

Application for an OHS Historic Organ Citation
For an
1850 Henry Erben Chamber Organ

1. Name and address of the Applicant:

Bruce D. Brewer

Baltimore, MD 21218

Name and address of the location of the instrument: Same as above.

2. Description of the organ:

a.. Name and location of the builder:

The Instrument regrettably bears neither nameplate nor evidence of a nameplate or signature. However, as delineated below, the instrument was attributed to the New York organ builder Henry Erben, in their Baltimore Maryland factory on #7 South Eutaw Street by Dr. John Ogasapian..

The formal attribution to the Erben firm is the result of historical research with formal concurrence by authorities within the Organ Historical Society. Prior to ownership by the author, the instrument was owned by Philip Hubert Frohman, primary architect for the Washington National Cathedral. The Newcomer Organ Company maintained the instruments in the Washington Cathedral and was commissioned by Mr. Frohman to restore his "antique organ". Mr. Frohman passed away prior to restoration, and the instrument was subsequently purchased from the Newcomer Company for the back storage fees. At the time of purchase, all documentation concerning the instrument (letters, agreements, etc) conveyed with the instrument. In the conveyance letter from Mr. Robert Wyant of the Newcomer Company, it was stated that he understood that Frohman had purchased the instrument from the eastern shore (of Maryland). In tracing the original builder and location, Thomas Eader of the Organ Historical Society was recommended by Wyant. Eader inspected the instrument, and based on construction details and case design, believed the organ to be fabricated by Henry Erben and Sons of New York.

During examination of the pipework, on the 4' "C" of the 4' Principal, the name "J.A. Carnes" and a date 1850 are inscribed (the pipework was found in very poor condition due to prior storage. This inscription is faintly, but discernibly, readable, being located approximately 14" from the top of the pipe, and situated above the pipes mouth.

Using the probable Maryland source and the date 1850 as a starting point, a comparison was effected with the Henry Erben Opus List initially published in "the Tracker" (Summer 1977 and Spring 1978P "Toward a biography of Henry Erben" by Dr. John Ogasapian as a precursor to his book "Henry Erben: Portrait of a Nineteenth-Century American Organ Builder". From this guide, instruments were selected on a basis of date and location. Only two instruments met both of these criterion: (1) St. Thomas Episcopal Church located however, in Symerna, (Delaware not Maryland), and (2) Saint Mary's Catholic Church in Rockville Md. The Smyrna reference posed major validation issues and was dismissed at a very early stage.

The second consideration was that which was Saint Mary's Catholic Church in Rockville Maryland in 1853. Regrettably a prior pastor of Saint Mary's determined that the early records of the parish were extraneous, and ordered their destruction.

During the restoration of the case (which is grain painted, with an exterior coat of shellac) a graffiti was discovered. The graffiti was discovered on the lower right case panel, into which would be

inserted the lever for winding the instrument, written in pencil and almost faded to the point of indecipherability, however, the words “Rockville, Rockville MD” were deciphered, along with the name “Peter”. These words were written beside and below what appeared to be a large carrot. Regrettably, in the process of removal of the shellac outer-finish, this inscription was destroyed, however, a diagram of the graffiti was created.

The author wrote Dr. John Ogasapian of the University of Lowell in Lowell MA, explaining the research thus far, forwarding photographs and a description of the pipework, and construction characteristics (walnut secondary woods in action parts etc). In a letter dated 12 May 1981, Ogasapian writes: “Thank you for your letter of the 6th... Your description of the instrument, the notation “J.A. Carnes” and the photos, leave no doubt at all in my mind that the organ is indeed by Henry Erben, Carnes’ name appears on Erben pipework with some regularity”.

Based on the above, (1) the instrument is solidly attributed to be the work of Henry Erben, (2) The original point of installation was Saint Mary’s Catholic Church in Rockville MD, and (3) because of the Maryland installation, fabrication occurred in the factory on South Eutaw Street in Baltimore (reference “Henry Erben, Portrait of a Nineteenth Century American Organ Builder, page 11, Erben maintained a factory at No. 7 South Eutaw Street in Baltimore between 1847 and 1863. “with full service facilities as well as a shop for the manufacture of cases and actions; only pipes needed to be sent from New York to complete organs”.

- b. Year built
1850 As is inscribed on the 4’ “C” pipe of the Principal rank.
- c. Opus number:
Not Noted.
- d. Type of Action:
Sticker action, with walnut and pine components.
- e. Number of Manuals: speaking stops, etc
The instrument is comprised of one (1) manual of 56 notes, effecting two (2) and one half ranks of pipes. The Stop’t Diapason and the Dulciana ranks share a common-base comprised of stopped wood pipes with a separate stop-knob for the 1 – 28 pipes The Principle utilizes one stop knob, and is the full 56 note compass..
- f. Full Specification including pipe count by rank
The instrument has a 56 note compass, with four stop-knobs controlling two and one-half ranks of pipes. The stop knobs are arranged two – and – two on two vertically oriented stop jams, one the right and one on the left as noted below:

Left Stop Jam:	Right Stop Jam:
8’ Stop’t Diapason Treble	8’ Dulciana
8’ Stop’t Diapason Bass	4’ Principle

- g. Description of casework

The casework is Victorian Gothic in style, with two “towers” flanking a center panel which pivots forward near the top to permit access to the organ swell shades. The display pipes in the front of the case are false, being original guilt on Gesso on a wooden-slat base. Each of the two towers. The entire display has a 3-3-9-3-3 configuration, with three pipes, in each of the pedal towers, the center panel is subdivided into three facets configured 3-9-3, each section is contained in a separate arch unit, and all three of these arch units are encompassed by one binding arch assimilating the entire center section into one panel. This pipe display rises above the keyboard section, forming the majority of the upper half of the casework (Please see attached photographs).

The keyboard is mounted on hinges and folds into the organ case when not in use. After the keyboard would be folded into the case, a hinged panel folds up to conceal the upfolded keyboard and stop jams.

The case measures 8'10" in height, 5' 5 1/4" in length and 2' 9" in depth. Constructed entirely of pine, the case executed in original trompe l'oeil with the front grained to be feather-grained mahogany, and the sides that of oak.

The case is entirely mortised together. Three main locking units form the basis of the case. (1) the base to the organ, (2) the center molding separating the pipe section from the mechanical section at the top of the keydesk, and (3) the top cornice itself. Into the base, fit two bottom sections the same width as the two pipe towers, and two 3" x 3" angle brackets in the rear. Atop these, sit the center molding resting on the mortises on the top of each panel/corner bracket. Into the center molding, fit the bottom mortises of the pipe towers, and similar rear brackets, although longer in length. Atop these sit the top cornice of the instrument, in the same fashion as the center molding, fastening itself with the top mortises. All of these mortises are cut from the same piece of wood as the column/tower is constructed rather than incised and applied.

Into this framework fit the panels, one at the top and one at the bottom for each side. The lower panels locate at the bottom with dowels and are secured with a key lock in the center molding. The upper panels locate at the top with dowels and similarly are secured with a key lock in the center molding.

Both of the front panels are secured by metal pins protruding from the tower (both upper and lower respectively). The center panel(s) are incised with angular slots which incline from the opening on the inner surface, towards the outside (Finish) surface. To install, one brings the panel up to position, the two pins enter from the rear, and the panel slides into position. The upper panel is supported by two (2) such pins, located near the top of the panel which permits the front to be tilted open from the bottom. The bottom panel is locked quite securely in place by four (4) such pins. The hinge panel attaches at the bottom of the key-desk, on this bottom panel, and hinges up to, and locks into the center molding.

h. Summary of current condition

The instrument is in fully playable condition. The chestwork was found to be in excellent original condition, requiring only minimal cleaning. The valve-box extends partially through the depth of the chest, with channels covered with original leather (presumably shellacked) still extant, sealing the channels to the pipework.

The instrument retains the original winding system with a double rise reservoir, and a single feeder at the bottom. This has been recovered with leather, exactly as was on the original. This organ has never been connected to any winding source other than the original bellows system, and is still operated via a foot-pump mechanism by the organist. This instrument incorporates an original ancillary pumping mechanism allowing an assistant to operate the winding system, the opening for which is on the right side of the case with an original wind-gauge being provided to assist the pumper in evaluating the amount of air in the reservoir. The pumping lever opening is located on the right side of the front of the base to the organ. The current pumping lever is not original, however, is operational. A photograph or drawing of same is eagerly being sought for a proper replacement to be fabricated.

All of the speaking pipework is contained inside of the swell-box. This swell-box has a set of nine shades which are located directly behind the front pipe display. These shades are made of wood, and operated mechanically by foot by the use of a tongue-shaped metal pedal (original) which is located on the front left of the case. The swell is closed when at rest, and would be actuated by depressing the tongue-pedal. No lock-down is extant or evidenced to keep the shades in the open position.

i. If restored, whether consistent with OHS guidelines:
Restoration was effected closely to the OHS Guidelines as was practicable.

Case:

The case as noted above, retains the original grain painted over a pine structure. Over the paintings was a protective coat of shellac. This shellac had suffered from abuse from various periods of storage. It was determined that this could not be salvaged. The shellac outer finish was removed with alcohol which protected the original oil-based graining underneath. A protective outer finish of shellac was again applied. Other than some minor retouching, all of the grain painting and the base along with the display pipes gilding is original. The left stop-jam was missing. A replacement was made of matching walnut thickness and construction with stop knobs turned and blacked to match the existing right stop jam. The construction of the jam was the same as the extant right jam. A scrimshander was located in who engraved the nomenclature (which was copied from the First Presbyterian (Old Whalers) church in Sag Harbor NY (1845) on ivory discs, as are the matching originals.

Winding:

With the exception of the pumping lever itself and the weights on the reservoir, the entire winding system is original and unaltered. An early cast-iron washing-machine crank accompanied the organ and has been substituted for the pumping lever as it fits in the original hole on the front of the case, and fits the original shank/shaft for operating the feeders.

Shades

A top board resting atop the stop jams and supporting the swell shade panel itself was missing, as was the second-half of the shade trace which connected the shades for operation in concert. Both of these were re-made with screw holes located to match existing as possible. The shade trace was made of maple to match the remaining original section connecting to the pedal.

Pipework.

The majority of the pipework is original to the instrument. The only pipework which is not original to this instrument are: (1) the top twelve notes of the 4' Principle, which were replaced with 12 4' Erben 4' Principle pipes obtained from Mr. Irving Lawless when the Henry Erben instrument in Holy Trinity Church was removed by the firm of Irving Lawless & Associates in lieu of the E.M. Skinner replacement from the Library of Congress, and (2) one stopped wood pipe in the common bass, also provided by Mr. Lawless, of proper size and scale from an instrument of unknown origin. All of the remaining pipework is original to this instrument. With the exception of the 12 pipes from the Holy Trinity Erben, all pipework remains cone-tuned, with the exception of the Chimney flute pipework which the original tuning by bending the ears on either side of the mouth of each pipe. The original pitch of the organ was retained at 435.

At one point, Frederick DiGennaro of the DiGennaro/Hart organ company, slightly increased the cutup on the 4' Principle, slightly increasing the volume of the Principle rank. Other than this modification, none of the none of the pipework has been revoiced.

Two principle base pipes required replacement toes due to crumpling of the soft lead pipes. This was accomplished by Homer Trivo from Hagerstown, MD.

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

This instrument is of unusual historical value primarily because of the un-altered condition of the organ in that it has almost all of the original pipework, original trompe l'oeil finish, and un-altered mechanism. This is of particular interest because of the small size, and delicate tone representative of a "chamber" instrument vice most larger instruments designed for more public use.

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

The organ is not in its original location, it is in a private residence in Baltimore, MD. While it can be fairly clearly established that the original installation was in the Saint Mary's Catholic Church in

Rockville, MD, the period at which it left St. Mary's (the organist interviewed was playing at Saint Mary's when the current Wicks organ was installed, and a small reed organ was pushed to the side of the rear balcony) cannot be defined. During the period the organ was in the possession of Philip H Frohman, the organ was stored in the crypt area of the Washington National Cathedral, at which time, it is assumed, it sustained most of the damage to the pipework. The organ was removed from the Cathedral to the Newcomer Organ Company's storage facility just before Christmas, in December 1965, and from the Newcomer Organ Company's storage facility to the Newcomer Shop facility in Smithsburg MD for restoration. Upon completion, installed in Brewer's home then in Rockville Maryland, and in 1989 relocated to the current location in Baltimore Maryland.

4. Historical profile of the organ:

In synopsis of the above:

- Fabricated in Baltimore MD in the Eutaw Street factory in 1850.
- Installed, and dedicated in St. Mary's Roman Catholic church in Rockville Maryland, 1853.
- Undetermined time, became the property of P.H. Frohman, and was in storage in the crypts of Washington Cathedral. (Frohman was primary architect of the Washington Cathedral from 1921 until his death in 1972.
- Brewer purchases the organ on 07/09/78, and installs the playing organ in his home in Rockville Md. That same year.
- December 1989, Organ is relocated to current residence in Baltimore Maryland.
- This instrument has been the venue of several "Organ Crawls" by the Organ Historical Society, and both the Local and National Chapters of the American Guild of Organists in Mr. Brewers Rockville and Baltimore Maryland homes.

5. Instrument vulnerability status.

The instrument is currently installed in Mr. Brewer's home in Baltimore Maryland. Effective 28 July 2008, the instrument was accepted for accession to the Permanent Collection of the Maryland Historical Society upon the death (or earlier) of Mr. Brewer

6. Photographs:

Initial Photographs are provided with this application.

Including:

- The case with Keydesk Open
- The case with Keydesk Panel closed
- Pipework from the Treble side of the Organ
- Pipework from the Bass side of the Organ
- Music Desk Panel Removed showing Sticker Action & Pipework
- Lower Case Panel Removed showing original Bellows Reservoir & feeder System(s)
- 09/21/67 Letter from Philip Frohman to the Newcomer Organ Company
- 10/13/67 Edgar Newcomer Letter to Thelma (Peg) Eylers to remove the Frohman Organ as indicated under Newcomer Job Number 65173 for preparation of a restoration proposal.
- 12 May 1981 Letter from Dr. Ogasapian Validating Erben Attribution
- 25 July 2008 Maryland Historical Society Accession Letter

7. Decision Timeframe:

This instrument is installed in my home, and is hopefully very safe. I am hoping that historical status will be granted, as I would like to note as such in the application to the Maryland Historical Society, which was founded in Baltimore in 1844 and houses one of the finest collections of Maryland painted furniture, and Maryland period furniture in general in the country.



Erben Case- Keyboard in Position



Erben Case keycover in position.



Erben Pipework-Treble



Erben Pipework - Bass



Erben sticker mechanism & Chimney Flute treble pipes



Erben Winding System with Feeders and Double-Rise Reservoir



University of Lowell
One University Avenue
Lowell, Massachusetts 01854

(617) 454-7811

12 May 1981

Mr. Bruce D. Brewer
313 Lincoln Ave.
Rockville, MD 20850

Dear Mr. Brewer:

Thank you for your letter of the 6th. I should be MOST grateful for a copy of your pamphlet on the Rockville organ. Your description of the instrument, the notation "D.A.Carnes," and the photos, leave no doubt at all in my mind that the organ is indeed by Henry Erben. Carnes' name appears on Erben pipework with some regularity.

Your allusion to the Organ Clearing House indicates that you know Alan Laufman and that you have made him aware of the existence of the organ. I have not checked my own files, since I am not at home as I write this, so I do not know if the instrument is listed among extant ones by virtue of Tom Eader's having reported it. I shall check when I get home this evening and will write you again.

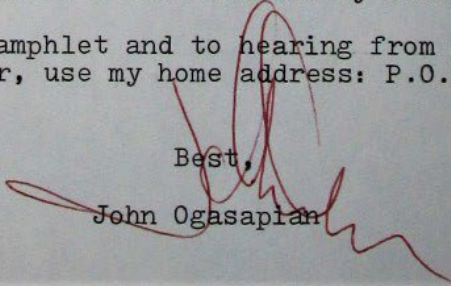
Where is the instrument now? Is it in a permanent home?

In re your question about a complete listing of Erben's organs, the O.H.S. is readying a booklet in the Documents series, similar to that on Jardine which is already in print, containing the three Erben opus lists. Bear in mind, however, that Erben listed only his institutional organs, and not any organs he might have built for private residences. I have copied the list that I prepared from his published lists for an article in THE TRACKER some time ago. I hope it will be of some help. The pencil notations, by the way, including the lining through dates are not corrections; rather, they are "check offs" from when I was preparing the lists for the OHS booklet to which I allude above.

In short then, you DO have an Erben, judging by your descriptions the markings and the photos; I DO want a copy of your pamphlet, to check the data therein and to make sure; and I will write you again in a couple of days after I have checked my files.

I look forward to seeing the pamphlet and to hearing from you. By the way, to get to me faster, use my home address: P.O. Box 204, Pepperell, MA 01463.

Best,


John Ogasapian

PHILIP HUBERT FROHMAN, F. A. I. A.
ARCHITECT

1107 NINETEENTH STREET, N. W.
WASHINGTON, D. C. 20036

Federal 8-3510

September 21, 1967

Mr. E. B. Newcomer
Newcomer Organ Company
3339 18th Street, N. W.
Washington, D. C. 20010

Dear Mr. Newcomer:

I enclose your invoice dated 9/5/67 (\$56.00) which brings forward the amount given on your invoice dated June 6, 1967. Will you please send me an itemized bill, giving the time expended and hourly rates charged.

When one considers that the little organ has only two sets of speaking pipes, a wood flute, and an open Diapason which does not extend below Tenor C, it seems to me that the total charge is rather large, as compared with normal charges for tuning most church organs which have several times its number of sets of speaking pipes. If you were to play it, I believe that you would agree that the tone regulation is quite uneven and that neither stop in itself is accurately tuned to the equally tempered scale.

As I shall be 80 years old in November, I am beginning to wonder whether I shall live long enough to receive your estimates for the restoration or rebuilding of the antique organ referred to in your letter of June 22, 1966. As some time ago, the examining doctor for a life insurance company expressed the opinion that I have a good chance of living to be 100 years old, therefore, I have some hope not only that I shall receive your estimates, but also that I may live to see the work of restoration or rebuilding actually completed. However, when we consider the amount of time which has elapsed between my secretary's telephone messages to your office and the dates of your replies, I am less hopeful that I may live to see your work on the above instrument completed.

Sincerely yours,

Philip Hubert Frohman

Philip Hubert Frohman

PHF/cg

Encl.

Philip Frohman 09/27/67 Letter to Newcomer Organ Company requesting an estimate on his "antique organ".

Shop

Office

P. H. Frohman - Job 65173

October 13, 1967

Dear Peg:

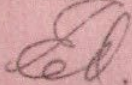
You will recall this job - it was the one you and Ralph loaded from the Washington Cathedral just before Christmas 1965. Was a small tracker organ with limited number of pipes.

Anyway we must submit to Mr. Frohman a proposal for renovating it. So please pull it from storage and pipes, check for missing pipes and condition, and give us a report.

Make this your next order of work.

Any questions give us a call.

Regards.



Edgar Newcomer Letter to Thelma (Peg) Eylers to remove the Frohman Organ as indicated under Newcomer Job Number 65173 for preparation of a restoration proposal.



**MARYLAND
HISTORICAL
SOCIETY**

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July 28, 2008

Bruce D. Brewer

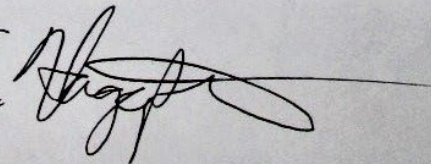
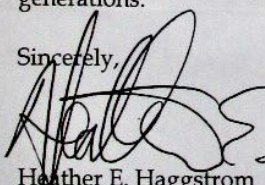
[REDACTED]
Baltimore, MD 21218

Mr. Brewer,

At its 28 May 2008 meeting, the Museum Committee of the Maryland Historical Society voted to accept your future bequest of the 1850 Henry Erben pipe organ into the museum collection. If, at the point of conveyance of the Erben Organ to the Maryland Historical Society, the condition of the Erben Organ is diminished such that the historical integrity has been severely compromised, the Maryland Historical Society has the right to reject the bequest, and not accept the instrument for inclusion in the Permanent Collection. In the event of such rejection, ownership of the instrument remains with the estate free of further obligations to the Maryland Historical Society on the part of the estate. On behalf of the Society, I would like to thank you for this future gift.

If you have any questions or concerns, do not hesitate to call me at 410-685-3750, ext. 302. Thank you again for your generous donation to the Maryland Historical Society. Only donors like you enable the Society to share Maryland's history with future generations.

Sincerely,



Heather E. Haggstrom
Assistant Registrar

Maryland Historical Society Accession Acceptance Letter

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.