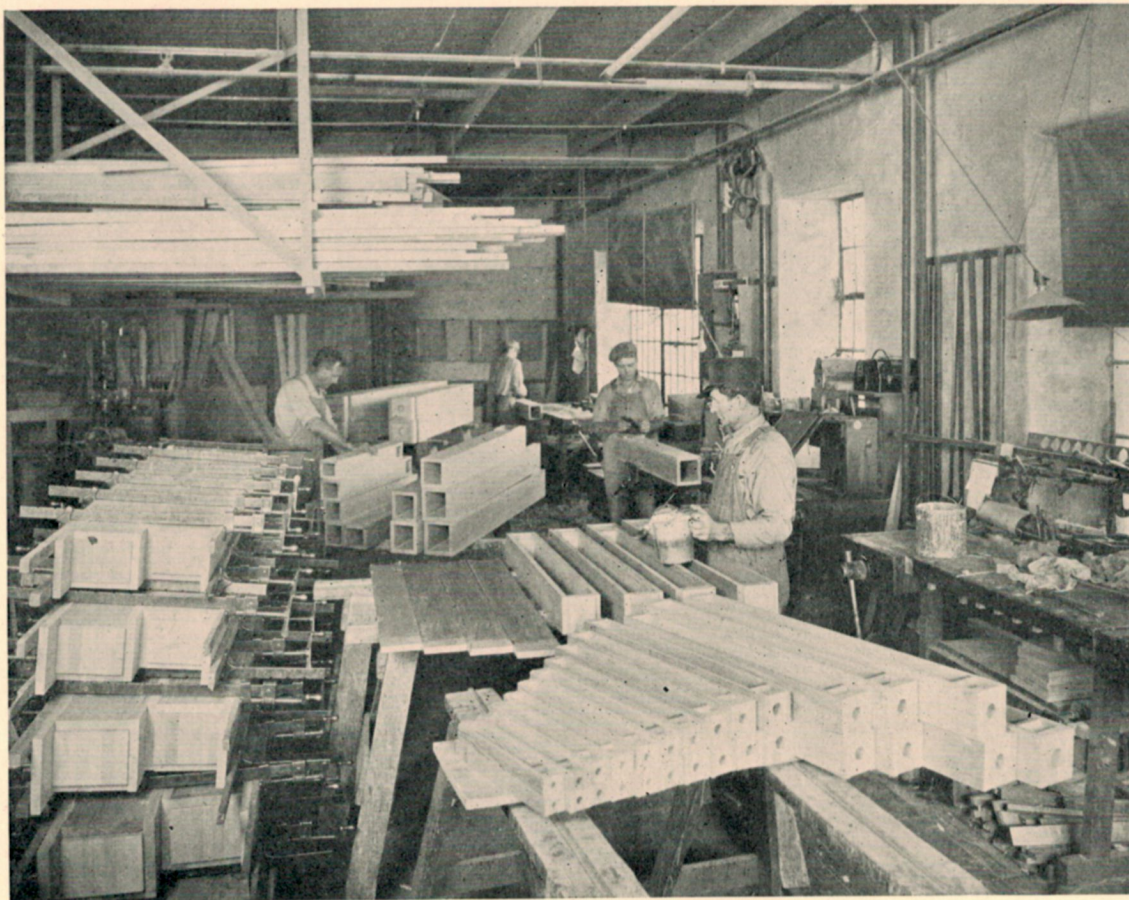
A Section of the
Architectural
and
Engineering
Department

A Section of the
Milling
Department

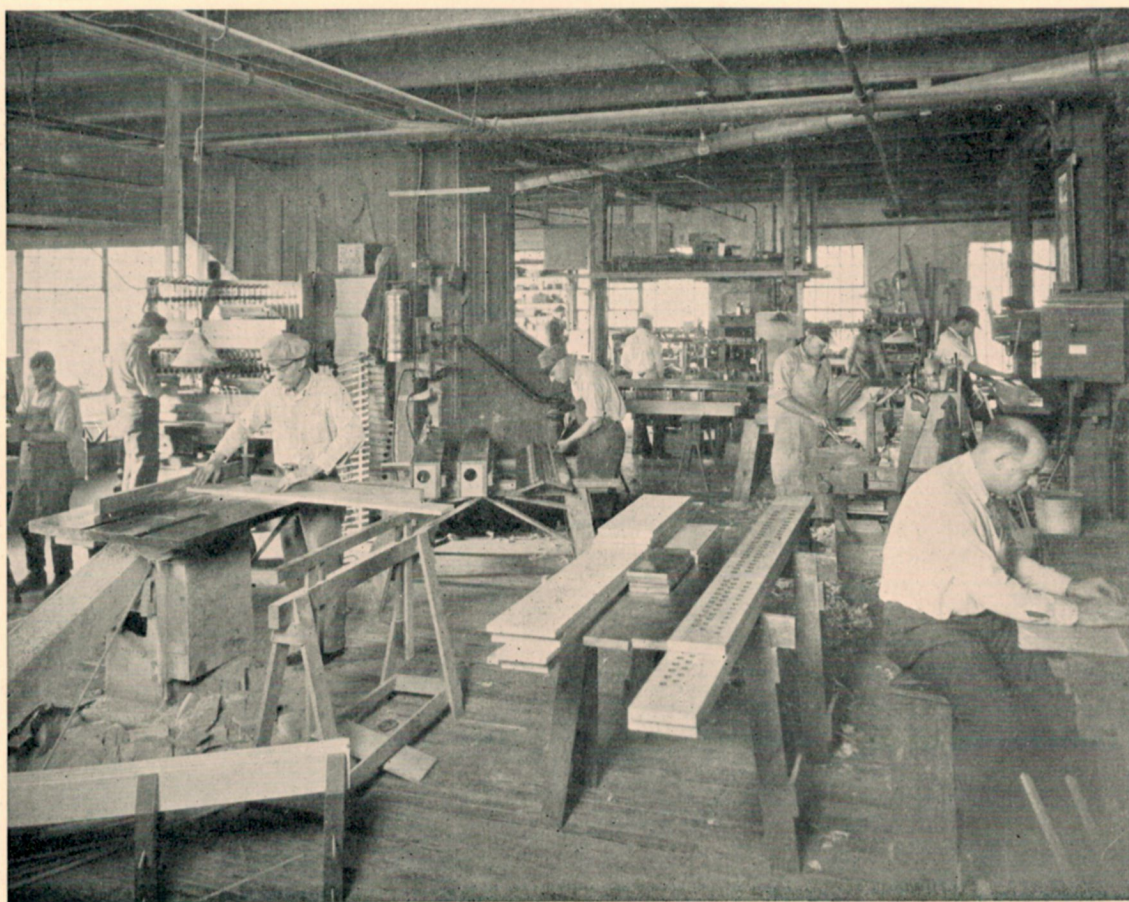


The
Caseworking
Department



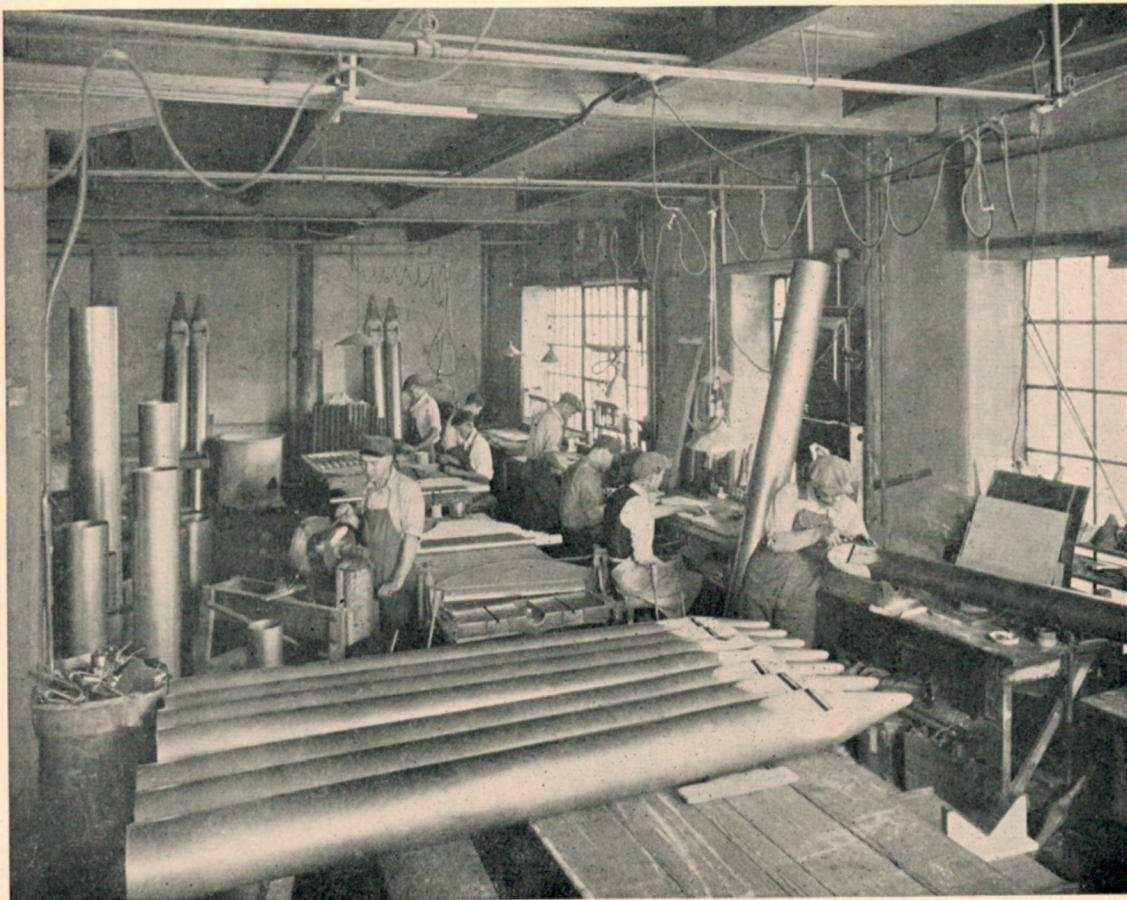
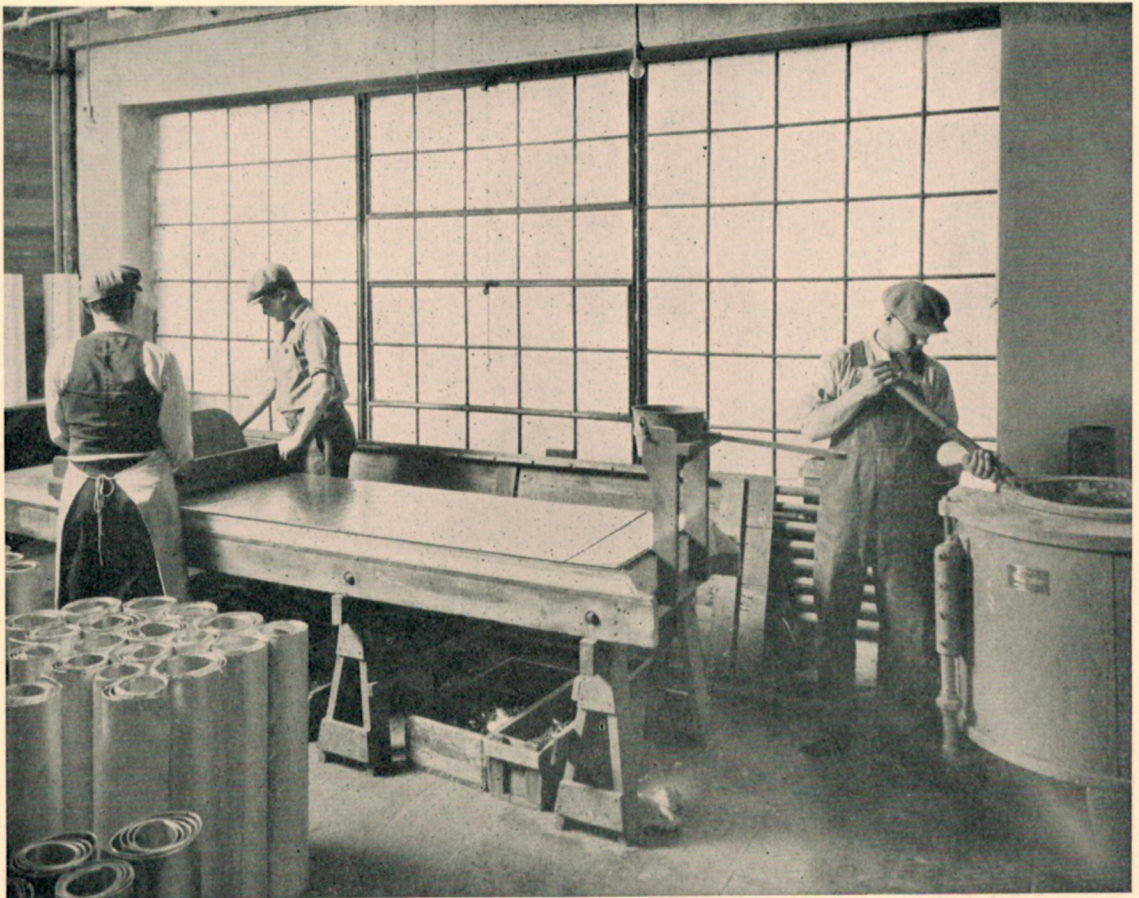


Making
Wood
Pipes

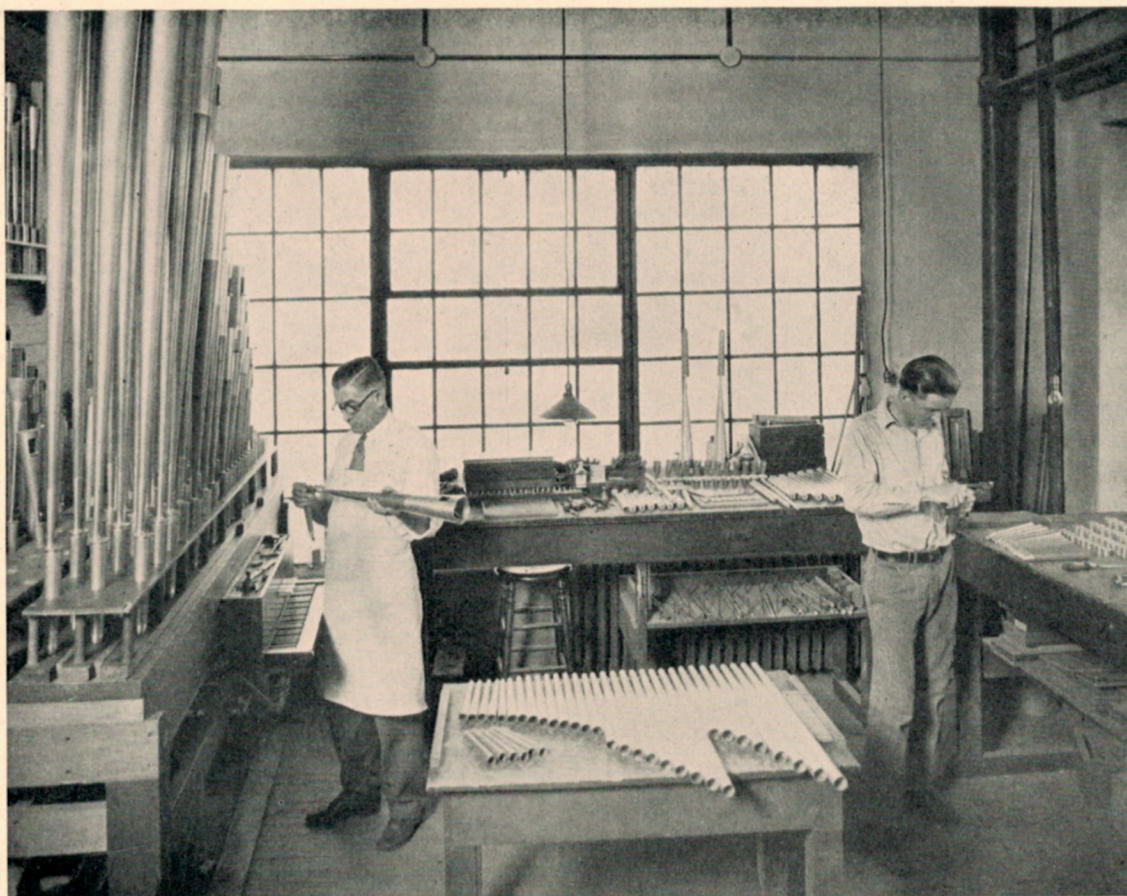


The
Wind Chest
Departments

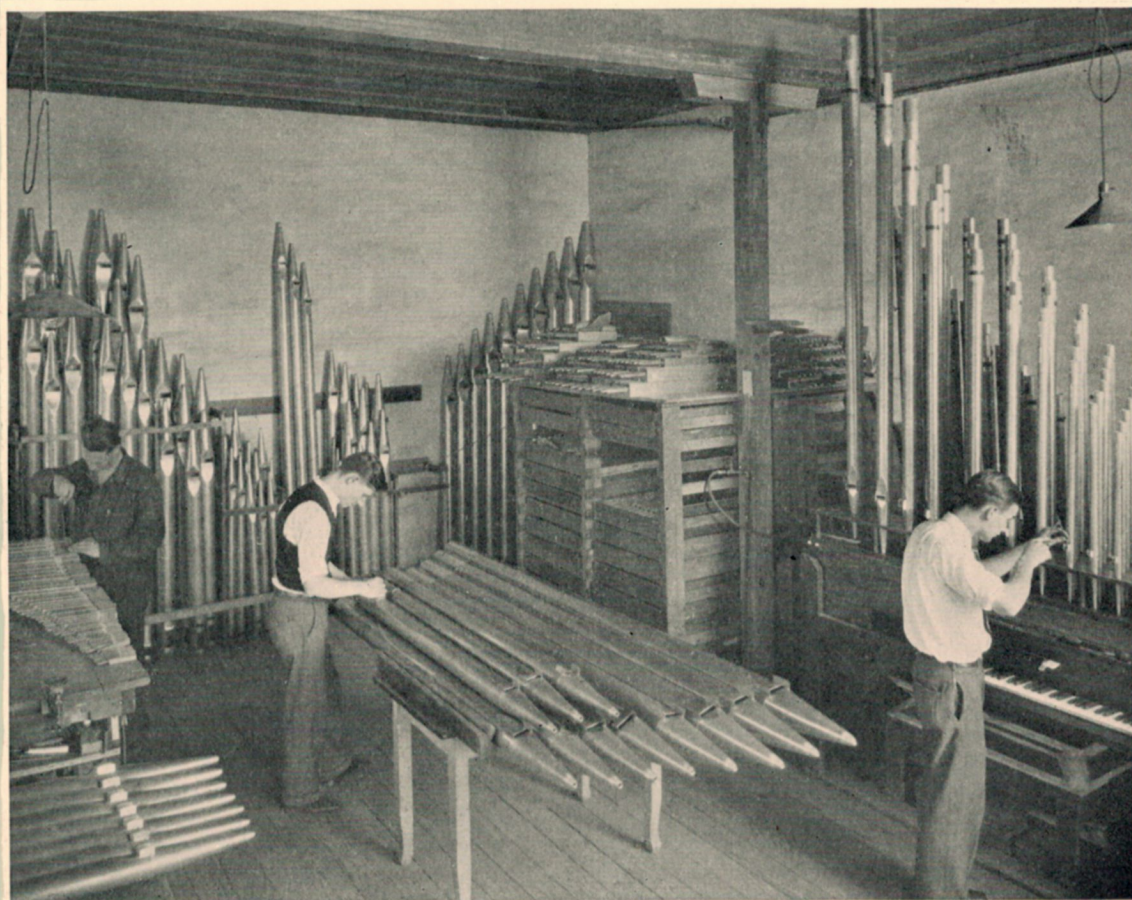
Alloying and
Casting Metal
for Pipes



A Section of the
Metal Pipe
Department



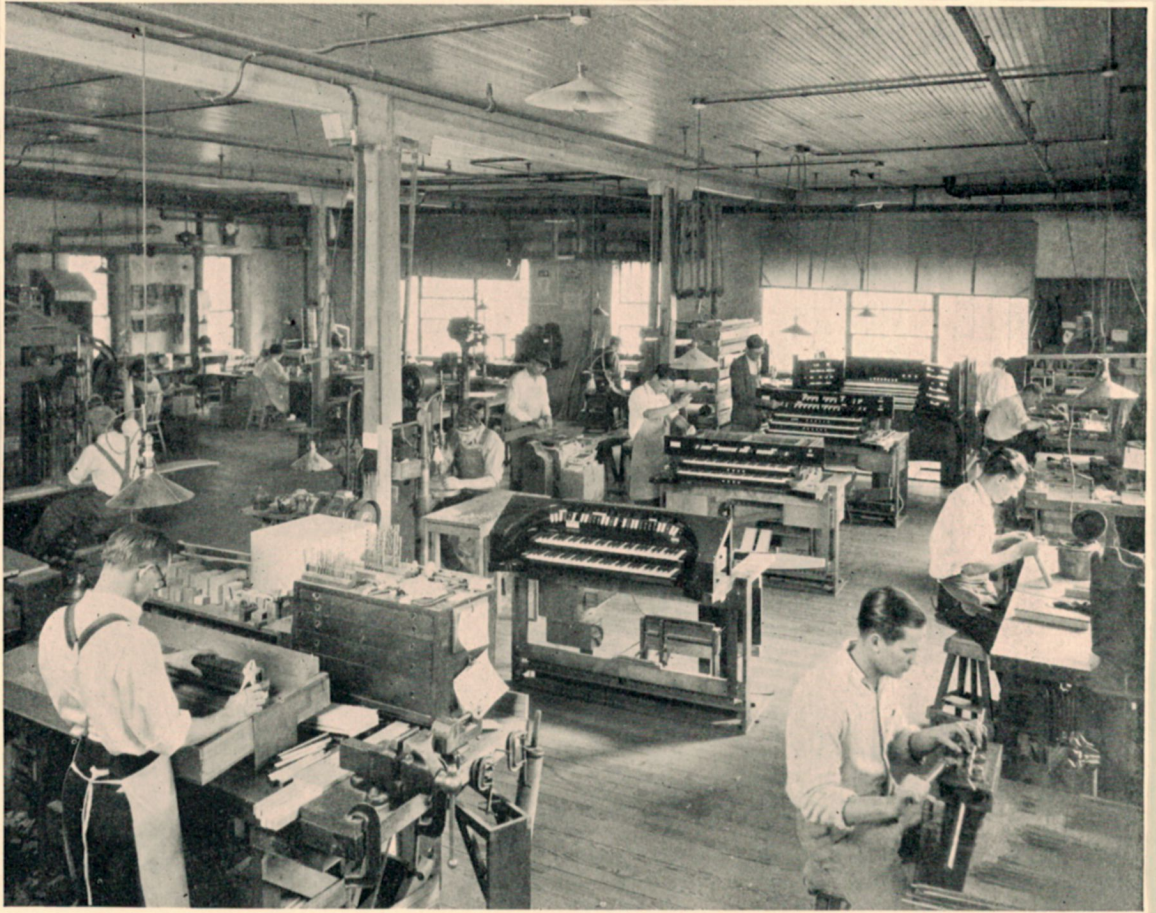
Voicing Room
Number One



Voicing Room
Number Two

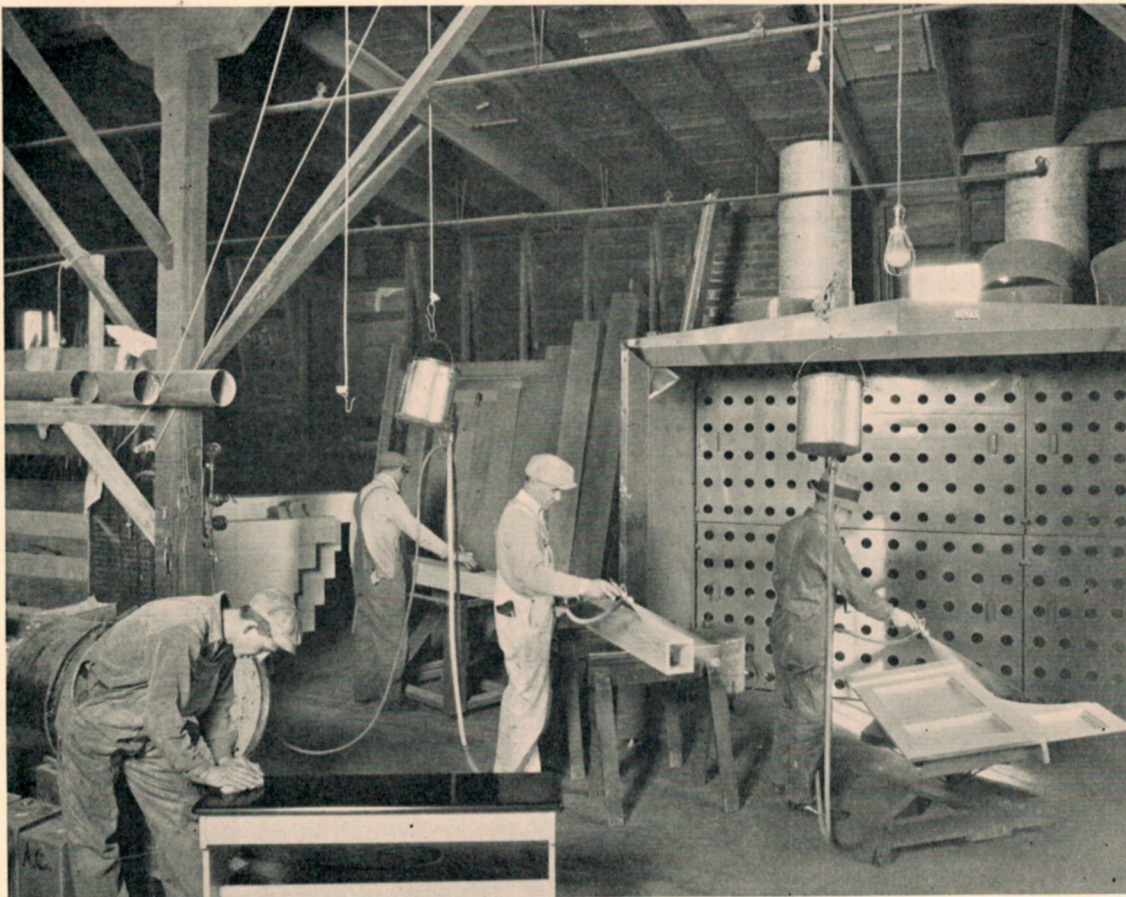


The Console
Department

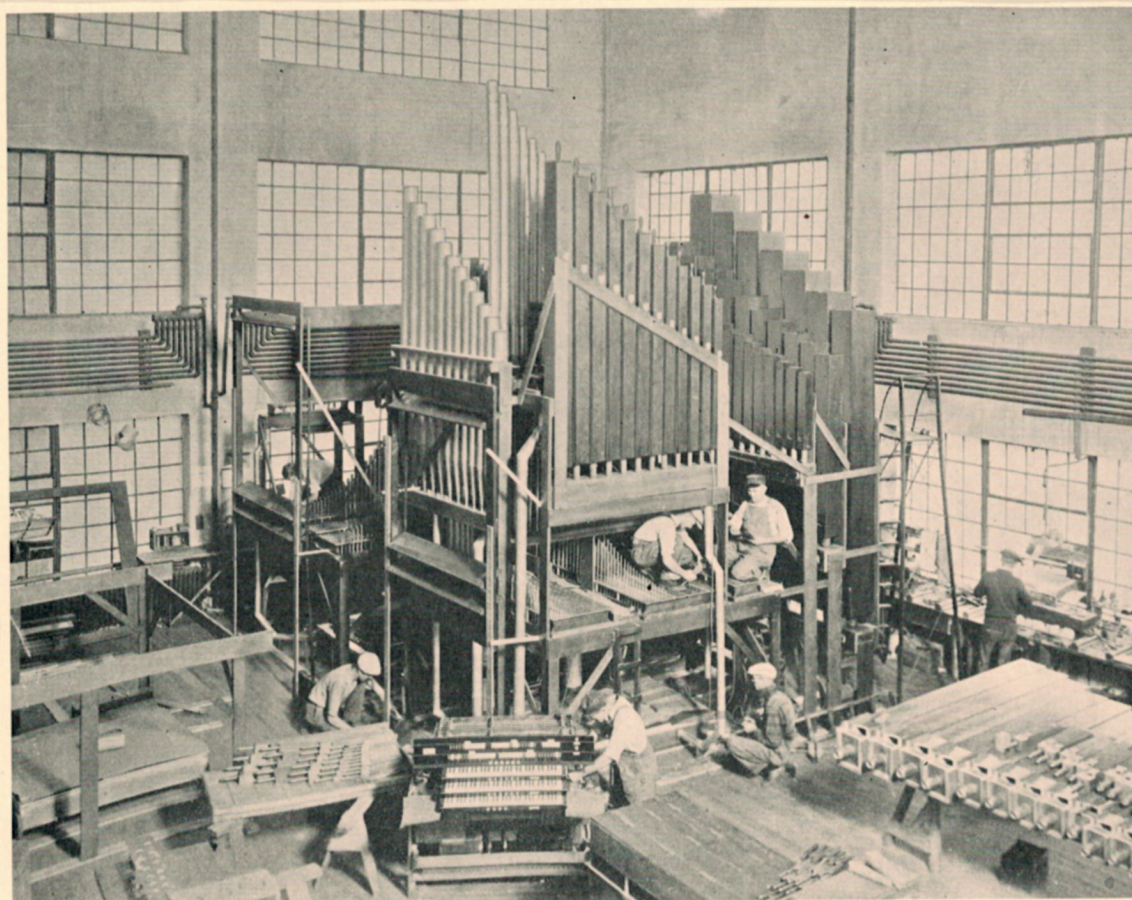


Making
Magnets
and
Valves

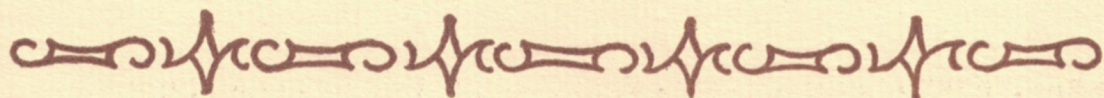




One of the
Finishing
Rooms



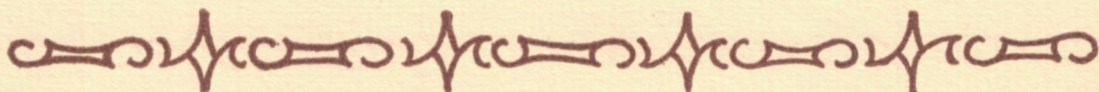
A Section of the
Erecting and
Testing Room



SPECIFICATIONS



WE PRESENT on the pages which follow, a few specifications, each of which in its size class is a representative example of a Reuter installation, unquestionably successful. Additional to the stop lists as shown, the specifications include an exceptionally complete equipment of Couplers, Adjustable Combinations, Expression Movements, and other Accessories; consistent with the best organ practice. In every instance Reuter specifications are definitely and correctly designed to meet the individual needs of the purchaser.



SPECIFICATION NO. 1

TWO MANUAL AND PEDAL

GREAT ORGAN:

8'	Diapason	73 pipes
8'	Melodia	73 pipes
8'	Gedeckt	73 notes
8'	Dulciana	73 pipes
4'	Flute	73 notes

SWELL ORGAN:

8'	Gedeckt	85 pipes
8'	Salicional	73 pipes
8'	Voix Celeste	61 pipes
4'	Flauto Dolce	73 notes
22 $\frac{2}{3}$ '	Nasard	61 notes
2'	Flautino	61 notes
	Tremolo	

PEDAL ORGAN:

16'	Bourdon	32 pipes
8'	Dolce Flute	32 notes

SPECIFICATION NO. 2

TWO MANUAL AND PEDAL

GREAT ORGAN:

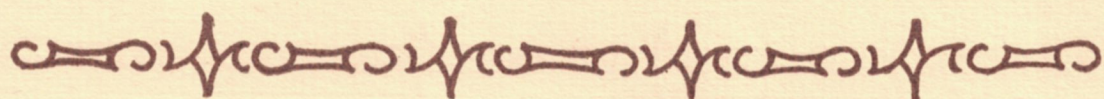
8'	Diapason	73 pipes
8'	Clarabella	73 pipes
8'	Viole d'Gamba	73 pipes
8'	Dulciana	73 pipes
4'	Flute Harmonic	73 pipes
	Tremolo	

SWELL ORGAN:

16'	Bourdon	97 pipes
8'	Diapason	73 pipes
8'	Gedeckt	73 notes
8'	Salicional	73 pipes
8'	Voix Celeste	61 pipes
4'	Flauto Dolce	61 notes
22 $\frac{2}{3}$ '	Nasard	61 notes
2'	Flautino	61 notes
8'	Oboe	73 pipes
8'	Vox Humana	61 pipes
	Tremolo	

PEDAL ORGAN:

16'	Bourdon	32 pipes
16'	Lieblich Gedeckt	32 notes
8'	Dolce Flute	32 notes
8'	Cello	32 notes



SPECIFICATION NO. 3

THREE MANUAL AND PEDAL

GREAT ORGAN:

8' First Diapason	73 pipes
8' Second Diapason	73 pipes
8' Clarabella	73 pipes
8' Viole d'Gamba	73 pipes
8' Dulciana	73 pipes
4' Octave	61 notes
4' Flute	61 notes
8' Clarinet	73 pipes
Tremolo	

CHOIR ORGAN:

(Interchangeable with Great)

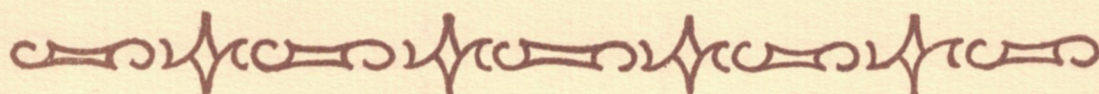
8' Diapason	73 notes
8' Clarabella	73 notes
8' Gamba	73 notes
8' Dulciana	73 notes
4' Flauto Traverso	61 notes
4' Violina	61 notes
8' Clarinet	73 notes
Tremolo	

SWELL ORGAN:

16' Bourdon	97 pipes
8' Diapason	73 pipes
8' Gedeckt	73 notes
8' Salicional	73 pipes
8' Voix Celeste	61 pipes
8' Aeoline	73 pipes
4' Flute d'Amour	73 notes
22 $\frac{2}{3}$ ' Nasard	61 notes
2' Flautino	61 notes
8' Oboe	73 pipes
8' Vox Humana	61 pipes
Tremolo	

PEDAL ORGAN:

16' Bourdon	32 pipes
16' Lieblich Gedeckt	32 notes
8' Octave	32 notes
8' Cello	32 notes
8' Gedeckt	32 notes



SPECIFICATION NO. 4

THREE MANUAL AND PEDAL

GREAT ORGAN:

8' Diapason	73 pipes
8' Dopppe Flute	73 pipes
8' Clarabella	73 pipes
8' Violoncello	73 pipes
8' Erzahler	73 pipes
4' Flute Harmonique	73 pipes
4' Octave	73 pipes
8' Tuba	73 pipes
Chimes	20 tubes
Tremolo	

CHOIR ORGAN:

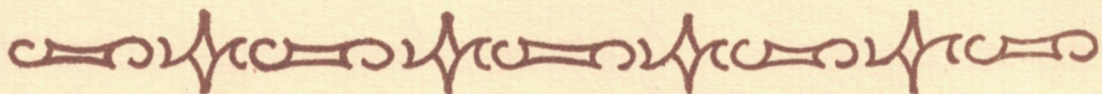
8' Violin Diapason	73 pipes
8' Concert Flute	73 pipes
8' Dulciana	73 pipes
8' Unda Maris	61 pipes
4' Flute d'Amour	73 pipes
8' Clarinet	73 pipes
8' English Horn	73 pipes
Tremolo	

SWELL ORGAN:

16' Bourdon	97 pipes
8' Diapason	73 pipes
8' Gedeckt	73 notes
8' Viole d'Orchestre	73 pipes
8' Salicional	73 pipes
8' Voix Celeste	61 pipes
8' Aeoline	73 pipes
4 Flauto Dolce	73 notes
2 $\frac{2}{3}$ ' Nasard	61 notes
2' Flautino	61 notes
4rk. Dolce Cornet	244 pipes
8' Cornopean	73 pipes
8' Oboe	73 pipes
8' Vox Humana	61 pipes
Tremolo	

PEDAL ORGAN:

32' Resultant	32 notes
16' Diapason	32 pipes
16' Bourdon	32 pipes
16' Contra Viole (Ext.)	12 pipes
16' Lieblich Gedeckt	32 notes
8' Octave (Ext.)	12 pipes
8' Flute Dolce	32 notes
8' Cello	32 notes



SPECIFICATION NO. 5

THREE MANUAL, ECHO AND PEDAL

GREAT ORGAN:

8'	Diapason	73 pipes
8'	Claribel Flute	73 pipes
8'	Viole d'Gamba	73 pipes
8'	Gemshorn	73 pipes
4'	Flute Harmonique	73 pipes
8'	Trumpet	73 pipes
	Chimes (in Echo)	20 tubes
	Tremolo	

SWELL ORGAN:

16'	Bourdon	97 pipes
8'	Diapason	73 pipes
8'	Gedeckt	73 notes
8'	Salicional	73 pipes
8'	Voix Celeste	61 pipes
4'	Flauto Dolce	73 notes
2 $\frac{2}{3}$ '	Nasard	61 notes
2'	Flautino	61 notes
8'	Cornopean	73 pipes
8'	Oboe	73 pipes
	Tremolo	

CHOIR ORGAN:

8'	Violin Diapason	73 pipes
8'	Concert Flute	73 pipes
8'	Dulciana	73 pipes
4'	Flute d'Amour	73 pipes
8'	Clarinet	73 pipes
	Tremolo	

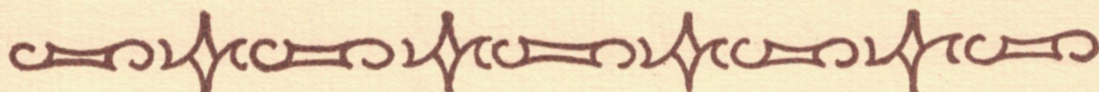
ECHO ORGAN:

(Playable from Great Manual)

8'	Echo Flute	73 pipes
8'	Viole Atheria	73 pipes
8'	Vox Humana	61 pipes
	Tremolo	

PEDAL ORGAN:

16'	Diapason	32 pipes
16'	Bourdon	32 pipes
16'	Lieblich Gedeckt	32 notes
8'	Cello	32 notes
8'	Dolce Flute	32 notes



SPECIFICATION NO. 6

FOUR MANUAL AND PEDAL

GREAT ORGAN:

16'	Diapason	97 pipes
8'	First Diapason	73 pipes
8'	Second Diapason	73 notes
8'	Dopple Flute	73 pipes
8'	Viole d'Gamba	73 pipes
8'	Gemshorn	73 pipes
4'	Octave	73 notes
4'	Flute Harmonique	73 pipes
2'	Fifteenth	61 notes
3rk.	Mixture	183 pipes
8'	Tromba	73 pipes
	Chimes	25 tubes
	Tremolo	

SWELL ORGAN:

16'	Bourdon	97 pipes
8'	Diapason	73 pipes
8'	Clarabella	73 pipes
8'	Gedeckt	73 notes
8'	Viole d'Orchestre	73 pipes
8'	Salicional	73 pipes
8'	Voix Celeste	61 pipes
4'	Flauto Dolce	73 notes
4'	Violina	73 pipes
22 $\frac{2}{3}$ '	Nasard	61 notes
2'	Flautino	61 notes
4rk.	Dolce Cornet	244 pipes
8'	Cornopean	73 pipes
8'	Oboe	73 pipes
8'	Vox Humana	61 notes
	Chimes	25 notes
	Tremolo	

CHOIR ORGAN:

16'	Contra Viole	73 pipes
8'	Viola Diapason	73 pipes
8'	Concert Flute	73 pipes
8'	Dulciana	73 pipes
8'	Unda Maris	61 pipes
8'	Quintadena	73 pipes
4'	Flute d'Amour	73 pipes
8'	Clarinet	73 pipes
8'	Harp	49 bars
4'	Celeste	49 notes
	Tremolo	

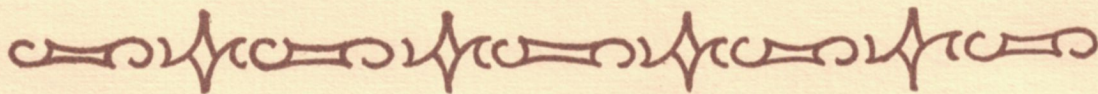
SOLO ORGAN:

(Heavy pressure)

8'	Philomela	73 pipes
8'	Gross Gamba	73 pipes
8'	Gamba Celeste	61 pipes
8'	French Horn	73 pipes
	Tremolo	

PEDAL ORGAN:

32'	Resultant	32 notes
16'	First Diapason	32 pipes
16'	Bourdon	32 pipes
16'	Second Diapason	32 notes
16'	Contra Viole	32 notes
16'	Lieblich Gedeckt	32 notes
8'	Octave (Ext.)	12 pipes
8'	Flute Dolce	32 notes
8'	Cello	32 notes
16'	Trombone	32 pipes



SPECIFICATION NO. 7

FOUR MANUAL AND PEDAL

GREAT ORGAN:

16'	Double Diapason	97 pipes
8'	First Diapason	73 pipes
8'	Second Diapason	73 notes
8'	Dopple Flute	73 pipes
8'	Clarabella	73 pipes
8'	Violoncello	73 pipes
8'	Erzahler	73 pipes
8'	Erzahler Celeste	61 pipes
*8'	Viola	73 notes
*8'	Viole d'Orchestre	73 notes
*8'	Viole Celeste	73 notes
*4'	Violina	73 notes
*3rk.	Mixture	61 notes
4'	Flute Harmonic	73 pipes
4'	Octave	73 notes
8'	Tromba	73 pipes
	Chimes	25 tubes

SWELL ORGAN:

16'	Bourdon	97 pipes
8'	Diapason	73 pipes
8'	Tibia Clausa	73 pipes
8'	Gedeckt	73 notes
8'	Salicional	73 pipes
8'	Voix Celeste	61 pipes
8'	Quintadena	73 pipes
*8'	Viola	73 notes
*8'	Viole d'Orchestre	73 notes
*8'	Viole Celeste	73 notes
*4'	Violina	73 notes
*3 rk.	Mixture	61 notes
4'	Flauto Dolce	73 notes
22 $\frac{2}{3}$ '	Flute Quinte	61 notes
2'	Flautino	61 notes
3rk.	Dolce Cornet	183 pipes
16'	Contra Fagotta	73 pipes
8'	Cornoepan	73 pipes
8'	Oboe	73 pipes
8'	Vox Humana	73 pipes
	Chimes	25 notes
	Tremolo	

CHOIR ORGAN:

16'	Contra Gamba	73 pipes
8'	Diapason	73 pipes
8'	Concert Flute	85 pipes
8'	Dulciana	73 pipes
8'	Unda Maris	61 pipes
*8'	Viola	73 notes

*8'	Viole d'Orchestre	73 notes
*8'	Viole Celeste	73 notes
*4'	Violina	73 notes
*3rk.	Mixture	61 notes
4'	Flauto Traverso	73 notes
2'	Concert Piccolo	61 notes
8'	English Horn	73 pipes
8'	Clarinet	73 pipes
8'	Harp Celeste	49 bars
4'	Harp Celeste	49 notes
	Tremolo	

SOLO ORGAN:

(High pressure)

8'	Stentorphone	73 pipes
8'	Gross Flute	73 pipes
8'	Gross Gamba	73 pipes
*8'	Viola	73 notes
*8'	Viole d'Orchestre	73 notes
*8'	Viole Celeste	73 notes
*4'	Violina	73 notes
*3rk.	Mixture	61 notes
8'	Tuba Major	85 pipes
8'	French Horn	73 pipes
4'	Clarion	73 notes
	Tremolo	

STRING ORGAN:

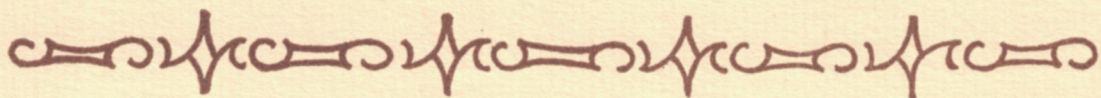
8'	Viola	73 pipes
8'	Viole d'Orchestre	73 pipes
8'	Viole Celeste	73 pipes
4'	Violina	73 pipes
3rk.	Mixture	183 pipes
	Tremolo	

PEDAL ORGAN:

32'	Resultant	32 notes
16'	Diapason	32 pipes
16'	Second Diapason	32 notes
16'	Bourdon	32 pipes
16'	Lieblich Gedeckt	32 notes
16'	Contra Viole	32 notes
8'	Major Flute (Ext)	12 pipes
8'	Still Gedeckt	32 notes
8'	Cello	32 notes
4'	Dolce	32 notes
16'	Trombone	32 pipes
16'	Contra Fagotta	32 notes
8'	Tromba (Ext.)	12 pipes

(*) Floating String Organ.

NOTE: This specification is of the Reuter in Temple Beth Israel, Portland, Oregon.



SPECIFICATION NO. 8

FOUR MANUAL, ECHO, AND PEDAL

GREAT ORGAN:

16'	Double Diapason	73 pipes
8'	First Diapason	73 pipes
8'	Second Diapason	73 pipes
8'	Dopple Flute	73 pipes
8'	Claribel Flute	73 pipes
8'	Gemshorn	73 pipes
4'	Octave	73 pipes
4'	Flute Harmonic	73 pipes
2 $\frac{2}{3}$ '	Twelfth	61 pipes
2'	Fifteenth	61 pipes
5 rk.	Mixture	305 pipes
8'	French Trumpet	73 pipes
4'	Clarion	73 pipes
8'	Marimba	61 notes
	Chimes	25 notes
	Tremolo	

SWELL ORGAN:

16'	Bourdon	73 pipes
8'	Open Diapason	73 pipes
8'	Gedeckt	73 pipes
8'	Aeoline	73 pipes
8'	Salicional	73 pipes
8'	Viole d'Orchestre	73 pipes
8'	Voix Celeste	61 pipes
8'	Solo Violin 2 rk.	134 pipes
4'	Traverse Flute	73 pipes
2'	Flautino	61 pipes
4 rk.	Dulciana Mixture	244 pipes
16'	Posaune	73 pipes
8'	Cornocean	73 pipes
8'	Oboe	73 pipes
8'	Vox Humana	73 pipes
8'	Harp	61 bars
4'	Harp	49 notes
	Tremolo	

CHOIR ORGAN:

16'	Contra Gamba	85 pipes
8'	English Diapason	73 pipes
8'	Gamba	73 notes
8'	Dulciana	73 pipes
8'	Unda Maris	61 pipes
8'	Concert Flute	73 pipes
8'	Quintadena	73 pipes
4'	Flute d'Amour	73 pipes

4'	Violina	61 notes
2'	Harmonic Piccolo	61 pipes
8'	English Horn	73 pipes
8'	Clarinet	73 pipes
8'	Harp	61 notes
	Tremolo	

SOLO ORGAN:

	(High pressure)	
8'	Stentorphone	73 pipes
8'	Tibia Plena	73 pipes
8'	Gross Gamba	73 pipes
8'	Gross Gamba Celeste	61 pipes
4'	Hohl Flute	73 pipes
16'	Tuba Profunda	85 pipes
8'	Tuba Mirabilis	73 notes
4'	Tuba Clarion	61 notes
8'	French Horn	73 pipes
	Tremolo	

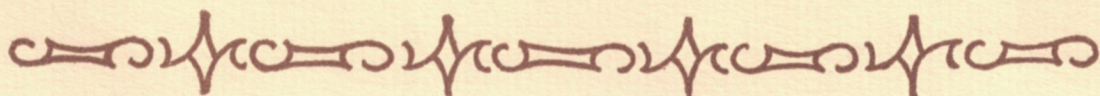
ECHO ORGAN:

	(Playable from Solo Manual)	
8'	Echo Flute	73 pipes
8'	Muted Viole	73 pipes
8'	Viole Celeste	61 pipes
4'	Forest Flute	73 pipes
8'	Vox Humana	73 pipes
	Chimes	25 tubes
16'	Pedal Bourdon (Ext.)	12 pipes
	Tremolo	

PEDAL ORGAN:

32'	Contra Bourdon	32 pipes
32'	Resultant	32 notes
16'	Diapason	32 pipes
16'	Bourdon (Ext.)	12 pipes
16'	Violone	32 notes
16'	Second Diapason	32 notes
16'	Lieblich Gedeckt	32 notes
8'	Octave (Ext.)	12 pipes
8'	Flute (Ext.)	12 pipes
8'	Cello	32 notes
16'	Trombone	32 pipes
16'	Tuba	32 notes
16'	Posaune	32 notes
8'	Tuba	32 notes

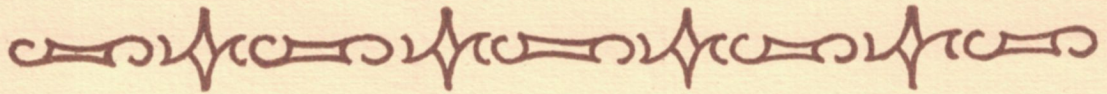
NOTE: This specification is of the Reuter in Moody Memorial Church, Chicago, Ill.



IF A CHURCH or any other organization were to engage a musician of outstanding ability, and compel this artist to perform under conditions which prevented his being properly heard by the audience; no matter how great his ability, he would be prevented from giving a satisfactory performance. And yet this situation is often imposed upon a pipe organ. An expensive organ will be purchased and then have to be placed in some altogether unsuitable location, because proper thought and care were not used in providing for its installation. An organ must have room in which to speak its normal free tone, and so placed that there will be proper egress of the tone into the auditorium. Without this, the instrument though perfectly made and voiced, is likely to be a failure, musically; a victim of its surroundings.

It is therefore exceedingly important that the prospective purchaser of an organ consider thoroughly the matter of the location of the instrument, and secure sound advice on it from competent sources. Our extensive experience in planning and making installations, eminently satisfactory, enables us to be of valuable service to you in the planning of the installation of your organ.

Particularly if you are planning the construction of a new building in which the organ is to be placed, you should avail yourself of this service before your final plans are drawn. This special service is entirely without cost to you, and it will insure the most satisfactory placing of the organ as well as mean a saving on the cost of your installation.

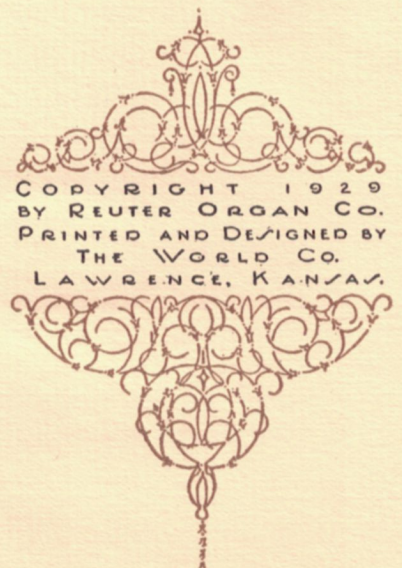


O CONVEY within the pages of this book, all that is interesting and worthwhile about the Reuter Organ, would be far beyond the realm of possibility. Consequently our only endeavor has been to tell you a small part about the Reuter, and it is our hope that from this you will want to learn more of its story.

The selection of a pipe organ naturally presents many problems, but in the solution of these, implicit confidence can be placed in the advice of our representatives. You will therefore find it of definite value to talk over your organ problem with one of them. They are all capable organ experts and will be glad to assist in any way and to supply more detailed information about the Reuter Organ. This will entail no obligation to purchase, and it will prove both interesting and informative.

If you have never had the privilege of hearing a Reuter, arrangements will be gladly made for you to do so. Once heard, the profound beauty of this matchless instrument will never be forgotten.

THE REUTER ORGAN COMPANY
LAWRENCE, KANSAS
U. S. A.



COPYRIGHT 1929
BY REUTER ORGAN CO.
PRINTED AND DESIGNED BY
THE WORLD CO.
LAWRENCE, KANSAS.

