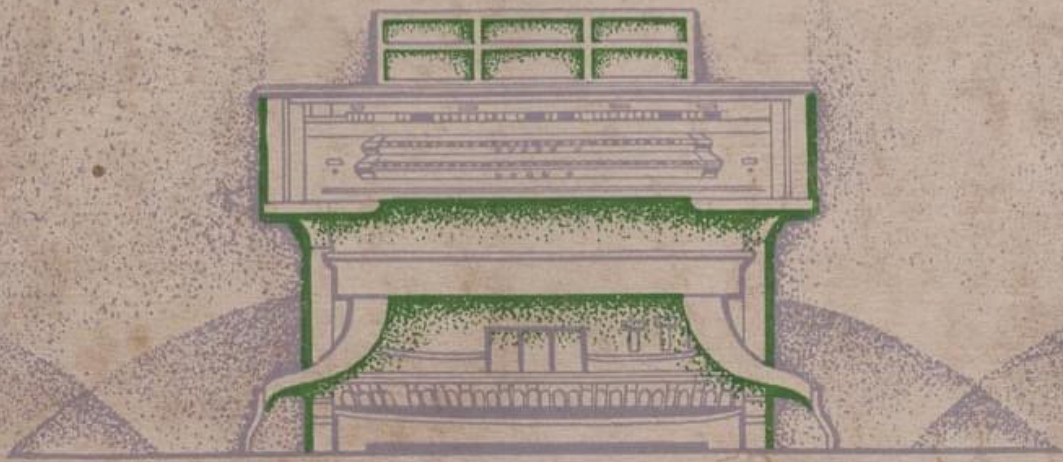
For Churches and Auditoriums of Moderate Seating Capacity

A SPECIALLY DESIGNED

KIMBALL ORGAN



Introduction

THERE are Kimball Organs for all places and purposes. They range in size from great cathedral and auditorium instruments, designed to meet the demands of vast spaces and to support the singing of multitudes, to modest two and three manual organs, which satisfy all requirements of services in smaller buildings. IT IS WITH SUCH INSTRUMENTS OF MODEST SIZE THAT THIS BOOKLET DEALS.

Evolution of Present Types

The original product of the Kimball Organ Factory was a "portable" organ. For many years these instruments were so built as to permit shipment with the pipes in place and tuned. Installation by local representatives was thus made practicable. Out of these portable organs grew a great business in larger stationary organs, still built to standard designs, but with the pipes removable for shipment. Many hundreds of these instruments, of both types, are giving satisfaction in churches, lodges and homes of this and other lands.

These organs were so successful because they filled a very definite need. Unquestionably many buyers of small organs are just as desirous of obtaining the highest quality as are buyers of large organs, but, though their means were often limited, until production of these standard organs it was actually necessary that they pay a price higher in proportion to the number of pipes than the buyers of large organs. That was true then, and it is true now. Unfortunately there are certain costs of building any organ which do not vary in proportion to the size. However small the organ may be, there must be a console, there must be a combination action, there must be reservoirs, a blower, and expression shutters. The one way to absorb these higher proportionate costs in small organs and to provide high quality at a moderate cost, was found in standardized design. It was the one way then—it is the one way now.

Standardized Design — What It Means to the Organ Builder

Essentially, there are two costs involved in producing any organ. There is the *cost of the material*, and there is the *cost of the workmanship*. This latter item, in turn, is made up of two costs. There is the *cost of the building labor* and there is the *cost of designing and supervision*.

W. W. Kimball Company builds organs under a policy which will not permit the substitution of inferior materials in small organs. Neither will it permit hasty or slip-shod work on fine materials. Clearly, economy could only be sought in the one remaining item, the cost of designing and supervising. If this cost could be spread over a number of organs of similar design, the quality could be maintained and the price held down. That is just what we did in planning the earlier small organs which proved so successful. It is exactly what we are doing now in the more varied types of organs offered and described in this booklet.

Standardized Design — What It Means to the Buyer

By spreading the entire designing cost of the types of organs offered over a large

number of organs of each type, and by a considerable economy in supervision and sales expense, it is possible to offer smaller organs of full Kimball quality at prices much more favorable than could be done with specially designed organs of similar size.

The essential primary tonal needs of any organ specification are Diapasons, Flutes and Strings in suitable volumes. All organ designs should supply these first. In fact, examination of hundreds of specifications of small organs, offered by all builders, shows practical identity of tonal content. The few exceptions show clearly that some essential has been omitted to supply something desirable perhaps, but not necessary.

We have taken account of these primary musical needs in the design of the organs herein offered. Each basic design is a complete and thoroughly playable organ which includes everything a moderate sized organ of that type should have. Where funds permit or some special requirement of the service or building suggests, the economy of the basic design may be preserved and other special musical needs be met from the list of suggested additions. By this offer of a really low price for that part of the organ which must be essentially standard, together with the ability to select additional musical effects as desired, we have made it possible to obtain organs which are in no way "stock" organs, and which are yet offered at prices little higher than those asked for cheap commercial instruments of similar size.

Organ buyers who are not content to accept inferior quality and who would find it difficult to finance the purchase of a first quality organ of special design, are invited to consider the advantages of this plan, and to weigh the very unusual facts and assurances which are given and explained in the following paragraph and in our book, "KIMBALL ORGANS—From a Technical Standpoint." This book tells how they are built, how they work, why they are best. Here you will find interesting articles and pictures dealing with the Kimball Console—Materials that go to make up all Kimball Organs—the Kimball Action—Wiring of the Organ—Magnets—The Kimball Pneumatic System—The Pipes—Voicing, and many other additional features concerning the organ which will prove of immense value to anyone interested in organs.

Tone
Distinctive Results From Distinctive Methods

The beautiful tone of Kimball Organs is due to many factors. Adequate wind pressures produce firm tones of distinctive quality. This dictates the choice of exceptionally heavy metal and fine heavy woods in the foundation stops, and special blends, even to pure tin, in some string and solo stops. It makes possible reed tones not obtainable with the old systems, and further, the making of reed pipes that stand in tune as well as the flue pipes. Kimball tone depends, too, upon other considerations, notably the percussion chamber under each pipe, the method of supplying the wind to the pipe, the avoidance of duplication of tones and refusal to crowd the pipes, coupled with scientific placing of pipes to avoid sympathy or interference of sound waves.

Voicing
The Artist's Touch

When all this has been said of the material reasons for Kimball tonal excellence, there comes the ultimate consideration of voicing skill. Kimball voicers devote such time as may be desirable to each stop. They are under no temptation to get rid of it until it is finished to their satisfaction and to the satisfaction of the head

voicer and superintendent. When the artist's touch has been applied to the fine materials used, the result is never jeopardized by intrusting the final tone regulating in the building to some nearby local organ man. All Kimball organs are installed and tuned by our own trained experts in strict accord with the excellence of the pipes and voicing.

As a result of all this care, we are enabled to guarantee certain processes and results which are unusual in organs of any size, and practically unknown in modest organs, such as are here described.

We Guarantee:

That every pipe in every Kimball Organ shall be made by us in our own factory.

That every pipe shall be made only of the materials and to the standards listed in our contract.

That every pipe shall be voiced by us, *after* all details of the building, organ space, tone openings, interior furnishings, acoustics and the proposed uses of the instrument are known to the voicer.

That every Kimball Organ shall be installed and tone regulated to suit the building, by our own experts.

That the tone of every Kimball Organ shall be entirely satisfactory to the purchaser.

That we will maintain the organ in perfect condition in all respects—EVEN TUNING—for one year without charge.

Expression
The Artist's Touch in Playing

These Kimball organs are entirely expressive. All pipes, even the large pedal pipes, are enclosed in swell boxes of heavy construction at slight extra cost, if such are needed, or in modern practice are generally placed in a chamber or chambers provided in the building. Even though, in the case of an existing building with no such provision, some construction work may be necessary to prepare an organ chamber with suitable tone outlet through a decorative grille or ornamental pipe front, its cost should be no greater than that of swell boxes, while it will give better musical results.

It must be remembered that tone, however lovely, is only sound until endowed with expression. THEN TONE BECOMES MUSIC. The Kimball individual shutter control, together with the unusually effective shutters supplied and the remarkably accurate and swift response of all controls, whether keys or stops, give the artist every help in imparting to the tones of the pipes the life and warmth of his own musical feeling. Kimball Organs are a never-ending delight to the player. Audiences never weary of their tones—alive with light and shade, as they soon do of organ tones that are less expressive.

In this connection again, we are able to guarantee certain processes and results which are hardly obtainable elsewhere in organs of any size.

We Guarantee:

Response to keys and stops which is far quicker than any possible demand. Shutters made of laminated chestnut, not less than two inches thick. The use of the Kimball individual swell shutter action, which makes possible both the smoothest crescendos and the sharpest accents.

Reliability

The buyer of any organ, however, small, is entitled to proof that desirable musical results are obtained through mechanism which will be permanent, and economical

in upkeep. Here again, Kimball results are as distinctive as the means taken to secure them.

Research

For years, a well appointed experimental division has worked out all problems, run "break down" tests on all new devices and materials and made sure in every way that the Kimball Organ is the absolutely dependable instrument the buyer has a right to expect. Special problems are taken to universities and other scientific laboratories. NO GUESS WORK IS INDULGED IN.

What This Research Has Developed

The common troubles in organs are only too well known. Contacts burn and foul. Cables short circuit. (Fires originating from this cause are not unknown.) Magnets burn out or clog with dirt. Wind pressure proves inadequate or uneven. The key action becomes sluggish or unreliable. "Ciphers" or dead notes are common. The stop action will not throw on or cancel the sets of pipes quickly and certainly. Various movements become noisy in operation. The pipes lose their original quality of tone through use or repeated tunings. All these troubles have been recognized and through research deliberately *designed out* of Kimball Organs.

Here again, we offer certain definite assurances not fully obtainable from any other builder, and most unusual in instruments of modest size and price.

We Guarantee:

To use silver contacts (.925 fine) of an alloy which has withstood on test 32,000,000 successive makes and breaks, without any deterioration.

To use machine-spun cables which are protected against dampness by saturation with paraffin and four or six wrappings of insulating paper; which are protected against fire by impregnation with a slate compound (they are approved without conduits by the National Board of Fire Underwriters); in which the individual wires are protected against short circuiting by the paraffined cotton insulation *and by nine coats of enamel* under the cotton.

To use high resistance magnets which consume far less current (only 1/27 of an ampere) than any magnet in use and less than half as much as most. To screen these magnets so that entrance of dirt is impossible.

To use three valves of graduated sizes in the reservoirs, so that whatever the demand, the wind supply will be ample and the pressure constant.

To use a type of pitman stop action which is entirely reliable and brings the stops on and off actually as fast as the keys play the notes.

To cushion all moving parts on heavy felt, which is poisoned against insects.

To make all metal pipes of specified fine alloys which will not crumble or otherwise deteriorate in use.

To make all wood pipes of choice woods which will not warp or split.

To equip all metal pipes with slide tuners so that they will not be split or crushed from necessary turnings.

To use reed blocks, eschallots and *metal* wedges which are so designed that the vibration which produces the tone cannot throw Kimball reed pipes out of tune.

TO ERECT AND TEST EACH KIMBALL ORGAN BEFORE SHIPMENT.

TO ENTRUST THE INSTALLATION OF KIMBALL ORGANS ONLY TO OUR OWN TRAINED EXPERTS.

TO INSTALL EACH KIMBALL ORGAN TO THE COMPLETE SATISFACTION OF THE PURCHASER.

TO RENDER ANY SERVICE NECESSARY, FOR ANY CAUSE EXCEPT FIRE, WATER OR GROSS ABUSE, AND SUPPLY MATERIALS NEEDED, FOR A PERIOD OF ONE YEAR, WITHOUT CHARGE.

The Institution Behind These Organs

W. W. Kimball Company has built musical instruments under the same name and family management, and in the same place, more than seventy years without ever experiencing a failure, a reorganization or a change of family ownership. Today it enjoys the highest possible financial rating. It has furnished its products to millions of individual patrons. Its promises of any sort are accepted everywhere at one hundred cents on the dollar, face value.

W. W. Kimball Company buys for cash in large quantities and in the most favorable markets. Its factories cover seventeen acres, where the company's electric locomotive supplements the work of the railway switching crews. The buildings have a floor area of 850,000 square feet. With its own foundry, machine shops, plating works and woodworking and finishing equipment, it is practically independent of outside assistance. All the products bearing its name share in the economies of this complete operation under one management.

The Kimball Organ Contract

Kimball organs are sold and built under a contract which is as unusual as the organs themselves or as the Company which makes them. This contract is as plain and fair as it can be made. It states the number and kind of pipes as plainly as possible and lists every material and design to be employed in the organ. This contract is far different from the usual organ contracts, which are worded so vaguely that almost any sort of an organ could be built in legal compliance with their terms. Anyone trained in such matters will instantly recognize that the Kimball Organ Contract is a definite promise of a definite thing. IT IS IDENTICAL IN WORDING AND PROMISES, WHETHER THE ORGAN BE ONE OF THE MODEST INSTRUMENTS HERE DESCRIBED, OR THE LARGEST KIMBALL ORGAN EVER BUILT.

Prices on These Organs of Standard Design

In the preceding paragraphs we have shown some of the factors which make these fine small organs cost little more than mediocre commercial organs. The prices themselves will be found on the printed quotation slip which we include. Determine which of the four types offered is most suitable to your desires. The basic price covers the basic organ. If these basic specifications do not entirely meet your musical needs or desires, select from the list of suggested additions the stops which you desire to add to one of the basic types. Add the prices quoted for the additional stops to the basic price, and you have the price of the organ of your choice.

Space Required for These Organs

Following the specifications in each instance we print scale drawings showing one or more ways in which these basic schemes could be installed. These sug-

gestions do not exhaust the possibilities, nor is any attempt made to detail the space required for the suggested additions, which can be made in various positions. For such information, or in case the price, the contract or anything else in connection with the organs here described may not be clear, a technical representative is at your service without obligation of any kind.

References

Since these organs, as far as they go, are built exactly like every Kimball Organ of any size, it is not particularly important to confine inquiries to the users of these standard design organs. However, we print a list of churches, lodges, etc., throughout the land, which are using such organs as are here described. From the hundreds of testimonial letters received from users of these, as well as larger specially built Kimball Organs, we have prepared a booklet quoting comments on the features of excellence described. This booklet, or photostatic copies of the letters quoted, may be had upon application.

FROM the many organs built to these standard specifications, with or without the additions suggested, the following have been selected as presenting two or more examples of every style described, while at the same time they serve to indicate the wide field of usefulness of these instruments, which are to be found in churches of all denominations, in Masonic temples, private and public schools, mortuary chapels, and residences, from one end of the country to the other.

Central Methodist Episcopal, Albemarle, N. C.
Matthews Memorial Presbyterian, Albany, Tex.
Arkansas College, Batesville, Ark.
North Congregational, Berkeley, Cal.
First Baptist, Boone, Iowa
First Christian, Boulder, Col.
First Methodist Episcopal, Canon City, Col.
Our Lady of Mt. Carmel, Carbondale, Pa.
First Methodist Episcopal, Carbondale, Ill.
Evangelical Church of Peace, Chicago, Ill.
Gustavus Adolphus Lutheran, Chicago, Ill.
Mont Clare Congregational, Chicago, Ill.
Nebo Lutheran, Chicago, Ill.
Our Saviour Lutheran, Chicago, Ill.
Trinity Congregational, Chicago, Ill.
Temple Beth El, Chicago, Ill.
Woodlawn Masonic Temple, Chicago, Ill.
Presbyterian, Cloquet, Minn.
First Baptist, Clinton, Mo.
First Presbyterian, Coeur d'Alene, Idaho
Loretto Academy, Denver, Col.
Olinger Mortuary Chapel, Denver, Col.
Forest Ave Methodist Episcopal, Des Moines, Iowa
Mt. St. Agnes Novitiate, Dubuque, Iowa
Ft. Snelling Memorial Chapel, Ft. Snelling, Minn.
First Methodist Episcopal, Forest Grove, Ore.
First Methodist Episcopal, Garden Grove, Cal.
St. Philomela Roman Catholic, Hawleyville, Pa.
First Methodist Episcopal, Holdenville, Ark.
First Presbyterian, Huntington, W. Va.
St. Raymond Roman Catholic, Joliet, Ill.
First Church of Christ, Scientist, Kirkwood, Mo.
Union Presbyterian, Laramie, Wyo.
First Methodist Episcopal, Lansdale, Pa.
First Methodist Episcopal, Lankershim, Cal.
First Church of Christ, Scientist, Little Rock, Ark.
Chapel of the Advent, Los Angeles, Cal.
Harvard School, Los Angeles, Cal.
Church of the Precious Blood, Los Angeles, Cal.
Church of the Redeemer, Los Angeles, Cal.
Church of God, Mt. Pleasant, Pa.
Lake of the Isles Community Church, Minneapolis, Minn.
Second Church of Christ, Scientist, New Orleans, La.
Second Church of Christ, Scientist, New Rochelle, N. Y.
Carleton College, Northfield, Minn.
Eastern Star Lodge Room, Oklahoma City, Okla.
Commandery Room, Oklahoma City, Okla.
Hahn Mortuary Chapel, Oklahoma City, Okla.
Tremont Baptist, Pasadena, Cal.
Our Lady of Holy Souls, Philadelphia, Pa.
First Baptist, Pleasantville, N. J.
Fifth Church of Christ, Scientist, Portland, Ore.
Church of Our Saviour, San Gabriel, Cal.
First Methodist Episcopal, Santa Monica, Cal.
Knight Memorial, Salem, Ore.
Community Church, Saratoga, Cal.
Central Presbyterian, Sherman, Tex.
Zion Reformed, Stroudsburg, Pa.
Oneonta Congregational, South Pasadena, Cal.
First Christian, Terrell, Tex.
First Presbyterian, Terrell, Tex.
First Congregational, Tucson, Ariz.
First Church of Christ, Scientist, Webster Groves, Mo.
St. John's Episcopal, Wisconsin Rapids, Wis.

Two Manual "Straight" Organ for Installation in Either One or Two Expression Chambers—Organ No. 1

Basic Specification.

Great Organ

Open Diapason	8′ metal	73 pipes
Melodia	8 wood	73 pipes
Dulciana	8 metal	73 pipes

Swell 16′
Swell 8
Swell 4

Great 16′
Great 8 off
Great 4

Three adjustable pistons affecting Great and Pedal stops and couplers.
Cancel piston affecting Great stops and couplers.

Swell Organ

Viola Diapason	8′ metal	73 pipes
Stopped Flute	8 wood	73 pipes
Salicional	8 metal	73 pipes
Harmonic Flute	4 metal	73 pipes
Tremolo		

Swell 16′ Swell 8′ off Swell 4′

Three adjustable pistons affecting Swell and Pedal stops and couplers.
Cancel piston affecting Swell stops and couplers.

Pedal Organ

Bourdon	16′ wood	32 pipes
Bass Flute (Extension Bourdon)	8 wood	12 pipes

Swell 8′ Great 8′

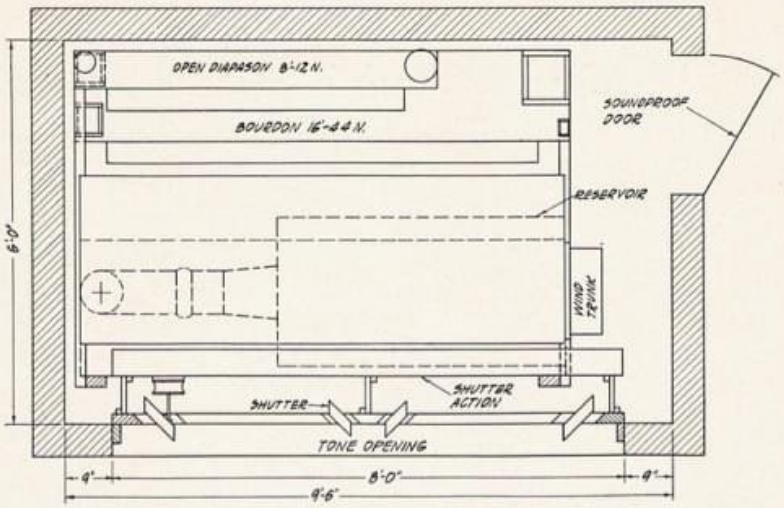
Accessories

Balanced expression pedal affecting entire organ
Balanced crescendo pedal affecting entire organ
Crescendo indicator
Action current indicator
Organ bench

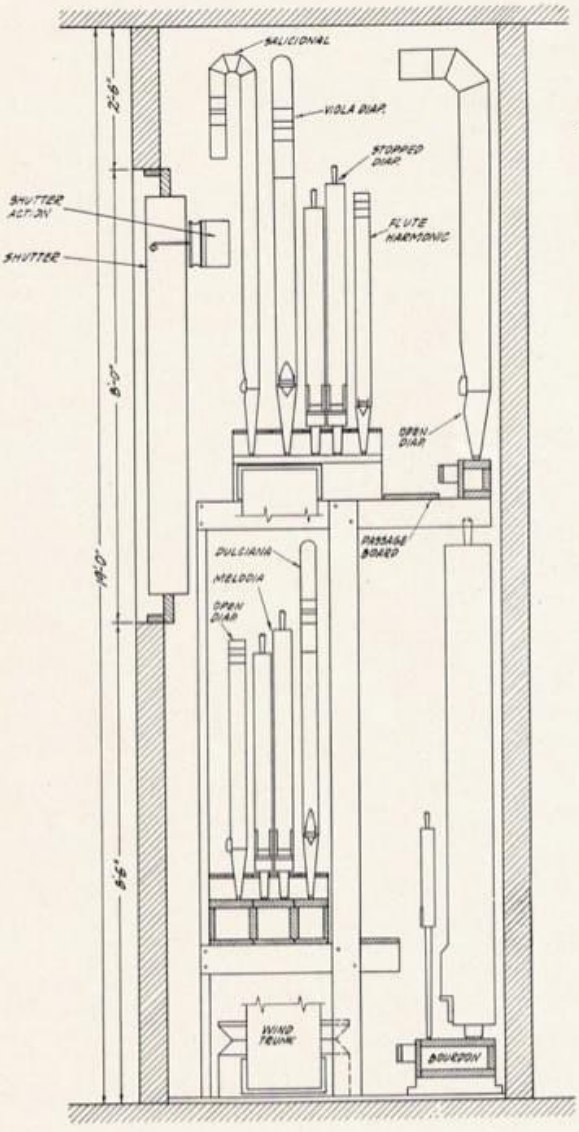
Suggested additions:

Oboe Horn	8′	73 pipes, reeds	Swell
Vox Humana	8	61 pipes, reeds	Swell
Lieblich Gedeckt	16	12 pipes, wood, exten. St. Flute	Pedal
Tromba	8	73 pipes, reeds	Great
Octave	4	73 pipes, metal	Great
Voix Celeste	8	73 pipes, metal	Swell
Unda Maris	8	73 pipes, metal	Great
Viola	8	73 pipes, metal	Great
Violone	16	12 pipes, metal, exten. Viola	Pedal
Chimes	8	20 Deagan "A" tubular bells	Great
Harp	8	49 Deagan metal bars	Great and Swell

Plan of Organ No. 1



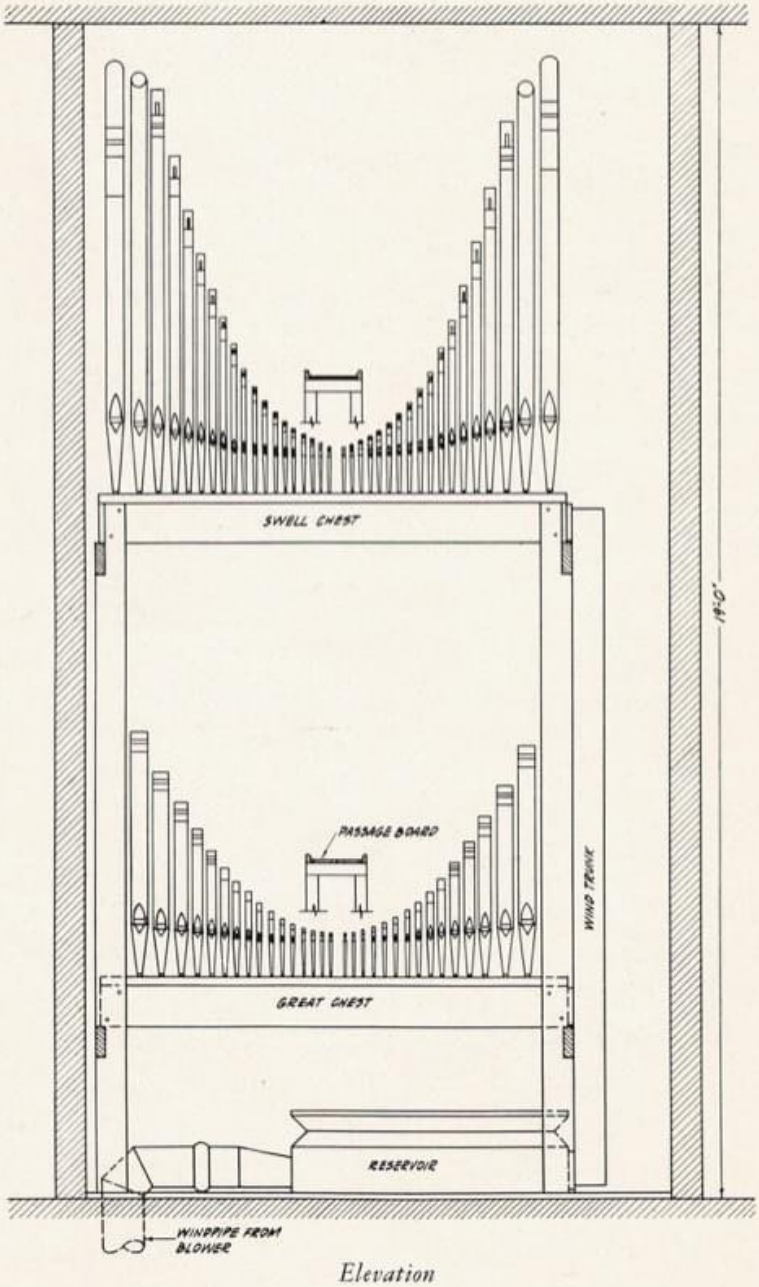
Plan



Section

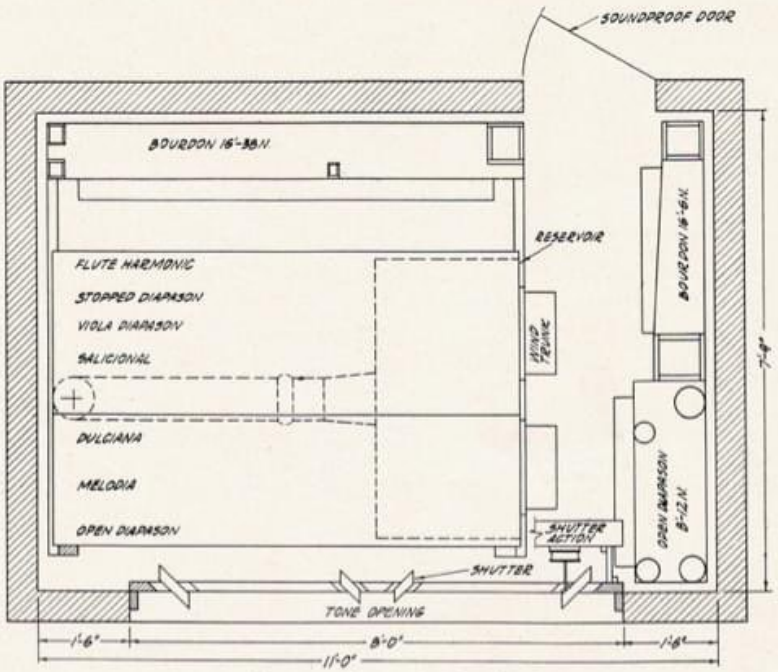
Showing Chests in Two Stories.

Inside dimensions = 9' 6" x 6' 0".
Ceiling Height = 19' 0"

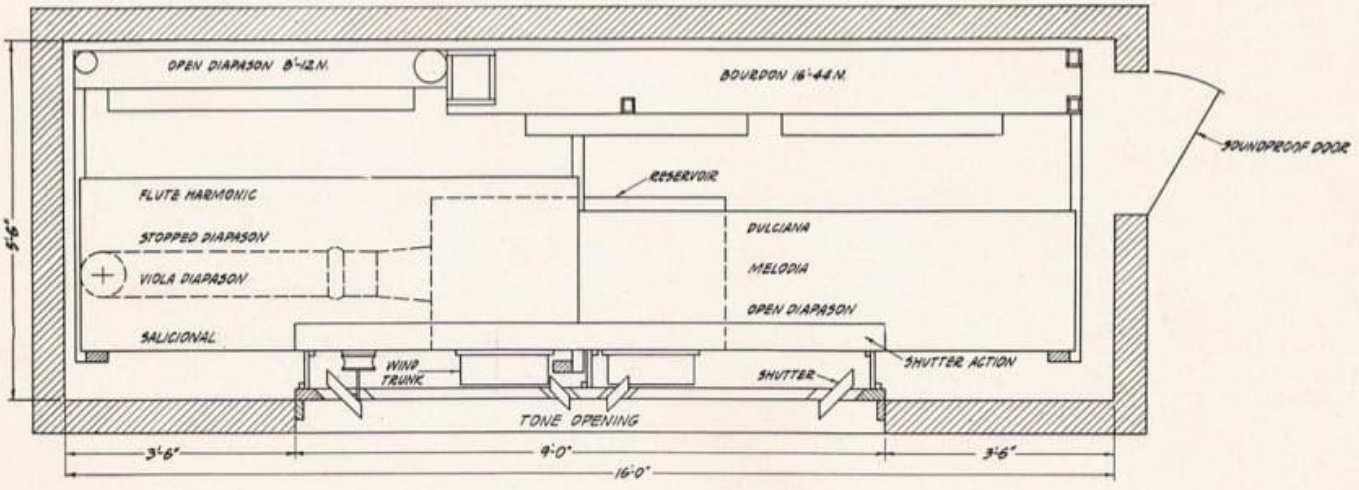


Elevation

Two Other Plans of Organ No. 1



Showing Chests Back to Back
Inside dimensions = 11' 0" x 7' 3"
Ceiling Height = 12'-0"



Showing Chests End to End
Inside Dimensions = 16' 0" x 5' 6"
Ceiling Height = 12'-0"

Two Manual "Duplexed" Organ for Installation in One Expression Chamber—Organ No. 2

Basic Specification.

Great

Open Diapason	8′ metal	73 pipes
Melodia	8 wood	73 pipes
Salicional	8 metal	73 pipes
Dulciana	8 metal	73 pipes
Wald Flute	4 wood	73 pipes
Horn	8 reeds	73 pipes

Swell 16′ Great 16′
Swell 8 Great 8 off
Swell 4 Great 4

Three adjustable pistons affecting Great and Pedal stops and couplers.
Cancel piston affecting Great stops and couplers.

Swell

Melodia	8′ wood	73 notes
Salicional	8 metal	73 notes
Dulciana	8 metal	73 notes
Wald Flute	4 wood	73 notes
Horn	8 reeds	73 notes
Tremolo		

Swell 16′ Swell 8′ off Swell 4′

Three adjustable pistons affecting Swell and Pedal stops and couplers.
Cancel piston affecting Swell stops and couplers.

Pedal

Bourdon	16′ wood	32 pipes
Bass Flute (Exten. Bourdon)	8 wood	12 pipes

Swell 8′ Great 8′

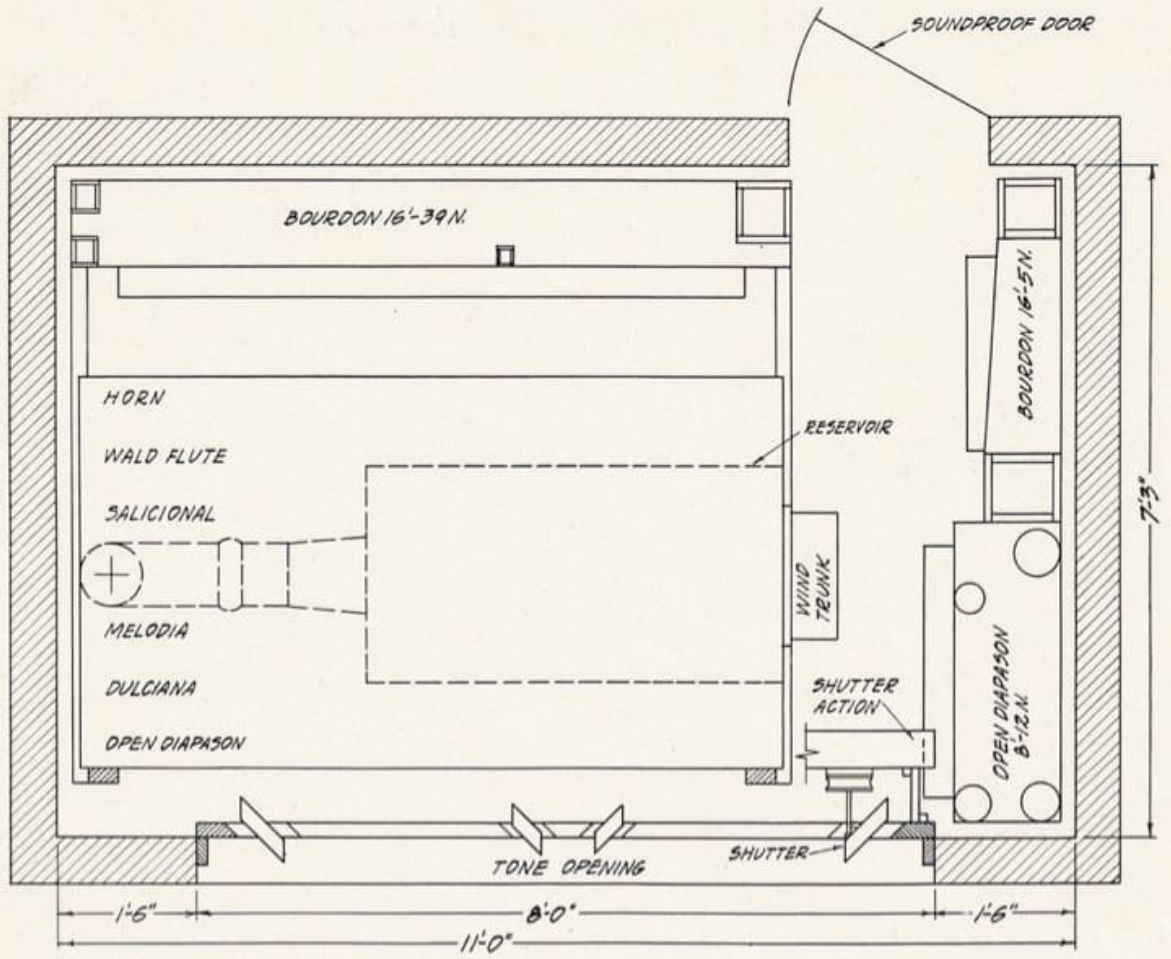
Accessories

Balanced expression pedal affecting entire organ
Balanced crescendo pedal affecting entire organ
Crescendo indicator
Action current indicator
Organ bench

Suggested additions:

Voix Celeste	8′	73 pipes, metal	Swell
Vox Humana	8	61 pipes, reeds	Swell
Stopped Flute	8	73 pipes, wood	Swell
Lieblich Gedeckt	16	12 pipes, wood, exten. St. Flute	Pedal
Stillgedeckt	8	wood, from Stopped Flute	Pedal
Octave	4	73 pipes, metal	Great
(In place of Wald Flute, Great; then add:)			
Flautina	2	metal, from Wald Flute	Swell
Oboe Horn	8	73 pipes, reeds	Swell
Chimes	8	20 Deagan "A" tubular bells	Great
Harp	8	49 Deagan metal bars	Great and Swell

Plan of Organ No. 2



Inside Dimensions 11' 0" x 7' 3" *Ceiling Height = 12'-0"*

Standard three manual roll top stop key console, as furnished with Organ No. 4, showing accessibility of all action parts.

5'3" wide, 5'1" deep over bench, 4'4¾" high.

Standard two manual roll top stop key console, as furnished with Organs Nos. 1, 2 and 3.

5'0" wide, 4'8" deep over bench, 4'4¾" high.

Two Manual "Straight" Organ with One Unified Stop, to Be Installed in One Expression Chamber—Organ No. 3

Basic Specification.

Great

Open Diapason	8′	metal	73 pipes
Melodia	8	wood	73 pipes
Dulciana	8	metal	73 pipes
Stopped Flute	8	metal	73 notes
Flute d'Amour	4	metal	73 notes
Piccolo	2	metal	61 notes

Swell 16′ Great 16′
Swell 8 Great 8 off
Swell 4 Great 4

Three adjustable pistons affecting Great and Pedal stops and couplers.
Cancel piston affecting Great stops and couplers.

Swell

Lieblich Gedeckt	16′	wood and metal	97 pipes
Horn Diapason	8	metal	73 pipes
Stopped Flute	8	metal	73 notes
Salicional	8	metal	73 pipes
Voix Celeste	8	metal	73 pipes
Flute d'Amour	4	metal	73 notes
Nasard	2⅔	metal	61 notes
Piccolo	2	metal	61 notes
Orchestral Oboe	8	synthetic	61 notes
Vox Humana (with Vibrato)	8	reeds	61 pipes
Tremolo			

Swell 16′ Swell 8′ off Swell 4′

Three adjustable pistons affecting Swell and Pedal stops and couplers.
Cancel piston affecting Swell stops and couplers.

Pedal

Acoustic Bass (resultant)	32′	wood	32 notes
Bourdon	16	wood	32 pipes
Lieblich Gedeckt (from Swell)	16	wood	32 notes
Flute (Exten. Bourdon)	8	wood	12 pipes

Swell 8′ Great 8′

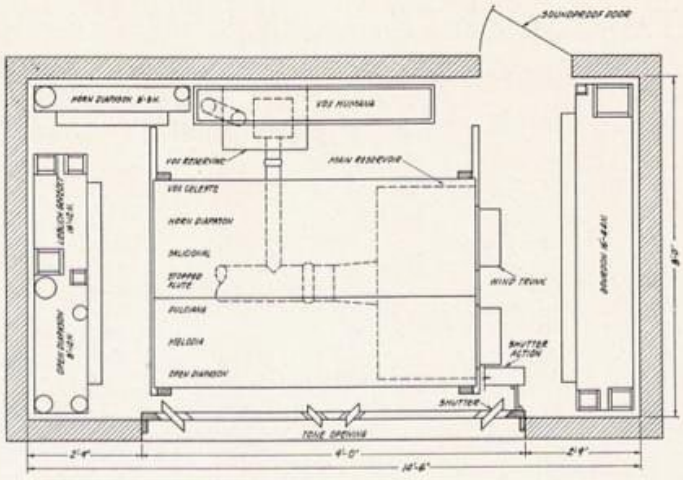
Accessories

Balanced expression pedal affecting entire organ.
Balanced crescendo pedal affecting entire organ.
Crescendo indicator.
Action current indicator.
Organ bench.

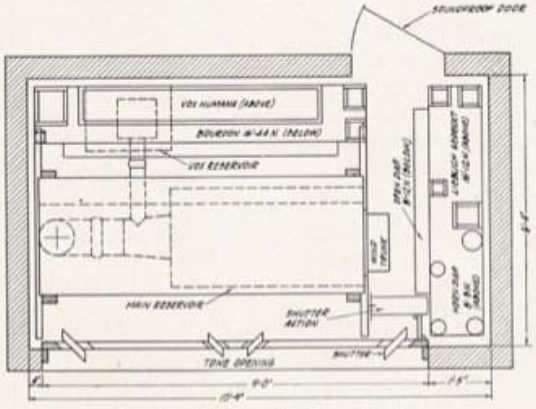
Suggested additions:

Oboe Horn	8′	73 pipes, reeds	Swell
Tromba	8	73 pipes, reeds	Great
Unda Maris	8	73 pipes, metal	Great
Viola	8	73 pipes, metal	Great
Violone	16	12 pipes, metal, exten. Viola	Pedal
Chimes	8	20 Deagan "A" tubular bells	Great
Harp	8	49 Deagan metal bars	Great and Swell

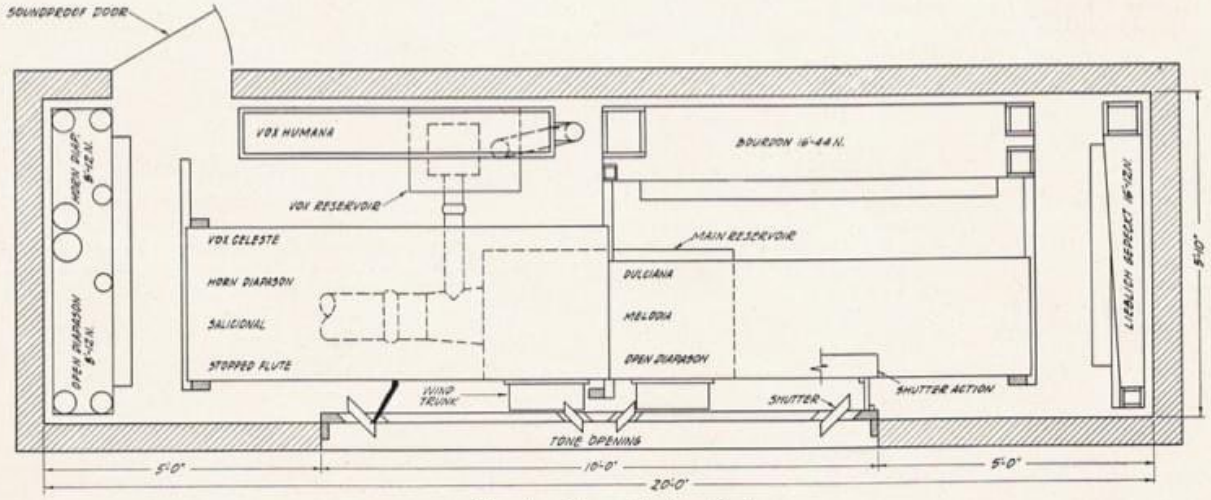
Plan of Organ No. 3



Showing Chests Back to Back
Inside Dimensions = 14' 6" x 8' 0"
Ceiling Height = 12'-0"



Showing Chests in Two Stories
Inside Dimensions = 10' 9" x 6' 4"
Ceiling Height = 19'-0"



Showing Chests End to End
Inside Dimensions = 20' 0" x 5' 10"
Ceiling Height = 12'-0"

Three Manual Organ with "Duplexed" Great and Choir and with One Unified Stop in Swell and Pedal, for Installation in Two Expression Chambers—Organ No. 4

Basic Specification.

Great

Open Diapason	8′ metal	73 pipes
Clarabella	8 wood	73 notes
Viola	8 metal	73 notes
Dulciana	8 metal	73 notes
Octave	4 metal	73 pipes
Tromba	8 reeds	73 pipes

Great 16′ — Swell 16′ — Choir 16′
Great 8′ off — Swell 8′ — Choir 8′
Great 4′ — Swell 4′ — Choir 4′

Swell

Lieblich Gedeckt	16′ wood and metal	97 pipes
Horn Diapason	8 metal	73 pipes
Stopped Flute (from Lieb. Gedeckt)	8 wood and metal	73 notes
Salicional	8 metal	73 pipes
Voix Celeste	8 metal	73 pipes
Flute d'Amour (from Lieb. Gedeckt)	4 metal	73 notes
Nasard (from Lieb. Gedeckt)	2⅔ metal	61 notes
Piccolo (from Lieb. Gedeckt)	2 metal	61 notes
Vox Humana, with vibrato	8 reeds	61 pipes
Tremolo		

Swell 16′ — Swell 4′
Swell 8′ off — Choir 8′

Choir

Clarabella	8′ wood	73 pipes
Viola	8 metal	73 pipes
Dulciana	8 metal	73 pipes
Harmonic Flute	4 metal	73 pipes
Tremolo		

Choir 16′ — Swell 16′
Choir 8′ off — Swell 8′
Choir 4′ — Swell 4′

Pedal

Acoustic Bass	32′ resultant	32 notes
Bourdon	16 wood	32 pipes
Lieblich Gedeckt (from Swell)	16 wood	32 notes
Major Flute (exten. Bourdon)	8 wood	12 pipes
Stillgedeckt (from Lieb. Gedeckt)	8 wood and metal	32 notes

Great 8′ — Swell 8′
Choir 8′ — Swell 4′

Accessories

Balanced expression pedal affecting Swell and related Pedal organs
Balanced expression pedal affecting Choir, Great and independent Pedal organs.
Balanced crescendo pedal, affecting entire organ with unison couplers.
Sforzando pedal, reversible, affecting entire organ with all or selected couplers.
Indicators for crescendo and sforzando.
Action current indicator.
Organ bench, adjustable for height.

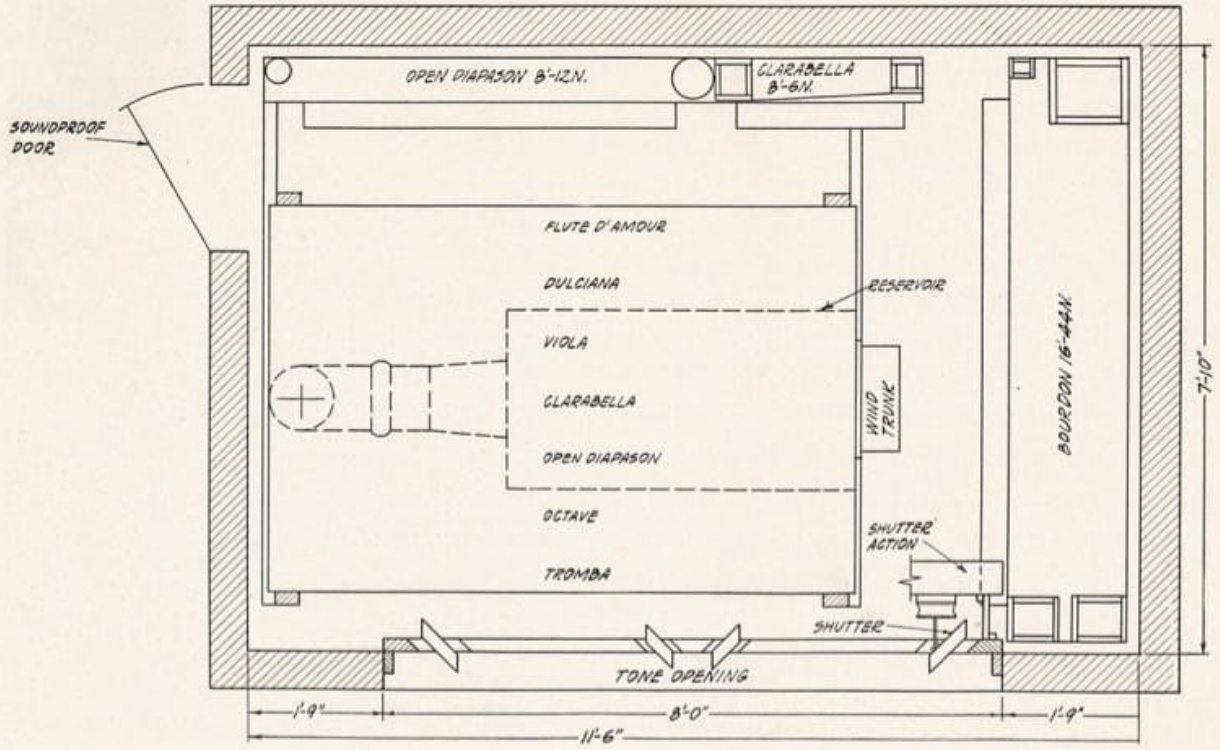
Combinations

Five adjustable pistons affecting Great and Pedal.
Five adjustable pistons affecting Swell and Pedal.
Five adjustable pistons affecting Choir and Pedal.
Three cancel pistons for respective manual groups.
Six universal pistons affecting entire organ.
Universal cancel piston.

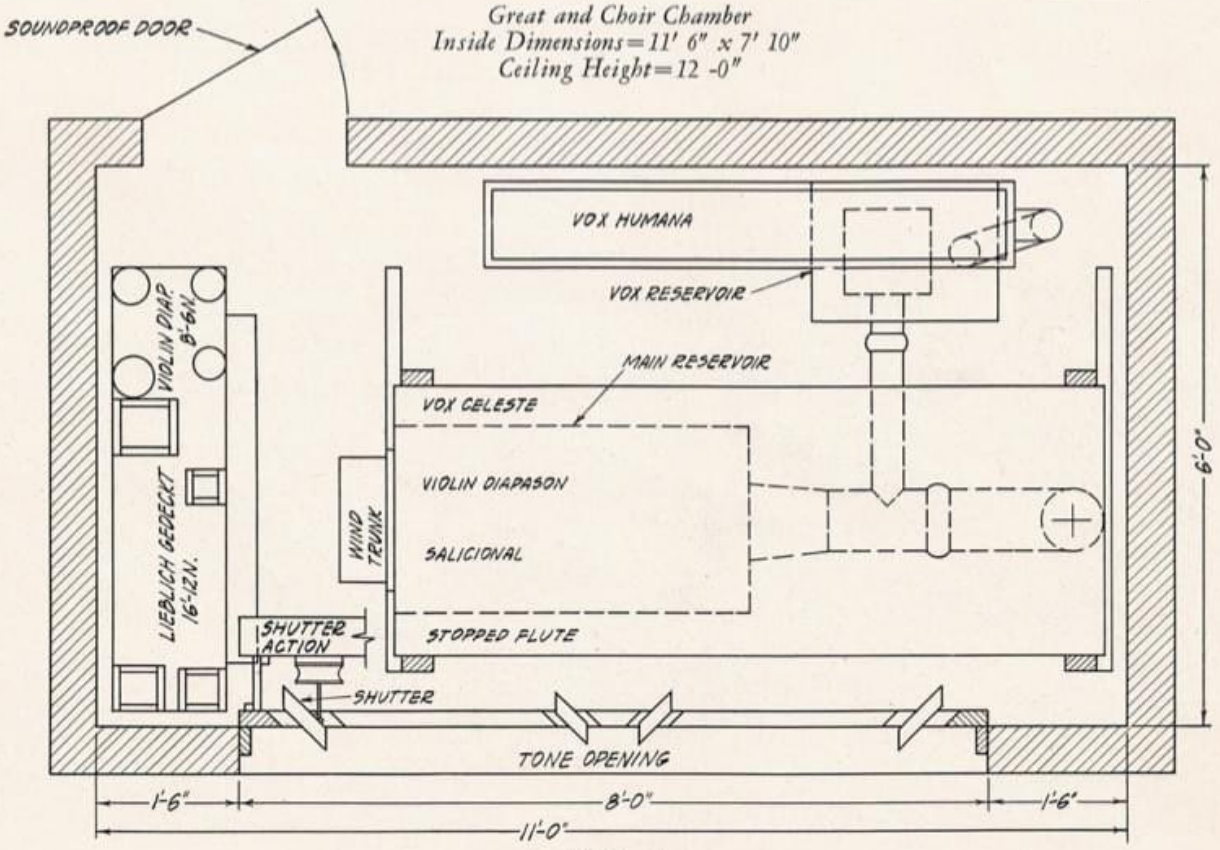
Suggested Additions:

Clarinet	8′	73 pipes, reeds	Choir
Unda Maris	8	73 pipes, metal	Choir
Oboe Horn	8	73 pipes, reeds	Swell
Contra Salicional	16	12 pipes, metal, exten. Salicional	Pedal
English Diapason	8	73 pipes, metal	Choir
English Diapason	8	Duplex as Second Open Diapason	Great
Open Diapason	16	12 pipes, wood, ext. Open Diap. Gt.	Pedal
Grave Mixture	II	122 pipes, metal (12th and 15th)	Great
Cornopean	8	73 pipes, reeds	Swell

Plan of Organ No 4.



Great and Choir Chamber
Inside Dimensions = 11' 6" x 7' 10"
Ceiling Height = 12 -0"

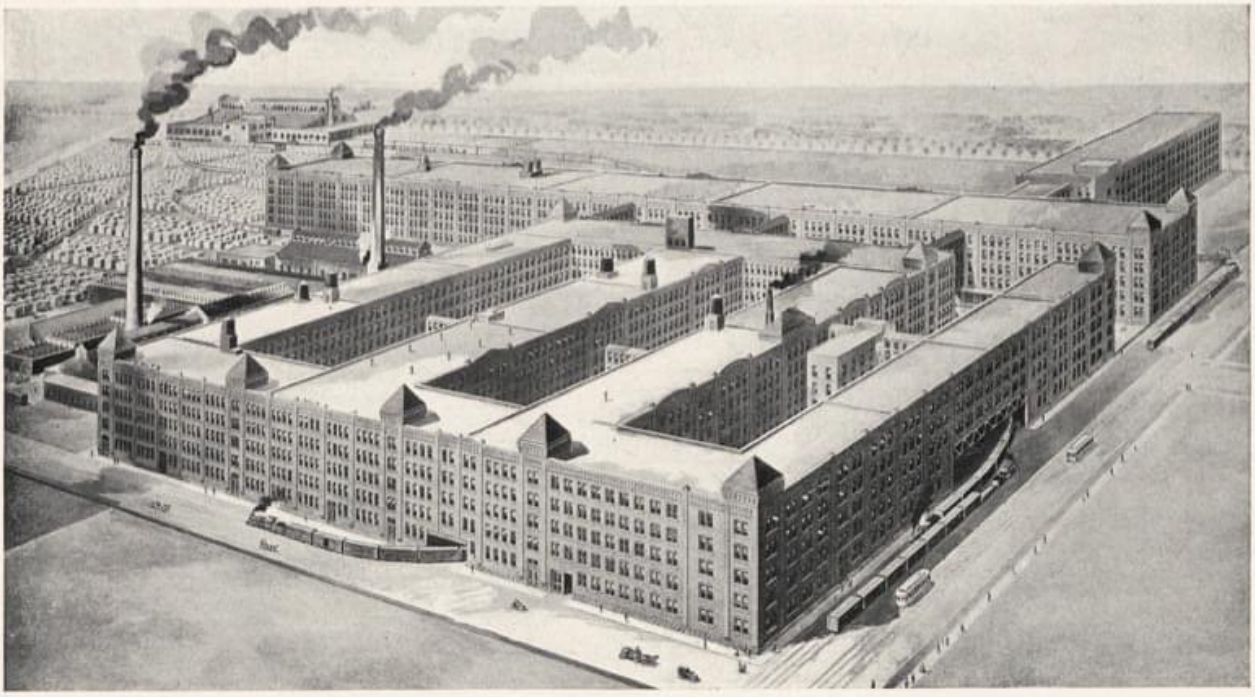


Swell Chamber
Inside Dimensions = 11' 0" x 6' 0"
Ceiling Height = 12'-0"

KIMBALL Organs are the product of a factory "more than double the size and output of any similar institution." They share in the economy which results from the purchase of raw materials in great quantities, its delivery by rail and water direct to the plant, and the making of all component parts of organs, pianos, radios, in one group of factories under one operating expense, while they retain every advantage of independent management. Kimball Organs are built, not merely assembled. The company operates its own casting and pipe making plant—no necessity of buying pipes, voiced or unvoiced.

The technical and directing staff is composed of experienced men who are acknowledged leaders in their particular branches. This organization has been maintained down through the years (since 1857) by succeeding generations of the Kimball family. The financial resources of the Company are of unquestioned extent and stability.

Kimball Hall Building
Executive and General Offices and Salesrooms



W. W. Kimball Company Factories, Chicago

W. W. KIMBALL CO.

(Price Slip)

BASIC SPECIFICATIONS	PRICES
Organ No. 1	$5,000.
Organ No. 2	$5,000.
Organ No. 3	$6,000.
Organ No. 4	$9,700.

SUGGESTED ADDITIONS	To Organs Nos.	PRICES
Oboe Horn	1, 2, 3, 4	$480
Vox Humana	1, 2	480
Tromba, or Cornopean	1, 3, 4	525
Stopped Flute	1	400
Lieblich Gedeckt, extension	1, 2	230
Stillgedeckt	1, 2, 3, 4	50
Octave	1, 2, 3	240
Voix Celeste	1, 2	310
Unda Maris	1, 3, 4	310
Viola	1, 3	310
Violone, extension	1, 3	470
Contra Salicional, extension	4	470
English Diapason	4	480
Duplex English Diapason	4	150
Open Diapason, extension	4	770
Grave Mixture	4	400
Chimes	1, 2, 3, 4	600
Harp	1, 2, 3, 4	800