Application for Historic Organ Citation
For an
E&GG Hook and Hastings Opus 846 Instrument
31 August 2017-1

1. **The Name and address of the Applicant:**
Bruce D. Brewer
Baltimore, MD 21218
Name and address of the location of the instrument:

Same as above.

3. **Description of the organ**:

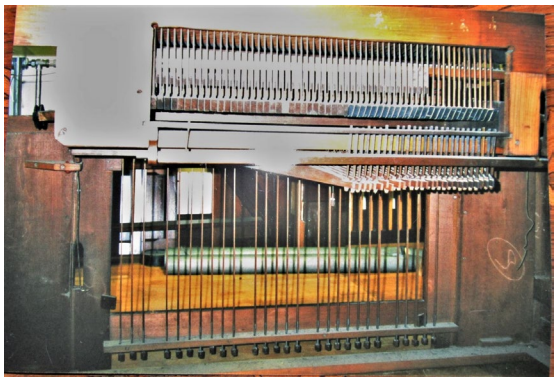
a.. **Name and location of the builder:**
The instrument bears an Ivory name plate with the following nomenclature: "E&GG Hook & Hastings" Boston, Massachusetts.

b. **Year built: 1876.**
The Opus number noted on the organ is not listed in the Opus Listing as evidenced in "Pipe Organs Hook and Hastings Company 1827 1927", published 1991 by the Organ Historical Society, Richmond Va. In the listing, the Catalogue just following the List of Organs, Page 9, Opus number 846 is not on the listing. Page 144 describes the "Choral Organs" which "*We endeavor to keep on hand an assortment of these organs" (Illustration on Page 154").* This would not be surprising, as the Opus Listing only noted instruments which were constructed for a specific location. As these instruments were made to be retained "on-hand", they would not be evidenced in the Opus listing.

Upon examination, the E&GG Hook & Hastings Opus Listing reveals, for 1876, opus numbers 821 – 832, 835 – 844, 847 – 852, 855 – through the remainder of 1876, and throughout 1877 no further gaps emerge. These gaps are consistently two organs. The Opus number inscribed on the organ 846, falls within one of these non-noted sequences. Based on the non-definitive customer, the consistent "gap" of two organs at a time, and that the noted opus number on this instrument falls within one of these "gaps", those "gaps" are taken to indicate instruments which were fabricated for "on hand" retention.

c. **Opus number:** 846 as evidenced on pipework and chestwork.

d. **Type of Action** Tracker



e. **Number of Manuals: speaking stopes, etc**

The Instrument is of one (1) manual with a 58 note compass, and a 27 note pedal board with balanced swell shades behind the display façade. The instrument is the second smallest made by the E&GG Hook & Hastings company, it has one 8' Open Diapason, and one 8' Dulciana, both of which are full compass. The pedal is effected solely via pull-down mechanism connecting to the Manual.

f. **Full Specification including pipe count by rank**

As noted above, the instrument has two (2) full-compass ranks of pipes, these being (1) an 8' Open Diapason (of which pipes 1 – 13 are incorporated into the façade), and (2) an 8' Dulciana.

The Dulciana is entirely located within the swell-box, with the low-12 pipes being zinc, with wooden stoppers (the very low "C" is co-located on the Diapason slider, being tubed to the Dulciana low "C" slider). The next 37 pipes are scroll tuned, and the final nine are cone tuned.

The 8' Diapason is full compass with pipes 1 – 13 incorporated in the casework Display. It is assumed that the instrument was purchased either for a home, or (possibly) the chapel for a convent. The lowest pipes have been modified from the original instrument height via mitering over the swell-box, and thence down behind the swell box . It is believed this modification was effected at the Hook & Hastings factory based on final installation characteristics, as the pipes have been cut to a consistent length, and from the rear of the pipe, a hole was cut in each façade pipe just below the swell box and mitered through this hole in the pipe and across the swell box where they were again mitered to be straight along the rear of the swell box providing a consistent pipe view from the side/front of the display.

g. **Description of casework**

The Casework is fabricated of walnut, with gothic panels on the right and left sides, and angled bead-board paneling in the panel segments on the lower portions of the case.

h. **Summary of current condition**

The instrument is in excellent original condition. None of the pipework has been modified, with the exception of the lower facets of the Diapason and the mitering (again, which is believed to be accomplished at the H&H Factory), the tuning scrolls on these pipes have been mutilated for tuning purposes. This is the only inconsistency with the organ- it cannot be assumed that the H&H factory would release the instrument with the tuning facet in this condition. However, given that it has been in one consistent location at a minimum since the 1920's, when this occurred is unknown.

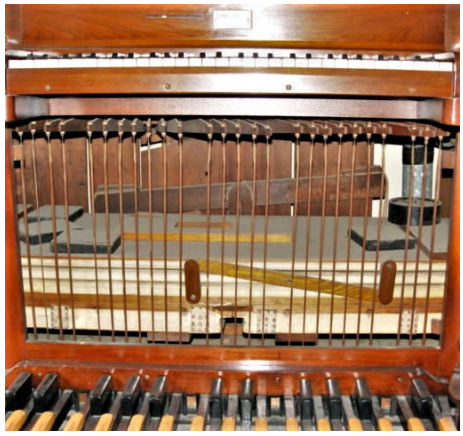
Mitered Open Diapason

Mitered Pipes in-situ

Interior Pipework

i. **If restored, whether consistent with OHS guidelines**

The only restoration thus far accomplished has been re-leathering of the bellows system. Both the double-rise reservoir, and the feeder system have been accomplished consistent with OHS guidelines by John Johnson of the Lawless-Johnson Organ Company in Greencastle, PA.



Pedal Trackers & Bellows

Feeders & Reservoir

j. **Unusual local, geographic or physical aspects of the organ (smallest instrument of a given builder) etc.**

Based on discussion with different organ builders, and collectors, it is believed that this instrument is one of the smallest complete instrument extant fabricated by the Hook & Hastings company.

k. If the organ is in its original location, or if relocation details

The organ is not in its original location. The instrument was removed in June 2004 from the chapel of the Sisters of the Presentation of Mary Convent, adjoining Saint John the Baptist Catholic Church in West Warwick Rhode Island. The address of which was #10 Washington Street, West Warwick, RI in June 2004. The order was active from 1878 until 1998, when the school was staffed by lay teachers. According to Brian Richards, the present convent school was constructed n 1933 replacing the 1878 school Inside the Swell-box is an inscription "H.I. Greene, River Pointe, RI". Also, "Clyde S.R.R.". River Point is located within a mile or two from West Warwick, RI.

l. **Other information:**

Historic Organ Citation Awarded December 2018 (copy attached).

4. **Historical profile of the organ:**

The organ was removed from the chapel of the Saint John the Baptist Convent/School Chapel which was established in 1878. In 1933 the current building from which the organ was removed replaced the original 1878 structure, and the E&GG Hook & Hastings was installed in the Chapel of the "new" convent/school

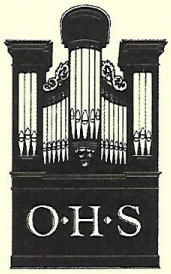
5. **Instrument vulnerability status**.

The instrument is currently installed and operational in my home in Baltimore MD. As such, it is not in danger of imminent harm.

6. **Photographs:**

Photographs as provided herein:

7. Decision Timeframe:



This Pipe Organ

BUILT IN 1876 BY

E. & G.G. Hook & Hastings

Boston, Massachusetts

as one of several catalogue models produced on speculation

CURRENTLY IN THE HOME OF

Bruce D. Brewer

OF

Baltimore, Maryland

HAS BEEN RECOGNIZED AS A NATIONAL HERITAGE PIPE ORGAN

BY THE

Organ Historical Society

AND HAS BEEN DESIGNATED AN

Organ of Historical Significance

as a rare, well-preserved example of a nineteenth-century, standardized small-organ design, worthy of presentation.

Michael Friesby

CHAIR, ORGAN HISTORICAL SOCIETY

Stewart Goodwin

CHAIR, HISTORIC ORGAN AWARDS

THE CITATION TO BE HELD IN TRUST FOR THE ORGAN HISTORICAL SOCIETY BY THE OWNER OF THIS ORGAN FOR AS LONG AS THIS INSTRUMENT IS MAINTAINED IN A MANNER CONSISTENT WITH ITS CONSIDERABLE HISTORICAL SIGNIFICANCE.

JULY 30, 2018

Guidelines for Conservation and Restoration

1. To Be Regarded as Historic:

A. Any organ or organ case in the United States which was built prior to 1850 may be said to be of major historic importance. Its significance increases with its age, its rarity, and the extent to which its components remain in unaltered condition.

B. Any substantially unaltered organ built prior to 1900 which is an outstanding example of a particular style or of a particular builder's work, or is unique in some other way (e.g., the only remaining example of a particular builder's work).

C. The above criteria may also be applied to certain 20th-century organs, especially if they represent important periods in a given builder's work, or milestones in the development of a particular style.

D. Instruments which have been so radically altered tonally and/or mechanically that they no longer represent the style of a period or the original builder may be regarded as having minimal historic importance, even though such instruments may still contain older material.

2. Historic organs in the United States should be considered the equal of those in Europe, and as worthy of preservation and restoration.

3. Restoration may be defined as the process of returning an organ to its original state, provided always that sufficient original material remains to make this feasible. In some cases a totally unaltered organ may be in such basically good condition that simple repair and cleaning will accomplish this. If a substantial number of original components are missing and must be made anew the process is more properly termed reconstruction. Some guidelines for restoration include the following:

A. In general, all extant original components should be preserved and properly repaired. Severely damaged components may be replaced by new if incapable of being put into reliable working order and missing parts replaced by reproductions. All replacement parts should conform as closely as possible to the originals with regard to materials and method of construction.

B. Pipework should be carefully repaired by a professional pipemaker, replacements for missing pipes being made of the same material and construction details as the originals. The original means of tuning should be preserved wherever possible. An effort should be made to ascertain the original temperament and restore it. Voicing should be limited to the re-regulation of repaired pipes and the voicing of any replacement pipes in the style of the remaining originals.

C. Keyboards, stop controls, and other console components should be kept in, or restored to, their original condition. A possible exception may occur in cases where the extension of a short pedal-board compass is necessary to the continued acceptance and use of an organ. Key and stop action should always be restored in such a way that any new materials conform to

the original materials.

D. Slider and pallet windchests should be very carefully restored and checked for soundness. When replacement of pallet covering is necessary, it should be with material corresponding to the original.

E. Pitman, ventil, and other forms of tubular-pneumatic or electropneumatic windchests should be restored using original techniques of design and construction and compatible materials and replacement parts. Replacement of such actions with all-electric units, even though the chest structure is retained, must be regarded as a major alteration. Similarly, replacement of original stop, combination, or player actions with ones of a different type constitutes an alteration, even though this may in some instances be necessary for financial reasons.

F. Original bellows, reservoirs, wind trunks, concussion bellows, and other components which determine the wind characteristics of an organ should always be retained and releathered; if missing they should be replaced by new components conforming to the originals. Chest-mounted "schwimmers" should not be added to organs not originally having them, nor springs added to a bellows which was originally weighted. Tremulants should be restored and adjusted; if replacement is necessary, it should conform to the style of the original. Feeder mechanisms, where extant, should be restored and made operable when feasible. The retention or addition of a modern electric blower does not detract from the historical value of an organ if installed with as little alteration to the original winding components as possible, but it is recognized that there is a discernible difference between fan-blown and hand-raised winding systems in organs which have both.

G. If the original finish of an organ case has been altered, an effort should be made to determine the nature of the original finish and to restore it whenever feasible. The same is true of front pipes, particularly those which were originally decorated in polychromed designs but have since been painted over. In repairing damage to case woodwork, particularly in unpainted cases, care should be taken to match new wood to old.

H. In instances where financial or other considerations dictate that some original part of the organs be removed or left unrestored (e.g., a badly damaged set of pipes, or feeders and blowing handle) these should be packed up and stored in a safe part of the building, properly labeled as to their significance. The same applies when on the insistence of the owner some original part (such as a short pedalboard) is replaced.

I. It is highly desirable that a restorer keep detailed records, measurements, photographs, etc. during the course of the restoration work. Copies of such records sent to the Archives of the OHS are always greatly appreciated and may provide valuable information to future researchers and restorers.

J. Restoration of historic organs should always be done by an experienced professional restorer specializing in work on the particular type of organ involved and never entrusted to unsupervised amateurs. For the sake of the owner's own financial investment as well as the preservation of the organ, it is incumbent upon the owners of historic instruments to thoroughly investigate the reputation, previous work, and references of any prospective restorer. Quality of work, rather than price, should be the criterion in the choice of a restorer.

A fine and historic organ may be irreparably altered or damaged by incompetent or unqualified workers but a well-restored historic organ can be a musical treasure and a legacy to future generations.

For Further Reference:

A. Berner, J. H. van der Meer, & G. Thiabult: *Preservation and Restoration of Musical Instruments*. International Council of Museums, 1967.

Cary Karp: Restoration, Conservation, Repair, and Maintenance: *Some Consideration on the Care of Musical Instruments.* [in:] Early Music, Vol. 7 (1979).

Richtlinien zum Schutz Denkmalwertiger Orgeln: *Neufassung des Weilheimer Regulativs.* [in:] Ars Organi, Heft 36 (July 1970).

Editor's Note: The Society's Guidelines for Conservation & Restoration were compiled in 1973 by the Historic Organs Committee and have been refined and published several times. This version was completed in 1986 after much study and appeared in The Tracker, 30:2, following their adoption by the National Council.