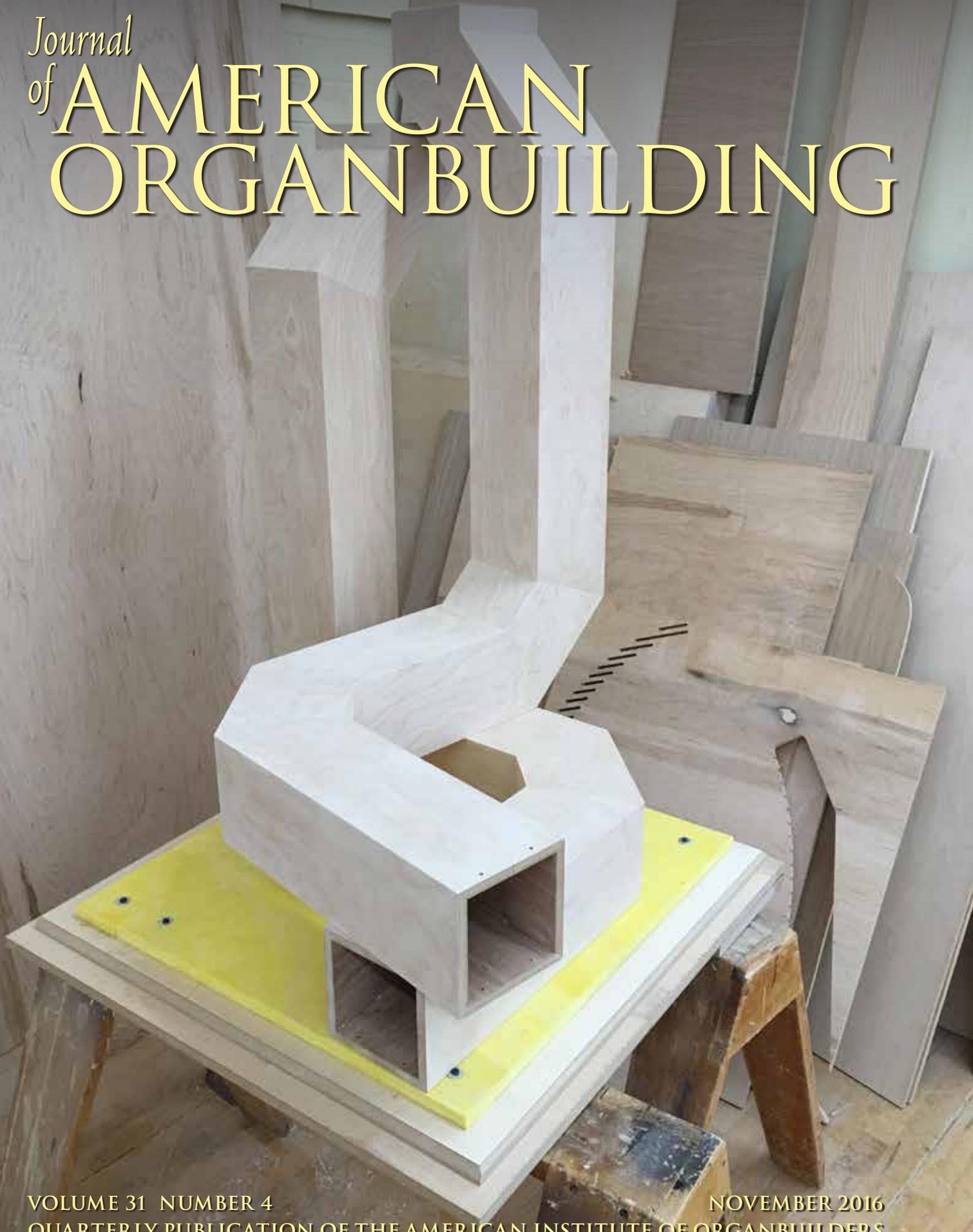
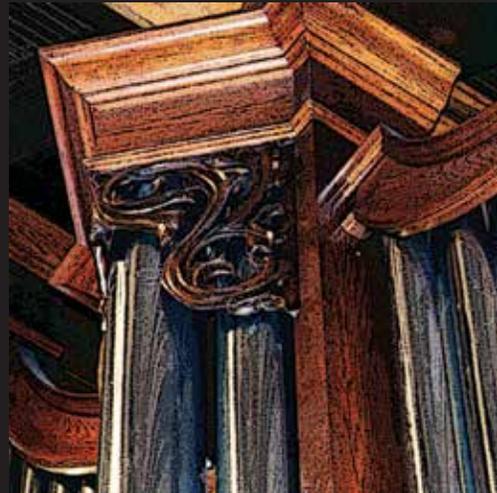


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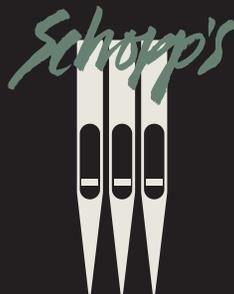


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The American Institute of Organbuilders is a professional association for individuals engaged in pipe organbuilding or organ maintenance. The Institute's purpose is "to advance the science and practice of pipe organbuilding by discussion, inquiry, research, experiment and other means, and to disseminate knowledge [through] lectures, publications and exchanges of information." Membership and annual convention information may be requested from the Executive Secretary at the address given above or found on the Institute's website, www.pipeorgan.org.

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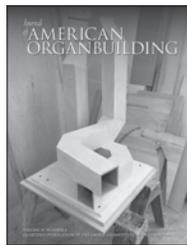
NEW MEMBERS

HAVING DULY MET THE QUALIFICATIONS for membership in the American Institute of Organbuilders and having received no correspondence regarding the nominations as published in the *Journal of American Organbuilding* over the last year, the Board of Directors has approved the following:

REGULAR MEMBERSHIP

Michael Raynaud San Antonio, Texas

ON THE COVER



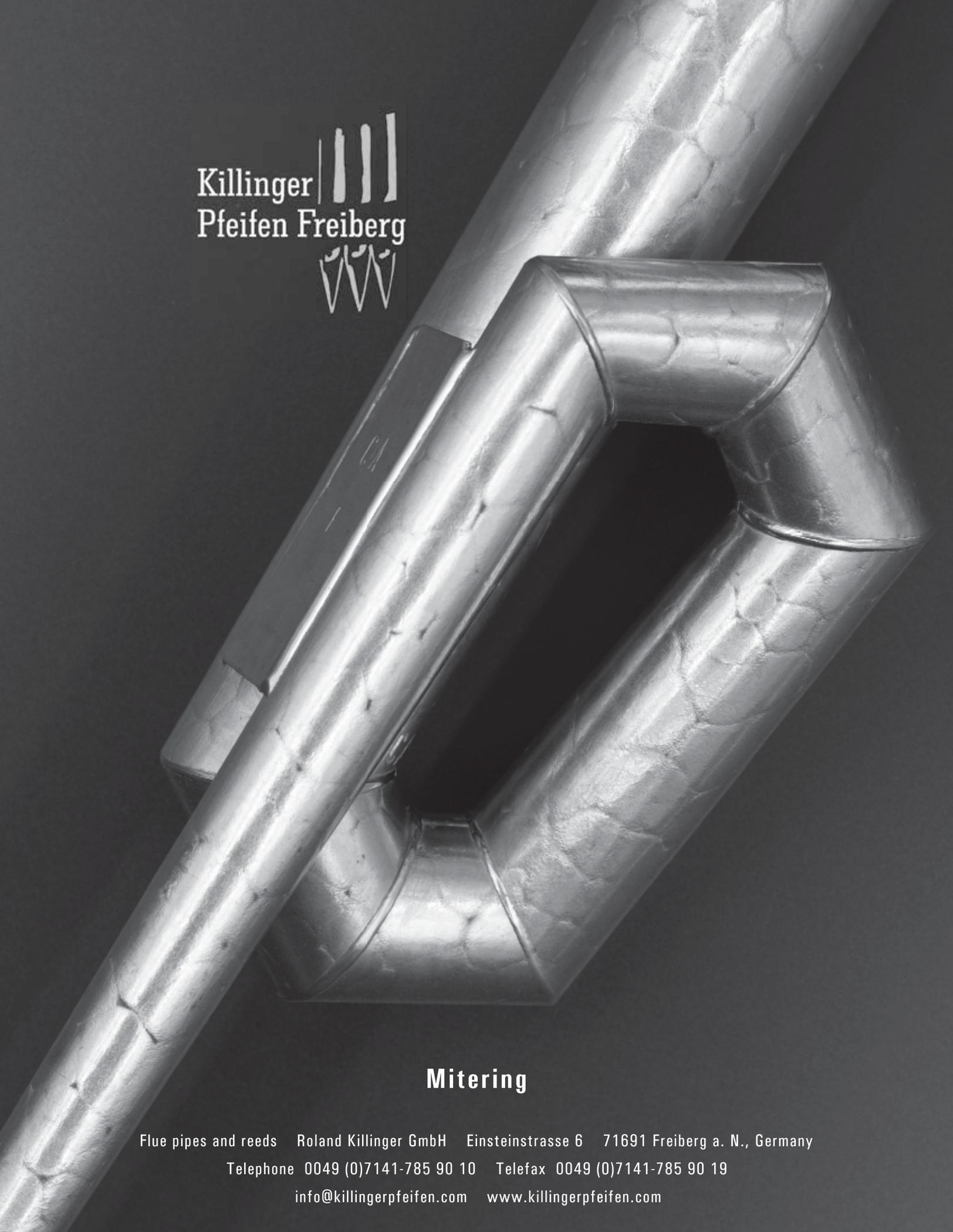
Wind duct or sculpture? On page 18, Dobson workers discuss how complex construction is aided by careful design and the accuracy of CNC machinery.

PHOTO BY PATRICK THIESZEN



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FROM THE PRESIDENT

Phillip K. Parkey



I TRUST ALL WHO ATTENDED the Boston convention made the trip home safely. It was good to see many of you there. Now that Boston 2016 has been entered in the history books of our organization, many thanks are due to the Boston Convention Committee, Dave Beck, and Bobby Sullivan for their countless hours and efforts for a wonderful convention!

Boston offered a wide array of instruments and workshops, prime experiences for both long-time members and younger members. I am pleased to report that attendance for the 35-and-Under event is growing. Thanks to Board member Andrew Forrest for facilitating this event.

As your President, I spent much of my week in meetings and conversations with many of you discussing changes, improvements, and committees as well as our organizational focus. AIO is an organization dedicated to continuing education for our profession. We introduced our new Education Committee at the AIO Convention with its new chairman Brad Jones. Brad and his committee work with the convention committees to plan workshops and demonstrations. This is extremely helpful to those planning upcoming conventions. Speaking of upcoming conventions, in 2017 we will visit Fort Collins, Colorado, and in 2018 our group will convene in Canton, Ohio. We encourage our members to consider hosting a convention in your area, knowing that you have support from many people of AIO.

Conventions and midyear workshops provide information and knowledge about our craft and art, but they also are essential for those who are seeking AIO certification. AIO implemented certification in its early years, but over time, it has become necessary to refresh and update our program. Joe Zamberlan is our current Examination Committee chairman, and Bryan Timm and Chris Nagorka have worked diligently to update the testing procedures. During the Boston convention, the Examination and Education Committees met together to discuss the continuity of workshops relative to the examination process. In the future, these committees will be working to highlight

information in the convention brochure pertaining to the exam. There is also a move to reassess the parameters of the service exam. The Examination Committee will be working with the *Journal* Editor to include pertinent information for the exam in each issue of the *Journal*.

While our membership is over 500, relatively few members hold the Fellow certification. Certification is one of the most important services AIO can provide to our industry. Certification serves as a reference point for clients to consider when selecting persons to maintain or restore an existing instrument or to build a new instrument. I have asked the Examination Committee to provide a synopsis of what you as a member should expect for the exam process. The process will require both classroom study and practical working knowledge. The goal is to challenge you to expand your horizons and improve your skills. We intend to hold these exams to a high standard in order to provide a level of confidence for our clients. I envision that these exams will set the same level of standards for our industry as licensing exams do for other trade and professional industries. As part of my commitment, I will be challenging our Board members to take the exams to set the example for our membership.

Perhaps the best thing about the exams is that they encourage a working understanding of all types of organbuilding. Therefore, as we move into our Christmas tuning season, perhaps that's a good reminder to step back and take a different look at the instruments we work on, to appreciate the disciplines and skills we work with each day. If you find some of them elusive, why not use the workshops and exams to provide better insight into your craft?

Best wishes for your Christmas season and the New Year!

A handwritten signature in black ink, appearing to read 'Phil Parkey'. The signature is fluid and cursive, with a long horizontal stroke at the end.

Phil Parkey

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EXAMINATIONS

Fredrick Bahr



THERE SEEMS TO BE a fair amount of mystery, fear, and outright misconception among us with regard to the AIO certification process. In the past "The Exam" was seen by many of us as a sort of entry into a good-old-boys club — almost an inquisition into whether or not you had learned your stuff. The Review Session, held once a year on the day before the annual convention, provided just about the only glimpse into what might be required of you on that fateful judgment day. Little or no thought seemed to be given as to how prospective candidates might actually learn the material of the test. A long bibliography was supplied as suggested reading, which included many outstanding books and articles. Unfortunately, many were out of print, unavailable in English, or found only in esoteric collections that seem to self-perpetuate 'twixt the cobwebs under the mezzanine steps.

Holding that Colleague or Fellow certificate does afford the holder a certain cachet within our membership, and we respect those who have earned it so far. But the emphasis is now shifting and being refocused. Rather than being the goal in itself, the certificate affirms that a person has followed a well-defined course of study and learned specific elements that are essential to the art of organbuilding. In the past couple of years a great deal of work has been done to make the examination process

more accessible and let it mean more. By "accessible," some have suggested that the material is being watered down somehow, reducing its value. Actually, the opposite is true. Instead of tackling all of the material at once, it has been divided into several sections, each of which can be studied and examined separately, affording the opportunity to learn in greater depth, rather than just being able to quote back memorized answers to the examiners.

On the Monday evening of the Boston convention, the Examination Committee and the Education Committee met in a joint session to lay the groundwork for change. The Examination Committee has already accomplished a great deal of the work of restructuring the material into a more accessible format. The Education Committee is now working to dovetail convention lectures and seminar topics with that structure, so that the combined educational thrust of the AIO works toward training and certifying well-qualified organbuilders.

In the coming months, look for further information on how the certification process can serve as a framework for enhancing your own skills as an organbuilder. Or use it as a ready-made, well-rounded training guide for your talented apprentice.

—Fredrick Bahr, for the
Education and Examination Committees

330.257.0491

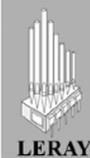
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CAD and CNC for Organbuilding 2.0

FIVE BUILDERS DISCUSS THEIR USE OF CAD AND CNC

Eric J. Gastier ~ SCHANTZ ORGAN CO.

Rick Isaacs ~ C.B. FISK, INC.

John Boody ~ TAYLOR & BOODY ORGAN BUILDERS

Patrick Thieszen and John Panning ~ DOBSON PIPE ORGAN BUILDERS

John-Paul Buzard ~ BUZARD PIPE ORGAN BUILDERS

This article is intended to serve as the next chapter in a discussion begun by Bruce Case in his excellent article in the August 2016 Journal. I encourage you to read or reread that article before tackling this one.

— Eric Gastier

SCHANTZ ORGAN COMPANY

CAD AT SCHANTZ

One of my favorite aspects of organbuilding is its simultaneous quest for increased quality, efficiency, and ingenuity while clinging tightly to ancient processes such as metal casting and pipemaking. Incorporating CAD into the engineering practice of a large organbuilding firm was (and is) a logical step in the search for the new and better. At Schantz, computer-aided design software has been part of our engineering practice for the past twenty-five years. By coincidence, our first CAD workstation entered the building within months of my arrival in Orrville in 1992.

It's worth remembering how much the use of CAD has changed in the past thirty years. When I began my college studies in 1982, architecture students were still reliant on rolls of yellow tracing paper, HB Faber-Castell pencils, and Koh-I-Noor diamond-tipped ink pens. Architectural

use of computers was in its infancy, with such pioneers as Don Greenburg at Cornell as pioneers. By the early 1990s, CAD was making its way into larger architecture practices. Those of us in smaller offices were told that CAD was really only useful for high-rise building design, where floor-after-floor could be quickly duplicated from the one below with whatever necessary changes made quickly and easily. That mythology was quickly dispelled by anyone investing a little time in learning the software. The accuracy and ease of revision of CAD drawings soon made the benefits clear to anyone with drafting work to accomplish.

Since 1992, Schantz has gradually utilized CAD for an ever-increasing number of engineering tasks. Today that list includes:

1. 2D plan, section, and elevation drawings at the prospect stage
2. 3D renderings of organ cases and facades
3. Parts drawings for use by shop staff and our outside suppliers
4. Full size paper/vellum templates (pipe shades, facade pipe feet, etc.)
5. Organ layout drawings
6. Casework drawings

7. Console cabinet drawings
8. Console control layout drawings
9. Relay drawings
10. Space preparation drawings
(for clients and their contractors)

While it may seem obvious that CAD is a great tool for nitty-gritty production drawings, I have actually found it even more beneficial to the design process. The architect's old saw about board drafting was "never draw more in the morning than you can erase in the afternoon." CAD saves you all that messy erasing. A case sketch that leads to a dead end can be pushed to the side of your CAD file in favor of a fresh attempt. Then next week when the Tonal Director changes the Great double from a Diapason to a Gamba, you can revisit the initial sketch and not have to start from scratch. Lurking in a surprising number of my CAD drawings can be found partial carcasses of abandoned designs.

CAD CUSTOMIZATION

If you have shopped for CAD software before, you have discovered the huge range of options and costs. In 1992 the architectural industry standard was AutoCAD; it remains a well-designed and widely-used program throughout the world. Our decision to purchase AutoCAD, despite its high cost (for 2017, the list price for a one-year subscription is nearly \$1,800) was accidentally fortuitous. As part of the AutoCAD software, Autodesk includes an internal programming language called AutoLISP. That provides a great way to customize AutoCAD to make it ideal for your particular organbuilding purposes. Over the years we have created dozens of .LSP programs to draw wood and metal pipes in plan and elevation; to layout slider, pitman, and unit windchests; to create facade pipe foot templates, and in general to speed up many repetitive drafting tasks.

Two semesters of college computer programming were enough to prepare me for this programming work. Today you can probably locate a teenager with enough coding experience to write programs for you. And, this level of customization goes well beyond the creation of standard drawings or "blocks" for easy incorporation of a component part into a new drawing, a function available in most drafting software. For Schantz, it also enabled the adoption of sixty years of chest layout templates (utilized in hundreds of organs) into AutoCAD chest layout programs. Our old pin templates for the layout of Schantz standard diatonic pitman chests now hang on our shop walls undisturbed. At the same time, custom layout of one-off chests became much faster, easier, and cheaper, thanks to CAD.



Schantz's latest CNC router, with nine tool holders



Beyond woodworking, Schantz has recently started drawing pipe feet and bodies (with faces included) and reed resonators on sheets of pipe metal.

SCHANTZ PHOTOS BY ERIC GASTIER

```
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(if (< Yoffset 0) (command "Move" "Last" "" OriginPt shftU14) ;9/8/08
(command "Move" "Last" "" OriginPt shftD14))
(command "Explode" "Last")))
(setq SealSize 2)
(command "Insert" "SH14" pt1 "1" "1" "0")
(command "Explode" "Last"));14 S111 (YELLOW), 47-51 sc

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(command "Move" "Last" "" OriginPt shftD12))
(command "Explode" "Last")))
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(if (and (<= Dia 2.926) (> Dia 1.981) (/= FullDraw "N")) (progn
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(command "Explode" "Last"));8 S111 (BLUE), 61-70 sc

(if (and (<= Dia 1.981) (> Dia 1.285) (/= FullDraw "N")) (progn
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```

CNC AT SCHANTZ

In 1994 we purchased our first computer-numeric controlled router, a machine with a 50"x60" table and six tool holders. With that CNC router, we first began to produce pouchboards, stop-action bars, primary bungs, and many other chest parts that had previously required hours of precise hand drilling. Soon after, we began to experiment with pipes shades, grilles, and architectural woodwork. Also, the CNC router facilitated the construction of the first Schantz slider chests in sixty years.

Our present router is a 5'x10' DMS machine with nine tool holders and a Fagor controller. Those holders allow the preloading of up to nine tools (router bits of various profiles and drill bits of numerous diameters) for use in a single program. The large table can accommodate both halves of large manual chests and chest partitions up to

10' in length. We rely on SurfCam software to take our AutoCAD drawings and generate the necessary code to run the router. Schantz's Rob Baumgartner has spent many hours perfecting our CNC procedures and practices; he also constantly searches for new ways to utilize the technology. Beyond all the woodworking, we have recently started drawing pipe feet and bodies (with faces included) and reed resonators on sheets of pipe metal.

Our CNC router is a three-axis machine, meaning it can move in X, Y, and Z directions, even though the tool head cannot deviate from a vertical position. Despite that limitation, we create 3D tool paths in AutoCAD that allow a small v-shaped router bit to move up and down (the Z coordinate) as the tool follows a line or curve in the X-Y plane. This has proven to minimize the hand carving required on gothic-style tracery; while a large cove bit cannot fit into a tight corner, a small V-bit can be made to gradually pull up as it approaches a corner and clean out most of the material. The tracery sample shown in the illustration shows the piece as it comes off the CNC table, prior to any hand work.

Like so many pieces of technology, the CNC router will likely help you with tasks you might never have imagined at the time of its purchase. There is no substitute for working with a machine yourself in order to determine its usefulness for your particular shop operations. Don't limit your thinking to just repetitive tasks; you may find your CNC (and your CAD) to be just as helpful to your creative process.

Eric J. Gastier is Staff Architect and Vice-president for Design and Engineering at Schantz Organ Company in Orrville, Ohio. He is a registered architect and holds a Bachelor of Architecture degree from Cornell University. During college he studied organ with Donald Paterson and Eileen Guenther. Eric serves First Presbyterian Church, Wooster, Ohio as Director of Music and Organist.

C.B. FISK

WELL IT TOOK US a long while to be convinced to buy a CNC machine of our own. But when we did, almost two years ago, we jumped in pretty deeply: about \$100,000 for our three-axis, 5'x10' machine, software, and training.

Long before this step, we had dipped our toes into digital manufacturing thanks to two supplier friends. For several years, Hawkes and Huberdeau Woodworking, owned by two friends from Noack days, made many parts for us on their CNC router, among them plywood bodies for rollerboards, motor bodies for the Kowalyshyn

servo-pneumatic levers, the pneumatic cabinet to house the levers, front pipe racks, and pedalboards. And for many years Jon Penni, owner of Halistar, Inc., cut aluminum frames for our coupler stacks using CNC water-jet machinery.

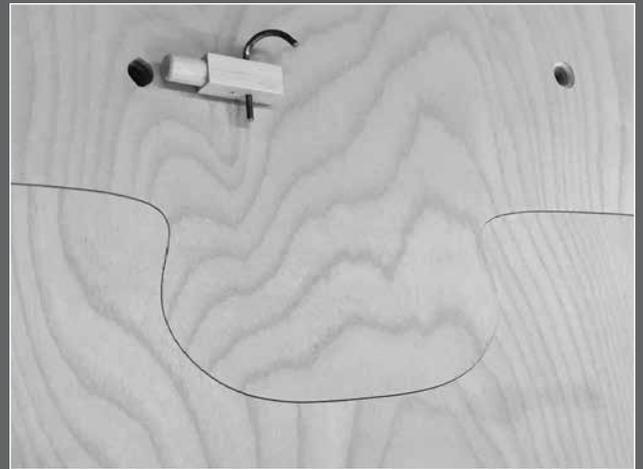
These earlier experiences taught us a lot. Amongst other things, we learned what now seems obvious: CNC didn't simply allow us to make the same parts faster and more accurately, it encouraged us to think of ways to optimize our designs for CNC manufacture. Just as importantly, it made us re-consider how the CNC could produce parts better suited to our use, and in so doing, it

has opened our thought processes to imagine new ways of building organs.

For over fifty years, we have been making our rollerboard bodies out of stable, easy-to-use plywood. However, cutting and drilling them with CNC has opened the possibility to “skeletonize” them, which reduces not only weight but also “drumming.” We’ve been able to optimize the blind holes we drill for our wooden axle-studs so that when we glue them in, there are little grooves to allow the displaced air to escape. All of the holes, including mounting holes and those for center-bearings, can now precisely be pre-drilled. Our goal for key-action parts has been to fashion individual parts as accurately as possible, including rollerboards, trackers, guides, square rails; this kind of accuracy means that we can “plug-and-play” with a minimum of adjustment at assembly. To cut and drill rollerboards before we used CNC, we plotted 1:1 Mylar templates, then spotted through them. While this worked pretty well, we had to rely on degrees of accuracy beyond what our plotter could provide, making plug-and-play a bit more elusive. Today, barring design and tracker-cutting errors, key actions generally require very little adjustment to achieve the designed key-fall after installation. Rollerboards in excess of eight feet (the length of our normal sheet of plywood) are easily assembled using tremendously strong and accurate CNC-cut puzzle-type joints (photos at right).

At Fisk, we have continually refined pedalboards to make them as compact, quiet, easy to play, and wear-resistant as possible. For some time before getting our CNC router, we worked with Hawkes and Huberdeau to accomplish these aims. The ability to control, with perfect accuracy, the dimensional shaping of the fronts of our keys, together with the comb they pass through, has allowed us to tighten up key travel. We’ve been able to minimize sliding friction, and to assemble the pedals into the frames practically without adjustment, using just a layer of thin felt overlaid with a wrap of self-lubricating Ultra High Density Polyethylene. Tail pivots have always been a challenge to make rigid, without using felt or leather, but still quiet. The CNC router has allowed us to make a zero-clearance sliding pivot, which is easily adjustable for wear over time (see photos, page 14).

Before using CNC water-jet cutting, our coupler stack frames were welded together out of individual pieces of aluminum. While very stable, it wasn’t particularly accurate due to welding distortion. Also we were limited to fairly rectilinear designs. With CNC, there really aren’t any limitations on the shape of coupler stack frames. Cutouts for hand and visual access can be readily achieved. It’s easier than we expected to machine ¼” thick aluminum plate in-house on our CNC router. We just needed to determine





correct speeds, feeds, cutter angles and (minimal) lubrication. Moving this machining in-house has allowed us to reduce costs and better manage lead time. As a result, we are starting to imagine other parts we might machine out of aluminum plate (see photos, page 14).

I've saved what's probably the best for last: wind chests, grids, sliders, and toe boards. These are natural targets for CNC routing. Windchests are essentially sheets of plywood, plastic (our sliders are made of 1/16" polycarbonate), and toeboards riddled with thousands of holes, slots and counterbores. For many years we laid windchests out by hand on plywood templates, then spot-drilled through these into sandwiches of chest tables, polycarbonate, and toe boards. In the AutoCAD era, but before moving to CNC, we plotted chest designs onto Mylar sheets and spot-punched through these.

CNC routing represents a significant advance over earlier template-based methods. The obvious benefit is the saving of time and the drudgery of drill-press work: changing of drill bits, setting up hand-router templates, etc. I can happily say that flattening of chest grids by hand-planing is now a thing of the past. The CNC router now "owns" this! The less obvious savings comes from the accuracy of CNC cutting for near-perfect alignment of chest, slider, and toe holes, as well as pallet slots and guide pins. There's also the benefit of being able to re-make parts like sliders and toeboards, should that be required, with virtually 100% accuracy.

Try-racking and drilling of pipe racks on windchests has always been labor-intensive. We have written routines that allow us to enter pipe try-racking data directly into a spreadsheet on a tablet in our Pipe Shop. These data are then fed directly into our pipe template database (where it resides together with elements like toehole size, slider seal size, toeboard ring size, etc.), from which it is fed to our CNC router program to cut rackboards. We're no longer limited to discrete drill sizes, with constant changing of drill bits and fly cutters, as the CNC will cut any size (or even shape) of hole that we ask it to. Pipes now can be racked straighter and more accurately, with less shimming or filing, than we've previously been able to do.

For many years Fisk has used phenolic toeboard rings to provide an air bleed-path at the toeboard/slider interface. This previously involved installing a phenolic ring for each hole in a slider by gluing it into a counterbored hole on the underside of the toeboard. These phenolic rings then had to be thickness-sanded flat, to dimension, then lightly countersunk. We felt that this labor-intensive process was a good target for replacement by some clever CNC programming. After some experimentation, the result can be seen in the photos on the bottom of page 16.

There are many other applications which come to mind. Some we have begun to explore already, some are new, and some we haven't even thought of yet: sky-racks, reed racks, front pipe racks, woodcarving applications, the making of pallets, moldings, simulated large-scale turnings, console stop jambs. The list goes on...

A few caveats are in order. It's important to remember that our CNC router is about woodworking. The people programming and operating the machine, as well as working with its fixtures, need to be expert organ builders and woodworkers first and foremost; as we see it, programming is the secondary skill here. And just because a job *can* be made on the CNC machine, sometimes the best tool is still just a drill press with a three-nail jig, or a fence and a scale stick.

We calculate that, in these past two years, we have already been able to save at least thirty percent of the labor we used to expend building windchests. Rollerboards, servopneumatic motors, and an increasing variety of other items are seeing similar, if less-dramatic, savings. On balance, however, we should note that some portion of that time, as well as the responsibility and ability for checking drawings before cutting, have been pushed back into the design process. We have always relied on a deep pool of knowledge in our shop. This knowledge has developed over many years, through people working and learning "the old way," manually laying out windchests, rollerboards, key actions and many other organ parts. Thus, with this new technology, one of our immediate challenges is to learn ways to involve more staff earlier in the CAD design process.

We look forward to reading of our colleagues' experiences.

—Rick Isaacs



C.B. FISK PHOTOS BY RICK ISAACS

TAYLOR & BOODY

IN OUR SHOP, we receive several publications directed at the commercial woodworking industry. Our eyes usually gloss over the many articles on working MDF into kitchen cabinets, but about five years ago we read an article about the use of CNC routers in small shops. The Canadian government had done a study of productivity in these one- and two-man operations, and determined that a CNC router offered a significant increase in productivity even on that scale of production. At that time, the articles seemed focused on the drilling for 32mm cabinet hardware and the cutting of parts out of sheets of MDF. We were convinced, but only as an idea for the future.

When we received the commission to build a four-manual, seventy-seven-stop organ at Grace Church in New York City, we were faced with building thirteen slider wind chests for a single instrument. We had already made the transition to doing the design drawings in CAD, so the idea of using a machine for the drilling of the windchests was an exciting prospect.

Our budget was not large, so Erik found a used CAMaster router with a 4'x 8' table. It had three spindles (tool holders) and was solidly built. With a little adjustment and an upgrading of the router motors, we have a machine that has turned out to be a workhorse for our shop.

Of course, we knew that we would drill holes with the machine, but the influence of the router goes far beyond that. Here are some of the points:

1. The router takes away the dependence on drill bit sizes. For example, in pipe racking, we had to try-rack according to our multi-spur bits. Now the router can give us a try rack with a fine progression of holes sizes not based on any particular measurement system. There are many times when we need a perfect fit for mechanical components. The router bit is smaller than the finished hole size, it plunges into the stock and finishes the hole by nibbling from the center. In the programming of the tool path, we can control this size with astounding accuracy.
2. The router takes away the traditional order of drilling and assembly. Before the CNC, we drilled the chest top components in a package that included rackboard, toeboard top layer, the toeboard bottom layer, slider, and chest toeboard. Now, if it improves efficiency, we drill these parts in separate operations. If we break a slider or find a defect, no problem; we can easily make a new one. If we have prepared stops in a windchest and the client gives the order, the new sliders, toeboards and rackboards can be made with no worry about alignment of the new parts to the windchest, far away in the completed organ.
3. The CNC router frees us from any anxiety of machining fragile parts. Because the router tool paths and cutting speeds can be precisely controlled, breakable parts can be milled very slowly to avoid breakage and tear-out. Cutting across the grain or cutting end grain in fragile woods is not a problem. We can do intricate and closely spaced channeling in soft or hard woods. The widespread use of CNC machinery has spurred great advances in the geometry and material of the cutting tools. We can choose up-cutting bits or down-cutting bits with either straight or helical cutting edges, letting us get the highest cut quality for the operation. For us, the additional time on the machine is not a problem, as the machine works steadily and far more quickly than doing the same operation by hand.
4. The CNC router helps eliminate errors and improves quality in what were formerly tedious yet demanding drilling operations. When we have to drill small-diameter holes in wood, the router can first make a tiny countersink mark to guide the first plunge of the drill. It can then drill the hole in small increments, backing the drill out a number of times to clear chips and improve accuracy.

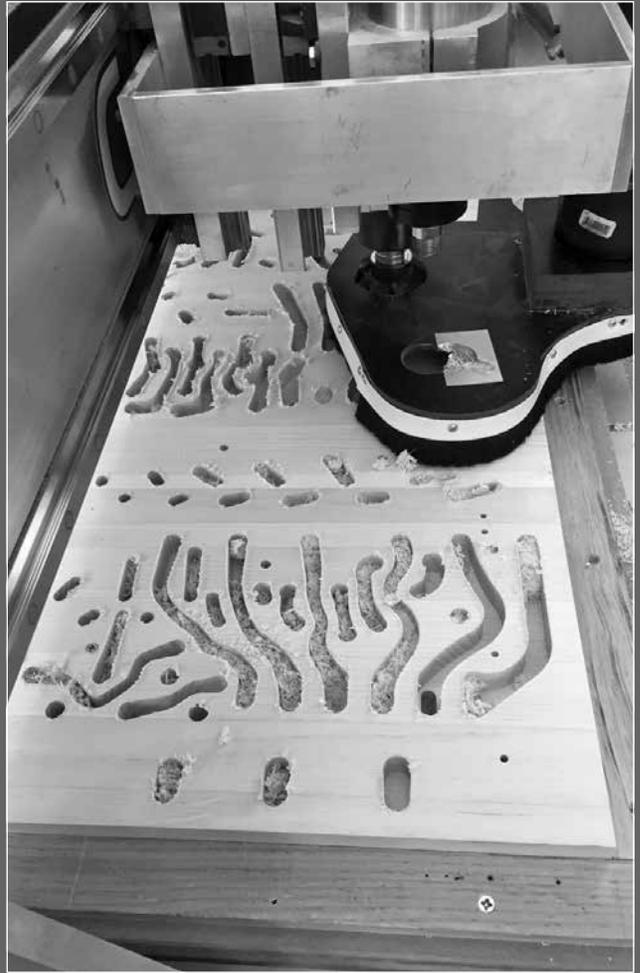
Perhaps most interestingly, we now use the CNC router for a number of operations that we never envisioned when we purchased the machine. The surface cutter, used for flattening the spoil board on the table, is an excellent tool for precision-leveling of windchest components. After the flattening of a slider chest grid, it is difficult to see the machine marks on the wood; only a fine sanding might be needed. It also can be used to level large slabs of rough wood that would be too large and heavy to run over any machine. It is also capable of milling key tops of bone and boxwood prior to polishing.

The router is a ready-made sign-making machine. Not only does the carving V-bit make crisp cuts of incised lettering, it can engrave any image that can be put into a computer. This work is expanding and has kept the machine busy at times.

The CNC is a great helper in speeding up decorative work. Some styles of decoration, such as Gothic tracery, can be taken quite close to completion. More frequently, we are using the router to help us with the big job of preparing the blank wood for hand carving. After scanning the cartoons for the carving designs, we can have the CNC cut out all the openings prior to hand finishing.

As we build up our library of tooling, it becomes increasingly easier to program the tool paths for various operations. In turn, this gives us time to dream up new uses. Surely the next generation of CNC machinery will give us even more ideas.

— John Boody



The CNC does not only the straightforward chest borings but also complex channel work.

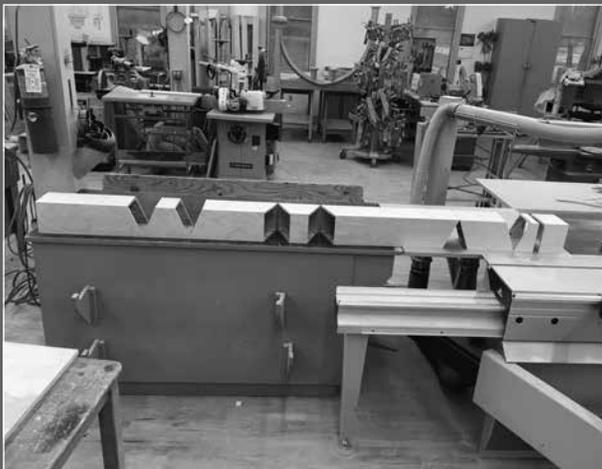


In addition to wood, Taylor & Boody uses their CNC router for bone.

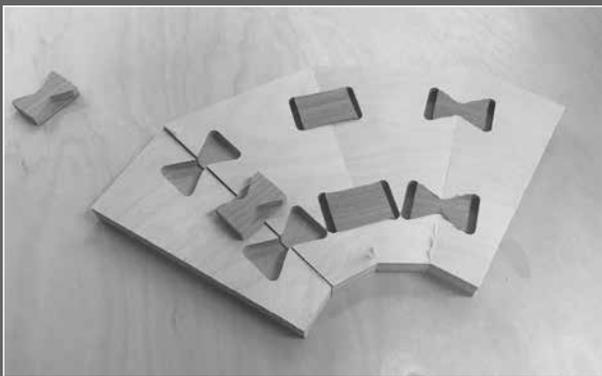
TAYLOR & BOODY PHOTOS BY
ERIK BOODY



Wind ducts formed on the CNC router table, still in the flat



The flats now folded into box form



Butterfly keys

DOBSON PHOTOS BY PATRICK THIESZEN

DOBSON

OF COURSE, a CNC router can drill holes. But it can do so much more. Here's one example.

For years, we have made wind trunks of veneered MDF, joined with lock miters. These look good (no ugly visible plywood edges), require only one shaper setup, and are easy to clamp. But mitering of straight lengths, especially when large in cross-section, is a tedious process; clamping the mitered segments involved attaching sacrificial softwood glueblocks, which sometimes let go under pressure or, almost worse, occasionally tear off the veneer during removal. Not only does the CNC router make possible the mitering of the four long edges of the wind trunk, it also cuts the elbow segments and enables integral clamping of the elbows in glue-up.

The long edges and some parts of the elbows use "miter folding," where a bit with a 90° included angle cuts almost all the way through the MDF, leaving behind just enough of the veneer on the opposite side to serve as a hinge. The CNC router's precision makes the joints so perfect that only masking tape is needed to clamp the glued joints together. Destructive testing in our shop showed that a folded miter is as strong as a lock miter.

But — what to do when the trunk requires more than one sheet? A 4'-wide sheet can only make a trunk whose girth doesn't exceed 48". Two sheets are needed for larger trunks, and that means not one open joint that will close neatly with masking tape because the three other joints are perfect 90°, but two open joints and the possibility of misalignment. Easily addressed: a ¼" ball-nose bit plows a groove in the miter for a dowel that serves as a spline.

Mitering large wind trunks conventionally is difficult. Even the largest table saw is unlikely to have a depth of cut greater than 6", meaning that two opposing cuts are required and perhaps some hand sawing as well; large band saws can do the job, but their blades rarely track identically through the vertical and horizontal sections of the trunk. The CNC router, however, can cut all parts of a miter precisely using 90° and 45° bits.

We clamp the miter segments using an old cabinetmaker's technique: butterfly keys. On the interior side of the trunk, the router cuts triangular recesses on either side of the miter, into which fit wooden keys that are themselves cut on the router in a separate operation. The male triangles on the key are a few thousandths of an inch closer to each other than the recesses in the MDF. Glue is applied to keys and the edges of the miter, the joint is laid on a solid flat surface, and keys are tapped into place, drawing the mitered edges tight. The keys remain in the windline.

Your CNC router will continue to earn its keep drilling holes, but don't let its facility with that straightforward task prevent you from exploring more exotic possibilities.

—Patrick Thieszen and John Panning

BUZARD PIPE ORGAN BUILDERS

FOR A LONG TIME I have known that CNC technology could bring cost savings to the manufacture of many components in our organs. Those small wooden components made on multiple machines, requiring many repetitive motions, can be easily and quickly made on a CNC table. The drilling of slider windchest tables, pallet slots, toe holes, and rackboards also springs to mind as multiple operations a CNC machine can easily eliminate. (For some time we have been using CAD for all of our working shop drawings. The accuracy which CAD brings to the manufacture of an organ is tremendous, and well worth the learning curve.)

For us, the question was not when but how, and to what degree, we should utilize this technology. About a year ago, our Tonal Director, Brian Davis, took me on a field trip to the nearby C/U Woodworkers Institute, a well-equipped educational facility for advanced woodworkers. There, a small CNC router table was demonstrated, and I envisioned a whole host of components, small and large, that these machines could make for us, and at a fraction of the cost of employing our cabinet-makers to fashion shutter dogs or winkers.

Years ago, when CNC technology was in its infancy, the machines were outrageously expensive. Many colleagues told me that the proud new owner of such

equipment would need to develop a "side business" to keep the machinery running twenty-four hours a day in order for it to pay for itself. Happily, this is no longer the case. The machines are more affordable, and we can mostly keep our day-jobs and not need to have the machine running at all hours of the night.

For our company, the issues are the space such a machine would occupy and the years it would take to amortize the purchase price, compared to outsourcing our CNC needs. I'm the sort of guy that, if I'm going to buy one, it has to be the best and largest I could ever need, otherwise the expenditure for a "starter" machine could be a waste of money. Floor space in our shops is at a premium, and I had to weigh the desirability of CNC technology against, for example, a sanding machine that would get far more daily use. The amortization question was answered by the fact that in a university town such as ours, many independent shops already own large CNC machines and are actively soliciting work. We are making our unit chests very much like "slider-less slider chests" so that they duplicate the repetition and speech characteristics of our main windchests. The entire cost to drill the toe-holes and rout the pallet slots for many unit chests was all of \$200. For such a small cost, we were money ahead either way: doing it by hand or purchasing our own CNC machine.

We organbuilders aspire to build everything ourselves, which to a large extent is a good thing. However, there are many instances in which CNC suppliers can provide us with components built to exacting specifications at a far more attractive cost than if we had to support our own equipment. In the future, we may decide to purchase a smaller, less expensive machine to duplicate carvings, produce pipe shades, and make shutter dogs and smaller components when we need them. But it would be a relatively inexpensive model, one we could put away when idle. Otherwise the fellow down the street with the woodworking shop, with a big CNC machine, has proven to be a good answer for us.

— John-Paul Buzard

*Pipe shades from Saint Vincent Archabbey,
Latrobe, Pennsylvania*

BUZARD PHOTOS BY JOHN-PAUL BUZARD



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A Boston Convention Diary

by *Chris Bowman*

PHOTOS BY RYAN BOYLE

FRIDAY MORNING is here, and with it a sigh of relief for many of us who have been in the trenches all summer long working on projects, meeting new prospective clients, or just keeping up with standard maintenance contracts and carrying out day-to-day tasks. The sun is shining, Atlanta traffic is making me pull the few remaining hairs out of my head, and I am headed off to Boston for the annual AIO convention.

Those of you who came to Boston certainly have your own review, and we missed those of you who could not make it out this year. Unfortunately a review only allows a snapshot of the event, or at least a series of snapshots. And there's a lot to cover: between Saturday and Friday, we saw eighteen different organs as well as an organ shop. Prior to leaving, my dear friend and colleague Fred Bahr warned me to leave personal preference aside. I cannot thank him enough for that coaching, as it prepared me to try and see each instrument in its own unique light.

SATURDAY

Eight o'clock came quickly, with four instruments on the menu in a variety of styles, starting due west of Boston and circling up to Gloucester some thirty-five miles northeast of the city center. First up was the 2006 Juget-Sinclair at Saint Andrew's Episcopal Church in Wellesley, an elegant twin-cased mechanical-action instrument that packed a lot of color into a little space. The cabinetry not only matches the sound very well, but also commands the attention of the room and is respectful of the altar space. In the tonal department, the Clarinette was surprisingly smooth.

A short trip from Wellesley to Concord brought us to Trinitarian Congregational Church, where the Noack Organ Company was in the final stages of installing their Opus 159. Though the instrument had some pipework yet to be installed, what we heard was nicely balanced.

Perhaps the most enjoyable demonstration for me was the 1935 Aeolian-Skinner at Groton School. I was actually moved to tears, and I was not alone; many left the demo talking about how long they had dreamed to hear this instrument. The organ was smooth in dynamics and color throughout each division.

Our final stops for the day were Christ Episcopal Church, home to Fisk's Opus 137 of 2012, and the birthplace of that instrument, the Fisk workshop in Gloucester, Massachusetts. In Andover, I was particularly enthralled with the color of the flutes, given the difference in tonal quality between the German-styled Great and the French-styled Swell. The Fisk shop was filled with curiosities, perhaps the most interesting on that day being a self-pumping bellows setup in the erecting room, for a chapel organ they are building for Cincinnati.



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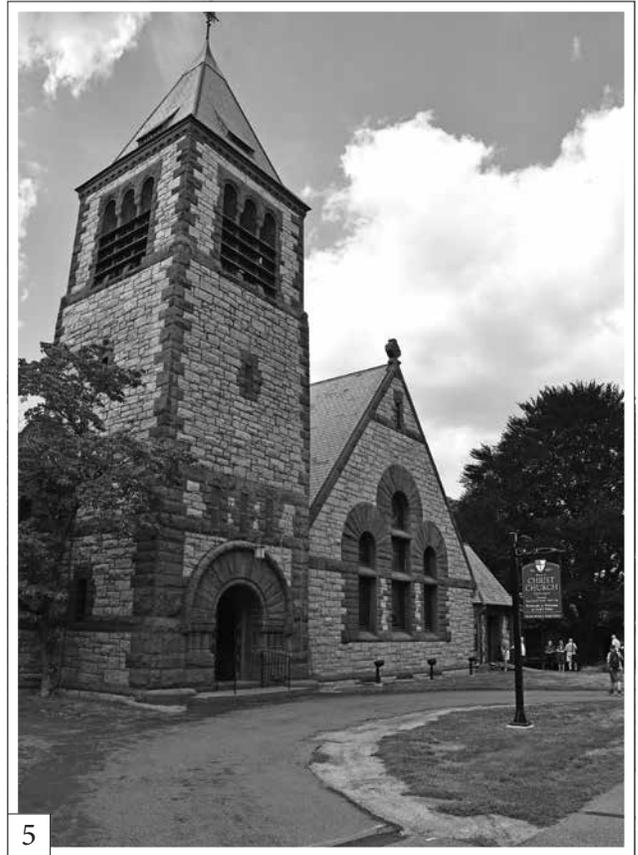
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[1] The 2006 Juget-Sinclair at Saint Andrew's Episcopal Church in Wellesley [2] Don Glover sits at the console of the new Noack at Trinitarian Congregational Church in Concord while talking to AIO President Phil Parkey [3] at the Fisk shop is seen the scale model for their new organ at Old Christ Church (Episcopal), Philadelphia [4] at the Fisk shop, an example of their rollerboards with large

access cutouts, described on page 13 [5] Christ Church (Episcopal), Andover, home to a 2012 Fisk which [6] Ryan Bartosiewicz tries out while Ryan Luckey looks on [7] Saint John's Chapel, Groton School, Groton, and its renowned 1935 Aeolian-Skinner, demonstrated by Frederick A. MacArthur

SUNDAY

I distinctly remember bolting out of bed at 9:30 a.m., thinking I had overslept and was missing lectures! I dressed and scurried down to Dunkin' Donuts to enjoy the remainder of the brisk Boston morning [*Editor's note: brisk? it was 66°!*] before heading to the day's events.

Convention chair Matthew Bellocchio started us off by going into fascinating detail about Andover Organ Company's restoration of the 1892 Woodbury & Harris at Saint Mary's Church in Charlestown. What makes

this job so fascinating is not just its Barker Lever, but how that machinery is buried into a gallery floor. The photographs Matthew shared demonstrated what a tough job it must have been to restore those key- and stop-actions; kudos to the Andover crew. As my experience with tracker organs is miniscule, it was a great experience to be walked through the challenges of such a project.

Chris Nagorka followed, discussing the new format for the Tonal portion of the AIO Exam (which remains a hot topic among many of us and was

discussed some at the 35-and-Under Dinner). Chris also covered basic topics such as scaling, halving ratios, cut-ups, and voicing techniques.

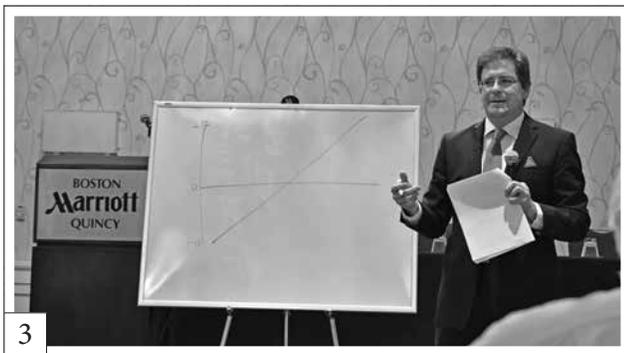
The evening concluded with a combined bus and trolley ride over to the Parish of All Saints, Ashmont, to hear a wonderful Evensong. The choir and the church's two organs captivated the entire room. As a voicer, this Evensong was an incredible inspiration to me. My goal is to help create instruments that will move others like those organs moved me, spiritually and emotionally.



1



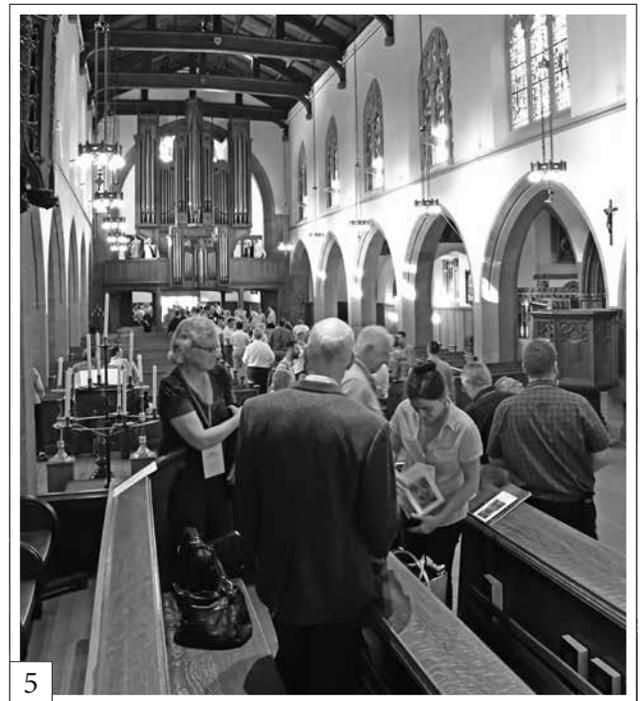
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[1] The crew from Peterson Electro-Musical [2] Fred Oyster (left) having a serious moment with Joe Nichols [3] Chris Nagorka lecturing about tonal basics [4] AIO Board member William Catanesye (left), Joe Sloane and Scot Huntington at [5] the Parish of All Saints, Ashmont and the 1995 Fisk organ there

MONDAY

Mondays have always been a stay-in day, and there was plenty to learn. It began with Barbara Owen and Jonathan Ambrosino walking us through noted Boston-area organbuilders from the 19th century to the present day. Among many takeaways from these lectures was having so well illustrated the links from one builder to the next: for example, how the Hooks employed Hutchings, who in turn brought on Skinner. It was an excellent example to see just how tightly knit a group we have been.

Tom Wood later discussed the development of early pneumatic windchests, from ventil chests, present-day slider chests and everything in between. The differences in styles created a nice dialogue between builders in this lecture, comparing strengths and weaknesses of the various designs presented. This lecture was a logical run up to Michael Fazio of Austin Organs, Inc. discussing maintenance of that company's Universal Air Chest design.

This year's Table Talks were a revolving door: four sessions lasting a half hour each. Among the topics were

tool sharpening; re-packing of wood pipe stoppers; a look into Philip Wirsching's tool chest; and a look into our own tool boxes. The smaller class size really allowed for one-on-one discussion with each presenter. It was a relief to know that at one point or another, we all were missing an item out of our tool kits to never leave home without.

Monday night concluded with the 35-and-Under Dinner, which I embraced even more than last year. Discussion at my end of the table centered around the AIO exams and future personal goals within the industry.



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[1] Martin Near demonstrating wood pipe stopper re-packing [2] Philip Wirsching's two pitch pipes in his tool chest [3] record attendance at the 35-and-Under lunch [4] Deneb Puchalski discusses tool sharpening [5] Barbara Owen at her lecture on 19th century Boston organbuilding [6] Scot Huntington and Joel Vanderzee (left) look at a scale sheet John Panning has unrolled at his Table Talk on the Wirsching tool chest

TUESDAY

In the typical convention format, this day is usually one of adventure: getting into the buses and going to see recently completed work in the area. This journey proved to be *full* of adventure. We started the morning visiting the newly-renovated Hook-Hastings at Saint John's Seminary, across the street from Boston College on the western edge of Boston. The project, completed by Andover, was given a stop-by-stop demonstration, played by Seminary organist Janet Hunt and narrated by Andover voicer Don Glover. The full ensemble inspired a room packed with organbuilders to sing heartily in unison.

Fast-forward a little bit, and you find us in Brookline at United Parish, with its 1933 Aeolian-Skinner finished by Ernest Skinner. Easily my favorite demonstration by virtue of its cuteness, Peter Krasinski and Jonathan Ambrosino showed off the various

colors of this organ by performing an abridged "organ-ized" version of Prokofiev's *Peter and the Wolf*.

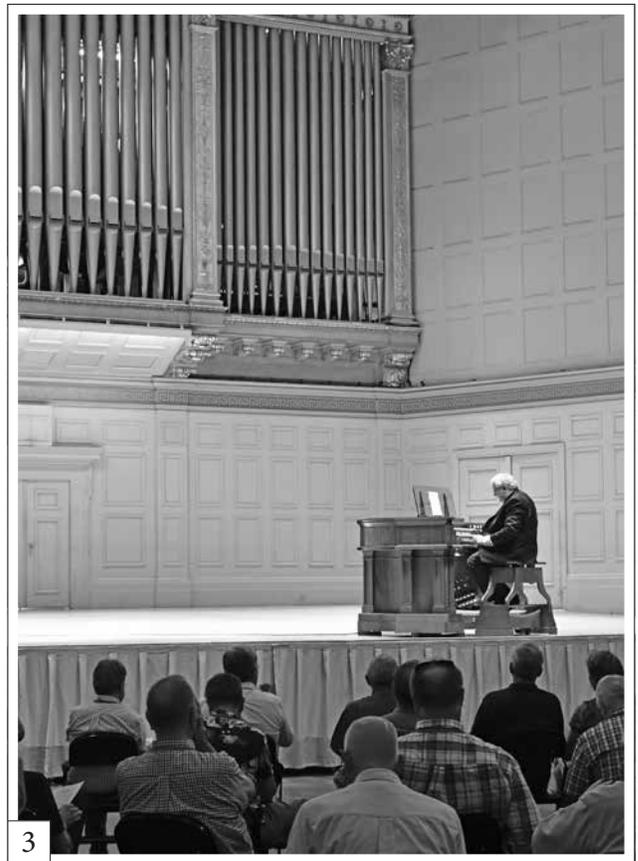
The afternoon brought us to renovated Aeolian-Skinner organs at Boston Symphony Hall and the First Church of Christ, Scientist (The Mother Church, Extension). Both of these instruments were extraordinary in body and presence. Katelyn Emerson's demonstration of the Mother Church organ really blew us away. Not in the least afraid of this 242-rank instrument, she commanded every bit of it with a careful ear and sense of musicality that puts her at the top of recitalists performing today.

Onward across the Charles River to Cambridge, where we had the pleasure of listening to the 2006 Schoenstein at Christ Church, Episcopal. The casework is handsome, but also misleading. A quick glance into the corner would make you believe that the organ was limited to just a few ranks, given

the apparent space. Glancing at the stoplist, I was amazed how the Schoenstein crew was able to pack a great deal of the instrument into a wall and around a corner: and it still sounded like it was in the room with you the whole time. Double expression shades also did the instrument wonders; at its softest, a mere whisper, but still full of life and color.

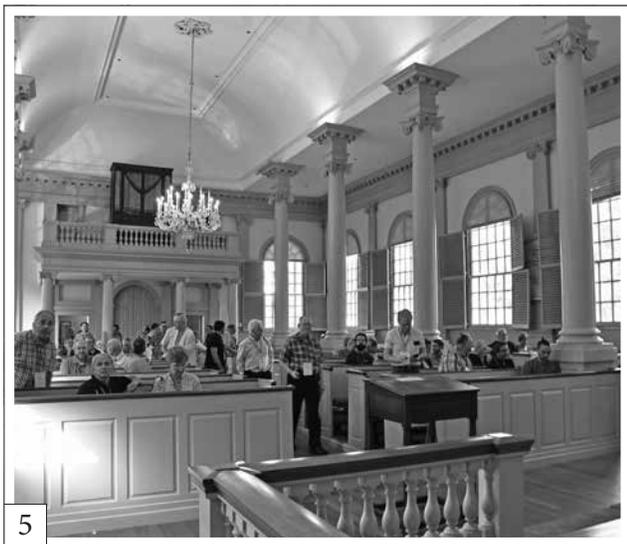
A short walk down the street brought us to Peter Sykes' collection of keyboard instruments at First Church. I'll be the first to admit that my knowledge of the instruments featured ended at the names of each kind, but I found the various timbres and temperaments fascinating in their own right.

We found dinner on our own in Harvard Square that night, and enjoyed being a "local," however briefly. A ska band was loading gear into the pub as I left; I wish we'd had the chance to listen. But, it was time to get on the bus and head back to the hotel.





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[1] The Chapel at Saint John's Seminary in Brighton [2] (from left) Joe Sloane, John Boody, Steve Dieck and Peter Krasinski at United Parish in Brookline with its 1933 Aeolian-Skinner [3] James David Christie demonstrates the 2004 Foley-Baker rebuild of the 1950 Aeolian-Skinner at Symphony Hall [4] The First Church of Christ, Extension (Mother Church) [5] Christ Church, Episcopal, Cambridge and [6] the console of the 2006 Schoenstein there [7] inside The Mother Church and its 243-rank 1952 Aeolian-Skinner, renovated in 1997 by Foley-Baker and Austin Organs, Inc.

NOMINATIONS FOR MEMBERSHIP

THE FOLLOWING

*meet the qualifications for membership
and have been nominated by members in good standing:*

REGULAR MEMBERSHIP

Benjamin Schreckengost Denver, Colorado
Anthony Meloni Rye, New York
Jonathan Rose Logan, Utah
Michael Kraft Salem, Massachusetts

UPGRADE TO REGULAR MEMBERSHIP

Ryan Bartosiewicz Rochester, New Hampshire
Kevin Mathieu Rindge, New Hampshire

ASSOCIATE MEMBERSHIP

Peter LaMaria Providence, Rhode Island
James Kmon Coventry, Rhode Island

AFFILIATE MEMBERSHIP

Joseph Olefirowicz Nashua, New Hampshire

STUDENT MEMBERSHIP

Mason Hill Newport News, Virginia

CORRESPONDENCE

*regarding the professional qualifications
of nominees should be directed to*

Michael Lauffer, AIO Membership Committee
50 Hayden Avenue, Columbus, Ohio 43222
Michaellauffer@peeblesherzog.com
(please post "AIO membership" in the subject line)

WEDNESDAY

The convention came to a close, but not before another round of fantastic lectures. While I am not a business owner, I found the information presented by Michael Foley and Brooks Sullivan to be extremely valuable. Mike Foley relayed how he did marketing in the 1970s and '80s, and discussed general discipline for business conduct; Sullivan talked about modern marketing and business practices. Coming up in the industry, you learn success by following success; it was good of these men to share their experiences.

Fire suppression systems and humidification were covered next, the first in a lecture by Jon C. Jones, and the second in a panel discussion led by Sean O'Donnell and including Mike Foley, Joseph Dzeda and Jeff Weiler. This panel dealt with many pros and cons of various approaches, and brought forth considerable discussion from the audience. The day's final panel, led by Joseph Rotella on working with lead, provided valuable insight into shop safety and proper handling.

The closing banquet was nothing short of entertaining, thanks to Joe

Nichols' charming banter giving away prizes. It is always nice to see the group come together, smiling, drinking and enjoying each other's company. An impromptu organ performance by Jonathan Ortloff rounded off the evening in the best possible way, playing some jazz standards as supper ended and people said goodbyes. Finally, the group bid farewell to Steven Dieck, the outgoing president of C.B. Fisk, who in retirement is moving to Japan to be with his wife.



[1] Dave Beck (left) as Vanna White; Joe O'Donnell (center) as the lucky contestant; Joe Nichols (right) as Monty Hall



[2] Emcee Nichols handing out more banquet prizes to LouAnna Dyer as Katelyn Emerson (center) looks on

THURSDAY AND FRIDAY

But wait...there's more! Call in the next ten minutes and you will receive a post-convention tour that was both exciting and relaxing. Our Thursday tour brought us to the behemoth of an instrument at Methuen Memorial Music Hall. I was unable to take my eyes off of the ornate case. Even after seeing pictures, it is wild to stand in front of the real thing. Our afternoon was spent at the Seashore Trolley Museum in Kennebunkport, Maine. A box lunch, relaxing trolley ride through the surrounding area, and a tour of train restoration work was a nice break in the organ lineup. After that, we headed to Merrill Auditorium in Portland, Maine, which yielded a plethora of surprises.

The Kotzschmar Organ was full of color and had (quite literally) all the bells and whistles, which were masterfully demonstrated by municipal organist Ray Cornils. I had never heard a march played on an organ with percussions before — remarkable.

The final day included stops at several Boston churches, all within walking distance. A crisp, clear day made the time spent outside truly enjoyable, even marching up Beacon Hill to get across town. Six organs in all, in a variety of different flavors, were demonstrated: some old, some new, and some in the middle. The 1875 Hook and Hastings at Holy Cross Cathedral had a nice, warm fuzz about it that I've noticed to be

somewhat common for instruments of its vintage. Next up, Old South Church in Copley Square has a 115-rank organ, mostly Skinner, which matches the room both in sound and looks. I'm a sucker for percussions, and the demonstration included a rendition of *Dance of The Sugar Plum Fairies*, brought to life with the twinkle of harp under the melody. Two blocks away, Church of the Covenant is home to a rebuilt 1929 Welte-Tripp, pleasing in its color and effect. Principal chorus voicing was taken into careful consideration, providing the instrument with a range of attitudes, from calm to authoritative. After lunch, we walked a further two blocks to First Lutheran Church, which has a baroque-styled

instrument that handled its repertoire very well. I'm sure the 2000 Richards, Fowkes & Co. stands up to the might of a singing Lutheran congregation. Another Aeolian-Skinner was found at Church of the Advent, from 1936, altered over the years and now somewhat restored. Like many of its time, the differences in principal choruses really allowed for the instrument to speak to us as much as we sang to it. Our final stop, at Old West Church,

is home to a famous early Fisk from 1971. As demonstrated by John Robinson, the organ played Bach very well and filled the space nicely.

Looking back through my notes, I'm noticing that as I grow in the industry, I am moving away from the approach of "like" or "dislike" and instead moving towards an appreciation for what can be done and is being done by various builders, maintenance companies, and restoration firms. One

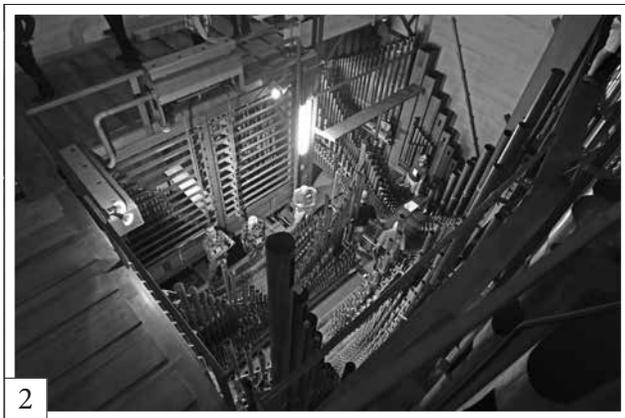
of the downsides of living in a city like Atlanta is the lack of perspective. We have, of course, many good organs, but most are from World War II forward. So, to be an apprentice organbuilder and come to a city with a history like Boston's, both for the nation and as a hub of organbuilding, was a true eye-opener. And, not just that; it was truly a pleasure to be among everyone. I look forward to what awaits us all in Fort Collins next year.



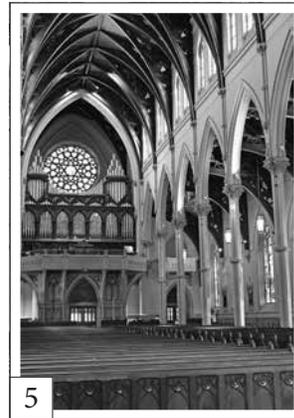
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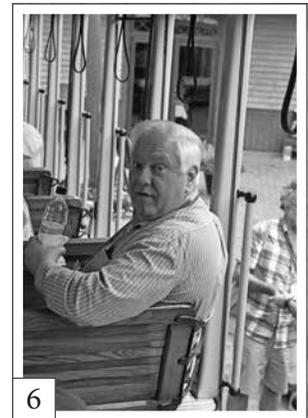
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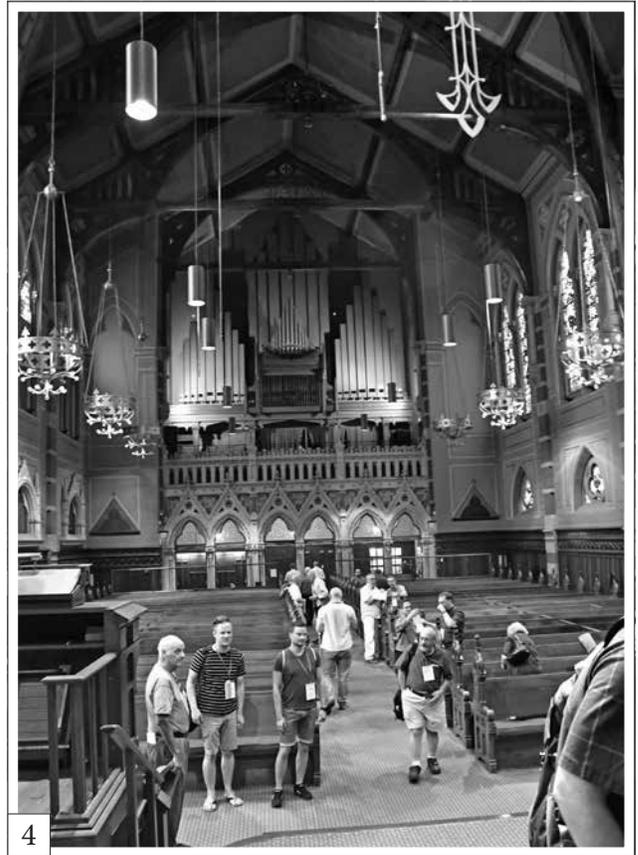
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[1] Douglas Major demonstrating the 1863 Walcker/1947 Aeolian-Skinner at Methuen Memorial Music Hall which [2] the group later explored in depth [3] the Kotzschmar organ at Merrill Auditorium, Portland, Maine [4] Thomas Murray demonstrating the [5] 1875 Hook & Hastings

at Holy Cross Cathedral, Boston [6] William Czelusniak in a state of rapturous ecstasy aboard a vintage trolley car at [7] the Seashore Trolley Museum in Kennebunk, Maine



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Boston organs: [1] The console and right-hand chamber screen of the 1929 Welte-Tripp/2000 Austin at Church of the Covenant [2] the 2000/2010 Richards, Fowkes & Co. at First Lutheran Church [3] the 1971 Fisk at Old West Church [4] the relocated and much-rebuilt 1921 Skinner

at Old South Church [5] Church of the Advent, with its 1883 Hutchings-Plaisted façade housing the 1936 Aeolian-Skinner

AIO Meeting Minutes

BOARD OF DIRECTORS MEETINGS

BOARD OF DIRECTORS

The annual fall meeting of the Board of Directors was held beginning on Saturday, 27 August 2016 at the Boston Marriott Quincy Hotel in Quincy, Massachusetts.

Present were President Phil Parkey, Vice President Michael Lauffer, Treasurer Charles Eames, Secretary Joe O'Donnell, Directors-at-Large William Citanesye, David Chamberlin, Joe Rotella and Stephen Spake, as well as Executive Secretary Robert Sullivan. Director Ric Parsons was excused. Convention coordinator David Beck attended the first part of the meeting.

A quorum being present, the meeting was called to order at 7:37 p.m. by President Parkey.

The minutes of the June board meeting had previously been approved via electronic voting on 14 July 2016, following a motion by Parsons.

ADOPTION OF AGENDA, AS AMENDED

Moved by Spake; motion approved.

REPORTS OF EXECUTIVE SECRETARY AND OFFICERS

Treasurer

Some expenses recorded late – last year's deficit was \$346.

Funds were moved from CDs to checking, but have not had to be tapped yet.

Income from dues is down significantly this year.

Some of this is owing to retirements and inability to pay.

Should proposed budget numbers be changed to be more realistic? They were reduced for the year just ended. If further revision is desired Eames proposed that a

committee be appointed to do this. A simpler approach proved to be desirable.

Motion by Spake to adjust budgeted dues income to \$35,000 for 2016-17. Motion carried.

Last year's convention was quite successful financially; this year's should be almost as good.

EXECUTIVE SECRETARY

Online dues payment has faced numerous obstacles, perhaps because the system was asked to do more than it could.

Problems persist with the website as well, including the deletion of info from personal profiles. Uploading videos is slow and monopolizes Bobby's computer while it's happening.

Bill van Pelt provided all photos for the convention brochure gratis. The *Journal* printers did the convention brochure as well and were very cooperative. Some standard items had to be dropped to accommodate additional program information, and the cost of the brochure was higher even so.

The discount for paying by check may need to be reviewed and/or clarified.

Information on examinations and review sessions should be restored to the registration form.

Allowing application for membership (and payment) through the website should probably be discontinued as it causes more trouble than it's worth. Per Lauffer, the Membership Committee will have a hand in revising the procedure if it's retained. The portal for online joining will be closed, at least temporarily.

There are a few issues surrounding registration/compensation with exhibitors, lecturers and demonstrators.

STANDING COMMITTEE REPORTS

Convention Overview (David Beck)

2018 Convention will September 30-October 3 in Canton/Akron, Ohio.

Hotel selection is almost finalized. Organs and builders in northeast Ohio will be featured. Charles Kegg or Cameron Couch will most likely be the chair.

2017 Convention Fort Collins, Colorado with Jim Steinborn as chair. October 1-4. Fort Collins Hilton. Winter planning meeting will be set this week. Organs in Denver will be included, along with other local attractions.

2016 Registrations average 153-162 daily. We sold more rooms than our initial block, so the hotel is pleased. We have 19 exhibitors filling 21 booths. There are three new exhibitors this year, including Organ Historical Society. Local builders are sponsoring demonstrations of their instruments.

Dave Beck has tendered his resignation from Convention Oversight effective with the end of the 2018 convention.

Overhaul of Conventions? Full-scale/seminar alternating? Biennial? There are revenue and administrative considerations as well. The possibility of appointing a committee was discussed.

The meeting recessed at 9:21 p.m. and reconvened at 7:59 a.m. on Sunday, 28 August with the same Board members in attendance.

STANDING COMMITTEE REPORTS

Membership (Lauffer)

Resolutions

Items to be adjusted:

Adjust convention committee number to agree with the convention handbook (Bylaws)

Clarify how officers may serve on convention committees (Policy Statement or Bylaws)

Examination, Education

There will be a joint meeting of the Examinations and Education committees during the convention, with the aim of getting everyone on the same page.

Ethics

The matter on which the Board let the committee's decision stand has been resolved to the complainant's satisfaction.

OLD BUSINESS

The Board moved into executive session from 8:15 to 8:50 to discuss a confidential matter.

POE Tech 2017

Parkey OrganBuilders, 9-14 July, in collaboration with Atlanta AGO

Steering Committee: Phil Parkey (chair), Keith Williamson (Atlanta AGO member), Randall Dyer (representing APOBA), and Fred Bahr (representing the AIO Education committee)

APOBA has increased its financial support for the tech sessions (as well as its involvement in oversight) and has inquired about AIO providing additional support, mainly in the form of scholarships. Parkey will report on the cost.

Advertising will be on social media, *The American Organist*, and our organizations' websites.

It might be desirable to invite former attendees to be part of the planning process.

Moved by Lauffer:

That AIO provide a supplemental contribution to AGO for up to two scholarships at the 2017 POE Tech and that the steering committee select the recipients.

Motion carried.

NEW BUSINESS

John Boody has been appointed to the Education Committee.

The Outreach Committee is being reshaped.

Need list of deceased members in the past year.

One last-minute exhibitor is being accommodated.

ADJOURNMENT

Moved by Catanesye. The meeting adjourned at 9:33 a.m.

FIRST MEETING OF NEW BOARD

The first meeting of the newly constituted Board of Directors was held on Wednesday, 31 August 2016 at the Boston Marriott Quincy Hotel, Quincy, Massachusetts.

Present were President Phil Parkey, Vice President Michael Lauffer, Treasurer Charles Eames, Secretary Joe O'Donnell, Directors-at-Large William Catanesye, Matt Parsons and Stephen Spake, as well as Executive Secretary Robert Sullivan and outgoing Directors David Chamberlin and Joseph Rotella. Directors Cameron Couch and Ric Parsons were excused.

A quorum being present, the meeting was called to order at 12:40 p.m. by President Parkey.

Thanks were expressed to Chamberlin and Rotella for their service, and a welcome extended to Matt Parsons.

Parkey has met with Examinations, Education and *Journal* committees, and also discussed the leather study with the *Journal* committee. This last will be covered over multiple issues. Some aspects of the leather study continue to be researched. Concerns have been heard about the timely reporting of results to members and sponsors.

On the Board's near-term agenda is the appointment of and transition to a new convention coordinator.

New committee assignments were announced: Spake will remain with Education, Matt Parsons will replace Ric Parsons on Examinations (with the hope that Ric will move to Ethics), and Cameron Couch will take *Journal*.

Michael Lauffer will become the chair of the Outreach Committee. Viktoria Franken has expressed interest in serving.

The Workplace Safety and Environmental Sustainability Committee will continue, perhaps under the aegis of the Education Committee.

The next Board meeting will be Friday 4 November at 11:00 a.m. EST, via Go-To-Meeting.

Protocols for doing business by electronic means were discussed.

On a motion by Eames the meeting adjourned at 1:15 p.m.

Respectfully submitted,

Joe O'Donnell, Secretary

Accepted by electronic vote on 8 September 2016 following a motion by Catanesye

Position Available — Organbuilder

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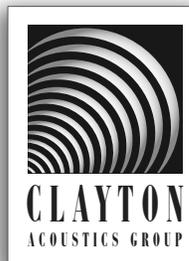
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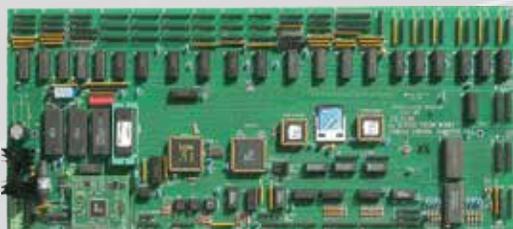
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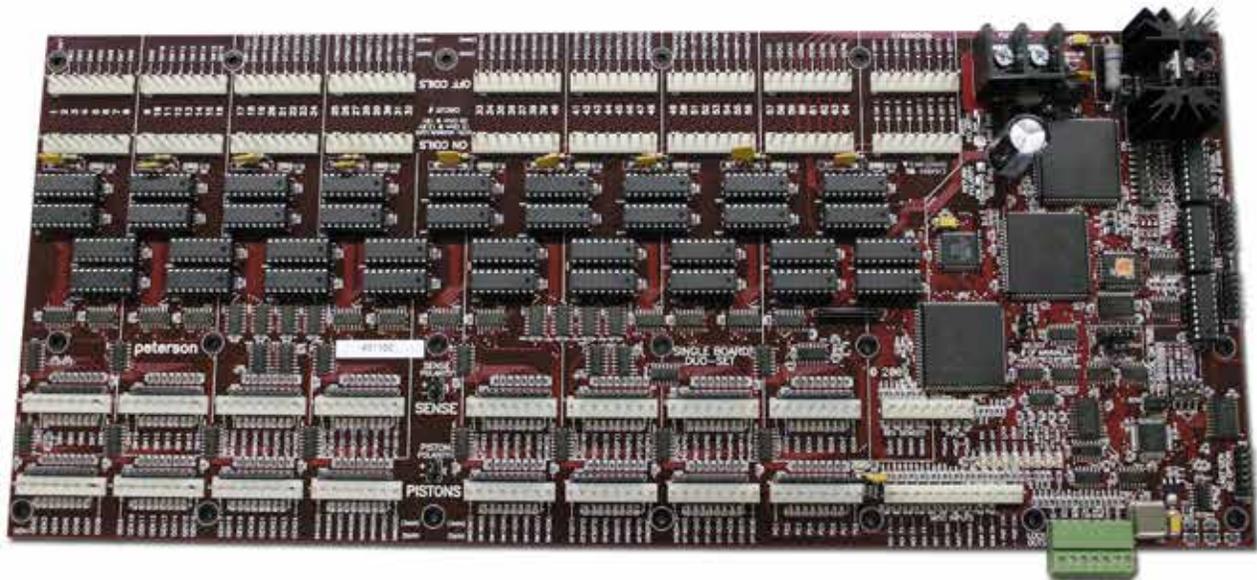


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