MAIL ORDER MUSIC: THE HINNERS ORGAN COMPANY

IN THE DAKOTAS, 1879-1936

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

Allison A. Alcorn-Oppedahl, B.Mus., M.M.

Denton, Texas

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Founded in 1879 by John L. Hinners, the Hinners Organ Company developed a number of stock models of small mechanical-action instruments that were advertised throughout the Midwest. Operating without outside salesmen, the company was one of the first to conduct all of its affairs by mail, including the financial arrangements, selection of the basic design, and custom alterations where required. Buyers first met a company representative when he arrived by train to set up the crated instrument that had been shipped ahead of him. Tracker organs with hand-operated bellows were easily repaired by local craftsmen, and were suited to an area that, for the most part, lacked electricity. In all, the company constructed nearly three thousand pipe organs during its sixty years of operation. Rapid decline of the firm began in the decade prior to 1936 during which the company sold fewer than one hundred instruments, and closed in that year when John's son Arthur found himself without sufficient financial resources to weather the lengthy depression.

The studies of the original-condition Hinners organs in the Dakotas include extensive photographs and measurements, and provide an excellent cross section of the smaller instruments produced by the company. They are loud, excellently crafted, functionally attractive, tonally typical of the early twentieth-century American Romantic
organ, and utilize designs and materials typical of this era.

Only recently has it been acknowledged that these Hinners organs represent a "meat and potatoes" class of instrument, as it were, an honest meal without the pretense of delicate appetizers, vintage wine, and gourmet dessert. In this way the company offered churches a serviceable and respectable musical alternative to grandeur, and was able to fulfill the needs and meet the budget of a small congregation without the expense of a custom instrument.
I would like to acknowledge the Organ Historical Society and the P.E.O. International Sisterhood for their financial assistance. My appreciation goes to Stephen and Melissa Alcorn for their help with photography equipment and photographic reproductions; to Mark Alcorn for assistance with research in Erie, Pennsylvania; to Jenny Taylor, Dordt College, for designing the schematics; to Lance Johnson, Mike Johnson, Art Aadland, Howard Nolte, and Mike Nelson for helping with measurements; to the research staffs of the American Organ Archives, the Newberry Library, the Pekin Public Library, the Tazewell County Geneological Society, and the Illinois Regional Archives Depositories for their generous service during my visits; to John and Linda Hinners for their hospitality and gracious assistance; to Cecil Adkins for his scholarly advice and personal support; to Richard and Annette Oppedahl and Wallace and Ann Alcorn, and to David, Willson, and Kiersten Oppedahl.
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CHAPTER I

INTRODUCTION

The Disappearing History of the American Pipe Organ

In the Preface to The History of the Organ in the United States, Ochse observes,
"There is a unique, free-wheeling spirit of adventure in the story of the organ in the
United States. If a reverence for tradition has sometimes been in short supply, there has
been no lack of enterprise and initiative."\(^1\) There has, however, been a lack of
documentation. Library shelves are filled with biographies of European organ builders
and analyses of their instruments; but the coffers are woefully bare when one seeks
substantial scholarly sources on American organ building. Ochse laments, "While we
have copied English church music, French reeds, and German Rückpositivs, we have
neglected to mimic the admirable North European enthusiasm for documenting organ
history."\(^2\)

If, in the twenty years since Ochse published her pioneering history, we have
succeeded at all in expanding our documentation of American organ building, it appears
to have been done for East-coast builders, and mainly for the eighteenth and early
nineteenth centuries. During the last forty years of the nineteenth century, however, the

---
\(^1\)Orpha Ochse, The History of the Organ in the United States (Bloomington: Indiana University

\(^2\)Ibid., xiii.
population of the United States increased by some forty-five million people, most of whom were foreign immigrants. The immigration peaked in 1873 and in 1882, with 788,992 immigrants arriving in 1882. More than four million of these people moved west of the Mississippi in the 1880's alone. Though the large New York and Boston companies received the substantial share of the contracts after the Civil War, many newer organ factories were founded in the Midwest and on the West Coast.

In 1962, James Boeringer wrote in *The Tracker*, that "... much work needs to be done in the history of the pipe organ throughout the mid-west . . . . In the meantime, the instruments are disappearing fast." Unfortunately, the gauntlet was never taken up in any substantial way, and now, thirty-two years later, many of these instruments have either literally disappeared or have been rebuilt so extensively there is very little remaining of the original builder's work.

The Hinners Opus Lists and the Task of Locating the Instruments

A number of opus lists are in circulation for the Hinners Organ Company. None, unfortunately, are very accurate and several factors make the task of compiling an accurate list daunting. First, Hinners did not number its instruments in as consistent a manner as most companies; that is, some organs are numbered clearly, some organs are numbered on the inner treble key cheek, some organs are not numbered at all. Second, without the company ledger books, we are left without a source of confirmation. Third, as illustrated above, Hinners organs have been so transient in the last half century that it is nearly impossible to follow the trail for many of the instruments. Fourth, as victims of
organ fads, many Hinners organs were destroyed and rebuilt so extensively that nothing is left of them to let us know they were once Hinners organs.

The opus lists have come from four sources. Arthur Hinners' daughter, Louise Sipfle, compiled the first list in the late 1950s. She used personal correspondence, the remaining company records, and her own recollection as her references. Boadway added to and revised that list some years later, as did Alan Lauflman and Suttie in yet another project in the 1970s. Most recently, Larry Chace of Etna, New York has been revising these lists in a computerized data base. Chace's information is gleaned from extensive correspondence utilizing mail, phone, and internet sources, and has done much to up-date the storehouse of knowledge.

Selecting the Dakota instruments as a base of study began with a list of historic pipe organs from Elizabeth Towne Schmitt of Rolla, Missouri. The sheer number of Hinners instruments in the Dakotas was impressive and raised questions about why there were so many more Hinners organs than instruments from any other builder in those states. Tracing the organs involved determination of the current name of the church housing the organ, because the lists cited the names of the original purchaser. In most cases, the churches had changed names at least one time, many merged with others, and some no longer exist at all. That accomplished, I established if the Hinners organ was still at that particular church and if not, where it had gone. Once the organ was tracked down, it remained to discover if the organ had been rebuilt or altered. When the list was narrowed to the original condition organs, the real work was ready to begin.
John L. Hinners

A unique figure in the story of these American organs is John L. Hinners (1846-1906) who Robert Coleberd likened to Henry Ford in that "Ford brought the passenger car to the common man while Hinners brought the pipe organ..." If Hinners was similar to Ford in his product philosophy, he more resembled Montgomery Ward & Co. in his methodology. Just as Montgomery Ward successfully reached the isolated Midwestern farm house when it opened the first mail-order house in 1872, Hinners reached out to the isolated Midwestern country church with his mail order pipe organ business. Although Hinners was not the only company to use the mail order idea, he seems to have been the most successful with it. A unique facet of the Hinners Organ Company is that it never extensively employed outside salesmen. All of the preliminary business was conducted by catalog and letter, and the first time the buyer had any real contact with the company was when an employee, whose expenses were included in the contract, turned up to install the new instrument.

The Dakota Territory

When the Dakota Territory achieved statehood in 1889, it comprised 148,500 square miles of barren plains with a total population of about 365,717 clustered in 1,700 sparsely distributed townships with perhaps not many more isolated churches. Hinners installed his first Dakota organs in 1898 in New Salem, North Dakota and in 1899 in

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\footnote{Robert E. Coleberd, "John L. Hinners: The Henry Ford of the Pipe Organ," \textit{The Tracker} (Spring 1966), 4.}

\footnote{At this time the Dakota Territory had 2.5 people per square mile, while its neighbor Iowa, for example, had 29.3 people per square mile.}
Hebron, North Dakota. By 1931 Hinners had installed thirty pipe organs in North and South Dakota, perhaps almost as many as all of his competitors together.

The Dakotas are unusual in that twenty-one of the thirty instruments are still extant and seven are still in their essentially original state. A fifteen-percent survival rate might appear insignificant until compared with the other regions in which Hinners sold organs. Just across the border in northwest Iowa, for example, the company had installed twenty-five organs by 1930. Of the handful that are traceable, none are in original condition and few are even in their original locations. The 1926 tracker in the Lebanon Christian Reformed Church of Hawarden, Iowa (now rural Sioux Center) was destroyed by a tornado in 1944. The First Reformed Church of Sioux Center sold its 1908 tracker to the First Christian Reformed Church of Sioux Center in 1949 which sold it out of the state in the early 1960s and its trail has since been lost. In other instances, St. Paul Lutheran Church of Hull sold its Hinners as part of a package deal when the Bolen Funeral Service of George bought and moved the church building in 1961; and in 1964 the First Christian Reformed Church of Orange City, Iowa, anxious to install its new, latest-of-everything organ, actually put its 1906 Hinners tracker out with the trash. This

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5 According to the Hinners Opus List, a used Hinners was sold to a Rev. Polzin in Watertown, South Dakota, also in 1899. This organ is discussed in Chapter V.

6 "Essentially" original condition indicates that any alterations have been minor and do not affect the tonal or basic physical character of the instrument. For example, the First Reformed Church of Harrison, South Dakota, for example has had twelve pipes added to the Flute Harmonic 4’ when that stop was made into a 2’ stop. All of the organs have since been equipped with electric blowers.

7 The boundaries for "northwest" Iowa are U.S. Highway 20 and U.S. Highway 169.

8 When the building was moved, the organ was not dismantled, nor, for that matter, were the hymnals boxed. Local residents still talk about the church building bumping over the country roads with its lights swinging, hymnals falling, and the organ pipes swaying to and fro. The funeral home has never used the organ and it is, needless to say, in fairly poor condition.
kind of movement is typical in the Midwest, and a vivid example of why the survival rate of the Dakotas Hinners is so unusual and why their immediate documentation is imperative.

Summary of Company History

John L. Hinners was the son of German Pietists who had immigrated to the United States in 1836, settling in Wheeling, Virginia (now West Virginia). His father became a missionary for the German Methodist Episcopal Church and eventually moved the family to Chicago. John began his organ career as an apprentice with Mason & Hamlin and eventually worked his way up to foreman in the reed organ division. Given the number of Mason and Hamlin family members employed by the company, he recognized, however, that a Hinners was not likely to move up much farther, and in December of 1879, he, his wife, and small children moved to Pekin, Illinois. There, John worked for Fred Schaefer, manufacturer of "Parlor and Chapel Organs and Dealer in Pianos, Organs, Musical Merchandise, Books, Stationery, Toys, Notions, and Fancy Goods."

Details of the beginnings of the Hinners Reed Organ Company have been confused. According to John L. Hinners' great-grandson, John R. Hinners, John L. began his own reed organ venture in 1881 after Schaefer retired, but William Rolf, former superintendent of the Hinners factory, reports that the reed organ business was begun on the second floor of a foundry in May 1879. This date corresponds with the dates of the company's twenty-fifth and fiftieth anniversary celebrations.

Late in 1881, Hinners went into partnership with J. J. Fink and the company was known as "Hinners & Fink." In 1885, U. J. Albertsen bought out Fink as well as all of
the original suppliers of capital, and the company then became "Hinners & Albertsen."

Though reed organs continued to be manufactured, Hinners & Albertsen announced its first pipe organs in 1890 in a special catalog (no longer extant) that was written in German and English. These uniformly had one-manual and pedals, but were available with three ranks of pipes for $375, four ranks for $485, five ranks for $575, and six ranks at the bargain price of $635. Like the reed organs, the pipe organs had a keyboard divided at middle C with each half similarly controlled by a treble and bass knob. The first pipe organ, a four-rank instrument, was sold May 21, 1890 to the German Methodist Episcopal Church in Edwardsville, Illinois. Albertsen left the organ business for the wagon trade in 1902, and the Hinners Organ Company incorporated under the laws of the State of Illinois with a capitalization of $35,000. John L. Hinners died in 1906 and Jacob Roelfs became president of the company until 1912. The half dozen years in which Roelfs was president have been largely over-looked in any studies of the company, and this era together with shifts in the upper-management involving the family stockholders will be discussed in Chapter III. John L. Hinners' son, Arthur, became president in 1912, about the same time as the factory employment reached ninety-seven and three organs were shipped each week. The majority of organs were sold in the Midwestern states of Illinois, Iowa, and Michigan; but Hinners organs were also installed in such remote locations as Naimi Tal, East India; Johannesburg, South Africa; Manila, Philippines; and

"John R. Hinners, "Chronicle of The Hinners Organ Company," The Tracker (December, 1962), 3. Because Hinners did not follow the practice of numbering and dating his nameplates, however, the first organ for which there were records was a sixteen-stop, two-manual instrument installed in the German Evangelical Church in Huntingburg, Indiana in 1892."
Seoul, South Korea.\textsuperscript{10}

Tracker Actions as the Mainstay of Hinners

It is an interesting facet of American organ history that Hinners never became heavily involved in the prevailing trends of organ building which included theater organs, big three- and four-manual church organs, and a switch to a nearly exclusive use of electric action. Tracker actions fit the simplicity of Hinners' operation and only a few theater organs and a handful of large instruments were built in Pekin. As will be noted in Chapter III, the company's refusal to turn to electric action on any sort of large-scale basis was probably one of the first important decisions that eventually led to its demise. Early twentieth-century electric actions were so imperfect and troublesome, however, that nearly all of the electric-action organs from that time period have been rebuilt. It is the mechanically-simple trackers that have survived and, ironically, one of the very reasons that Hinners was forced out of business is the same reason that many of its organs remain intact.

In April 1928, the company capitalization was increased from $85,000 to $237,500. At its fiftieth anniversary celebration a bright future was forecast, but paralleling the national economy, its downward spiral was swift, and by November 1936 the Hinners Organ Company announced that at the completion of its current contracts, pipe organ construction would cease. Arthur W. Hinners became a factory salesman for the Wicks Organ Company and eventually moved to St. Louis. Louis C. Moschel, a

\textsuperscript{10}The Seoul organ was reportedly the first pipe organ in South Korea. Unfortunately, it was destroyed in the Korean War.
family friend, bought out the reed organ enterprise and produced organs under the name "Hinners Reed Organ Company" until his death in 1940. The Hinners Organ Company was legally dissolved in 1942.

Arthur Hinners died in 1955 and was buried in the family plot in Pekin. After Arthur's death, his wife, Emma Balcke Hinners, destroyed all of the company records. In those days, the Organ Historical Society's American Organ Archives had not yet been formed and, not realizing the historical significance Hinners organs would one day have, the family saved only the first and last ledger books for their sentimental value. The few details that have survived are due to the several small articles written by John R. Hinners, Arthur's grandson, and Robert Coleberd, then a graduate student at the University of Illinois.¹¹

Because so few written records have survived, and the older Hinners family members and employees have died, it is imperative that the remaining organs—particularly those in original condition—be permitted to tell their stories. These instruments are our last resource for information about a small organ enterprise whose importance in the history of American organ building lies perhaps not in the quality or even quantity of organs produced, as much as in its founder's business acumen and sensitivity to the unique needs of rural churches in the frontier country of our nation.

This study of some of the surviving organs documents a tangible aspect of the company's history and partially fills what will otherwise become a gaping lacuna in the

history of American organ manufacture.

The State of the Union: An Overview of Nineteenth- and Early Twentieth-century America

Introduction

The Hinners Organ Company did not exist in a vacuum, and the intent of this section is to provide a contextual frame of reference in which to place the company and its employees. Political, social, and economic happenings in the United States helped to shape the decisions and methodologies followed by both the company management and its general laborers and, consequently, it is of vital importance to take note of these external forces. Moreover, these same forces impacted the Company's customers, sometimes in the same ways and sometimes in different ways. To understand fully how each group functioned independently and in interaction with one another, it is necessary to be reminded of the era in which they lived. A number of these nineteenth- and early twentieth-century events were of particular importance to the topic at hand and two of them, immigration and the post-World War I farming crisis, were of notable import for Hinners and its customers and have been singled out in the following sections.

Immigration

The populations of several other countries, Australia and Argentina, for example, were primarily the result of immigration. However, of the approximately seventy million Europeans who left the continent after 1600, about two-thirds came to America.
Furthermore, while four-fifths of the Australian immigrants were British, and more than three-quarters of Argentina's immigrant population came from Italy and Spain, immigrants to America arrived on her shores from ports around the entire world.

Much has been made of the various reasons for coming to America that were held by different ethnic groups. The economic motive of American Plenty, often touted as the migratory stimulus, has never been universal or exclusive, though the political and religious refugees were not blind to the material potential of the United States. The fundamental, unifying issue among immigrant groups is that they shared a vision to which they were either courageous enough or desperate enough to give wing.

The Rise of Mass Immigration

Certainly, immigration was not a new issue prior to 1815; but the enormity and perpetual nature of the movement beginning at about that time was unprecedented. The five million immigrants between 1815-1860 was greater than the entire population of the United States at the first census in 1790. Bearing in mind the previously-stated cautions concerning the multi-faceted reasons for immigration, a number of social and economic factors can be singled out, nevertheless.\(^\text{12}\)

First, in the century after 1750, the European population had doubled. Mortality rates had declined sharply as a result of improved medical and sanitary knowledge, and while improved farming methods had increased the food supply dramatically, it was still insufficient. Second, the Industrial Revolution in Europe had displaced countless artisans.

\(^\text{12}\)Cited in Jones, op. cit., 80-86.
who then looked to America for their sustenance. Third, the introduction of large-scale scientific farming resulted in a reorganization of the rural economy. England and Scandinavia experienced the enclosure movement, in Ireland and southwest Germany estates were consolidated and altered from arable land to pasture, and in the Scottish Highlands farm land was converted to sheep runs. Fourth, religious factors alone were hardly ever responsible for emigration, but do form a significant element in the decision-making process. Yet in most cases, religious discontent was "blended with economic pressure, and one can safely say that the prospect of earthly ease was a stronger stimulus than that of heavenly bliss." 

Increasing knowledge of America came in a variety of ways. Books describing American pioneer life were immensely popular, as were immigrant guide books, compiled by former immigrants, shipping agents, philanthropic societies, and even individual territories seeking statehood. Newspapers ran emigrant columns, but perhaps the most effective lure came from the innumerable letters written by immigrants to their family and friends at home.

The state of the American economy was largely responsible for when an emigrant chose to leave his homeland. Though less true before the Civil War when immigrants were responding as much to the draw of free land as to job possibilities, periods of economic depression in the United States were followed by a decline in immigration; periods of prosperity were followed by an increase.

Expansion in transatlantic commerce was the final ingredient necessary for mass

\[1\] Ibid., 81.

\[4\] Ibid., 83.
immigration. On the eastward voyage, ships were fully laden with timber, cotton, and tobacco; but on the westward trip, most of the space was unoccupied because the European manufactures with which they returned were less space-consuming than had been the raw materials from America. Merchants and shipowners began to look to emigrants to provide part of the return freight. This trade gradually was concentrated at the larger ports such as Liverpool, Le Havre, Bremen, and Hamburg. Intense competition among the ports caused ticket prices to tumble so that, for example, the cost of steerage passage from Liverpool fell from twelve pounds in 1816 to little more than three pounds in 1846.

Trans-Atlantic steamship transportation was rare before the Civil War, and consequently, the journey by sail took between one and three months, depending on wind and weather. The ships did improve in construction and quality, but they remained freight carriers hastily converted for passengers. Steerage quarters were crowded and poorly ventilated. Sanitary arrangements were crude and cooking facilities inadequate. At times, "ship fever" or cholera broke out at sea, and many immigrants died or were left in a horribly weakened condition. Nevertheless, historical narrations have exaggerated somewhat both the incidence and reasons for disease on board the immigrant ships. The mortality rate during the voyage rarely rose above one-half of one per cent. The great epidemics such as the cholera outbreaks in 1832 and 1853-54 originated from pre-departure infections. Overcrowding and lack of adequate sanitation surely added to the virulence of the outbreak, and current hypotheses hold that the real cause of disaster was contemporary ignorance of epidemiology.

Settling points of the different ethnic groups were determined by several factors of
which the most important seem to have been the vagaries of ocean commerce, the immigrant's occupational skill, and climate preferences. The 1860 census showed that the majority of immigrants lived north of the Mason and Dixon line and east of the Mississippi, the largest numbers in New York, Pennsylvania, Ohio, Illinois, Wisconsin, and Massachusetts, respectively. Only about 13.4 percent of the total population of slave states were foreign-born, and nearly all of those were in Missouri, Maryland, Louisiana, and Texas. The heaviest concentrations of immigrants were in the cities. More than half the populations of New York, Chicago, Cincinnati, Milwaukee, Detroit, and San Francisco were foreign-born; and in New Orleans, Baltimore, and Boston more than a third were foreign-born.

Many immigrants did not speak English, further intensifying feelings of isolation and alienation. For all these reasons, whether urban or rural, ethnic groups tended to cluster together. The "Little Italies" and "Chinatowns" of large cities are well-known, but even in rural areas ethnic groups preferred to form settlements. Ole Rølvaag gave voice to the emotions of the rural Norwegians:

Soon they were all gathered in front of Tønseten's house, gazing with absorbed curiosity at the approaching [wagon] train. . . Then Store-Hans came galloping in, and told a story so strange that all were lost in amazement.

"They are Norskies!" he shouted as he pulled up . . . 'Yes, Norskies, every single one, I tell you! A whole shoal of them--and they are coming right here . . . ."

15Agricultural skill—at least as learned in Europe—was often of little value in the United States. Few immigrant farmers had the capital with which to begin a new agricultural venture, and the European techniques differed significantly from those needed in the United States, particularly on the frontier. The rural immigrant's role in westward migration was, instead, to occupy the farms which had been abandoned by the westward movement of its original owners. Only rarely did the immigrant begin his American experience by becoming a frontiersman or pioneer farmer.
There were twenty men in the company, all Sognings and Vossings—but mostly Sognings; the majority of them were married men; some had large families back east in Minnesota; all were out seeking new homesteads. They had passed through Sioux Falls and had been told at the land office of a settlement out here somewhere... the majority were for settling down right here. 

Immigrant societies, like the Deutsches Verein, formed in even the small towns—but sometimes developed more from the nativistic tendency to ban new immigrants from existing local societies than from ethnic pull. Many ethnic groups formed their own schools, and foreign-language churches were commonplace. Particularly in their religions, immigrants clung to cultural-religious ties with the Old World both to preserve their cultural identity and as a source of security and calm in a strange New World. Each of these foreign-language denominations, or missions of main-stream American denominations, published at least one non-English magazine or journal that its members read faithfully, if only as a welcome point of comprehensible contact with not only the United States but with their homeland. Foreign-language newspapers, addressing events in the Old World and interpreting events in the New World, were ubiquitous, though slow to develop. In 1843 only one German daily was published in the United States, but by 1850 there were ten, and in 1852, 133.

Scandinavian and German immigrants occupy a central place in this study in that both groups were demographically important to the Hinners Organ Company operations in the Dakotas, and Germans were of obvious consequence in both the heritage of the

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17Jones, op. cit., 91.

18Ibid.
Hinners family and in the staffing of the organ factory.

**Scandinavians**

Scandinavian immigration was predominantly Protestant, rural, and focused on the upper Midwest and the Great Plains. In the early nineteenth century, however, the first Swedish immigrants were middle-class individuals and adventurers. In the later 1840s the expansion westward like that described by Moberg began. Middle class people continued to come to the United States into the 1870s, but by 1900 they were more often single people from cities, rather than family units from farms. The farmers settled in the Midwestern wheat belt, where nearly a fifth of all Swedish immigrants lived in Minnesota alone, while the urbanites combined to make Chicago the second largest Swedish city in the world.

The majority of the Norwegian immigrants came after the Civil War. They continued to arrive in complete family groups, but settled in an even more highly-concentrated manner than had the Swedes. According to the 1910 census, 57.3 percent of the Norwegian-born lived in three states: a sixth in Wisconsin, a quarter in Minnesota, and an eighth in North Dakota. Norwegian enclaves were further region specific in that persons from the same areas of Norway tended to settle together. Until about 1900, Norwegian settlement was almost entirely rural, thereafter it became increasingly urban particularly in cities associated with maritime trades.

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German Immigration

Germans formed the largest immigrant group to arrive in the nineteenth century, and most of these came to the States as skilled artisans or farmers. (Table 1.)

Table 1. Immigration to the United States, 1820-1879.

<table>
<thead>
<tr>
<th>Years</th>
<th>Total Number of Immigrants</th>
<th>Total Number of Germans</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1820-1839</td>
<td>538,381</td>
<td>150,000</td>
<td>28%</td>
</tr>
<tr>
<td>1840-1849</td>
<td>1,427,337</td>
<td>434,000</td>
<td>30%</td>
</tr>
<tr>
<td>1850-1859</td>
<td>2,814,554</td>
<td>951,000</td>
<td>34%</td>
</tr>
<tr>
<td>1860-1869</td>
<td>2,081,261</td>
<td>822,000</td>
<td>39%</td>
</tr>
<tr>
<td>1870-1879</td>
<td>2,742,137</td>
<td>811,000</td>
<td>30%</td>
</tr>
</tbody>
</table>

Religious motivations, less significant in the nineteenth century than in the colonial American times, brought a small number of religious groups, such as the Pietists, as well as some of the Prussian Old Lutherans who were uncomfortable with the unification of their church with the Reformed Church. Politics was even less of an impelling force, and the legend of the forty-eighters in the German American community has been greatly inflated, though some exiles, in fact, did flee to the United States after the 1848 uprisings.

The Germans came primarily in whole families, leaving from Le Havre in the colonial period and later embarking from as far away as Liverpool. Bremen and

\[\text{Ibid., 148.}\]
Hamburg later developed as major ports, the former taking passengers as return cargo in the tobacco trade, usually landing at Baltimore. The Germans settled heavily in the Midwestern states of Ohio, Michigan, Illinois, Wisconsin, and Missouri, Iowa, and Minnesota, and comprised from four to seven percent of the total population in those states.²² Historical geographers sometimes speak of the German triangle, the three points of which were St. Louis, Cincinnati, and Milwaukee, and within which in the late nineteenth century was contained an absolute majority of the German-born.²³

In 1870 thirty-seven percent of German immigrants took skilled labor jobs in the lager beer industry or as bakers, butchers, cabinetmakers, cigar makers, distillers, machinists, and tailors. German-born women were less likely to enter the work force than other American women, native-born or immigrant. By 1870 one in four German-born men was a farmer, and more than a third of all foreign-born farmers were German. The continued presence of German Americans in agriculture, combined with their heavy urban concentrations, is one of the factors that sets off the Germans from most other immigrant groups.²⁴

Post-Civil War Immigration

Steamship lines, padroni, railroad companies, and territories all made efforts to attract the travelers streaming across the ocean. These may have provided a source of direction, but the motivational force for the decision itself was no different from the force


²³Daniels, op. cit., 150.

²⁴Ibid., 152.
for the early-century immigrants: increased population combined with a collapse of the old agrarian order and the rise of industrialism now occurred in other parts of Europe as well. On the other hand, factors particular to each country played an increased role in post-Civil War immigration, such as the flagging timber industry in Sweden because of the transition from wooden to iron ships or the German industrial depression that left substantial numbers of jobless artisans in its wake. All of these concerns led to an unprecedented 788,000 immigrants landing in the United States in 1882. German arrivals alone totaled 250,000. After 1890, however, immigration from northwestern Europe declined considerably and increased sharply from the southeastern countries. By 1910, while Germans remained the largest single immigrant group, Russians and Austro-Hungarians each numbered well over a million and a half. Despite such large numbers, immigrants comprised only 14.5 percent of the total U.S. population, just a slight increase in the pre-Civil War percentages.

Ethnic residential concentrations continued, but the post-Civil War immigrants tended to be almost entirely urban dwellers for the simple reason that the frontier and farm land were now essentially gone. The Immigration Act of 1907 had created a Division of Information in the Federal Bureau of Immigration to assist with job information in all parts of the country, and individual states and cities set up employment agencies as well. By the early twentieth century the foreign-born formed the majority of the employees in manufacturing or mining enterprises.

Westward Migration: 1810-1853

President Monroe spoke to Congress in 1823, proclaiming the dominance of the
United States in the Western Hemisphere. The Monroe Doctrine, as it came to be called, in essence declared to European nations that the territory in North America belonged to the United States for exploration and settlement. To Americans, it waved the starting flag for the great migration west.

**Plains Farming**

Farming on the plains was a difficult life in which families fought a year-round battle against the weather: blizzards, extreme heat, hail, tornadoes, and drought were all part of the harsh plains climate. Until farming techniques appropriate to the environmental conditions were learned, farmers were at the mercy of chance. Not until Roosevelt's New Deal did they learn methods such as planting trees to block wind, thereby retaining soil and preventing their homes from being buried under snow drifts. The initial lack of trees forced the first homesteaders to build sod homes until they could establish themselves and afford to transport lumber with which to build frame houses. Sod homes, however, attracted snakes and bugs and leaked rain and melting snow. In dry weather, dust coated everything from the furniture to the food. Severely limited supply strained fuel resources further. Farmers often burned corn cobs and hay, and also collected cow chips to burn.

Cash crops of wheat and corn were the mainstay of Plains farming. New inventions like the steel plow, invented by John Deere in the 1830s, could cut through the tough Plains sod while reapers, threshers, hay mowers, and seed drillers made possible crop productions larger than farmers had ever seen—at least for those who could afford the new machinery.
Closing the Frontier

The 1890 Census indicates the frontier line had disappeared. For the first time since Europeans had come to the New World, there was no clear dividing line between areas populated by whites and those populated by Indians. Frederick Jackson Turner, a historian at the University of Wisconsin, published a paper in 1893 that voiced the opinion of many: the frontier had been a promise that no matter how poor, a person could advance—the frontier had meant opportunity.25

Railroads

It is perhaps not too strong to say that the railroad system enabled, or at least boosted, the transformation of the United States from a struggling, fledgling country into a modern industrial power. Alfred D. Chandler wrote, "The railroad and the telegraph provided the fast, regular, and dependable transportation and communication so essential to high-volume production and distribution—the hallmark of large modern manufacturing or marketing enterprises."26 In fact, the railroads were America's first big business. The vast size and untamed nature of the United States' territories mandated a transportation system that was fast and durable.

Railway expansion exploded in the 1850s, and by 1860 the nation boasted more than 30,000 miles of track. This proliferation was partially stimulated by government


land grants, whereby railroad companies were given land—often up to six miles on either side of the proposed track—to assist with expenses of getting the track laid. The idea, of course, was that the company could sell the unused land to settlers and pocket the profit. In addition to the envisioned benefits of an adequate railway organization, the government also received up to a fifty percent discount on future rail shipping. Between 1850 and 1871, 175 million acres of land were granted to various companies, though thirty-five million acres of that were eventually forfeited when contracts were not fulfilled.²⁷

Railroad companies spent large sums recruiting farmers from the East and from Europe. They operated free excursion trains and carried feed free or at low rates during drought, they moved settlers in "Zulu" cars that hauled families, furniture, implements, and animals. The Pekin Daily Tribune carried the following advertisement:

Home-seekers’ excursions will be run by the Peoria Short Line (St. L., P. & N. railroad) on Tuesdays, Dec. 6th and 20th, 1898. On those dates tickets will be sold at one fare for the round trip plus $2 to points in Alabama, Arizona, Arkansas, Colorado, Idaho, Indian Territory, Iowa, Kansas, Missouri, Minnesota, Nebraska, Texas and other states. . . .²⁸

Company land agents purchased ads in farming publications praising the fertility of western soil and produced lectures and magic lantern shows for farm audiences. Neither was industrial development was overlooked. The carriers built sidings and spur lines to new firms, discounted freight rates, and located property for businesses seeking new sites

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²⁷Ibid., xv

²⁸"Home-Seekers' Excursions," Pekin Daily Tribune (November 18, 1898), 2.
in the West.  

The first transcontinental track, completed in 1869, linked the Union Pacific and Central Pacific railroads from Omaha, Nebraska and Sacramento, California. This was followed by the Northern Pacific line from Minneapolis to Tacoma, and the Southern Pacific and the Santa Fe railroads connecting the West Coast with New Orleans and Chicago. The railroads were influential in the actual creation and destruction of many towns and cities. Towns sprang up because railroads crossed at that particular point or because locomotives had to be fueled and watered every so many miles. Moreover, many towns were cut off before they could grow because the railroad chose not to build through them. Some, including several in North Dakota, actually moved the town in closer proximity to the line. After the track was laid, the new towns that developed did so in close proximity to a railroad line. The 1904 Eastern System Map of the Northern Pacific Railway (Map 1) supplies a vivid example of population mass locations in relation to the railroads.

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29 Bryant, op. cit., xvi.
Map 1. Northern Pacific Railway, Eastern System-1904.\textsuperscript{30}

The railroad had a social function, as well as its more obvious economic function. To the rural Midwesterner, for example, it was a link with the outside world that no other technology, until the development of the automobile and the telephone, could provide. In the years after automobile and air transportation had caused rail traffic to decline drastically, even more towns "died," their services no longer needed. As was the typical scenario, the Great Depression and subsequent railroad cut-backs (due to both the Depression and the advent of the automobile) left a virtual ghost town, only a small grain elevator keeping anyone living in what remains of the town today.

Industry

In the last decades of the century a number of industrial entrepreneurs became philanthropists after their corporations became wealthy. Andrew Carnegie and John D. Rockefeller were two of the most famous. Carnegie's personal philosophy was that he had started life poor and wished to end it the same way. He did not die poor, but he did give $350 million toward things such as public libraries, concert halls, and--of vital importance for this study--pipe organs. Churches, schools, or municipalities could apply to the Carnegie Corporation for grants toward their purchase of a pipe organ, and some six thousand pipe organ purchases were funded with Carnegie assistance. For example, in 1915 the Deutschen Methodisten Kirche of Watertown, Wisconsin purchased a pipe organ from the Hinners Organ Company for $1,550. The Andrew Carnegie Corporation provided $500 toward "the purchase of any style organ chosen, provided the church
would pay the balance of the purchase price, so there would be no debt."\textsuperscript{31}

**Business in the 1920s**

Consumer buying skyrocketed in the 1920s, along with the average income. From 1921 to 1929, the average annual per-person income rose from $522 to $716. New technologies, synthetics, for example, placed previously costly items within the reach of the middle class. These new technologies were abetted by cheap fuel. Petroleum and electricity became widely available and spawned a multitude of new inventions to make daily life more simple. Singer's installment buying plan spread expeditiously and advertisements encouraged the customer to "buy now, pay later." This new idea sounded harmless and appealed to the public's desire to partake of the good life with all haste. Unfortunately, in the events of 1929 many people paid dearly.

In 1908 Henry Ford's Model T entered the market and changed American life forever. The "Tin Lizzie" had the remarkable price tag of only $825—entirely attainable for many of the country's common people. Ford produced 10,600 cars that year. In 1920, the factory built more than a million automobiles at a cost of from $335 to $440 each. More than the automobile itself, Ford brought to industry a method that would change the way factories operated. Ford developed the assembly line, increasing speed of production and decreasing cost.

\textsuperscript{31}Verwalter Jahres-Bericht der Deutschen Methodisten Kirche, Watertown, Wis., September 6, 1914 bis September 12, 1915 (Unpublished church document, 1915), 6. Though church publications and articles seem not to notice the connection, which certainly would not have been lost on Arthur W. Hinners, Arthur Hinners' grandfather, Peter Hinners, was pastor of the Watertown Deutschen Methodisten Kirche from 1857-1858. There is no record of his activity there, save that a parsonage was built under his leadership and that his daughter Tilly (Mathilda) was organist (see Chapter II for further details on the Hinners family). In 1969 the Watertown organ was purchased by a graduate student at the University of Wisconsin and subsequently was moved to his home town of Jerusalem, Israel.
The Great Depression

When Herbert Hoover accepted the Republican nomination for president in 1928, he declared, "We shall soon . . . be in sight of the day when poverty will be banished from this country." Reality, however, was quite the opposite. With more expendable income, the public increasingly entered the stock market, buying up large numbers of shares as stock prices rose in the 1920s. Stock could be purchased on credit and many people went heavily into debt in order to buy stock. In addition to stock market debt, Americans were also now incurring installment debts. Urban America was "in hock"—rural America was poverty stricken.

The rural areas had not experienced the glorious Roaring Twenties in the same way as had the urban areas. During World War I farmers had profited from the food demands and took advantage of the boom to increase acreage and production, at the same time raising their standard of living, and going into debt. After the war, the prices broke and in 1920 farm income dropped from nearly seventeen billion dollars in the year before to less than nine billion in 1921. Throughout the 1920s the value of farm products fell fifty percent, and by 1929 the purchasing power of farm goods was only ninety-one percent of the pre-war level. The price problem was a consequence of an increase in production, due largely to greater use of fertilizer and machinery, and a drop in demand both at home and abroad.32

By 1933 the farm business was one of the most seriously depressed parts of the

American economic system. When the general depression struck, demand for farm products plummeted below the already low levels of the 1920s, and farm income fell to five billion dollars. After the crash of October 23, 1929 the panic began. Joblessness rose from about 1.5 million in 1929 to more than four million in 1930. By 1933 one out of every four American workers had no job. Hoover's non-interference policies remained steadfast, loosening slightly in 1932 when he granted a federal loan program to states to create public works jobs. However, by 1932 the loan program was too little, too late.

The New Deal

During his first one hundred days of presidency, Franklin Delano Roosevelt occupied Congress with three major goals: relief for the hungry and jobless, recovery programs in agriculture and industry, and reforms to change the way the nation's economy functioned. Unfortunately, for all its successes, the New Deal left rural poverty as virulent at the end of the 1930s as at the beginning. If it rescued farmers impoverished by the Depression, it did not come to the aid of farmers impoverished before the Depression had hit, and it was only at the onset of World War II that the farm economy generally improved.

The Dust Bowl

On the heels of the Depression came the Great Dust Bowl which enveloped the majority of South Dakota and the southwest corner of North Dakota. The middle corridor of the United States had been suffering from drought conditions for several

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years—a drought with conditions intensified by farming methods that were unsuitable for the climate. Winds whipped up the dry fields into sweeping curtains of dust that engulfed farms throughout a fifty-million acre region known as the Dust Bowl. Entire crop systems were buried under layers of dust, and thousands of ruined farmers began the trek to California, believing that farm workers were needed there. The California farm towns were soon over-run, however, and many of the million refugees found themselves living in conditions worse than those they had left.

Summary History of North and South Dakota

The Dakota Territory was organized March 2, 1861 after having been part of the Michigan, Wisconsin, Iowa, and Minnesota territories previously. The Sioux were driven west of the Missouri River in 1863, but the Indian wars continued in earnest until 1865 and sporadically thereafter until 1881 when the Plains Indians surrendered at Fort Buford in northern Dakota Territory. The first boom was the decade of the Black Hills Gold Rush, which had run its course by 1879, however. This eight-year boom, encouraged by an improved national economy, ample rainfall, and railroad expansion, brought the population east of the Missouri River to more than 190,000 in 1890.

Large farming enclaves, known as bonanza farms, were part of the initial northern settlements in which farm operations were under one management on tracts of land that exceeded a township in size. In the 1870s and 1880s cattle ranches thrived in northern Dakota, but the severe drought of 1886 and the following harsh winter began the decline of cattle ranches. Railroad speculation was rampant throughout the territory and resulted

*Ibid., 665.*
in the demise of many towns because of their exclusion from the national rail network.

In 1883 the territorial capital was moved from Yankton to Bismarck, leading to requests for statehood. These requests continued to meet with opposition by the dominant Democrats until 1888 when Republican electoral victories created a new majority. On November 2, 1889 the territory was divided into North Dakota and South Dakota which became the thirty-ninth and fortieth states, respectively.

The severe droughts of the 1890s curtailed much new settlement, but by 1900 North Dakota had become a leading wheat-producer, and in both states the primarily agrarian culture had created the typical appearance of small towns each built around its grain elevator. A wet-weather cycle returned in the early twentieth century, and with an increased use of powered farm machinery combined with stimulus of World War I, the Dakotas experienced a large-scale agrarian expansion which lasted until the Depression and Dust Bowl times.
CHAPTER II

THE HINNERS FAMILY

It is one of the earliest recollections of my boyhood that one summer night our whole village was stirred up by an uncommon occurrence. . . . That night our neighbors were pressing around a few wagons covered with linen sheets and loaded with household utensils and boxes and trunks to their utmost capacity. One of our neighboring families was moving far away across great water, and it was said that they would never again return. And I saw silent tears trickling down weather-beaten cheeks, and the hands of rough peasants firmly pressing each other and some of the men and women hardly able to speak when they nodded to one another a last farewell. At last the train started into motion, they gave three cheers for America, and then in the first gray dawn of the morning I saw them wending their way over the hill until they disappeared in the shadow of the forest. And I heard many a man say how happy he would be if he could go with them to that great and free country where a man could be himself.35

Under similar circumstances, in October 1835 Paul and Anna Hinners set out from Hanover, Germany with a group of Pietists seeking religious freedom and escape from the aftermath of the Napoleonic wars. It appears that the Hinners family was part of a group of about thirty members which met together in the home of Heinrich Koneke. This small band of Germans embarked from the port of Bremen on a three-month sea voyage, probably on a tobacco ship, and arrived in Baltimore on January 11, 1836. The Hinners family brought with them seven young children, including twelve year old Peter.

35Carl Schurz, quoted in Jesse Lee Bennett, The Essential American Tradition (New York: George H. Doran Company, 1925), 301.
Family informants tell us that the journey required three months at sea, but searches of passenger lists for the Baltimore port have failed to locate the Hinners family, and the particular sea vessel is not mentioned in surviving family or church documents. This length of time suggests a sailing vessel as opposed to a steam ship, the latter being expensive and rare for trans-Atlantic transportation early in the nineteenth century. Only after the Civil War did steam ships become the common sea vessel for immigrant transportation.36

After traversing the Alleghenies in an oxen-drawn wagon train from Baltimore, the Pietists settled in Wheeling, Virginia. Ohio County, West Virginia has birth and death records from 1853, but filing was not legally required until 1923.37 No records for the Hinners family have survived from the Wheeling area, and it is not known how Paul Hinners supported his family.

German Methodism

It is known, however, that Heinrich Köneke wrote to Cincinnati to Wilhelm Nast, the founder of German Methodism, requesting that a Methodist missionary be sent to Wheeling. Köneke believed that Methodism, more than any other American denomination, most closely resembled the beliefs and doctrines of the Pietists and their congregation felt that the time had come to align itself with an organized American

36By 1820 steamships were frequently used on the Mississippi, however.

37A complication in genealogical research of immigrant families is that they commonly "Americanized" their names at some point after their arrival in the United States. Heinrich Köneke, for example, became Henry Koeneke. Johana Müller became Johana Miller. Wilhelm Balcke became William Balcke.
When Köneke wrote to Wilhelm Nast in 1838, the Methodist mission to the German immigrants was still in its infancy. Nast, an ancient languages instructor at Kenyon College in Gambier, Ohio, had been appointed as a missionary to the Germans in 1835. The Conference had determined an intensive methodology to be best, and focused on Cincinnati, an industrial and merchandizing center of the expanding western territory in which large numbers of Germans had settled. In 1836, without a single German convert, they instituted an extensive mission, sending Nast on a 300-mile circuit of the entire state of Ohio each month. During 1836, Nast covered 4,000 miles on horseback. At the 1837 Conference Nast was instructed to return to his intensive ministry in Cincinnati, and finally in 1838 the first German Methodist society was formed in Burke's Chapel on Vine Street with a membership of nineteen.

Despite this long-awaited fruition, the 1838 Conference included a strong faction favoring abandonment of the German work. Those in support of the mission prevailed, however, and succeeded in gaining approval for a German-language religious journal. Nast was appointed editor and Der Christliche Apologete began publication January 4, 1839. The journal provided spiritual, intellectual, and organizational leadership for the German movement at a time when there were only fifty German Methodists in the country. By 1841, circulation had reached 1,200.

The manner in which Nast responded to Köneke's plea from Wheeling was to send John Zwahlen, one of his first German converts, to solicit subscriptions for the

38Paul F. Douglass, Story of German Methodism: Biography of an Immigrant Soul (Cincinnati: The Methodist Book Concern, 1939), 39.
Apologist (the English-language Methodist publication), and at the same time to "look around to see if anything could be done for the Germans in that growing center in a religious way."³⁹ Zwahlen arrived in Wheeling on Saturday, December 23, 1838 and held two worship services the next day. By the end of his initial two-week sojourn, he was holding daily meetings. In July 1839, Zwahlen was received into the Pittsburgh Conference and returned to Wheeling as a missionary. Of his experience, Zwahlen wrote,

God was with us in this new mission, sinners were awakened and converted, and we soon found ourselves under the necessity of building a house of worship. Although the times were hard, we went to work in good earnest, our German brethren took a deep interest in this work, and gave very liberally to help it forward. I laid the matter before our English brethren, and they helped us liberally. We commenced the work in faith and the Lord helped us. By the next conference [1840] our house was finished and we had eighty-three members. This was the first German Methodist Episcopal Church built in this country. It was dedicated by Brother Nast... ⁴⁰

In fact, the Wheeling German Methodist Episcopal Church, attended by the Hinners family, was the first full-fledged German Methodist Episcopal Church in the world. The Hinners were deeply religious people, and fully devoted to the Methodist Episcopal Church. This characteristic remained a foundational element of the Hinners family personalities for generations, influencing not only choices of friends and spouses, but also selection of business partners and, as we shall see, in some tangential sense, affecting business decisions.

³⁹Ibid., 63.

⁴⁰Quoted in Adam Miller, Experience of German Methodist Preachers (Cincinnati: The Methodist Book Concern, 1859), 92.
Work among the Germans expanded rapidly after 1840. By 1845, eleven German circuit riders were covering the territory now in the states of Missouri, Illinois, and Iowa and a second German district had to be organized. The senior Köneke became presiding elder of the St. Louis District. In Wheeling in 1849, Köneke's son, along with Peter Hinners, were accepted as missionaries of the German Methodist Episcopal Church.

Peter Hinners, his wife, Johanne Juliane Wilhelmine neé Müller, and their children left Wheeling, bound for a circuit in the Midwest. The German missionaries were limited to two years in each location and consequently the Hinners family is difficult to trace during the next two decades. However, information gleaned from several sources offers the following summary:

- 1848-51: Sherrill Mission, Colony (Iowa)
- 1851-52: Dubuque (Iowa) Mission
- 1852-54: Perre Mission
- 1854: Nashville (Illinois)
- 1855: Dienstunfähig (unable to work)
- 1856-57: Watertown (Wisconsin) District
- 1858-60: Milwaukee
- 1860-63: Wisconsin District
- 1863-66: Chicago, Maxwell Street
- 1866: LaPorte Station (Indiana)

In Hinners family documents, Henry Koeneke is named as the young man with whom Peter Hinners became a missionary for the German Methodist Episcopal Church. This was probably Heinrich Friedrich Köneke, for whom the Nippert Collection of German Methodism at the Cincinnati Historical Society has a photograph with the life dates 1825-1902. Much has been written about a son, Wilhelm, or William, who eventually became a national leader of the German Methodist movement. Wilhelm's son, Albert, likewise became a major figure in German Methodism. In printed materials on Methodism, however, a Henry Koeneke, son of Heinrich, is never mentioned.

A letter, perhaps from the 1950s, written by John Leonard's daughter Marion rather cryptically states that Peter received his theological training "via the sages of those who trained at Cincinnati [sic], the then fountainhead of Methodist-ism!!" Marion R. Hinners Burke, letter to John Robert Hinners, July 3, no year.
1867-68  Dienstunfähig (unable to work), lived in Chicago
1869  Chicago, Reuben Street Mission-434 North Reuben Street
1870  Chicago, Ashland Avenue-413 North Ashland Avenue  
1871  Financial Agent for the Ashland Avenue Church
1872  Chicago, Southwestern Mission, 413 North Ashland Avenue
1873  Chicago, Emanuel's Church, 151 Harbine Street
1874-77  Milwaukee, First German Methodist Episcopal Church, 352 11th Street
1877-79  Kenosha (Wisconsin)
1880-87  Dienstunfähig (unable to work), lived in Chicago

Unlike the English-speaking Methodist circuit riders, the German missionaries tended to use river transportation, traversing north on the Mississippi to visit German settlements scattered across the Midwest, particularly along the line of St. Louis-Chicago-Milwaukee, each of which was home to more than 10,000 Germans in 1860. The removal of the Hinners to Pekin in 1879 may have been related to the work of the Methodist missionaries. Documentation exists for the journeys of Conrad Eisenmeyer, who rode a circuit through Illinois, Wisconsin, and Iowa from 1848 to 1850. He was succeeded in 1850 by John Plank whose circuit was the line from Pekin, Illinois to St. Paul, Minnesota. Though it does not hold written documents either by Peter Hinners or concerning his work, the Nippert Collection of German Methodism, cited in footnote 7 above, does have an undated photograph of Peter and Johana Hinners, an 1867 photograph of Peter Hinners, and an undated photograph of John L. Hinners. Table 2

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43Peter Hinners apparently started this as a new church. This 1870 mention is the first reference to the church in the Chicago District/Northwest German Conference Minutes.

44Mason, America's Past and Promise, 386.

45Douglass, op. cit., 81.
shows an outline Hinners family tree; further details may be found in Appendix A.

Table 2. Hinners genealogy.

<table>
<thead>
<tr>
<th>Paul Hinners</th>
<th>Peter Hinners</th>
<th>John Leonard Hinners</th>
<th>Charles Hinners</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anna Dittmer</td>
<td>Johanna Müller</td>
<td>Wilhelmine Witt</td>
<td>Lena Schaefer</td>
</tr>
</tbody>
</table>

- Arthur W. Hinners
- Robert A. Hinners
- Emma Balcke
  - Louise Hinners
  - John W. Hinners
  - Frederick Hinners
- Clara Hinners
- Gertrude Hinners

Bertha Rheinfrank: Marion Hinners

- Albert H. Hinners
- Maria Anna Hinners
- Martha Hinners
- Phillip George Hinners
- August F. Hinners
- Mathilda R. Hinners
- George Rudolph Hinners
- Frank E. Hinners
- William A. Hinners

Peter Hinners' obituary published in the 1887 Chicago German Conference Minutes stated that he had been especially skilled in building churches,⁴⁶ and in fact, a number of his pastorates were at missions in which he helped erect buildings before moving to his next position. Peter Hinners' ability as a carpenter leads to some interesting speculations about the later family involvement in organ building. In Wheeling, Peter Hinners (and perhaps his father before him) may have been a

⁴⁶“Found in the obituary are the remarks that: “In Wheeling, W. Va. half er die erste deutsche Methodistentorischen bauen. In bauen von Kirchen wies er sich besonders geschickt; in Chicago bauete er dreie...” (“In Wheeling, West Virginia he built the first German Methodist church. He was especially skilled in building churches, he built three in Chicago...”)"
cabinetmaker, a common occupation among German immigrants; and a result may have been that the Hinners sons were exposed to carpentry from an early age. Such skills would, of course, later come into play in their organ-related pursuits.

Another facet relating to the cabinetry-organ connection may be found in the church records from Peter Hinners' pastorates. Music was an important part of family life, and at least some of the ten children learned to play the organ; for example, records from the First German Methodist Episcopal Church in Milwaukee note, "The Pastor's daughter, Tilly Hinners, now took over as church organist . . ."47

In 1864, German Methodism comprised eighteen districts that included 306 German preachers and 26,145 members. The German Methodist Episcopal Church reached its peak in 1917 with 60,544 members. By 1922, however, "German Methodism had become an old people's Church . . . It was clear enough that candidates for the ministry from families of German blood were studying in English theological seminaries and joining English Conferences. The young men had lost their linguistic patriotism."48

Moreover, the pressures and suspicions resulting from World War I accelerated the sociological forces that had been at work amongst the German-American population for some time. For example, the editors of the Christliche Apologete were required to file translations of the articles with the postal authorities. Toward the end of the war the Methodist Church had set up an investigating committee that reported the magazine "was

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not in full harmony with the spirit of the church and the country." When the publishing agents forced the editors to sign a loyalty oath, Albert Nast, editor for twenty-six years, resigned. The president of the German Methodist Episcopal Baldwin-Wallace College was fired. It is important to view these occurrences in the context of contemporary patriotic fervor: in the United States generally, teaching German in school was prohibited and society was demanding the change of German place names—even of personal names.

The assimilation of the German-language Conferences into the English-language Conferences followed a pattern: English was introduced into Sunday School teaching and young people's meetings. Occasional English-language Sunday evening services followed. As the process gained momentum, German was retained in the morning worship service while all other gatherings were conducted in English. In 1924, the North German Conference was the first to dissolve; and the last, the East German Conference, completed its seventy-eighth and final session on April 11, 1942.

The Hinners Family

John Leonard Hinners was born in Wheeling, Virginia on August 11, 1846. Undocumented family history holds that John L. Hinners graduated from high school in the Chicago area and, in fact, the Report of the Adjutant General of the State of Illinois


50Ibid.

shows "Hiners [sic], John L." as a recruit who enlisted in the Union Army on January 5, 1864 from his residence of Chicago.\textsuperscript{52} The Hinners family does not appear in Chicago City Directories until 1869, and a college term paper written by John W. Hinners, Sr. in his later years notes that John Leonard traveled to Chicago from his father's residence in Watertown, Wisconsin in order to enlist in the Union Army;\textsuperscript{53} but the Watertown High School has no record of any Hinners in attendance. However, the previously-shown chronology of various church-related employment showed that the Hinners family was, indeed, at the Maxwell Street church in Chicago in 1864. Why the family does not appear in City Directories is unknown.

Although the Adjutant General's report lists John simply as "Second Illinois Light Artillery, Battery L," John W. Hinners, Sr. asserts that John Leonard started his army service as a bugler, finishing as an aide "to a general at Vicksburg."\textsuperscript{54} This would seem plausible as the battery had been assigned in 1862 to the 3rd Division, Army of the Tennessee, Brigadier General John A. Logan commanding. John's military service apparently was borne as a matter of patriotic duty rather than of a desire for excitement or action, or of being otherwise at loose ends. In an 1865 letter to his sister, John wrote:

I guess by this time the 72nd boys who were taken prisoner are in Chicago. If they are, tell them I congratulate them on their good luck. I would very much like


\textsuperscript{54}Ibid.
to be there too, but I am not my own master now, but I hope to God I will be soon.55

John was discharged from the Union Army in August, 1865 and returned to his home in Rogers Park. When he arrived home, his mother is said to have sent him to the woodshed to remove his clothing and then promptly burned his uniform.56 Although there are four years for which there is no account, the entries from the Chicago city directories offer some insight into his activities upon his return to civilian life. The 1869 Chicago City Directory reads:

Hinners, John L., carpenter, r[esidence]. rear 287 Blue Island Av.
Hinners, Peter Rev., pastor, German Methodist Church, r. rear of church

Reuben Street German Methodist Episcopal Mission--Rev. P. Hinners, pastor. Divine service at 10:30 a.m. and 7:30 p.m. Sunday School meets at 2 p.m.57

These addresses are in the Rogers Park neighborhood of far northwest Chicago, bordering Evanston. Rogers Park was settled by Phillip Rogers, an Irish immigrant, in 1839 but was not incorporated as a village until 1878 when it had a population of 3,500. April 4, 1893 it was annexed to the City of Chicago.58 When attempting to research the Hinners' family movements and activities in the Chicago area, one is plagued by the

55John L. Hinners, personal letter to Mary Ann Hinners, 1865.
56Marion R. Hinners Burke, letter to John Robert Hinners, July 17, no year.
58Chicago Historical Society Exhibition, "Rogers Park/West Ridge: Rhythms of Diversity" (Chicago: Chicago Historical Society, June 1-September 2, 1996).
losses of the Great Chicago Fire of 1871. No records prior to the fire remain in the
Rogers Park High School, nor have Cook County Census records survived. Extant birth,
mortgage, and death records prior to 1871 are scattered and no person by the name of
Hinners appears in what records do remain. Short of any additional information, the City
Directories give interesting, if unexplained, details. Table 3 shows the City Directory
listings for 1870-1888.

Table 3. City Directory Listings, 1870-1888.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>LISTING</th>
</tr>
</thead>
</table>
| 1870 | Hinners, John L., blindmaker, 45 Lumber, r.287 Blue Island Av  
Hinners, Peter, pastor, Reuben St. Germ. Meth. Church, r.434 N. Ashland Av |
| 1871 | Hinners, Peter Rev., pastor, German M.E. Church, r. Ashland Av between Emily and Jane,  
Hinners, Philip, harnessmkr, r. 663 W. Lake, w 13, b Ills. |
| 1872 | Hinners, Peter Rev., pastor, German M.E. Church, r. rear 434 N. Ashland Av |
| 1873 | Hinners, John L., carpenter, r. 287 Blue Island Av   
Hinners, Peter Rev., pastor, Emanuel M.E. Church, r. Harbine, cor. Laflin  
Hinners, Philip, messenger, r. Harbine, sw cor. Laflin |
| 1874 | Hinners, George P., messenger Preston, Kean & Co., r. 151 Harbine   
Hinners, John, carpenter, r. rear 287 Blue Island av  
Hinners [Sic], Peter Rev., pastor, German M.E. Church, r. cs. Laflin bet. 19th and 20th |
| 1875 | Emanuel Church (Methodist Episcopal), Rev. J. Bletsch, pastor, Harbine cor. Laflin  
Hinners, George P., clk., 51 Clybourn av  
Hinners, John L., carpenter, r. 287 Blue Island av |
| 1876 | Hinners, George P., harnessmkr, bds. 663 W. Lake  
Hinners, John L., organ repairer, r. 287 Blue Island av |
| 1878 | Hinners, George R., clerk, house 287 Blue Island av  
Hinners, John L., house, 287 Blue Island av  
Mason & Hamlin Organ Co., Mark Ayres, manager, 250 and 252 Wabash av |

<table>
<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>Title</th>
<th>Address</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1879</td>
<td>Hinners, George P.</td>
<td>shoe ctr.</td>
<td>460 N. Ashland av</td>
<td></td>
</tr>
<tr>
<td>1879</td>
<td>Hinners, George R.</td>
<td>clerk</td>
<td>250 Wabash av</td>
<td></td>
</tr>
<tr>
<td>1879</td>
<td>Hinners, John L.</td>
<td>organ tuner</td>
<td>h.287 Blue Island av</td>
<td></td>
</tr>
<tr>
<td>1879</td>
<td>Hinners, Philip G.</td>
<td>cutter</td>
<td>house 460 N. Ashland av</td>
<td></td>
</tr>
<tr>
<td>1880</td>
<td>Hinners, Edward</td>
<td>clerk</td>
<td>boards 460 N. Ashland av</td>
<td></td>
</tr>
<tr>
<td>1880</td>
<td>Hinners, Frank E.</td>
<td>clerk</td>
<td>159 LaSalle, house 460 N. Ashland</td>
<td></td>
</tr>
<tr>
<td>1880</td>
<td>Hinners, George R.</td>
<td>bkpr</td>
<td>149 Wabash Av. house 460 N. Ashland</td>
<td></td>
</tr>
<tr>
<td>1880</td>
<td>Hinners, Peter Rev.</td>
<td>Agt. German M.E. Mutual Benefit Assn.</td>
<td>house 460 N. Ashland</td>
<td></td>
</tr>
<tr>
<td>1880</td>
<td>Hinners, Philip</td>
<td>cutter</td>
<td>boards 287 Blue Island av</td>
<td></td>
</tr>
<tr>
<td>1880</td>
<td>Mason &amp; Hamlin Organ Co.</td>
<td></td>
<td>149 Wabash av, Mark Ayres, manager</td>
<td></td>
</tr>
<tr>
<td>1881</td>
<td>Dreiske, Herman H.</td>
<td>clerk</td>
<td>North Av, sw cor Hawthorne av, house 513 Shober</td>
<td></td>
</tr>
<tr>
<td>1881</td>
<td>Dreiske, Julius</td>
<td>carpenter</td>
<td>51 Clybourn av</td>
<td></td>
</tr>
<tr>
<td>1881</td>
<td>Dreiske, William</td>
<td>coal</td>
<td>North Av, house 513 Shober</td>
<td></td>
</tr>
<tr>
<td>1881</td>
<td>German Mutual Benefit Association, Samuel Wuest, sec.</td>
<td></td>
<td>23, 208 LaSalle</td>
<td></td>
</tr>
<tr>
<td>1881</td>
<td>Hinners, George R.</td>
<td>bkpr</td>
<td>149 Wabash av, house 513 Shober</td>
<td></td>
</tr>
<tr>
<td>1881</td>
<td>Hinners, Peter Rev.</td>
<td>house</td>
<td>513 Shober</td>
<td></td>
</tr>
<tr>
<td>1881</td>
<td>Hinners, Peter J.</td>
<td>shoemaker</td>
<td>house 287 Blue Island av</td>
<td></td>
</tr>
<tr>
<td>1882</td>
<td>Hinners, George</td>
<td>bkpr</td>
<td>56 North av, boards 513 Shober</td>
<td></td>
</tr>
<tr>
<td>1882</td>
<td>Hinners, G. Philip</td>
<td>cutter</td>
<td>house 499 S. Wood</td>
<td></td>
</tr>
<tr>
<td>1882</td>
<td>Hinners, George R.</td>
<td>cash</td>
<td>56 North av, h.513 Shober</td>
<td></td>
</tr>
<tr>
<td>1882</td>
<td>Hinners, Peter Rev.</td>
<td>house</td>
<td>513 Shober</td>
<td></td>
</tr>
<tr>
<td>1883</td>
<td>Hinners, George R.</td>
<td>bkpr</td>
<td>56 North av, house Rogers Park</td>
<td></td>
</tr>
<tr>
<td>1883</td>
<td>Hinners, Philip G.</td>
<td>cutter</td>
<td>house 499 S. Wood</td>
<td></td>
</tr>
<tr>
<td>1884</td>
<td>Dreiske &amp; Hinners (Herman A. Dreiske and George R. Hinners)</td>
<td>coal</td>
<td>562 N. Halsted and Elston av. cor. W. Blackhawk</td>
<td></td>
</tr>
<tr>
<td>1884</td>
<td>Dreiske, Herman A.</td>
<td>(Dreiske &amp; Hinners)</td>
<td>562 N. Halsted, house 513 Shober</td>
<td></td>
</tr>
<tr>
<td>1884</td>
<td>Hinners, George R.</td>
<td>(Dreiske &amp; Hinners)</td>
<td>562 N. Halsted, house 68 Wisconsin</td>
<td></td>
</tr>
<tr>
<td>1884</td>
<td>Hinners, Peter Rev.</td>
<td>gen. agt.</td>
<td>23, 208 LaSalle, house Rogers Park</td>
<td></td>
</tr>
<tr>
<td>1884</td>
<td>Hinners, William A.</td>
<td>101, 161 LaSalle, house Rogers Park</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1884</td>
<td>Hinners, William A.</td>
<td>clerk</td>
<td>143 Randolph, house Rogers Park</td>
<td></td>
</tr>
<tr>
<td>1885</td>
<td>Dreiske, Emilie Mrs.</td>
<td></td>
<td>house 258 Dayton</td>
<td></td>
</tr>
<tr>
<td>1885</td>
<td>Dreiske, Herman A.</td>
<td>(Dreiske &amp; Hinners)</td>
<td>coal, 562 N. Halsted, house 513 Shober</td>
<td></td>
</tr>
<tr>
<td>1885</td>
<td>Dreiske, Julius W.</td>
<td>carpenter</td>
<td>55 Clybourn av, house 1715 Sherman pl</td>
<td></td>
</tr>
<tr>
<td>1885</td>
<td>Dreiske, William</td>
<td>coal</td>
<td>145 Clybourn av, h.19 Mendell</td>
<td></td>
</tr>
<tr>
<td>1885</td>
<td>Dreiske &amp; Hinners (Herman A. Dreiske and George R. Hinners)</td>
<td>coal, 562 N. Halsted and Elston av. cor. W. Blackhawk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1885</td>
<td>Hinners, George R.</td>
<td>(Dreiske &amp; Hinners)</td>
<td>coal, 562 N. Halsted, house Rogers Park</td>
<td></td>
</tr>
<tr>
<td>1885</td>
<td>Hinners, John</td>
<td>laborer</td>
<td>house 81 Miller</td>
<td></td>
</tr>
<tr>
<td>1885</td>
<td>Hinners, Peter Rev.</td>
<td>gen. agt.</td>
<td>23, 208 LaSalle, house Rogers Park</td>
<td></td>
</tr>
<tr>
<td>1886</td>
<td>Dreiske, Herman A.</td>
<td>(Dreiske &amp; Hinners)</td>
<td>coal, 562 N. Halsted, h.Lake View</td>
<td></td>
</tr>
<tr>
<td>1886</td>
<td>Dreiske &amp; Hinners (Herman A. Dreiske and George R. Hinners)</td>
<td>coal, 562 N. Halsted and Elston av. cor. W. Blackhawk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1886</td>
<td>Hinners, George R.</td>
<td>(Dreiske &amp; Hinners)</td>
<td>coal, 562 N. Halsted, house Rogers Park</td>
<td></td>
</tr>
<tr>
<td>1886</td>
<td>Hinners, Peter Rev.</td>
<td>gen. agt.</td>
<td>23, 208 LaSalle, house Rogers Park</td>
<td></td>
</tr>
</tbody>
</table>
The 1871 entry lists Peter Hinners as pastor of the Ashland Avenue church, but Conference minutes show Peter Hinners as a financial agent for that church. Financial agents traveled throughout a particular conference raising money for a new or mission church. The *Jubiläumsgruß* indicates that Peter Hinners (fifty-five years old in 1879) was "unable to work" from 1879 to 1887, but the Chicago City Directories list him as a general agent for the German Methodist Episcopal Mutual Benefit Association through 1886. A letter from John Leonard, dated May 3, 1881, confirms that Peter was living with his son, George. The letter is a note of introduction for A. W. Koch of Pekin, who bought Fred Schaefer's business in 1881. The post-script closes, "If 'Pa' is at home you better take Mr. Koch home with you in the evening, because he is well acquainted with the german [sic] M.E. big 'guns' in Cincinnatti [sic], and 'Pa' and he can have a jolly confab."  

Penciled onto the back of the photograph of Peter Hinners in the Nippert Collection of German Methodism at the Cincinnati Historical Society is a death date of

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1887. This date is confirmed by the Chicago German Conference 1887 Minutes which lists March 19, 1887 as Peter's date of death and states that he was buried at Rose Hill Cemetery in Rogers Park. No death certificate is extant. Peter Hinners' will, dated February 17, 1871 states,

I give and bequeath to my beloved wife Wilhelmina Hinners all my property of every description [sic] real and personal estate, in fee simple absolute, to have own use and enjoy and to make such disposition thereof as she may think best and in all things, to own, use control and dispose of the same and every part thereof as I might or could do if living.  

**Johanne Juliane Wilhelmine Müller Hinners**

John L. Hinners' mother, Johanne Juliane Wilhelmine Hinners nee Müller (known as "Minnie"), was born January 12, 1826 according to records at the Church of St. Nicolai in Alfeld, Hanover. She was six years old when her parents, Fridrich Leonhart (Leonard) and Engel Marie Juliane Menge Müller, left the Port of Hamburg with their eight small children. Because of the fierce storms that blew the ship off-course, broke a mast, and damaged its rigging, the ship made port in Puerto Rico rather than New York City. After refitting, it sailed north but encountered additional severe weather. Six months after leaving Hamburg, the ship arrived in Baltimore.

Minnie's sister, Augusta, was indentured to a wealthy Baltimore family. This common practice enabled newly-arrived immigrants to build up their cash funds. The

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63From Baptism records for 1826.
Müller family set out from Baltimore but, unable to manage the grief of separation from their daughter, turned back and used up their savings to redeem Augusta. Leonard may have taught school and violin lessons for a number of years, and there is evidence suggesting they may have lived in Wheeling before settling near Miltonsburg, Ohio in 1834. The youngest Müller daughter also married a Wheeling man, so that one is led to believe that the family retained Wheeling connections significant enough to bring them back to the area for an occasional visit.

After Peter's death, Minnie lived with her son George in Rogers Park and spent one year in Pekin, keeping house for John Leonard after his own wife died. Presumably after John Leonard remarried, Minnie went to live in Wauwatosa, Wisconsin with her daughter Mathilda, and died there in 1908. She is buried beside Peter in Roschill Cemetery, Chicago.

The Children of Peter and Minnie Hinners

Very little is known about Peter and Minnie's children other than the eldest, John Leonard, and the ninth child, George Rudolph. Of the ten children, Martha Hinners died at the age of two, and Albert Hinners died in the Civil War at the age of eighteen, apparently in a train accident en route to the Georgia battle front. The remaining eight lived to adulthood.

Birth, marriage, and death records for John Leonard's brother, Phillip George Hinners, the fifth child of Peter and Johana, have survived. Phillip was born April 12,
1853, married Katie Hopkins June 6, 1876 and died in 1909, according to records at the Illinois Regional Archives Depository in Normal, Illinois. The City Directories provide ample confusion by listing both "George Philip" and "Philip George." These citations appear to indicate the same person, Phillip George, as the two versions never occur in the same year and no "George Philip" is included in any of the Hinners genealogy sources.

Phillip George and Kate Hinners moved to Milwaukee where Phillip was a partner in the F.W. Schneck Furniture Company. Frederick W. Schneck was the husband of John Leonard's sister Mathilda Hinners. August Frederick Hinners, born March 27, 1855, married Ada Dexheimer and also lived in Milwaukee, working for the U.S. Postal Service.

George Rudolph Hinners, John L. Hinners' brother and vice-president of the Hinners Organ Company from 1912-c.1923, was born March 2, 1859 in Milwaukee and died in Evanston, Illinois June 9, 1939. Searches have failed to locate marriage records for George, but family genealogical sources list Carrie Easter Hinners as his wife with whom he had four children. George's initial connection with the Dreiske family is unknown; however, in 1884 George and Herman Dreiske became partners in a Chicago coal business called Dreiske and Hinners. At some point, George bought out Dreiske and

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64Cook County, Illinois, Marriage Certificate #26760.
65The records name "George Philip," but the dates and wife named coincide with those for Phillip George.
66August and Ada's eldest, Ada Ethelkyn Hinners, married Ten Eyck Fonda, the uncle of actor Henry Fonda.
67Evanston, Cook County, Illinois, Death Certificate #0000354.
it became the George R. Hinners Coal Company. After his death, the company was run by George's son, Ralph Gordon. In 1912, when Arthur assumed the directorship of the Hinners Organ Company as its president, George became vice-president of the company. It is likely that George supplied Arthur with the funds necessary to purchase the shares of the current president, Jacob Roelfs, and in so doing, became vice-president. George's position may have been titular, though there is evidence that he visited Pekin at least on occasion.

Edward Hinners and Frank E. Hinners appear in the 1880 directory as clerks residing in the Ashland Avenue house that appears frequently as the address for various members of the extended Peter Hinners family. Again, both of these names seem to relate to the same person, in this case Frank Edward Hinners, eighth child of Peter and Johana. After 1880 Frank Edward moved to Milwaukee where he married Annie J. [surname unknown], with whom he had three children. He was a partner in the George Smith Steel Casting Company. Jennie, the cousin mentioned by John Leonard in a ca.1880 letter to his brother George, may have been the daughter of Frank Edward and

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68 For example, the *Pekin Daily Tribune* notes, "George R. Hinners and family, of Chicago, who spent Thanksgiving with John L. Hinners and family, returned home this morning." "Personal," *Pekin Daily Tribune* (November 26, 1898), 8.

69 John L. Hinners, letter to George Rudolph Hinners, June 1, 1880. "Now I want you to do us a favor, it is this: Jennie our cousin has a customer for an organ for us; her name is Mrs. Spinden; I wish you could try and make a sale to her for us—and you can make something for yourself—I enclose a cut of a good nice case, in fact a beautifull [sic] case, workmanship and finish cannot be beat, not even by M.&H. for the same price. I will give the price to you, and leave it to you to set the price to the customer, but dont [sic] go to [sic] high I think $10.00 or 15.00 is enough to make...I think it will be an easy matter for you to make the sale, because when she hears that you are with M.&H. but are reccommending [sic] the Schaefer organ, she will feel convinced that you are perfectly disinterested. Of course the terms are cash on delivery...Now I dont [sic] want you to play any 'Hokey' game, and sell her M.&H. because if you do, we will know that it is skullduggery, and Mr. S. knows that I wrote to you to make the sale—she promised to buy from us."
Annie J. Hinners. Her given name was Ethel Jeanette Hinners, but Jennie may have been a nickname. As an adult, Ethel Jeanette resided in Evanston and never married. Because women were not listed in the Chicago City Directories unless they were widows or spinsters (and not even always then), it is difficult to trace where and with whom they lived. Another possibility for the identification of "Jennie" is Martha Virginia, sometimes referred to as Jennie. She was the daughter of Minnie Müller Hinners' brother, Karl August Christian. However, the Karl Miller family lived in Galva, Iowa and when Jennie married, she settled near Iowa City. John Leonard's letter seems to imply that Jennie was living in the Chicago area, but it is possible that George was planning a trip to visit Jennie in Iowa City and John was passing on instructions to relay when he arrived in Iowa.

John Hinners, recorded in the 1885 directory simply as "lab[orer]," is something of a mystery. He is listed only once, and did not reside at one of the several addresses that cycled through the Hinners family, unlike Peter J. Hinners, mentioned in the 1881 directory. Peter J. Hinners, shoemaker, lived in the Blue Island Avenue house and, therefore, would one might assume he was related to the family, though the exact relationship is not known.

The Pekin Hinners Families

John Leonard Hinners

John Leonard married Wilhelmina Friedericka Witt in 1868. Little is known of Wilhelmina, or Minnie, as John called her, except that she was born November 22, 1850,
probably in Germany. According to a manuscript history of the Müller family, John Leonard and Minnie lived in Rogers Park for a period with Mary Ann Hinners Snyder, John's sister, a widow with eight children. Charles John Hinners was born to John Leonard and Minnie in 1870; Arthur William was born in 1873, and Emily Gertrude was born in 1877. When Gertrude was two, the young family moved to Pekin. The earliest extant Pekin City Directory dates from 1887, eight years after the Hinners arrived in the city and already six years after the formation of Hinners & Albertsen Organ Company. Little is known about the intervening years, other than a few stray references in the handful of extant contemporary Pekin newspapers and one or two letters. In one of these letters, John Leonard mentions that "Charlie" was attending "german School" during vacation.

In 1887, the Hinners family was living at 516 State Street, but by the time of the next extant Directory, 1893, they were at 702 N. 4th. This Directory also includes a James Hinners, clerk, residing at 702 N. 4th, but to whom this might refer is unknown. John Leonard's son Charles is registered as simply working at Hinners & Albertsen while Arthur is indexed as a "typewriter" with no particular employer given.

The family immediately became active in the German Methodist Episcopal Church. Membership in the early German churches was a serious responsibility, and the

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71 Details of the organ company and the possible reasons for selecting Pekin will be discussed in Chapter III.

72 John L. Hinners, letter to George Rudolph Hinners, June 1, 1880.
general rule at the Pekin German Methodist Episcopal Church was that three successive
absences from church would result in revocation of membership. Most churches
required annual membership dues as well. John Leonard was a trustee of the Pekin
church and became organist and choir director. The church held the distinction of
owning the first pipe organ in Pekin, though the maker of that instrument is not known.
Today a brass plaque behind the organ commemorates John L. Hinners' position of
organist and choirmaster (Plate 1). Although self-taught, John Leonard was talented
enough as an organist to dedicate several of his company's organs. A survey of
dedication programs shows that he typically played recitals that included the "Pastorale"
by I.V. Flagler and Gustav Merkel's "Evening Rest," along with other similar late
nineteenth-century romantic pieces. A letter dated May 23, 1880 indicates that he would
play at the "high-school exhibition." His day book from 1893-94 includes numerous
notations of music titles and publishers as well as notations in which he appeared to be
drafting recital programs.

73Centennial Program and History, Grace Methodist Church, 1848-1948 (Pekin, Illinois: n.p.,
1948), 10.

74John L. Hinners, letter to George R. Hinners, May 23, 1880.
Plate 1. Memorial Plaque, Grace United Methodist Church, Pekin, Illinois.
December 6, 1911, the Pekin German Methodist Episcopal Church was gutted by fire. The congregation met at the courthouse for two years before beginning construction of its current building which was dedicated March 29, 1914. At the same time, the church gave in to the anti-German hysteria that gripped the nation and changed its name to Grace Methodist Episcopal Church.

The North 4th Street residence carries through the 1895 Directory which again notes Charles as working at Hinners & Albertsen, but now stipulates that Arthur is a stenographer for the same company. The 1898 Directory finally is more specific about Charles' occupation, citing him as a tuner and voicer for Hinners & Albertsen. That same year, Charles married Lena Schaefer, whose father had brought John L. Hinners to Pekin to build reed organs for his manufactory of "Parlor and Chapel Organs and Dealer in Pianos, Organs, Musical Merchandise, Books, Stationery, Toys, Notions, and Fancy Goods." Fred Schaefer's primary occupation was always the insurance and loan business, one which his daughter inherited.

The family relates that Charles Hinners ran the insurance business until his death in 1908, at which time Lena took over until she died in the 1940s. This scenario is not corroborated, however, by the city directories which continue to list Charles as an organ tuner for the Hinners Organ Company through 1904. Beginning in 1905, no occupation at all is listed for him, only his residence at 517 Henrietta where he moved after his 1898 marriage to Lena. Beginning in 1907, Mrs. Lena Hinners is indexed as an insurance agent with offices in the Farmers National Bank Building and Charles is never mentioned in any insurance-related capacity. The last entry for Lena Hinners is in the 1939
directory. She died in 1943. Her obituary in the *Pekin Times* notes that she had been an invalid for ten years and had been forced to retire from the insurance business in 1933.

An unexplained detail is Charles' mention in John L. Hinners' will, written in 1904. In this document, guardianship provision for the minor children, Freda and Marion, also includes Charles J., adult, a "distracted person." Charles would have been thirty-four at that time, married for six years. The Hinners descendants had no knowledge of Charles' condition, and the precise nature of it remains a puzzle. It is possible his ailment had become apparent by the time the organ company incorporated in 1902. Otherwise, one might expect that the eldest son, Charles rather than Arthur—or at least Charles in addition to Arthur—would have held a position on the Board of Directors. Charles died in 1908 and is buried next to his wife in the Schaefer family plot at Lakeside Cemetery in Pekin.

Emily Gertrude, called Gertrude, attended Illinois State Normal School and became a teacher in the Pekin schools. She continued teaching after her move to St. Paul in 1907, where she died in 1957. She is buried in the Hinners family plot at Lakeside Cemetery in Pekin. Minnie Hinners bore two more children to John L. Hinners before her death in 1891. Clara Louise was born in 1880, shortly after the family's arrival in Pekin and Anna Freda was born in 1890. The following year Minnie died, leaving John Leonard with four minor children. A shred of a newspaper obituary, appearing to be that of Minnie Hinners, was found among Hinners family documents. This obituary indicates that her immigrant family had settled in Chicago, and that she died of heart trouble from which she had suffered for more than two years.
John Leonard married Bertha Reinfrank September 15, 1892. Bertha had one child, Marion, born in 1895. The 1900 Census cites Wisconsin as Bertha's birthplace, and her 1947 obituary in the *Pekin Times* reports burial in Milwaukee. The name Reinfrank appears numerous times in records for the German Methodist churches in Milwaukee, and it is likely that John Leonard knew Bertha through one of his father's churches. Bertha was twenty-six years younger than John Leonard, and one is forced to speculate that John Leonard's second marriage was out of the necessity of a mother for his young children. Further evidence to support such a view is the clause in John Leonard's will stating,

... in the event that my wife, Bertha Hinners, shall survive me, it is my will that she shall have the use of all of my estate, both real and personal, and the income therefrom for her support during her natural life. This devise is made to her upon the express condition that she shall receive and accept the same in lieu of all dower, homestead rights, or widow's award, or other provision for her use made and provided by the Statute of the State of Illinois ...  

John L. Hinners died of cancer August 24, 1906 (on his son Arthur's birthday), four years after the organ enterprise incorporated as the Hinners Organ Company. Various obituaries indicate that he had gone home from work the previous day, feeling quite ill, but had recovered by the following day and was on his way to work when he was overcome by a dizzy spell and died shortly after noon. A newspaper account of the funeral indicates that the pallbearers were foremen of departments at the organ factory:

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D. M. Turner, C. B. Skaggs, Ferd Muehlenbrink, George Hofferbert Sr., Fred Pitts, and E. E. Veerman. The chattel property in his estate records includes the more expensive items of a reed organ and a sewing machine, each valued at $15; books valued at a total of $20, and an icebox and carpet each valued at $10. A gold-headed cane, valued at $3, is still in the possession of John Leonard's great-grandson, John Robert Hinners. This cane was given to him by the choir of the German Methodist Episcopal Church and on the head is inscribed:

To John L. Hinners From his friends in the Ger ME Church As a token of appreciation for faithful & efficient services as leader of their Choir Pekin Ill. Sept 4 1884.

The 1907 Pekin City Directory shows Bertha Hinners living in Pekin at the 4th Street residence with Marion, Clara, Freda, and Gertrude, the latter a teacher in the Pekin schools. For many years, Clara had been her father's secretary. In 1908 the four women and twelve year old Marion moved to St. Paul. Bertha died there in 1947 and was buried in the Reinfrank family plot in Milwaukee. Gertrude and Clara also died in St. Paul, the former in 1957 and the latter in 1970. Freda married Nils George Michelson and died in Minneapolis. Marion married Eugene Burke and lived in Clinton, Iowa until her death in 1975.

Arthur William Hinners

Arthur William Hinners, the second eldest child of John Leonard, was born in

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76Marion R. Hinners, letter to John Robert Hinners, July 3, no year.
Rogers Park on August 24, 1873. He was six years old when the family moved to Pekin. None of the surviving family correspondence mentions Arthur's activities as a child in relation to either music or his father's organ factory. A letter from Arthur's son, John W. Hinners, Sr., to his brother, Robert A. Hinners, recalls,

... there were 2 or 3 hymns that Dad had memorized and would play occasionally to demonstrate various organ stops. Once in awhile he would sit down at the piano at home and play them just for pleasure. He played them quite rapidly--it was a sort of 'mechanical reflex action'--and if he got 'off' he'd usually have to start back at the beginning again. It's possible that one of these hymns was 'The Church's One Foundation'... It may be that another was "Ein Feste Burg" and/or the Chopin tune you seem to recall... However, there is only one that I can distinctly and definitely still remember hearing Dad play on several occasions [sic]: This one, I am sure of:--It's a hymn tune called 'CANONBURY'... set to words by Frances R. Havergal (1872)...

'Lord, speak to me that I may speak
In living echoes of Thy tone;
As thou hast sought, so let me seek
Thy erring children lost and lone.'

By 1895 Arthur was working as a stenographer in the Hinners & Albertsen Organ Company and when the company incorporated in 1902, Arthur was named secretary. The following spring Arthur married Emma Balcke in her hometown of Jacksonville, Illinois; the ceremony was conducted by Emma's father. Emma had moved to Pekin as a young adult, taking a job as a stenographer at Smith Industries. Arthur and Emma probably

78According to F.W. Balcke, *Lebenserinnerungen und Tagebuch* (unpublished type-set booklet, 1897), 41, Emma was working in "Smith's office" as a stenographer and typist. Presumably, this was in the offices of Smith Industries. Teis Smith was a prominent businessman in the German community and a member of the German Methodist Episcopal Church.
met at church, for she certainly must have attended the German Methodist Episcopal Church.

Emma Balcke came from an illustrious German Methodist Episcopal heritage. Her father, Friedrich Wilhelm Balcke, immigrated from Germany with his family when he was ten years old. He was a professor and president of the Deutsches Kollegium in Mt. Pleasant, Iowa from 1876 to 1891 and was known for his attempts to preserve a German cultural-linguistic tradition amid the Americanization process underway in the Midwest. Emma Louise was born while the family was in Mt. Pleasant and was baptized by Friedrich Kopp.79

Emma bore four children. Robert Arthur was born in 1904, Louise Adele in 1909, and twins Frederick Andrew and John William in 1916. Frederick Andrew died the same day and is buried in the family plot in Pekin. Family letters indicate that the children took piano lessons, but not necessarily organ lessons. In a letter to Robert, Emma wrote, "Louise is liking college again this year... and is planning to take up pipe organ next semester. I will be glad to have her start that as I always wanted all you children to play the organs your father built."80 Music of all sorts was evidently part of the Arthur Hinners family, for in a letter dated 1923, Arthur wrote to Robert, "The Saxaphone [sic]

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79Friedrich Kopp was the first president of the Deutsch-Englische Normalschule at Galena. This school became the Charles City Deutsche Kollegium in 1890 and merged with Morningside College (Sioux City) in 1914. Kopp authored three theological works, the most important of which was a sermon anthology, *Die Deutsch-amerikanische Kanzel* (Cincinnati: Methodist Book Concern, 1882).

80Emma Balcke Hinners, letter to Robert A. Hinners, October 1, 1928.
has arrived. I will not unpack until you come."\textsuperscript{81}

Arthur's grandchildren remember differently what their parents used to do regarding the factory. Marion Louise Hinners, John William's daughter, recalled that Robert worked in the cabinetry department of the factory, but that her own father had been too young to have worked there. She remembers her father talking about the small wooden toys made for him by the men in the cabinetry department.\textsuperscript{82} A term paper written by John W. Hinners, Sr. mentions that he worked in the office during summer vacations of high school and college.\textsuperscript{83} John Robert Hinners, Robert Arthur's son, was not aware of his father having actually worked in the factory. Louise, however, spent time working in the factory, for she notes in correspondence with Albert F. Robinson, editor of The Tracker, that she spent one summer helping to install electric magnets "and I still remember the delightful smell of the glue pots bubbling and fresh wood shavings on the floor in the organ factory!"\textsuperscript{84} John Kriegsman, a Pekin resident who worked in drayage for the Hinners Organ Company, recalls that John had never had Arthur work "elbow to elbow" with the men in the shop before he was old enough to take over the reins as owner. "[Arthur] did the same thing with his own two sons, and a daughter."\textsuperscript{85} Kriegsman said he personally does not remember ever seeing Arthur's children in the

\textsuperscript{81}Arthur W. Hinners, letter to Robert A. Hinners, March 27, 1923.

\textsuperscript{82}Marion Hinners, telephone interview July 15, 1996.

\textsuperscript{83}John W. Hinners, Sr., "My Dad," typewritten term paper, no date, 1.

\textsuperscript{84}Louise Hinners Sipfle, letter to Albert F. Robinson, 1966.

\textsuperscript{85}John Kriegsman, letter to the author, September 9, 1996.
All of Arthur's children were college graduates (Robert attended the Naval Academy, Louise and John William both attended Illinois Wesleyan University), but only John William showed any interest in the family business, and might have taken it up had all gone well. John William received his college degree in music, and it was while he was in college that the company closed. In early 1936, during his tenure with Wicks, Arthur was diagnosed with a coronary thrombosis, compelling John William to take a hiatus from his studies to help his father with driving and other such aspects of the sales business. Arthur agreed to the arrangement, thinking that after a few months John William would be able to "go selling by himself" or take his father's place at Wicks if he had to quit. Arthur, however, recovered and John William returned to school, evidently with his brother, Robert, contributing to his tuition expenses. John William eventually became a music teacher and then was a civilian employee in personnel and training for the United States Army. He died in 1992 and is buried in Pekin. Robert had a successful military career and died in 1995. He and his wife are buried at the Naval Academy cemetery. Louise Hinners Sipfle died in 1989 and is buried next to her husband in the Hinners family plot in Pekin.

The grandchildren and a handful of Pekinites who knew Arthur remember him as

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86 Emma Balcke Hinners, letter to Robert A. Hinners, January 5, 1936.

87 Arthur W. Hinners, letter to Robert A. Hinners, May 9, 1939: "We don't want you to send any more funds for John's schooling; he is paid up on tuition for the year, and he has ample in the bank at Bloomington to carry him through to Graduation with something left over to start him in summer school..."
a kind, honest, and gentle man who believed in the "old German Methodist work ethic" and thought everyone else did, too. He was a personable man who, Marion Hinners speculated, knew more about people than business and actually did better as a salesman for the Wicks Organ Company than as the president of his own company.\footnote{Marion Hinners, loc. cit.} He was a creative man, and won first prize in a Washburn ad-writing contest for Lyon & Healy (Plate 2).

Arthur's family was as active in the German Methodist Episcopal Church as John Leonard's had been. Arthur was the secretary for the Board of Stewards of Grace Methodist Episcopal Church and personally supervised the building and installation of the Hinners organ that went into the new 1914 church building.\footnote{This organ is still in use by the church, though it was substantially rebuilt in 1984 by the Schneider Workshop of Niantic, Illinois.} Even during the Depression years, Arthur was consistently among the most generous financial contributors to the church, according to annual treasurers' reports. He was president of the Rotary Club for a number of years, and served on the boards of the Pekin Public Library and Illinois Wesleyan College in Bloomington, Illinois. When Arthur was about thirty years old, he developed a muscular disease that caused his neck to bend to the right and his head, which lay nearly on his shoulder, to tremble. Doctors tried neck braces and even surgery, but a cure was never found. The muscle problem did not affect his office work or personal and business relationships, but it did cause a degree of physical
“WASHBURN” PRIZE WINNERS.

Successful Competitors in the Ad. Writing Contest and Their Work.

Particulars of the “Washburn” prize contest have appeared in THE PRESTH. Beautiful instruments were offered to the ones in the trade who proved their ability to prepare good “Washburn” advertisements. The contest was a success in every way, the interest having been very wide-spread and many of the advertisements highly creditable.

We present herewith the three successful advertising point. The committee selected to award the prizes consisted of Mr. A. G. Cone, advertising manager of W. W. Kimball Company, Mr. E. W. Montgomery, business manager Chicago “Tribune;” Mr. J. C. Eastman, business manager Chicago “Chronicle;” Mr. J. F. Ryan, representing Lord & Thomas Advertising Agency, Mr. C. N. Post, vice-president of Lyon & Healy.

It will be remembered that a condition of the contest was that all competitors must be connected with the trade. The winner of the first prize is the son of Mr. Job X. Hinners, the well-known organ builder; the winners of the second prize are associated with the Farrand & Vosey Co., of Detroit, and the captors of the third prize are a dealer. Honorable mention is also given S. B. Kirtley, Columbia, Mo., and J. S. Bangs, of J. I. Orme & Son, Ottawa, Can.

Washburn Quality

Is preeminently the highest standard of artistic excellence in 
Mandolins
Guitars
Banjos and
Zithers

It ensures an instrument with a powerful tone and capable of the greatest variety of expression and effect, built and finished according to the best German, French and English methods. The quality, combined in the instrument itself, have made the instruments bearing this trade-mark:

the Artistic Standard of the World.

Every instrument numbered and guaranteed.

Send for Catalogue to the Makers.
LYON & HEALY, Chicago.

FIRST PRIZE.
A. W. Hinners, Pekin, Ill.

SECOND PRIZE.
F. G. Cone and C. L. Emmons, Detroit, Mich.

THIRD PRIZE.
G. Kasterman, Green Bay, Wis.

It's a Washburn, If This Mark is on the Inside

The True Expert of Music are informed only
when they have the Washburn, the Famous, well-proved instrument, the DeReszkes, Calvet, Nordica, Karrer, etc., recommend. They all endorse the Washburn Guitars, Mandolins and Banjos to the last in the world.

LYON & HEALY, CHICAGO.

WHEREVER A GUITAR YOU BUY,
A BANJO, MANDOLIN, ZITHER,
See what the artists testify,
Eear what the experts utter,
But one opinion is expressed:
Unrivalled WASHBURNS stand
Rich in tone, throughout the best
None equal to this brand.
After the Hinners Organ Company closed in 1936, the Pekin city directories continued to list Arthur at his Park Avenue residence through 1939. He is listed as a salesman. Arthur first appears in Wicks Organ Company sales records as a "Factory Salesman" in 1936. Because a factory salesman worked only the southern half of Illinois and the eastern part of Missouri Arthur was able to work out of his home in Pekin for several years. Arthur’s grandson, John Robert Hinners, recalls that Arthur sold grave sites in Pekin for awhile after the Hinners factory closed. By the end of 1939 Arthur and Emma had moved to St. Louis, as is evidenced by a letter from Arthur W. Hinners, Special Representative of the Wicks Organ Company on Wicks letterhead with an office address in St. Louis. A letter from Emma to her children indicates that they sold the Pekin house in early April 1939 for $7,500. The purchasers, a Mr. and Mrs. Crandall, expected to have occupancy on May 15, 1939. Prior to the sale it seems that Arthur and Emma had boarded several single teachers because Emma wrote: "I hope they will all move out by next week sometime; in fact, I'll have to insist on it. . . .I've made a home for these girls too long already; it's high time I was making a home for father in St. Louis instead." Plate 3 shows the Park Avenue house as it appears today.

60John Kriegsman, personal letter to Larry Chace, no date.
61John Robert Hinners, telephone interview, September 21, 1996.
63Emma Balcke Hinners, letter to Robert, Louise, and John Hinners, April 12, 1939.
64Ibid.
Though the Wicks Organ Company does not have records that note the date of Arthur's retirement, a 1944 letter from Arthur makes reference to his retirement. John Spurling of the Wicks Organ Company points out that in 1942 the company ceased organ manufacture for the duration of World War II. Most of the sales staff "retired" at that time, and such was probably the case with Arthur Hinners. Family letters written after 1945 indicate, however, that Arthur returned to Wicks as a salesman after the war, having sold real estate in the interim. John W. Hinners, Sr. noted that his father sold Wicks organs with the greatest of enthusiasm and pride. In fact, in many of the extant family letters, Arthur reports the sales and commissions earned the previous week, his wording and tone seem quite joyful and indicate his pleasure in his work. Arthur's heart problems continued, and he died in St. Louis January 19, 1955. His funeral was in Pekin, and he is buried in the family plot at Lakeside Cemetery. Emma Balcke Hinners continued to live in St. Louis, often corresponding with her children and visiting their homes. In her later years, she resided in a nursing home and died in 1961. She is also buried at Lakeside Cemetery in Pekin.
CHAPTER III

HISTORY OF THE HINNERS ORGAN COMPANY

OF PEKIN, ILLINOIS

The Formation of a Plan: Missionary Work and Reed Organs

John L. Hinners worked only three years in the employ of Mason & Hamlin, yet what he learned there became the basis for a company that would occupy his family and dozens of employees for two generations. His ambition, shaped by the experiences of his entire life, clearly combined to formulate his ideas about meeting a musical, religious, and social need of rural churches.

John Leonard spent the better part of his youth in a multitude of small, rural congregations. As a musician and a church member, he certainly would have felt the limitations of a reed organ from both a musical and an aesthetic/cultural point of view. Moreover, he would have been all too familiar with the frustration of these rural congregations who could barely afford to pay their ministers, much less raise money for a pipe organ. In Chapter II it was noted that Peter Hinners, known for his skills as a church builder, provided the basic woodworking skills, since one might reasonably expect that his sons would have assisted him with his building projects. Music occupied a central position in the Peter Hinners household as well, for Tilly Hinners was an organist, as was John Leonard who also played the bugle. John was evidently a proficient organist,
judging from his reputation at the Pekin German Methodist Episcopal Church. It is not
certain whether George Rudolph played the organ, but at least he was interested enough
in musical things to work for Mason & Hamlin. As Peter's son, John Leonard was reared
with his hands on a hammer and his feet on the pedals, learning skills of building and
music that he would later combine into a business that produced nearly 3,000 pipe organs
and approximately 20,000 reed organs in its five and a half decades of existence.

Reed Organs

John Leonard accepted a position with Mason & Hamlin in Chicago at a time
when reed organs were rapidly gaining in popularity throughout America. In both city
and country, music was viewed as a worthwhile pastime, an integral part of the happy
home. Moreover, performing music in one's own home provided entertainment—popular
or classical—for the intimacy of immediate family or self, or for the social purposes of
group gatherings. Owning a reed organ also represented a measure of prestige that was
second only to the piano, the latter seen as more of a "citified" instrument and the former
as a primary status symbol in rural areas. Moreover, reed organs are easier for an average
person to maintain: they stay in tune and are less subject to problems engendered by
changes in temperature and humidity. Reed organs were such a desirable commodity that
in the mid-1880s a small reed organ was offered by the Ladies Home Journal as a
premium for submitting two hundred one-year subscriptions.95 For rural churches, the

95Russell Eugene Schulz, The Reed Organ in Nineteenth-Century America (D.M.A. dissertation,
University of Texas, 1974), 100.
reed organ represented compromise. A pipe organ was simply out of the question, but with the combined generosity of an entire congregation, a reed organ was within reach, the price of a good instrument ranging between $70 and $100 in 1880.

The sales techniques of reed organ companies are of crucial import in this study, because it appears that John L. Hinners modeled his pipe organ enterprise, both target audience and sales approach, directly on that of the reed organ business. Advertisements in periodical literature were ubiquitous. Everything from popular magazines and newspapers to church journals ran the advertisements of dealers or manufacturers hawking their particular brand of organ. Plate 4 shows an example of a full-page advertisement for Mason & Hamlin organs, but many ads were no larger than an inch square, squeezed in among advertisements for women's shirtwaists and Calumet Baking Powder.

A common technique of these ads was to include an "inquiry address" to which one could write for a free catalogue. Often these catalogues were not much more than testimonials from satisfied customers, and occasionally the accounts were "improved by clever textual editing, and some probably were entirely fictitious."\(^96\) A 1904 reed organ catalog of the Hinners Organ Company--entirely testimonials-- is reproduced in Appendix B.

Reed organs were peddled by throngs of door-to-door salesmen, sold from the wagons of itinerant merchants, and by mail order. Russell Schulz quotes Geraldine B.\(^{98}\)
Ater who wrote,

In the early years of this century my father sold organs made by a Mr. Estey. He had a long flat-bottomed truck that he would load four organs on, and there were two horses hitched to it. He would drive all over the country around Lampasas, Texas, selling organs and may be gone several weeks at a time. He would keep his organs in the back of some store, as he didn’t have a store of his own then.97


97Cited in Schulz, op. cit., 100.
Catalogue houses such as Montgomery Ward and Sears carried entire lines of musical instruments, including reed organs. The catalogue houses' sales philosophies, were followed almost to the letter by John L. Hinners.

Mail Order Catalogues

In rural America, life was radically transformed when Montgomery Ward & Co. issued its first mail order "catalogue" in 1872. The system of rural shopping was expensive for all involved. The local merchant served a relatively small number of customers and could not risk stocking a wide assortment of goods, and certainly not novelty items. Even before the merchant could add his own markup, the price already had been inflated by the wholesaler and then by the jobber. Credit was the basis of most purchases. The farmer would draw against his expected income and, after harvest, would settle his account before beginning the cycle again. Because farmers were forced to buy on credit, the merchant became locked into the credit system as well—buying and selling on borrowed money involved huge interest charges paid by the local merchant to the local bankers. To the interest charges he then had to add cost of goods, transportation, and his own profit margin.

Shulz's dissertation includes a survey in which respondents are asked the manner in which they purchased their reed organ (store, door-to-door salesman, catalogue). While the document contains much useful research, the survey itself is of negligible value and even slightly misleading. According to this survey, nine percent purchased their organs from a catalogue. However, the sample involved only one hundred people—an anecdotal rather than significant number in relation to the total number of reed organs sold, and hardly enough respondents to qualify as a valid statistical sampling. Moreover—as Shulz admits in the text—the sample made no effort to cover either one particular area or the entire country. Instead, the respondents are mainly from Shulz's home-town area, the area surrounding his university, and an area near New York City. One could reasonably expect that a more wide-ranging survey, including more people from the rural areas for which the catalogues were intended, would result in a dramatically different survey outcome, the percentage of families purchasing from a catalogue probably showing a striking increase.
Beyond the high cost and limited selection, farmers often lived many miles from the nearest town. Winter weather conditions made travel difficult or impossible. During the summer, daylight in which to plant, tend, and harvest was too valuable a commodity to squander with a long trip to town. A family member or hired hand was sent when the task could be put off no longer, and even with so little from which to choose, the results of this indirect purchasing were not always pleasant. Though mail order had operated on a minuscule scale as early as 1830, until 1872 when Wards entered the scene, there was no mail-order house that could fill "all the needs of all members of the rural family from grandma to the family dog."  

Ward's 1872 publication was a single sheet, but by the mid-1890s the catalogue ran 540 pages with 24,000 items and brought in an annual business volume in excess of three million dollars. Montgomery Ward specifically targeted the farmer: the title page proclaimed it "the Original Grange Supply House selling to Grangers, other farmers and mechanics at the lowest wholesale prices." Goods were shipped subject to customer approval. Sears Roebuck & Co. entered the field in 1891 with a thirty-two page catalogue of watches with an eight-page insert of jewelry and sewing machines. Within a few years it was successful enough to stand as a serious challenge to Montgomery Ward. 

The basic business policies leading to Ward's success have been summarized as:

1. Buying and selling for cash, which eliminated interest charges in the purchase of goods and in financing customers, thereby lowering prices.


100Ibid.
2. Unconditional guarantee of merchandise.
3. An advertising technique which radiated friendliness and care beyond consummation of sale.
4. Huge assortment of goods.\textsuperscript{101}

All of these points were of vital importance to the rural American and were directly modeled by John L. Hinners. The rock-bottom prices and wide selection brought many items within the farmer's reach and the unconditional guarantee assured him of satisfaction. The friendly tone of the promotional literature was based on a verbal camaraderie that sounded sincere and straightforward—never condescending or superior.

**Hinners Modeling of Mail Order Catalogue Procedure**

Like Montgomery Ward and Sears, Hinners eliminated costly jobbers and salesmen, and dealt directly with his customers. He used a three-fold sales approach: the advertisement, the informative catalogues, and negotiations conducted by mail. Payment plans and credit are never mentioned in the surviving Hinners sales literature; but small-scale payment plans are evident in the two surviving ledger books\textsuperscript{102} and will be discussed later in this chapter. Hinners advertisements and catalogues radiated friendliness and honesty, and attempted to gain the confidence of the wary rural buyer.

Plate 5 reproduces a 1917 Hinners advertisement. Eight selling points are packed into this small announcement:

\textsuperscript{101}Ibid.

\textsuperscript{102}The first and last ledger books have survived. The others were discarded when Mrs. Emma Hinners was moved from her St. Louis home into a nursing home. She did not imagine that the ledgers would be valuable one day and gave the first and last books to Robert Arthur for their sentimental value.
1. Longevity of the company ("Established 1879")
2. Flexibility ("Organs of any required capacity or style")
3. Broad resources ("Our excellent facilities and other advantages we have at our command")
4. Quality at a low price ("organs of highest quality at very moderate prices")
5. Testimonial ("We have on file hundreds of letters")
6. Versatility ("Also large manufacturers of reed organs")
7. Factory prices, no jobbers ("Which we sell direct from factory at factory prices, no agent's profit")
8. Targeted audience (appears in denominational periodical, testimonial from target denomination, frequently in audience's native tongue)
HINNERS ORGAN CO., Church Organ Builders,
PEKIN, ILLINOIS.
Established 1879.
Organs of any required capacity or style built to order according to the most approved methods of construction. Our excellent facilities and other advantages we have at our command, enable us to furnish pipe organs of highest quality at very moderate prices.

We have on file hundreds of letters, similar to the following:
Grand Rapids, Mich., April 1908
Hinners Organ Co., Pekin, Ill.
Gentlemen: By order of the consistory and members of the Grandville Ave. Christian Reformed Church we gladly state that we are highly pleased with the pipe organ you sold us. It is a beautiful, solid instrument and an eloquent witness to your skill in organ building. All our transactions with you have convinced us of the reliability of your firm.

J. Timmerman, Pres.
E. Heeman Sch., Clerk.

Also large Manufacturers of
REED ORGANS for Chapel, School or Parlor
Which we sell direct from Factory at Factory Prices,
No Agent's Profit.
Catalogues, Proposals or Estimates sent to any address on Application.

HINNERS ORGAN CO., Pekin, Ill.
Plates 6 and 7 show the same advertisement, the former in English, the latter translated into Norwegian. The organs were guaranteed to the customer's satisfaction or his money would be returned. There is nothing extant, however, to suggest that dealing with complaints were ever an essential part of the business.\textsuperscript{103} The selection may have been limited, but what was available did encompass a wide range of rock-bottom prices.

John L. Hinners may have known many of these reed organ techniques and methodologies intuitively. Common sense may have helped John Leonard formulate his sales ideas; but what was not intuitive would have been clearly demonstrated during his few years with Mason & Hamlin. What is indisputable is that the production and sale of pipe organs at the Hinners Organ Company were modeled directly on the production methods and sales techniques of the reed organ trade.

\textsuperscript{103}The Hinners Organ Company, Hinners & Albertsen, or Hinners & Fink do not appear in the Defendant Books in the Tazewell County Courthouse between 1882 and 1940 though it would not be surprising if such records exist elsewhere, because such suits were actually quite common at that time.
We Ship on Trial to Any Part of the United States. Read Our Offer.

**ORCANS.**

Our Windsor Organs are made in one of the largest and best equipped factories in this country, and we guarantee them to be made to last forever, and to possess every facility for playing, and to be free from all defects. They are the result of years of study and experience, and are made by skilled workmen, who have spent their entire lives in the manufacture of Organs and Pianos. During this time they have been continually improving the design and construction, and perfecting the various parts of the instrument. We offer the following advantages:—the Windsor Organs are made of the finest materials, and are constructed with the greatest care. They are built to last a lifetime, and to perform excellently under all conditions. They are built to be played with the greatest facility, and to produce a beautiful and sweet sound. They are made to be played both in the home and in the church, and are suitable for all occasions. They are made to be played both in the home and in the church, and are suitable for all occasions.

**How We Ship Organs and Pianos on Trial.**

We will ship any Windsor Organ or Piano on trial to any railroad depot in the United States, subject to the following terms:

1. The price of the instrument is to be paid by the purchaser.
2. The instrument may be returned to the nearest station agent at the end of fifteen days. During this time the instrument may be given a thorough trial at your home, freight charges to be paid by the purchaser.
3. If you find that it is not in every way satisfactory, you can return it to the nearest station agent at the end of fifteen days. During this time the instrument may be given a thorough trial at your home, freight charges to be paid by the purchaser.

We advise all purchasers, however, to send in full amount of money with order. By so doing we are able to make a cash discount, (pianos excepted) which otherwise we do not allow (see rule 4, page 2), besides which satisfactory, may be returned at our expense and money will be refunded.

**Description of the Windsor Organs.**

We use but one style of works, having adopted the standard "ten stop double coupler actions. They have two full sets of reeds with the celebrated Wilcox divided coupler (the best in the world) operated by two stops, heavy mouse-proof bellows, two swells, "knee" and "graft-viataone melodla, dulcet, echo, principal forte, celeste, cremona, piano bass coupler and treble coupler of the finest and best materials, all in perfect order and adjustment, and are guaranteed exactly as represented or may be returned at our expense. We have not sold an instrument which could not be used in a church. We cannot make a guarantee of giving them a thorough trial, so there is no chance whatever for deception. The following:

**25500 Windsor Organ, Style 1.** Price, $60.00.

Solid black Walnut, hand-rubbed, finest oil finish, extended curtain top, elaborately carved, richly ornamented scroll and pressed work, highly polished, lower,—"*"*" 2 feet. This is one of the most elaborate and finely finished cases ever put on the market. $56.00

25500 Style 1. Price, $60.00.

The Windsor Organ, Style 2. As described above, including stool and instruction book, boxed for shipping, $56.00.

25500 Style 3. Same style and finish as 25501, with six octaves. Price, including stool and instruction book, each $85.00.

25504 Windsor Organ, Style 4, as described above, including stool and instruction book, boxed for shipping, $85.00.

25505 Windsor Organ, same style ease as 25504 Walnut woodwork, with six octaves, including stool and instruction book, boxed, $55.00.

25505 Windsor Organ, same style as 25504 Oak woodwork, with six octaves, including stool and instruction book, boxed, $57.00.

25506 Windsor Organ, style 7, as described above, including instruction book and stool (No. 26038), boxed for shipping, $37.00.

The Windsor Organ, Chapel, Style 7.

We sell hundreds upon hundreds of Organs and scarcely ever receive a complaint.
Plate 7. *Pekinian* advertisement.

PIANOS, PLAYER PIANOS
PHONOGRAPHS AND
RECORDS

SHEET MUSIC, PLAYER ROLLS AND
MUSICAL MERCHANDISE

PEKIN MUSIC HOUSE

HINNERS ORGAN CO.

Retail Dept.
355 COURT ST.
North of Court House
Pekin, Illinois

In late 1879, John L. Hinners moved his family from Chicago to Pekin, Illinois, though the exact date of the move is not known. As the 1880 census was taken in June and July of 1879, it seems that John Leonard moved to Pekin sometime after July, 1879 since he appears in the 1880 Chicago list. Further, John Leonard always dated the company's formation in 1879, but because numerous sources refer to the organ works beginning in 1880, one might presume that John Leonard arrived in Pekin during late 1879 and had barely gotten his household settled and business affairs arranged before January of 1880 was upon him.104

Pekin boasts the distinction of having had the first white settlement in Illinois. In 1680, Robert de La Salle and a team of thirty-three explorers set up a winter quarters in what is now the southeast quarter of section one, Pekin Township.105 The city itself, on the banks of the Illinois River about fifty miles due north of present-day Springfield, was settled permanently in the summer of 1824, the city plat taken to Springfield in 1829 for public auction.

The lots, as laid out in 1830, sold for twenty-eight cents each. Ann Eliza Cromwell, wife of one of the original town title-holders, named the town, apparently after Peking, China, the City of the Sun. Perhaps somewhat apocryphal, it has been said that

104In fact, in his Tracker article, John Robert Hinners cites December as the month in which John Leonard left Chicago, but he does not offer documentation for that date. John R. Hinners, "Chronicle of The Hinners Organ Company," The Tracker (December, 1962), 1.

she pushed a hat pin through "Townsite" on a globe and it came out on the opposite side at Peking, China. By 1849 Pekin had grown to 1,500 residents and the city was organized under a city charter dated August 20, 1849.

Though the town had started a Methodist church in 1826 and installed its first pastor in 1829, religious commitment was negligible until the 1843 erysipelas and malignant scarlatina epidemics. Popular opinion held that the epidemics were the scourge of an angry God, punishment on an unholy people. Now known as the "sorethroat" revivals, religious fervor swept the community, resulting in the establishment of new churches and a great growth in Methodism's numbers. Because the first settlers were primarily native-born Americans, the earliest churches in each denomination were English-speaking. When the Germans began to arrive in large numbers in the 1850s (attracted initially by the T. & H. Smith Company, manufacturing farm wagons, buggies, and carriages), German-speaking congregations were established.

The physical appearance of Pekin changed little until well into the 1880s. The streets were dirt (or mud), and while Court Street's sidewalks—downtown—were made of two-inch lumber, side streets were only one inch thick. In 1877 a city ordinance prohibited horses and cattle from roaming at large between the hours of nine p.m. and five a.m. Finally in the 1890s, Court Street from Fifth Street to the river was paved with brick. Brick extensions continued into the twentieth century, the first extensive use of cement occurring in the late 1920s.

Rails were laid in Pekin in 1859 and the city eventually became a terminal railroad station, coordinating various trunklines entering both Pekin and near-by Peoria. A railroad bridge across the Illinois River opened in March of 1900. Pekin was a stop on several St. Louis-Chicago routes, such as the Red Express passenger service and a "Fast Mail" freight train. Further rail business was brought into town because of the terminal grain elevators in Pekin. Grain was barged up the river from smaller elevators to the terminal elevators at Pekin which then loaded the grain into railroad cars.

Because of the town's prime location on the river and its status as a terminal railroad station, numerous industries developed in Pekin. Coal mining was a major industry for more than a century, beginning in the 1840s. Likewise, Pekin was a main supply source for ice cutting and shipping. Ice cut in Pekin was stored for up to two years in ice houses that held 20,000 tons each and then was shipped down the river on barges in twenty-five-, fifty-, and one hundred-pound cakes. According to John Kriegsman, a long-time resident of Pekin, the grocery business was always a large and competitive enterprise in Pekin. Early grocers placed a keg of beer at the disposal of their customers to secure patronage and to encourage one of the largest local industries, the distilleries. References are found to a distillery established several years prior to 1849, with numerous operations starting during the 1870s and again during the 1890s. In the course of the years before Prohibition, Pekin was home to ten distilleries. Today, one of the favorite old-timer stories around town is that of the boot-legging scandal in the

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early 1870s when boot-leggers siphoned directly out of one of the distilleries through an elaborate system of partially-underground tubing. Whether as elaborate a set-up as hearsay has now created is a matter of speculation, but it was on the heels of this scandal that John L. Hinners moved to town.

Why John Leonard chose to start building organs in Pekin is also a subject for speculation. Several factors must be taken into account. John Leonard's family lived in the Midwest, and proximity to family could well have been an issue. More than that, however, if we conjecture that John Leonard had the rural church market in mind right from the start, a Midwestern location was desirable as an effort to gain the trust of an Eastern-wary rural Midwestern clientele. Pekin was a well-established German community with a German Methodist Episcopal congregation with whom the Hinners undoubtedly had had contact.

The first German congregation in Pekin was the Methodist Episcopal, building a small frame structure in 1850. In 1874 a Gothic-design church building was erected and it housed Pekin's first pipe organ.\(^9\) The German Methodist Episcopal Church was a leading congregation in the St. Louis Methodist Conference, and hosted the 1875 Conference of the German Methodist Episcopal. William Koeneke and his son, A.L. Koeneke, were both pastors of the Pekin German Methodist Episcopal Church; and it is quite likely that Peter Hinners kept in touch with the family of his good friends. John L. Hinners may have attended the 1875 German Methodist Episcopal Conference. Fred

\(^9\)The organ, whose maker is not known, was destroyed in the 1911 fire.
Schaefer, for whom John Leonard initially manufactured his reed organs, was a member of the Pekin German Methodist Episcopal Church. As a musical instrument dealer, Schaefer surely would have spoken with an employee of Mason & Hamlin who happened to be visiting his church. In the course of conversations, it would have been quite natural for John Leonard to voice his frustrations with hopes of advancing within the Mason & Hamlin operation as well as his desire to build his own organs. The scope of Schaefer's businesses show him to be nothing if not enterprising, and it is easy to picture the wheels turning in his mind at the idea of enticing a young organ builder to manufacture reed organs for him right there in Pekin. The city did offer a small amount of competition for the Hinners organs. In an 1878 Pekin newspaper, Geiger & Thompson's Sewing Machine Exchange also advertised "the Matchless Burdett Organ" (Plate 8).\textsuperscript{10} Plate 9 shows promotional material placed on the same page as the Geiger & Thompson ad for Fred Schaefer's rental pianos and organs as well as orders for tuning and repair.\textsuperscript{11}

After Chicago, the competition in Pekin offered little intimidation or resistance for the ambitions of John Leonard, though some, like the local musical merchandise dealer whose advertisement from an 1889 Pekin newspaper, continued to offer Mason & Hamlin organs (Plate 10).\textsuperscript{12} Another competitor, however, succumbed to the offer of employment by the Hinners firm, as is documented in the twenty-fifth anniversary

\textsuperscript{10}\textit{The Pekin Weekly Times} (April 26, 1878), 6. The product combination of sewing machine and reed organ sales and service was quite common in the nineteenth century.

\textsuperscript{11}\textit{Ibid}.

\textsuperscript{12}\textit{The Pekin Weekly Times} (April 20, 1889), 4.
booklet which lists Gilbert Skaggs as a fourteen-year employee. Skaggs is cited in the 1905 Pekin City Directory as an independent organ builder and may have been one of the men recruited to help get the pipe organ enterprise underway as his tenure coincides with the beginning of pipe organ production.

GEIGER & THOMPSON'S

Sewing Machine

EXCHANGE,
PEKIN, ILLINOIS.
Office 315 Court Street.

A large stock of the best Standard Sewing Machines always on hand; also the Matchless

Burdett Organ
All kinds of Sewing Machine and Organ Repairing done promptly, and
Good Work Guaranteed
FRED. SCHÄFER,

Bookseller

and Stationer,

AND DEALER IN

NEWSPAPERS, PERIODICALS,
Magazines, Toys,

Notions, Fancy Goods,

--AND--

Musical Merchandise

Of All Description.

PIANOS AND ORGANS

FOR RENT,

Orders for Tuning and
Repairing promptly
attended to

By an experienced hand, in the finest style

In his new building Court Street,
OPPOSITE COURT HOUSE.

PEKIN . . . . . ILLINOIS.

EMIL BERR!
Of Pekin, Ill., Dealer in
PIANOS! ORGANS!
Musical Merchandise and Stationery!
Is Agent for the
MASON & HAMLIN
Goods for Taz well, Mason and Peoria Counties
Send for Catalogue and Prices
4001dawt
Perfection Organ Manufactory, Pekin, Illinois

Date and reasons aside, the opening of John L. Hinners' Perfection Organ Manufactory in Pekin began a new era of industry for the region. With one assistant, John Leonard set up shop in a back room of Schaefer's new building on Court Street, across from the courthouse. Fred Schaefer was a multi-faceted businessman, running an insurance office which his daughter Lena Schaefer Hinners later took over, selling real estate, and according to his letterhead, he was also a "Manufacturer of Parlor and Chapel Organs and Dealer in Pianos, Organs, Musical Merchandise, Books, Stationery, Toys, Notions, and Fancy Goods." John Leonard spent the next ten years building reed organs, honing many of the skills and techniques that he would later use in the manufacture of pipe organs. Robert E. Coleberd, an economist who studied the Hinners operations, wrote that "John L. Hinners personifies the innovator-entrepreneur in the history of the organ industry . . . ." and defined an innovator as one who offers new products and services or produces already-existing wares by new methods at lower costs. In addition to marketing and sales acumen, John Leonard applied to his pipe organs an understanding of compactness, mechanical reliability, and superb cabinetry which he had learned in building reed organs. Perhaps most important, however, was his standardization of the reed organ. Appendix C reproduces an 1895 Hinners Reed Organ catalog (in English and

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113In the "History of Pekin, 1879" included in the 1887 Pekin City Directory, the publisher wrote, "1879-Mr. John L. Hinners, of Chicago, located his Perfection Organ Manufactory in Pekin." Bates' Pekin City Directory and History, 1887 (Pekin: WH. Bates, 1887), 62.

German) in which one can note the five action types and ten organ styles available. By rigidly controlling variations, he was literally able to produce them by the dozens. On May 23, 1880, John wrote to his brother, George,

We are well and busy, very busy, making organs a doz. at a time. Pekin is immense, seems to be a place where every one tries to enjoy life, carriage riding seems to be the favorite amusement. Sundays the Peoria people come here to [spend] the day at our sulphur-springpark, was there myself yesterday, drank two cups of sulphur-water, it tastes [sic] like rotten eggs, yum, yum, goody. I look with pleasure to the time of your visit, try and arrange to be there over Sunday, see our big church and the 'big' people. . . .

The later application of these ideas to the pipe organ construction allowed John Leonard to offer quality instruments at lower prices.

When Schaefer sold his instrument manufactory and musical merchandise business to the Koch Brothers in early 1881 John Leonard took the opportunity to cash in on the reputation he had built for himself in the previous year and recruited a group of local investors to back the Perfection Organ Works as a private reed organ factory. July 5, 1881, John Leonard secured Patent No. 243,899 for the reed organ action reproduced in Plates 11A and B. The object of the new design was to provide a more simply-constructed and easily regulated action through the use of an air-tight and flexible

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115John L. Hinners, letter to George Rudolph Hinners (May 23, 1880). The sulphur springs to which John Leonard referred were a primary attraction in Pekin for years. Believed to have healing powers, many people traveled to Pekin just to drink the sulphur water.

116These investors, prominent businessmen of Pekin, were: E.F. Unland, Habbe Velde, Canrad Luppen, D. C. Smith, Luppe Luppen, Epke Meinen, Camp Speaker, Fred Neef, John Velde, J. A. Roelfs, L. J. Roelfs, Henry Block, G. A. Kuhl, and G. S. de Vries. The amount of their initial investments is unknown.
passage for the tracker wires. This also allowed noiseless operation.

J. L. HINNERS.
REED ORGAN ACTION.

No. 243,899.

Patented July 5, 1881.

WITNESSES:

INVENTOR:

BY

ATTORNEYS.
UNITED STATES PATENT OFFICE.

JOHN L. HINNERS, OF PEKIN, ILLINOIS.

REED-ORGAN ACTION.


To all whom it may concern:

Be it known that I, JOHN LEOAKD HINNERS, of Pekin, in the county of Tazewell and State of Illinois, have invented a new and improved Action for Reed Organs, of which the following is a specification.

The object of my invention is to provide a simple and improved action for reed organs which can be easily and rapidly regulated. My invention consists in providing reed-organ actions with an air tight, flexible, and durable passage for the tracker-wires, allowing them to be operated without friction or noise.

In the accompanying drawings, Figure 1 is a longitudinal sectional elevation of my improved action for reed organs. Fig. 2 is a plan view of the same.

The valve A is pivoted on the under side of the sounding or reed board B, forming the top of the wind-chest C, and its inner end pressed against the sounding-board and over the valve-slot O by a spring, D. The forward end of the valve is attached to a wire, E, which passes upward through an aperture, F, in the sounding-board, and is supported on the inner end, O, of the pivoted key H by a nut, J, screwed on the threaded upper end, K, of the wire E. A piece, L, of sheep-skin or like material is placed over the apertures F, and a strip, M, provided with like apertures, is secured over the skin, and the skin is crimped at these apertures. The crimped diaphragm M thus obtained is perforated in the middle, and the wires E passed through these perforations. The crimped part of the diaphragm will move up and down a sufficient distance with the wire and form a free but air-tight passage for the wire.

If the front end of the key is depressed the rear end will be raised, and the forward end of the valve will also be raised, as this end of the valve is connected with the rear end of the key. This operation opens the rear end of the valve from its position against the sounding-board and from over the valve-slot O, and allows the air-current to pass.

I am aware that it is not new to secure a piece of flexible material over the holes through which pass pins to operate valve-levers; also, flexible material has been stretched tightly over a hole to form an air-tight fulcrum for a lever which must be held firmly in position; but what I claim is—

In a reed-organ action, the combination of a sounding-board having a series of holes, a correspondingly-apertured strip of wood, and a soft, crimped, flexible diaphragm having a small central hole, with the tracker-wire, all arranged as shown and described, for the purpose stated.

JOHN LEONARD HINNERS.

Witnesses:

JOHNAMES, W. DODDER.
Before the end of that year the business was doing so well that the operation was expanded and J. J. Fink was brought in as a partner under the new company name of Hinners & Fink. This allowed the factory to move to a larger site (the second floor of a building on the corner of Court and Fifth streets), purchase new equipment, and hire additional craftsmen. Very little is known about J. J. Fink. There is a John J. Fink listed in the 1887 Pekin City Directory—the earliest surviving—who resided in St. Louis and had business connections in Pekin. At the time he was listed as a partner in the F. W. Ehrlicher & Co. boot and shoe business.

Another patent was granted January 2, 1885 for an improved reed-organ tracker pin. Patent No. 330,117 proposed to protect the pins from shrinkage and expansion caused by humidity changes, to reduce the friction on the pins, and to protect them from "vermin." These objectives were met by reducing the circumference of the wooden pin and encasing it in a metal tube; or omitting the wooden pin entirely (Plates 12A and B).

U. J. Albertsen purchased the interest of the original investors in 1885, and the company became Hinners & Albertsen. With the infusion of Albertsen's capital the firm again expanded, reed organ sales sky-rocketed, and it became a force in the organ world. There has been some confusion as to the identity of U. J. Albertsen. Urban J. Albertsen is sometimes cited as the partner, but he was not born until 1887. His father, Ubbo, who lived from 1845-1926 was John Leonard's partner as well as a state senator. The factory then moved to the corner of Court and Second streets where they acquired the building next door and added a third story to the main building as well as a second story to the new section. The second story, added when the pipe organ operations began, housed the
To all whom it may concern:

Be it known that I, JOHN L. HINNERS, a citizen of the United States, residing at Pekin, in the county of Tazewell and State of Illinois, have invented certain new and useful Improvements in Organ-Actions; and I do declare the following to be a full, clear, and exact description of the invention, such as will enable others skilled in the art in which it appertains to make and use the same, reference being had to the accompanying drawings, and to the letters and figures of reference marked thereon, which form a part of this specification.

This invention relates to tracker-pins for reed-organs; and its objects are to overcome the defective operation of the ordinary wooden pins, due to atmospheric changes, to reduce the abrasion of such pins by friction, and to protect them against being gnawed and splintered by vermin.

It is well known to organists and organ-builders that wooden tracker-pins often swell so much in damp weather as to stick in their courses; that they often shrink in dry air, so as to cause cutting and escape of wind in the apertures through which they pass; that they wear away by friction, so as to produce unsteady working of the valves operated by them; and that they are often gnawed and splintered by mice, and even other vermin, as to practically destroy them, and to obstruct the valve apertures into which the litter drops. To overcome these several objections, I reduce the circumference of the wooden pin and incase it in a metallic tube, thus producing a combination of wood and metal in the formation of a complete and single pin, and guarding at once with practical efficiency against each and all of the defects I have encountered.

I may for some purposes make my tracker-pin in the form of a simple metal tube without filling, or filled only at and toward the extremity, or I may use as filling some suitable material other than wood; but the tracker-pin shown and described herein embodies the construction that I have found best adapted to the practical purposes of organ-building.

In the accompanying drawings, where like letters refer to like parts, Figure 1 is a vertical section of my tracker-pin applied to the adjacent parts of an organ-action, and Fig. 2 a perspective of the pin with shoulder. A is a round wooden pin filling closely §5 within a metal tube, B, and slightly projecting from the tube at the upper end, so that each pin may be filed as required to level the row of finger-keys in finishing an organ.

C represents one of the finger-keys; D, the reed-board through which the pin works; E, the sounding-board, having valve-slots to pass the air-currents to the reed-cells or F, the valve sliding on guide pins g; and H the spring which closes the valve when pressure §5 on the tracker-pin is removed. Should an octave-coupler be introduced into the organ, the dotted lines H indicate the relative place and outlines thereof, and a represents the shoulder formed upon the wooden core of the pin, by which the coupler actuates the pin when thrown into position by the usual stop and mechanism for that purpose. When such a shoulder is formed upon the pin, the tube or jacket B must be made in two parts, one to fill §5 the wooden core above and one below the shoulder, and I should also put a metal casing or ferrule around the circumference of the shoulder to protect it from being gnawed by vermin.

Having thus described my invention, what I claim to be new and useful, and desire to secure by Letters Patent, is the following:

In a tracker-pin for reed-organs, the combination of the ordinary wooden pin with a metal jacket fitting closely upon the same, said jacket being flush with the pin at the lower end, and slightly shorter than and pin at the upper end, in the manner and for the purposes herein described.

In testimony whereof I affix my signature in presence of two witnesses.

John L. Hinnors.

Witnesses:

Frederick King,  
C. A. Halsey.

JOHN L. HINNERS.
reed organ works. The remainder of the building, however, consisting mainly of the walls, was used to provide ample vertical space above the main work floor where the finished pipe organs were set up and voiced and tuned.

The earliest Hinners & Albertsen pipe organs were announced in a special catalog (no longer extant) that was written in German and English. These uniformly had one manual and pedals, but were available in three ranks for $375, four ranks for $485, five ranks for $575, and six ranks for the bargain price of $635. It is interesting that both Hinners & Albertsen and A. Gottfried & Co. entered the pipe organ business at the same time, Hinners in Pekin and Gottfried in Philadelphia. How they eventually connected is not known but the metal pipework for all of Hinners organs was supplied by Gottfried until 1925. The 1890 catalogue introduced "Our New No. 5 Pipe Organ" which had the following specifications:

- 8' Open Diapason: Metal, 61 pipes
- 8' Melodia: Wood, 61 pipes enclosed
- 8' Gamba: Metal, 61 pipes enclosed
- 4' Principal: Metal, 61 pipes
- 16' Pedal Bourdon: Wood, 15 pipes

Super Coupler
Manual to Pedal Coupler
Swell Pedal

The New No. 5 Pipe Organ sold for $485.00. The three rank organ included two 8' ranks and one 4' rank; the five rank instrument added a 2' rank to the No. 5 specifications, and
the six rank organ added two 2' ranks to the No. 5 specifications. If the churches close
to Pekin wanted to reduce the costs by sending members of the congregation to the
factory with their own wagons, thus handling the drayage and set-up themselves. In such
instances, the organ would cost only $75 a rank—a significant savings for impecunious
congregations.

The Earliest Pipe Organs

The first pipe organ, a four-rank instrument, was sold May 21, 1890 to the
German Methodist Episcopal Church in Edwardsville, Illinois. Because Hinners did not
follow the practice of numbering and dating his nameplates, it was believed for many
years that the first organ for which there were records was the sixteen-rank, two-manual
instrument installed in the German Evangelical Church in Huntingburg, Indiana in 1892.
However, a Chicago music journal published an article November 12, 1891 which
describes the dedication of the new Hinners & Albertsen pipe organ at the First
Congregational Church of Rogers Park, Illinois. It concludes:

In the eighteen months they have been making pipe organs they have built and
sold eleven, this one at Rogers Park being the last... Clarence Eddy and Harrison
M. Wild have both opened organs by this firm, and the association of these
renowned names with that of Messrs. Hinners & Albertsen is significant and
gratifying. Although this branch of the business is being pushed, the manufacture
of reed organs is not allowed to fall behind. Added facilities enable them to keep
up their large trade in this line. They are doing a large business, one the more
gratifying as energy, good work, and square dealing have brought them to their

117John R. Hinners, "Chronicle of The Hinners Organ Company," The Tracker (December 1962),
1-3.
present pinnacle of success.\textsuperscript{118}

The first ledger book does record this organ, noting that it was to have a case of red oak with walnut trimmings and moldings and the bellows were to be supplied with a Ross water engine. The projected specifications differ from the final product only in that the oboe, planned to have only forty-nine pipes, was expanded to a complete rank of sixty-one pipes.

Like the reed organs, the one manual pipe organs had a keyboard divided at middle C with each half similarly controlled by a treble and bass knob. The pedal ranks of this period typically included only the lower octave, the second octave supplied as a pull-down (i.e., borrowed from another rank). The catalogues claimed, "...since the notes above the lower octave are never, or only very rarely used for church services, we omit them as a needless expenditure." The 1898 Hinners & Albertsen organ installed in the St. Peters Norwegian Evangelical Lutheran Church in Red Wing, Minnesota is an example of a typical smaller two-manual organ. The specifications for that organ are:

<table>
<thead>
<tr>
<th>Great:</th>
<th>8' Open Diapason</th>
<th>Metal</th>
<th>61 pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>8' Melodia</td>
<td>Wood</td>
<td>61 pipes</td>
</tr>
<tr>
<td></td>
<td>8' Dulciana</td>
<td>Metal</td>
<td>49 pipes\textsuperscript{119}</td>
</tr>
<tr>
<td></td>
<td>4' Principal</td>
<td>Metal</td>
<td>61 pipes</td>
</tr>
<tr>
<td>Swell:</td>
<td>16' Bourdon</td>
<td>Wood</td>
<td>49 pipes\textsuperscript{120}</td>
</tr>
<tr>
<td></td>
<td>8' Violin Diapason</td>
<td>Metal</td>
<td>61 pipes</td>
</tr>
</tbody>
</table>

\textsuperscript{118}"New Organ at Rogers Park," \textit{Presto} (November 12, 1891), 8.

\textsuperscript{119}The bottom twelve notes of this rank are unified with the Melodia.

\textsuperscript{120}The lower octave is omitted.
8' Lieblich Gedackt  Wood  61 pipes
8' Salicional  Metal  49 pipes\textsuperscript{121}
4' Flauto Traverso  Metal  61 pipes

Pedal: 16' Bourdon  Wood  27 pipes

Mechanical:  
Swell & Octave to Great Coupler
Swell to Great Coupler
Swell to Pedal Coupler
Great to Pedal Coupler
Swell Tremulant
Blowers Signal
Wind Indicator

Pedal Movements:  
Great Forte
Great Piano
Balanced Swell Pedal

The ledger book indicates that the case was a "special design" of quartered oak. Plate 13 shows the organ as it looks today in the sanctuary of the Red Wing Four Square Church.\textsuperscript{122} Plate 14 is a detail of the nameplate and wind indicator. In 1935, when the building housed the First Church of Christ Scientist, the organ was moved to the front center of the building from its original location at the left of the foot of the platform (Plate 15). The case was open on the front and right side, the latter requiring five dummy pipes (presently removed for easier access to the swell box). Plate 3 in Chapter IV, of the organ in Scranton, North Dakota, offers a better image of how the Red Wing organ was originally placed. The Red Wing organ was order number 360, placed August 6, 1898 by

\textsuperscript{121}The bottom twelve notes are unified with the Lieblich Gedackt.

\textsuperscript{122}Despite paint changes to the case and facade pipes, the organ may be the earliest Hinners & Albertsen organ in original condition. It will soon be sold to its original owners, the First Lutheran Church of Red Wing, and placed in the chapel of this church's new facility.
Carl N. Lien. It was to be shipped October 10 and dedicated October 23, 1898. For an unknown reason, it was not shipped until January 25, 1899. It weighed 5,690 pounds and was shipped on the Santa Fe Railroad at a cost of $34.14. The price of $1,050.00 was payable thirty days after delivery.
Plate 13. 1898 Hinners & Albertsen, Red Wing Foursquare Church, Red Wing, Minnesota.

Present Room

Organ 7-3/4 above platform

Elect outlets for organ & reader's placed under speakers' desk.

Present platform 6' 6" above church floor

New opening and doors.

New organ repair floor and walls.

New opening and doors.

Realt platform repair wall floor.

Wood framed rail wood floor.

(4"

3"

6" load bearing tlc.
Hinners Tonal Quality

The primary difficulty in a discussion of tonal qualities is that there is no standard terminology with which to illustrate these various traits. Adjectival descriptives are purely subjective, and a word that may paint a sound picture for one person may be meaningless for someone else. It is hoped, however, that the phrases selected are descriptive enough to secure at least a general idea of the tonal quality that will solidify into comprehension when one hears an original-condition Hinners organ.

The organs produced under John L. Hinners were a blending of traditional German organ building and the romantic tonal ideals of the late nineteenth century. Registrations were romantic without being orchestral and were usually well-balanced tonally. The organs were designed around the 8' open diapason, but while they can become a trifle "boomy" because of wind pressures often approaching five inches, they are never overpowering or tubby. The pipes are heavily nicked—both frequently and deeply—and the cut-ups are not only high, but combined with arched mouths. Hinners organs rarely employed mutations or mixtures, and reeds are customary only on the larger instruments (even then these are often "labial reeds"). As a general rule, the organs have twice as many flutes as principals or strings, the latter two types being equal in number. Appendix E contains numerous specification lists as well as a comparative analysis of their contents.

As would be expected, the pipe scales were standardized. One extant specification list gives the scale of each rank, and the most frequently encountered note is "Regular Scale." With standardized scaling, everything in the factory could be keyed to
one set of numbers and rackboards and toeboards, for example, could then be produced *en masse* without the necessity of waiting for the pipes to get accurate measurements. The extent of unification practiced by Hinners, however, necessitated scales that do not move through the rank at a constant rate of diminution; and the scales of the lower octave pipes in particular are quite large in order to achieve adequate volume and tone from pedal extensions of manual stops. Moreover, the pipes tend to halve fairly far up the rank, closer to the twentieth through twenty-fifth pipes rather than at the sixteenth or seventeenth pipes. Another example of American Romanticism, this high halving produces more clarity in the octaves below middle C and additional fullness in the octaves above middle C.

**Payment Plans**

The major arena in which Hinners & Albertsen differed from the retail catalogue houses was in the matter of payment. Catalogue retail merchandisers operated on a strict cash-only basis, whereas Hinners & Albertsen accepted limited payment plans. For example, order No. 262 (placed August 21, 1893) for St. Stephan Church in Merrill, Wisconsin was contracted at a purchase price of $1,260.00 with $600 payable cash on delivery. After formal acceptance of the organ, the balance was due within one year at an interest rate of seven percent per annum. The usual option allowed thirty days without interest. For example, St. Paul's Evangelical Lutheran Church in Tomah, Wisconsin was to pay its complete balance of $785.00 within thirty days, after which six percent interest would accrue. Other arrangements were often made and it appears that sixty-day deferred
payment with no interest was common, but many of the entries in the first ledger book note a cash price due on delivery, and a few grant one year without interest.

Interest rates found in the first ledger book varied, apparently according to current bank rates and negotiations. Some churches paid six percent interest and others paid seven percent. Moreover, in some cases the ledger book notes that the church had the "privilege of paying before due," but this is not noted on the majority of payment schedules. Perhaps Hinners & Albertsen routinely allowed churches to pay off the balance early, but note of the "privilege of paying before due" occurs often enough that one suspects that the interest was collected unless noted otherwise.

Despite the advertisements proclaiming that the prices were non-negotiable because they were already as low as possible, design alterations and custom work required repricing and the company was then more willing to adjust the price downward in order to keep the contract. For example, order No. 306, placed February 13, 1896 by the First German Methodist Episcopal Church of Milwaukee, Wisconsin, involved custom casework "according to design submitted and agreed upon." The price was $1,350, less a $150 "donation." Company "donations" were ubiquitous in the organ-building field, however, these donations amounted to nothing more than a slight reduction in the company's profit margin.

The Christian Reformed Church in Graafschap, Michigan is an example of a purely stock model that received a donation/discount. February 23, 1897, the church placed an order for Regular Style No. 7 for the non-negotiable price of $670, but the contract included a $70 donation (or rebate). Sometimes the organization's old organ
would be accepted in trade. A partial list of the 1929 installations indicates that the organ for the auditorium at Illinois Wesleyan University was priced at $8,000, less $3,000 in trade on the old organ.

The Factory Representative as Salesman

The representative who installed the organ was usually a department foreman at the factory, and when he was on the road, he was kept busy. Not only did he install the new instrument, but he also tuned and repaired other Hinners organs en route. A note is pencilled in the margin of the order for the St. Paul's Evangelical Lutheran Church of Ellisville, Wisconsin (1898): "Stop and tune organ at Milwaukee and stop and fix organ at Fond du Lac and Willow Springs."

A noticeable difference between Hinners and its competitors, and one most frequently observed, is the company's lack of a sales force. However, this is true only in the sense that neither Hinners & Albertsen nor the Hinners Organ Company employed men specifically as salesmen. When factory representatives were in an area to do an installation or tuning and repairs, they also peddled organs. The year-end report for 1929 indicates that $11,377.48 was paid out in commission to "salesmen" in the pipe organ department. Further, the Pekin Daily Tribune reported, "John L. Hinners returned last evening from New York, where he has been putting up a large pipe organ. Mr. Hinners was caught in the big blizzard and devoted the time to gathering in numerous orders for organs." Later: "John L. Hinners has returned from a successful business trip through

123 The Pekin Daily Tribune (December 8, 1898), 8.
Minnesota and Iowa in the interest of Hinners & Albertsen. He set up one pipe organ in
the Norwegian Lutheran Church at Canby, Minn., and contracted for two more at Le
Mars, Iowa." These organs would have appeared in the second ledger book, no longer
extant, but, indeed, two rather large organs were installed in the First Methodist and
German Lutheran churches in Le Mars, Iowa in 1902.

John Leonard's 1893-94 day book contains pages listing his expenses for various
business trips. An 1894 trip to Indianapolis (presumably to the Evangelical Reformed
Church to install an eight-rank tracker) notes the following expenses:

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sleeping Car</td>
<td>$1.50</td>
</tr>
<tr>
<td>Drayman</td>
<td>$5.50</td>
</tr>
<tr>
<td>Help, 6 men</td>
<td>$3.00</td>
</tr>
<tr>
<td>2 Darkies</td>
<td>$1.50</td>
</tr>
<tr>
<td>1 Darkie, 30 hr.</td>
<td>$3.75</td>
</tr>
<tr>
<td>Glue</td>
<td>.25</td>
</tr>
<tr>
<td>Candle &amp; cr.</td>
<td>.05</td>
</tr>
<tr>
<td>Carfare (12)</td>
<td>.60</td>
</tr>
<tr>
<td>Dinner</td>
<td>.25</td>
</tr>
<tr>
<td>Help</td>
<td>$3.50</td>
</tr>
<tr>
<td>Telegram</td>
<td>.50</td>
</tr>
<tr>
<td>Dinner</td>
<td>.35</td>
</tr>
<tr>
<td>Sousa Concert</td>
<td>$1.50</td>
</tr>
<tr>
<td>Collection</td>
<td>.50</td>
</tr>
<tr>
<td>Sleeper Car</td>
<td>$1.50</td>
</tr>
</tbody>
</table>

$23.25

In the scope of the first ledger book, two to four orders arrived in a typical month.

In December 1898, five orders were placed, but in April 1899, no orders were placed.

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124 The Pekin Daily Tribune (January 24, 1899), 7.
Delivery time averaged about three months, but some orders were taken and filled within a month or less, while others were delayed by custom work or such things as factory backlogs. The St. Johns Evangelical Lutheran Church of Platte and Colfax Counties, Nebraska ordered Regular Style No. 6 for $615 on June 1, 1898. The organ was shipped June 21, 1898. Even custom work usually left the factory within three months, as happened with the standard organ with custom case for the Second German Methodist Episcopal Church in Milwaukee. Its order, No. 386, was placed May 9, 1899 and the organ was shipped August 9, 1899—nine days late, as the instrument had been promised in the church by August 1. Delays up to a month were not uncommon. For example, St. Matthew's Evangelical Church, Elmwood Place, Ohio, was to have its organ in the church by May 14, 1899, but the instrument did not leave the factory until June 8, and that for St. Michaels Church, Radom, Illinois, was promised for December 15, 1899, but it was not shipped until January 16, 1900. It may be that by many of today's business standards that Hinners & Albertsen had a poor track record for on-time delivery; but business practices were somewhat more relaxed in that era, and their delivery record was probably better than that of many of their peers.

In 1902, Ubbo Albertsen retired from the organ business and turned to the wagon trade. John L. Hinners took the opportunity to expand; and January 30, 1902 the Hinners Organ Company was incorporated. Incorporation papers, filed January 8, 1902, note that 350 shares were sold at $100 per share, creating working capital in the amount of $35,000. John L. Hinners purchased 135 shares, Jacob A. Roelfs bought 125 shares, Hielo J. Rust bought fifty shares, and Arthur W. Hinners purchased forty shares. The
object of the corporation would be "the manufacture and sale of pipe and reed organs, and musical instruments and merchandise of all kinds and descriptions whatsoever." In addition to the stockholders, Dietrich D. Velde, owner of a local hardware store, was appointed to the Board of Directors. The incorporation announcement in *The Music Trades* notes that Roelfs was secretary of Velde, Roelfs & Co., wholesale and retail hardware merchants; Rust was assistant cashier at a local bank but soon would be in full-time management at Hinners, and Arthur W. Hinners "has been identified with the Hinners organ business for about ten years, and will continue his duties as correspondent and advertising manager of the Concern."¹²⁵

The annual reports filed with the State of Illinois for 1902-1905 offer little insight. John Leonard Hinners, president; Arthur W. Hinners, secretary, and Hielo J. Rust, treasurer, are noted as officers. Though presumably still functioning as vice-president, Jacob A. Roelfs is not mentioned in the annual reports for those years. The factory is listed at 125, 127, 129, and 131 Court Street in Pekin.

On September 10, 1904 the Hinners Organ Company hosted a steamboat excursion in honor of its twenty-fifth anniversary (Plate 16). The back of the invitation included a list of employees and the length of time they had been employed by the Hinners Organ Company:

<table>
<thead>
<tr>
<th>Name</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>George Hofferbert</td>
<td>21</td>
</tr>
<tr>
<td>Jacob Sipfle</td>
<td>18</td>
</tr>
<tr>
<td>D. M. Turner</td>
<td>16</td>
</tr>
</tbody>
</table>

Wm. M. Pitts
Fred F. Pitts
Fred A. Koch
Gilbert B. Skaggs
John Schwinn
Thomas Carney
Ferd Muehlenbrink
O. G. Malmquist
Alfred Pitts
Ed. Veerman
C. Steinbauer
F. B. Blume
Rudolph Nedderman
J. L. Thompson
Otto Sior
Robert Kassel
Philip Kriegsman
C. J. Hodapp
John Vinyard
Julius Jackel
J. W. Noe
Frank Carney
W. Van Boeckman
Arthur Pitts
August Becker
E. B. Sanborn
Theo. Johnson
Adam Schantz
Henry Jost
D. Johnson
Henry Poppenga
Henry Schroeder
Willie Birkenbusch
Chas Sassmann
Henry Mauth
Fritz Alzner
Philip Reinhardt, Jr.
George Buhs

John Leonard presided over the new corporation for only four years before he died of cancer August 24, 1906. The annual report for that year (filed after John Leonard's
Plate 16. Invitation to the Twenty-fifth Anniversary Steamboat Excursion.

You and family are cordially invited to a
Complimentary Steamboat Excursion to be given on Saturday,
September the tenth, by the
Hinners Organ Company
to their employees and friends in honor of the
Twenty-fifth Anniversary
of the establishment of their business.

Steamboat Leaves Foot of Court Street at 8:30 a.m. for Columbia Park, Chillicothe, Ill.,
returning to Pekin at 7:00 p.m.
death) names Jacob A. Roelfs, vice-president; Arthur W. Hiners, secretary, and Hielo J. Rust, treasurer. Roelfs' term was due to expire in March 1907, about four weeks after the report was filed. It was apparently then that Roelfs was elected president of the Hiners Organ Company. The election of Roelfs rather than Arthur Hiners probably was connected to the stock owned by each man, amounting to an $8,500 difference in the original stock purchases. On April 3, 1907 papers were filed to decrease the number of directors from five to four, thereby removing D. D. Velde from the board. This decision had been reached at an annual stockholders meeting the previous month, most likely at the time Roelf was named president.

One might imagine that the six years Roelfs ran the company were difficult for Arthur, but he eventually gained control of the company. The 1908 report lists him as vice president rather than treasurer, and in 1912 he finally bought out Roelfs' shares. The 1909 annual report has not survived, but papers filed in Springfield for that year record an increase of capital stock to $85,000. No details of the increase are included in the documents.

In 1910 persons from the city of Grand Rapids, Michigan approached the Hiners Organ Company about moving its factory to Grand Rapids, offering a building and suggesting a twenty-five year tax exemption.\textsuperscript{125} Grand Rapids had been a furniture-making center since the 1850s, working primarily in locally-grown walnut. By 1900 the

\textsuperscript{125}Robert E. Coleberd, "Yesterday's Tracker--The Hiners Organ Story," \textit{The American Organist} (September 1960), 12. The City of Grand Rapids does not have record of this offer in its city council proceedings from 1908-1912. It is possible that the offer originated in a branch of city government that may not have filed official minutes or records.
walnut supply was limited and the industry turned to oak. The oak may have presented more manufacturing problems or may have been less popular, and the Grand Rapids furniture-making trade began to wane. The motives behind the Hinners offer seem obvious and logical: Grand Rapids needed to recruit new industry to keep the city growing, and with its history of wood-working, it had skilled labor and machinery available that could easily turn to another facet of furniture-making such as organ building. Hinners upper-management was in favor of the move as it appeared to be a promising avenue of cutting expenses. The factory employees, however, were vehemently opposed to the move and refused to leave Pekin. Roelfs and the board of directors, weighing the costs of moving and training an entire factory of workers and re-starting production with an inexperienced crew, opted to remain in Pekin. In spite of the tax burden and building mortgage, their dedicated and skilled employees, some of whom had been building organs since the factory opened, were regarded as the company's most important asset. A similar offer made several years later by the city of Champagne, Illinois was also rejected.

Roelfs carried the Hinners Organ Company into its best year, 1912, following through on the momentum begun by John Leonard as well as taking advantage of the highest peak in farm income before World War II. In this year the Hinners Organ Company employed ninety-seven workers and, according to information given to

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127 When Coleberd first reported the peak year for the Hinners Organ Company in *The American Organist*, a typographical error caused it to read "1921." Every publication since that 1960 article has perpetuated this error in citing that article. ("Yesterday's Tracker--The Hinners Organ Story," *The American Organist* [September 1960], 11-12, 14.)
Coleberd by William Rolf, a former factory superintendent, shipped three organs each week. Arthur succeeded to the presidency of the company, and it is likely that John Leonard's brother George R. Hinners supplied Arthur with the funds necessary to purchase Roelfs' shares. In any case, he became vice-president, though it may have been a titular position. Ironically, once the Hinners Organ Company was again in the hands of a Hinners, it began its downward spiral.

Arthur changed very little in the way the factory operated or in the instruments they produced, and it was probably this above all else that led to the company's decline. He chose to ignore the shifts in the market demand (a desire for larger, more dramatic organs), the economic realities of the firm's target market (the farm economy had begun to plummet), and innovations in organ design (such as the move to electric actions). All of these factors worked against the Hinners Organ Company's continued concentration on the production of small organs with tracker actions for rural churches.

It is too bad that the Hinners Organ Company never solicited theater business, for the handful of theater contracts that fell into its lap produced excellent instruments. In his *Encyclopedia of the American Theatre Organ*, David Junchen praises the 8' oboe horn stop and the 8' diapason on two Hinners theater organs, suggesting that the latter's "harmonic development" is "so sadly lacking in a typical Wurlitzer diapason." Further, he noted that the 8' tibia clausa was one of the finest he had ever heard, concluding that, "The theatre organ world would have been much better off had more Hinners instruments

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been sold." Even in the theater, however, Hinners maintained its loyalty to tracker actions and was one of the very few companies to build theater instruments with tracker actions. Hinners was probably the very last builder to give up theater trackers, with two installed as late as 1916.

The Hinners company also produced a handful of residence and mortuary organs, a special feature of the both being a player mechanism. A catalog for funeral home instruments is reproduced in Appendix D. One list has survived with the contents of three rolls for the mechanical player (almost certainly supply house rolls):

Mortuary Roll No. 1250

Ave Maria......................Gounod
Andante Religioso..............Thome
Hide Thou Me.....................Hyatt
Stabat Mater....................Rossini
De Profundis....................Gardiner
Ave Maria........................Schubert
Consolation......................Mendelssohn
Chopin's Funeral March

Sacred Roll No. 1050

Nearer My God to Thee
Lead Kindly Light
One Fleeting Hour
Rock of Ages
I Need Thee Every Hour
One Sweetly Solemn Thought
Abide With Me
Face to Face
Beautiful Isle of Somewhere
Whispering Hope

137Ibid., 173.
Sacred Roll No. 134

Abide With Me..........................Liddle
Andante, Op. 205.........................Bartlett
Crossing the Bar.........................Barnby
A Cloister Scene.........................Mason
Symphonie No. 6 (Pathetique).......Tchaikovsky
Face to Face.............................Johnson
Now the Day is Over.....................Barnby
Deep River...............................Rogers
Vale......................................Kennedy Russell
Do You Remember?.....................Bond

The Illinois Organ Supply Company

One substantial change instigated by Arthur was the formation of the Illinois Organ Supply Company. The details of its structure are not known, but general idea can be gained of its function. Coleberd's interviews with William Rolf, a former organ factory superintendent, suggested that Fred Krebs and Alfred Gautchi, two employees of the Anton Gottfried Company of Erie, Pennsylvania, were enticed by the Hinners Organ Company to set up their own pipe shop in Pekin. Who approached them and what incentives were offered is unknown, but a comparison of Erie and Pekin city directories shows that Krebs was active in Erie until 1922.136 He appears in neither directory again until 1925 when he is listed in the Pekin directory as a pipemaker. Gautchi apparently

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136 In his book, A Guide to North American Organbuilders (Richmond: The Organ Historical Society, 1991), David H. Fox cites both a Fred Krebs and a F.W. Krebs, both initially with Gottfried, the former going to Hinners and the latter specializing in eschallots. Further research seems to indicate that these are the same person. Fred Krebs' middle initial was "W," and a letter from Henry Gottfried to Arthur Hinners inquires about Krebs' eschallot press: "I am wondering if Mr. Gautchi continued making Eschallots after Mr. Krebs left you. Do you have any completed sets of Eschallots on hand, and would you be interested in selling any of the equipment for making Eschallots. I believe Mr. Krebs formed his Eschallots differently than we did. It seems that his Eschallots were formed by some kind of a press...." (Henry A. Gottfried, letter to Arthur W. Hinners [June 21, 1937], 2.)
moved to Pekin in 1926 and joined Krebs in the formation of the Illinois Organ Supply Company.

The city directories consistently list the Illinois Organ Supply Company, with its buildings at 1-5 North Second Street, as a separate organization from the Hinners Organ Company. However, this address was encompassed by the Hinners Organ Company buildings which were situated on the corner of Court and Second Streets. Moreover, reminiscences of that time—both written and oral—have nearly always included mention of metal pipe building within the Hinners factory. It may have been that the Illinois Organ Supply Company supplied the Hinners Organ Company on a contract basis and leased space within the factory, but my research has not disclosed whether the pipe factory supplied materials for any company other than Hinners.

Krebs no longer appears in Pekin city directories after 1929. The Illinois Organ Supply Company continues its listing through 1936, lending further credence to the belief that the supply company's separate name and address was an accounting arrangement with its only contractor, the Hinners Organ Company. Gautchi's Pekin residence is included in the 1937 directory, but he died sometime that same year. In a letter to Arthur Hinners, Henry Gottfried wrote, "We are also very sorry to hear about the passing of Mr. Gautchi, and also know that Dad too will feel very sorry about losing one of his men whom he trained as a boy in the art of making pipes." Arthur's response mentioned that Gautchi had been ill with a "stomach ailment" for several years and had been buried in

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Oregon\textsuperscript{132}

The introduction of electricity into the Hinners Organ Company proved to be as much a personnel problem as a matter of expansion in equipment and techniques. John Kriegsman, whose father owned the drayage business that hauled for the Hinners Organ Company, recalled,

I can just see those old Germans fighting this progress. All they knew about electricity was they got a heck of a jolt when they touched some wires. I carried papers to them, and some of them would not even electrify their homes, because they were so afraid of it.\textsuperscript{133}

German was the main language inside the factory, though a handful of non-Germans were also employed; and later, as a limited number of electrical actions were developed by the company, women joined the workforce in jobs such as wire-winding and assembling magnets. Bruno and Fred Baccheschi were two Italian boys who worked for about twenty cents an hour unloading lumber. John Kriegsman related:

We would take a team and wagon to the switch track along Third Street where a car of lumber stood. Bruno and Fred were kids like me, but they worked at the organ factory, and they pushed the lumber out the door of the car and we would load it on to the wagon. When the wagon was loaded to the top of the stakes we would unload it at the factory.

I can still remember those boards of lumber. None of the boards were the same size. Walnut, cherry, and maple seemed to be the kinds of lumber. It was not uncommon for a board to be two feet wide, and usually the thickness was the only thing that was uniform. They were a full inch thick... It was very hot work, because when the car doors were first opened it was like an oven up near the roof

\textsuperscript{132}Arthur W. Hinners, letter to Henry A. Gottfried, July 5, 1937.

\textsuperscript{133}John Kriegsman, letter to Robert Hinners, September 4, 1984.
where you had to go for at least the first load. Then at the factory it was unloaded near the boiler room. . . .  

Nor were all of the factory employees musicians--in fact, the majority were not.

Before purchasing the drayage business that hauled for the Hinners Organ Company, Philip Kriegsman worked for a number of years as a tuner. He taught himself how to play "Nearer My God to Thee" so that he could tune the organs. Whenever he got near a piano or organ, he would play that hymn with great gusto and then find an excuse to quit when people started asking him to play their favorites. John Kriegsman said that he was fifteen years old before he realized "Nearer My God to Thee" was the only song his father could play.  

One of the factory buildings had large picture windows in the front, and Michael Russo, then a young boy, remembered how he and many others would stop to watch the men building the consoles and then hand-rubbing the finish. "They took pride in those organs," he said, "they were their babies." The workers felt more than pride for the instruments; they felt like each instrument contained a piece of themselves. Surviving Hinners correspondence contains several letters from former employees asking for information on the present location of particular organs that they wanted to see and hear one more time. Arthur Hinners wrote about a man named Jacobs who was a very particular and fine workman, who usually painted the organ loft before he erected an

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organ."\(^{137}\)

Of particular fascination are the personal feelings and opinions sometimes written inside the chests by the factory workers. The metaphysical thought was that these private ruminations which could not be spoken out loud would be given voice through the wind of the organ. Roland Rutz, an organ builder in Morristown, Minnesota, restored a Hinners organ for the Holy Nativity Lutheran Church in New Hope, Minnesota\(^{138}\) and found inside the wind chest an anti-World War I sentiment (Plate 17A-D).

In the early years all of the non-local organs were shipped via the railway. The pipes and components, all numbered, were carefully wrapped and placed in numbered crates and loaded into the boxcars (Plate 18). When the organ arrived at its destination, church members picked up the crates from the depot and awaited the arrival of the company representative to direct the organ's installation. The numbering system made installation quick and easy, requiring only one company man to oversee the operation, though for larger organs they sometimes went out in teams of two or, rarely, three. The company representative's signature and the installation date is often found pencilled somewhere on the inside the instrument, frequently inside the swell box. Trucks eventually replaced the horse-drawn wagons, and organs within an eleven-state radius of Illinois were delivered by truck which drove at a top speed of twenty-five miles per hour.

\(^{137}\) Arthur W. Hinners, letter to Robert Hinners, July 20, 1953.

\(^{138}\) The seven-rank organ had been built for the Immaculate Conception Catholic Church in Spring Valley, Illinois in 1918.
Plate 17A. 1918 Hinners Organ Company, Holy Nativity Church, New Hope, Minnesota. Detail, wind chest.
Plate 17B. Detail, 1918 Hinners organ.
Plate 17C. Detail, 1918 Hinnors organ.
Plate 17D. 1918 Hinners organ, Holy Nativity Church, New Hope, Minnesota. Restored by the Rutz Organ Company.
Plate 18. Feeder bellows, numbered, 1929 Hinners, First Presbyterian Church, Oakes, North Dakota.
Plate 19. Side panel of chest with "top" indicated. First Presbyterian Church, Oakes, North Dakota.
Plate 20. Numbered pedal pipes, 1898 Hinners & Albertsen, Red Wing Foursquare Church, Red Wing, Minnesota.
Plate 21. Numbered case finial, Red Wing Foursquare Church, Red Wing, Minnesota.
Kriegsman remembered a trip in 1933 to deliver an electro-pneumatic-action organ to the T.A. Peabody residence in North Manchester, Indiana:

The truck had hard tires and the roads were dirt. Speed about 15 miles per hour. Going around a country corner to avoid hitting some cats I swung too wide and slipped into the ditch. Didn't hurt anything but my pride and a cussing out from my boss. . . . Had to get a farmer to pull us out with his team. 

That Arthur W. Hinners' talents lay in sales rather than executive management is clearly demonstrated by his outstanding success with the Wicks Organ Company. Arthur knew people, he knew how to relate to them, and he took notice of important details about those people. In these aspects, he was entirely effective in his role as company president. For example, among Arthur's Hinners Organ Company papers was found a much-used list of "addressing instructions": proper salutations in writing and conversation for addressing clergy or religious persons. Arthur also knew when to put aside personal disagreements to further an important cause. The "Hammond Organ Controversy" of the early 1920s brought together Arthur W. Hinners and another organ builder, M.P. Möller of Hagerstown, Maryland who were normally not always on the best of terms. Robert Hinners described the situation in a letter to his sister, Louise:

There was one occasion in which [Möller and Hinners'] mutual indignation did bring them together in a joint effort. This had to do with what they considered to be misleading advertising by the Hammond Organ Company. 

\[199\text{John Kriegsman, letter to Robert Hinners, September 4, 1984. The order for this organ is contained in the last ledger book. It was a two-manual and pedal instrument with player capabilities, and included twenty-four music rolls. It cost $4,250. The order specifies "Console detached, of special design," and a hand-written note in the margin indicates "Using used hand-carved walnut console we have in stock."} \]
I can remember when Hammond started to run large advertisements, in color, in the *Saturday Evening Post*. They would picture a Hammond organ under a Gothic arch to give it a cathedral-like atmosphere, with a message reading something like this: "now, for only a fraction of the former cost, you can have the tone of a pipe organ right in your home!"

... (in Dad's case, the appearance of these advts. in the *Saturday Evening Post* was adding insult to injury, as that was his favorite magazine!) So Dad and Mr. Moller together engaged a physicist from one of the southern universities to make oscillograph recordings of the shape of the sound waves produced by the Hammond organ, and recordings of some of the tones produced by real pipe organs for comparison. As was expected, the recordings from the Hammond showed only a few fundamental frequencies, while those from the pipe organ were much more complex, showing the rich mix of overtones which produce the more pleasing and distinctive tone. Then they took these recordings and their complaint to the Federal Trade Commission, and won their case. The FTC served a "cease and desist" order on Hammond for misleading advertising, and they had to stop it.¹⁴₀

Annual reports from the years 1909-1935 have not been preserved and it is very difficult determine the progress of the company. It is clear, however, from the 1936 dissolution papers that, at some point, John Leonard's second wife and children purchased shares of preferred stock. This action may have taken place in 1909 when the Hinners Organ Company increased its capital stock to $85,000 or when it recapitalized in 1928. When the latter change took place the papers listed George R. Hinners, E. Gertrude Hinners, Clara L. Hinners, A. Freda Michalson, Walter H. Balcke, W. A. Balcke, and Bertha Hinners as stock holders, and this may indicate that they were already owners of record. The documents relating to this change use the terminology "preferred stock" and "common stock" for the first time, and state that the stockholders voted on the proposition

to increase the capital stock and to change the "par value thereof and [issue] preferred stock."\(^{141}\) A surviving letter from 1939 documents that Clara L. Hinners purchased twenty shares of Hinners Organ Company Preferred Stock at $100 per share in 1925.\(^{142}\)

In March, 1928 the Hinners Organ Company increased its capital to $227,500. This capital was raised through issuance of common and preferred stock, the former with 2,550 shares at $50 each and the latter with 1,000 shares at $100 each. The stock holders listed on the certificates are Arthur W. Hinners, George R. Hinners, E. Gertrude Hinners, Clara L. Hinners, A. Freda Michalson, Walter H. Balcke, W.A. Balcke, and Bertha Hinners. In May, 1928, both Clara and Gertrude Hinners purchased eighty additional shares of common stock.\(^{143}\) Charles Schaefer, Arthur's brother-in-law, purchased twenty shares of Preferred Stock September 25, 1928.\(^{144}\)

On at least one occasion, the company's lenient sales policies created losses. As part of the sales agreement, one church was allowed to have its organ "on trial" for thirty days before payment would be due. The organ had been installed only a few days before

\(^{141}\) Resolved: That the Capital Stock is hereby increased from eighty-five thousand ($85,000) dollars, consisting of eight hundred-fifty shares of the par value of one hundred ($100) dollars each, to two hundred twenty seven thousand five hundred ($227,500) dollars, consisting of twenty-five hundred fifty ($250) shares of Common Stock of the par value of fifty ($50) dollars and one thousand (1000) shares of Preferred Stock of the par value of one hundred ($100) each, said Preferred Stock to be preferred as to dividends to the extent of six percent per annum, cumulative, payable semi-annually and callable at any time upon thirty days notice at 10 percent. Any delinquencies in the payment of dividends on the Preferred Stock must be paid in full (without interest) before any dividends can be declared or paid on the Common Stock. In case of the dissolution of the corporation the Preferred Stock is to be paid in full before anything is paid on the Common Stock."


\(^{143}\) Arthur W. Hinners, certification of stock, September 10, 1937.

\(^{144}\) Arthur W. Hinners, certification of stock for Charles Schaefer, September 6, 1938.
the uninsured church burned to the ground. A general impression of the financial status of the Hinners Organ Company may be gleaned by looking at several sources. Plate 22 is a copy of the firm's 1926 price list. Table 4 reproduces the 1929 year-end financial summary for both the pipe organ and reed organ departments; and Table 5 delineates the specific charges to each of the departments.
One-Manual, direct tracker action with Tubular Pneumatic Pedal Organ.
(Price of electric blower to be added)

No. 4, Design A.......... $1150.00, with Design B or C........... $1840.00
No. 5, " 1365.00, "  "  "  "  "  " 1435.00
No. 6, " 1625.00, "  "  "  "  "  " 1715.00
No. 7, " 1835.00, "  "  "  "  "  " 1925.00

Add $160.00 for electric blowing outfit.

Two-Manual, direct tracker action with Tubular Pneumatic Pedal Organ.
(Price of electric blower to be added)

Specification #17, with special design 10 to 12 ft. wide............. $2100.00

Add $200.00 for electric blowing outfit.

Two-manual Tubular pneumatic and Electro Pneumatic action
Add $250.00 for electric blower and $35.00 additional for electric generator.

No. 36, Tubular, attached console $2400.00, Electro, detached console $2650.00.
No. 37, " 2750.00, "  "  "  "  "  " 2850.00
No. 38, " 3160.00, "  "  "  "  "  " 3400.00
No. 39, " 3650.00, "  "  "  "  "  " 3700.00
No. 40, " 3950.00, "  "  "  "  "  " 4100.00
No. 41, " 3950.00, "  "  "  "  "  " 4200.00

Add $25.00 per foot for additional case frontage with display pipes.

Deduct $50 when no case-work is required except console.

Add $2.00 to $3.00 per square foot for grille-work as per design.

Two-manual Electro Pneumatic organs to be figured at $400.00 per stop.

Three-manual Electro Pneumatic organs to be figured at $425.00 per stop.

12 lowest notes of 16' Double Open Diapason to be figured at $400.00.

$18 Reed pedal extension, to be figured at $300.00.

Add $5.00 per stop for extension to 73 notes.

Deduct $25.00 per stop for grooved (Unified) Basses.

Complete augmented duplex manual stops to be figured at $70.00 per stop.

16' Resultant Liebhlich Gedackt pedal stop to be figured at $100.00.

1st Pedal Liebhlich Gedackt, 12 pipes, extended downward form from manual stop $225.00

Steel Organ Blowing Prices:

Electric suction blowers $102.00 F.C.B. factory.
Pipe Organ Blower $153.00, W.O.B. factory (seven stops tracker).
Pipe Organ Blower $150.00, 11 stops tracker.
Pipe Organ Blower $200.00, 15 stops tracker.
Pipe Organ Blower $250.00, 18 stops tracker.
Pipe Organ Blower $300.00, 25 stops tracker.
Pipe Organ Blower $350.00, 31 stops tracker.
Pipe Organ Blower $400.00, 37 stops tracker.
Pipe Organ Blower $450.00, 42 stops tracker.
Pipe Organ Blower $500.00, 48 stops tracker.
Pipe Organ Blower $550.00, 56 stops tracker.
Pipe Organ Blower $600.00, 64 stops tracker.
Table 4. 1929 Financial Summary.

<table>
<thead>
<tr>
<th>PIPE ORGAN DEPARTMENT</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Sales</td>
<td>$206,374.32</td>
<td></td>
</tr>
<tr>
<td>Less: Allowances</td>
<td>$135.00</td>
<td></td>
</tr>
<tr>
<td>Freight</td>
<td>$5,623.11</td>
<td>$5,758.11</td>
</tr>
<tr>
<td>Net Sales</td>
<td>$200,616.21</td>
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</table>

<table>
<thead>
<tr>
<th>Cost of Sales:</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Inventory 1929</td>
<td>$52,943.74</td>
<td></td>
</tr>
<tr>
<td>Purchases</td>
<td>$77,109.24</td>
<td></td>
</tr>
<tr>
<td>Frt. &amp; Expenses</td>
<td>$1,721.29</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$131,774.27</td>
<td></td>
</tr>
<tr>
<td>Less Inventory</td>
<td>$46,259.81</td>
<td></td>
</tr>
<tr>
<td>Material</td>
<td>$85,514.46</td>
<td></td>
</tr>
<tr>
<td>Labor</td>
<td>$55,146.00</td>
<td>$140,660.46</td>
</tr>
<tr>
<td>Gross Profit</td>
<td>$59,955.75</td>
<td></td>
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<tr>
<td>Less Charges to pipe organ department</td>
<td>$33,347.46</td>
<td>$26,608.29</td>
</tr>
<tr>
<td>Less 4/5 of General Charges</td>
<td>$22,797.23</td>
<td></td>
</tr>
<tr>
<td>Net Profit in Pipe Organ Department</td>
<td>$3,811.06</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>REED ORGAN DEPARTMENT</th>
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</thead>
<tbody>
<tr>
<td>Total Sales</td>
<td>$33,506.07</td>
<td></td>
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<tr>
<td>Less Allowances</td>
<td>$285.70</td>
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<tr>
<td>Less Returned Sales</td>
<td>$839.15</td>
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<tr>
<td>Freight</td>
<td>$276.81</td>
<td>$1,401.66</td>
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<tr>
<td>Net Sales</td>
<td>$32,104.41</td>
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</table>

<table>
<thead>
<tr>
<th>Cost of Sales:</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Inventory 1929</td>
<td>$18,908.56</td>
<td></td>
</tr>
<tr>
<td>Purchases</td>
<td>$12,606.19</td>
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</tr>
<tr>
<td>Frt. &amp; Expenses</td>
<td>$457.80</td>
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<tr>
<td></td>
<td>$31,972.55</td>
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<tr>
<td>Less Inventory</td>
<td>$19,319.96</td>
<td></td>
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<tr>
<td>Material</td>
<td>$12,652.59</td>
<td></td>
</tr>
<tr>
<td>Labor</td>
<td>$12,946.02</td>
<td>$25,598.61</td>
</tr>
<tr>
<td>Gross Profit</td>
<td>$6,505.61</td>
<td></td>
</tr>
</tbody>
</table>
Less Charges to Reed Organ Department...........

\[ \$1,399.15 \ldots \$5,106.65 \]

Less 1/5 of General Charges..\$5,699.31

Loss in Reed Organ Department for the year.......\$592.66

Net Profit in Both Departments..................\$3,218.40

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Table 5. Charges to Pipe Organ Department and Reed Organ Department, 1929.

<table>
<thead>
<tr>
<th></th>
<th>Pipe Department</th>
<th>Reed Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries, Installation/Service</td>
<td>$ 7,456.66</td>
<td>$483.44</td>
</tr>
<tr>
<td>Expense, Installation/Service</td>
<td>$ 9,298.46</td>
<td>$205.62</td>
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<tr>
<td>Commissions to Salesmen</td>
<td>$11,377.48</td>
<td>$29.26</td>
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<tr>
<td>Traveling Expenses</td>
<td>$ 3,245.24</td>
<td>$ 28.75</td>
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<tr>
<td>Exporting Expense</td>
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<td></td>
</tr>
<tr>
<td>Drayage</td>
<td>$ 593.05</td>
<td>$ 60.57</td>
</tr>
<tr>
<td>Discount</td>
<td>$ 1,376.57</td>
<td>$591.51</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$33,347.46</td>
<td>$1,399.15</td>
</tr>
</tbody>
</table>

Using the Consumer Price Index to convert 1929 dollars into 1996 dollars, the net profit for the Hinners Organ Company in 1929 would have been equal to $29,874. The categories and figures suggest that stock dividends and Arthur's own salary had yet to be subtracted from the net profit amount. Data from just one year is not sufficient to make a fair analysis of the company's financial status. Details, such as building mortgages, dividend payments, and outstanding debt, need to be considered before one can have a complete picture for the year. Further, equally clear pictures of the preceding and following years are necessary in order to balance the information as a whole, particularly since the Great Depression started in October of that year. If, however, these figures
portray an average of the company's financial situation before the stock market crash, it is reasonably safe to conclude that the firm was already having substantial financial difficulty.

The twelfth (and last) factory ledger book was begun on April 10, 1931. The first entry alone tells the story of the Depression and of the lack of business savvy on the part of the Hinners management. The North Methodist Episcopal Church of Columbus, Ohio ordered a three manual and pedal electro-pneumatic organ with detached console on April 10, 1931. On July 27, 1931, about the time the organ would have been ready for shipment, a notation was made in the ledger margin: "Church completion delayed for several years." That particular organ was eventually shipped, as planned, and left the factory March 26, 1935. The price of the organ was $5,000. The church's payment plan stipulated that $1,000 would be paid upon installation and acceptance with the balance at six percent in three notes due in one, two, and three years. The extensive payment schedule is evidence of the church's financial difficulties, but more to the point is the lack of business sense evidenced by such a liberal payment schedule and the fact that the company held the organ for four years before it was installed.

Other orders point out the lengths that the company went to in its attempts to get contracts for new instruments. The order for the First Methodist Episcopal Church of Nevada, Missouri, allowed deferred payment for five years with six percent annual interest. Order No. 3073, placed by the Immanuel Lutheran Church of Waukegan, Illinois in October, 1934 was even more curious. The total price for the two-manual and pedal unit organ was $1,800, less $300 for the church's old pipe organ, Kinetic blower,
and Hinners Grand Choral Reed Organ. An additional amount, for the Dolce and Aeoline ranks, was subtracted from the amount due "until they can afford to buy them at a special price of $175."

The bulk of the twelfth ledger book consists of rebuilds, both Hinners and other makers' organs, and the addition of chimes to existing instruments. The Confederate Avenue Baptist Church of Atlanta, Georgia sent a Vocalion organ to the Hinners factory for reconditioning at a cost of $575. Mrs. Dow, of the Dow Chemical Company, donated the $2,310 necessary to rebuild the Hinners organ in the First Presbyterian Church of Midland, Michigan. In May of 1936, the Hinners Organ Company received an order to add cathedral chimes and an 8' Aeoline to the 1923 Wangerin-Weickhardt electro-pneumatic organ at the Immanuel Lutheran Church in Cresco, Iowa. The final entry in the Hinners Organ Company ledger books is dated October 19, 1936. It is a $54-order from Trinity Episcopal Church in Portsmouth, Virginia to add an 8' Oboe to their Hook & Hastings organ.

The Final Years

The turning point for the Hinners Organ Company was in 1930. To exacerbate the serious financial difficulties created by the Depression, Hielo Rust, the company's treasurer, wanted to quit the firm and asked Arthur Hinners to buy his shares. Because there are not enough financial documents extant to present a clear picture of the

145The chimes were not made by Hinners, but ordered as supply items from the Deagan Chime Company.
company's standing, and because there were no legal filings to elucidate either the
corporation's financial status or the details of the stock sale, it is impossible to verify the
allegations that have passed through generations of Pekinites and Hinners. The trouble
between Rust and Arthur Hinners began long before 1930, involving heated and publicly-
known disagreements about the direction in which the Hinners Organ Company should
head (tracker vs electric actions, small vs. large organs). By 1930 these arguments came
to a head with debates about the company's involvement in theater organs. According to
Coleberd, Arthur Hinners believed the company needed a more progressive outlook and
should join the trend toward large, dramatic organs and focus on the theater and
auditorium rather than on the church. Coleberd maintained that Rust continued to
maintain the original vision of the company, wanting to provide low-cost pipe organs for
rural communities.¹⁴⁶

All of the stories that have endured through the years seem to revolve around the
belief that Rust misrepresented the company's financial status to Arthur Hinners as part of
his efforts to get out of the business. Again and again, one is reminded by those who

¹⁴⁶Robert Coleberd, "Yesterday's Tracker--The Hinners Organ Story," The American Organist
(September 1960), 14. John Kriegsman, however, relayed that Arthur Hinners had been the traditionalist
and Hielo Rust the progressive; and Kriegsman's version is also how the Hinners descendants have
understood the story. One would think Rolf, as factory superintendent, would have had an accurate idea of
where his bosses' loyalties lay, but by the time of Coleberd's interview Rolf was an elderly man, having
retired some years before from the Moeller Organ Company, and may have let other factors influence the
way he remembered the situation. If Rolf was correct--that Arthur Hinners was the progressive element
pushing for expansion into theater and large church organs--this would have been the single exception to
Arthur's reputation as a man who was conservative in both his business and personal life, and who, in the
eighteen years of his presidency, had shown no innovations or deviations from his father's original 1890
plan. Judging from Arthur's personality, it would appear that Kriegsman is probably correct in his
understanding that it was Arthur Hinners who had wanted to maintain the status quo with the rural church
market and Hielo Rust who had wanted to move into larger theater and church organs.
knew him and in his surviving correspondence of the nature of Arthur Hinners' personality: that he was deeply religious, thoroughly trusting, and naïve in his belief that everyone else shared his ideals. Whether Rust was less than honest about the company's financial standing will probably never be known. Nonetheless, Arthur Hinners bought him out, but it is believed he had to borrow substantial sums of money from his brother-in-law to do so.

Under such financial strain, the end came quickly. A 1936 letter from Arthur to George R. Hinners notes that monthly overhead was about $800 and that the company had been losing about $8,000 per year for several years. In another letter to Clara Hinners he wrote that "business dropped in volume from $248,000 in 1929 to about $20,000 to $30,000 per annum from 1930 to 1936... Thus we were losing from $8,000 to $9,000 per year..." The company simply did not have the capital to wait out the Depression. During the last five months in which the company was in active operation, orders totaled only $3,937. In November, 1936, the Hinners Organ Company announced that it would complete its current contracts and then close its doors. Louis Moschel, a local businessman, assumed trusteeship of the company and continued to operate the reed organ portion of the firm until his death in June, 1940. The following resolution was passed November 19, 1936:

Whereas the financial condition of the Hinners Organ Co. is in such shape that it is now unable to meet its [sic] financial obligations in the usual course of

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147 Arthur W. Hinners, letter to George R. Hinners, December 21, 1936, 1.

business, and to avoid bankruptcy proceedings, I hereby move that the President and Secretary of the Company be authorized to make an assignment of all the real estate and personal property including all assets of the corporation for the benefit of its [sic] creditors, upon acceptance by such creditors of this proposed plan of procedure, whereby the amounts respectively received by such creditors be accepted in full satisfaction of their respective claims, and that such assignment be made to Louis C. Moschel or some other responsible party selected by the majority of the creditors of their representative.\textsuperscript{149}

At that time, about $40,000 was due from church notes, and that was put up as collateral security to Moschel in return for advancing about $30,000 for payrolls, insurance, and various overhead costs. $7,000 more was outstanding in commercial bills.\textsuperscript{150}

The annual report for 1936 indicates that the company had 3,054 issued shares with a stated capital of $177,900 and a total value of all corporation property of $30,000. The American National Bank of Pekin held a $28,000 mortgage on the factory buildings, but it was not expected that the buildings would sell for that much in their "present condition." It was expected that the total collectable amount would be "slightly less" than the amount due creditors. Therefore, while the company managed to avoid declaring bankruptcy, its stockholders lost their entire investment. September 27, 1939 Arthur wrote the following letter to Louisa Doering, one of the company's stockholders:

\ldots the depression that began in about 1930 caused great financial difficulty for people in the organ building industry, because the volume of business dropped to almost nothing. I personally worked very hard for several years to try to keep the business going, and in fact the work and worry caused a heart attack. However by


\textsuperscript{150}Arthur W. Hinners, letter to George R. Hinners, December 21, 1936.
Nov. 1936 conditions were serious, and to avoid bankruptcy our Board of Directors secured an agreement with the creditors of the company to assign the assets of the company to a trustee for liquidation. Mr. L. C. Moschel was named as trustee. According to law, whatever assets, if any, remain after the obligations of the company are paid, belong to the Preferred Stock Holders.

I might mention that I myself, and my mother and sisters and others of my family, lost every penny we had in the business. I had mortgaged my home to put into the business several years ago, and for that reason found it necessary to sell it. I have been working for another company to earn a livelihood [sic], and moved to St. Louis because my work centered here. I certainly am heartbroken over this, and at the time we expanded our business I had no thought that anything like this could happen.  

Conclusion

In October, 1942, an era in the history of American organ building ended in the courts of Tazewell County. The Hinners Organ Company was formally dissolved under Chancery Number 78260. The Hinners factory buildings were purchased by an auto body shop and in January, 1955 burned to the ground in a spectacular five-alarm fire.

\[\text{Arthur W. Hinners, personal letter to Louisa Doering, September 27, 1939.}\]
CHAPTER IV

ORGANS IN ORIGINAL CONDITION

Introduction

A large portion of the information recorded in this chapter about these original-condition organs consists of measurements and specification lists. These numbers are among the most important aspects of Hinners research. Without factory records to spell out the Hinners philosophies of function and use, tone, quality, mechanics, and materials, construction details of the few remaining untouched instruments have become our primary avenue of learning about the ways in which the Hinners Organ Company fit into the scheme of early twentieth-century American organ builders.

For example, it is significant to note that as late as the 1930s Hinners had extended its pedal boards only up to G3, a compass of just thirty-two notes. This detail tells us that the Hinners Organ Company continued to abide by John L. Hinners' thoughts, mentioned in the previous chapter, that a church organist did not need the full compass of bass notes. The stop lists, pipe scales, mouth shapes and cut-ups, and high wind pressures tell us that the Hinners company espoused a romantic tonal ideal. Measurements of small swell boxes jammed to the edges with pipes, and diagrams of the packed interior mechanical set-up tell us that Hinners was committed to offering as much organ as possible for the limited amount of space available in small churches. Moreover,
the identical nature of measurements from one organ to the next tells us that the Hinners factory clearly operated with mass-production techniques and certain stock models that could be altered in certain ways for certain requirements.

The numerous photographs are used in an effort to offer a more precise clarification of aspects of the organ that are often difficult to express in words. Historical context is offered for each church owning an original-condition Hinners organ, though the amount and type of information varies. It is hoped, however, that by combining numbers, words, and photographs the reader will come away with a more certain understanding of the Hinners Organ Company and its instruments and the people for whom they were built. Table 6 lists the original condition organs in North and South Dakota. General information and constructional details are given in this chapter; pipe measurements are found in Appendix H.

Table 6. Original Condition Organs in North and South Dakota.

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<td>Dickinson</td>
<td>Earl Wehner home</td>
<td>1907</td>
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<td>Hankinson</td>
<td>Emmanuel United Church of Christ</td>
<td>1910</td>
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<tr>
<td>Scranton</td>
<td>Peace Lutheran Church</td>
<td>1925</td>
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<td>Oakes</td>
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<td>1929</td>
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<td>Harrison</td>
<td>First Reformed Church</td>
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<tr>
<td>Dimock</td>
<td>Immanuel Lutheran Church</td>
<td>1926</td>
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Salient Features of the Dakota Hinners Organs

A number of features stand out as typical of the original condition Dakota Hinners organs. First, each uses draw knobs rather than tabs. Second, each uses a system of two pre-set mechanisms that were mechanical and could not be reset. One of the pre-sets combined all the loud ranks, while the other combined all the soft ranks. Third, economically-minded construction is seen in details such as lower octave pipes built of wood rather than metal and the lower octave pipes of one rank shared with at least one other rank. Moreover, the Harrison organ has a Quintotone in which the stopper doubles the pipe length, making it sound an octave lower without the cost of additional metal. Fourth, pedal boards used native woods, the sharps stained somewhat darker than the naturals. The pedal boards were flat until the late 1920s when the company made an effort to conform with the standards set forth by the American Guild of Organists and began building concave, radiating pedal boards. Fifth, the facade pipes were painted and stenciled until shortly after 1910. The color schemes were muted and designed to blend with the natural colors of the console wood. Sixth, in the late 1920s or early 1930s the company began using iron reservoir weights stamped with “H.O. Co.” rather than using bricks as reservoir weight. Seventh, the nicking is heavy in all cases. Metal pipes are nicked on the languid and wooden pipes are nicked in the windway. Eighth, Hinners apparently used three tuning methods: stoppers, scroll, and key-hole tuners. Any sleeves on these instruments have been added after the scroll broke. Ninth, the manual keyboards are constructed with ivory slips on the naturals and ebony sharps. Tenth, the pedal ranks and facade pipes often use a tubular pneumatic winding action while the key action is
tracker throughout. Finally, the console designs are typically Hinners: quarter-sawn oak with a dark stain, decorated with raised panels and carved finials and moldings characteristic of early twentieth-century furniture styles. Grillwork is often integrated with facade pipes.

Emmanuel United Church of Christ
Hankinson, North Dakota

The Rev. R. John, a traveling pastor from Wahpeton, North Dakota, established the Evangelische Emanuels Gemeinde in Hankinson in 1889 with a membership of twenty-three. August Warnecke was called as the church’s first pastor, and by 1891 the congregation had grown to sixty-three members, as well as having completed its first church building. H. C. Dollman became pastor in 1895, followed by F. Walters in 1897. Pastor Walters supervised the addition of a schoolhouse to the back of the church, and conducted Bible school daily. H. Kuntz became pastor in 1903, and it was under his leadership that the Hinners organ was purchased in 1910. German was used exclusively in the church and in the school until late in 1926 when one English service a month was added. According to Alvin Buckhaus, who grew up in the church, the switch to English was not complete until the early 1940s. In 1934, the congregation merged with another local congregation and was called the Emmanuel Evangelical and Reformed Church. It merged yet again in 1963 with another church and became the Emmanuel United Church of Christ.

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152Alvin Buckhaus, personal interview, March 17, 1996.
In 1910 Hankinson was a typical small Dakota town of about 1,500 people. It had an Opera House that brought in traveling shows like Malchow's orchestra (piano, violin, clarinet and traps) and someone from Minneapolis with two hundred costumes, and the Pickett-Hurst troupe of colored performers. The latter was not much appreciated, and the review in the newspaper claimed,

... the show was so punk that several left before its conclusion. The performance was a disappointment to the large crowd... We trust another decade will roll around before we are similarly stung.\textsuperscript{153}

Neither did they enjoy the Amadon orchestra concert and dance, though it drew a large crowd and the receipts totaled $95. The newspaper reported,

Musical critics aver that the members of the orchestra were intoxicated by their own music, at least that is the charitable way it has been reported to The News, which fact had a tendency to mar the pleasures of an otherwise enjoyable evening.\textsuperscript{154}

Hankinson residents supported an "Entertainment Course," a popular early-century cultural event much like the local concert series of the late twentieth century. A roller rink operated during the winter months, and churches sponsored social gatherings and special meetings. The official speed limit on city streets was eight miles an hour. On March 10, 1910, \textit{The Hankinson News} wrote,

The German Ev. church will soon install a new pipe organ, to cost nearly $1,000. A committee consisting of Rev. Kunz, Chas. Hein and Fred Worner have charge

\textsuperscript{153} \textit{The Hankinson News} (January 20, 1910), 8.

\textsuperscript{154} \textit{The Hankinson News} (February 10, 1910), 8.
of the matter, and the order for the instrument was sent in Monday of this week.\textsuperscript{155}

Unfortunately, the church records were stored at the home of church secretary/treasurer Medenwaldt, and his home was destroyed by a fire in the late 1930s along with most of the church records. A Trustees's book has survived, however, and Note 3 for April 3, 1910 reads: "[It was] suggested [that the] Trustees find people to put the new organ which they are going to order on a platform and also to care for the chimney."\textsuperscript{156}

The May 12, 1910 newspaper announced that "the new thousand dollar pipe organ for the German Ev. church arrived this week and is now being installed."\textsuperscript{157} The company ledger book that included the organ for the Hankinson church has not survived, but that the church apparently worked out a financing plan may be surmised from solicitations made for the organ fund when it arrived in Hankinson. On May 19 the newspaper published a notice that:

\begin{quote}
The proceeds of the regular moving picture show at the Over Land and Sea Theatre next Saturday night will be donated by Manager Smidt to the organ fund of the German Ev. church. The program will include a particularly fine number, "Where is My Wandering Boy Tonight?" and the generosity of the management
\end{quote}

\textsuperscript{155}\textit{The Hankinson News} (March 10, 1910), 8. Fred Worner may have been the guiding force in selecting a Hinners organ, as he was apparently a local piano and organ dealer, judging by an advertisement in a later issue of \textit{The Hankinson News} for F. Worner & Moen, agents for Hamilton and Schutz pianos.

\textsuperscript{156}\textit{Protokoll Buch der Evang. Emanuels-Gemeinde zu Hankinson, Richland Co. ND} (April 3, 1910), 61.

\textsuperscript{157}\textit{The Hankinson News} (May 12, 1910), 8.
should result in a good audience.\textsuperscript{158}

In another section one reads:

The new pipe organ for the German Ev. church was installed last week and was used Sunday morning for the first time. It is a fine instrument, costing in the neighborhood of $1,000, and is nearly all paid for--largely through the efforts of the ladies' aid society of the church.\textsuperscript{159}

The scheduling of the organ's dedication was unfortunate. The dedication was June 5, 1910, the same week as the gala events related to the dedication for the new Roman Catholic church building. The June 9 headlines proclaimed, "DEDICATION OF ST. PHILIP'S CHURCH--Magnificent New Catholic Church is Dedicated with Impressive Ceremonies in Presence of An Immense Throng. BISHOP O'REILLY AND OTHER DIGNITARIES PARTICIPATE."\textsuperscript{160} Several pages were devoted to the St. Philip's dedication, and not a word was printed about the organ dedication at the German Evangelical Church.

The bellows boys at the German Evangelical Church were unusually well-paid, at first receiving $10 per year for pumping at each service. By 1914 they were paid $20 per year or $5 per quarter.\textsuperscript{161} Pumping the organ was always a boy's job, recalled Sadie

\textsuperscript{158}The Hankinson News (May 19, 1910), 6.

\textsuperscript{159}The Hankinson News (May 19, 1910), 8.

\textsuperscript{160}The Hankinson News (June 9, 1910), 1.

\textsuperscript{161}Protokoll Buch der Evang. Emanuel-Gemeinde zu Hankinson, Richland Co. N.D. (January 15, 1911; January 1, 1914), 63, 73.
Buckhaus, and in the beginning the handle was in the sanctuary and the boys sat on the altar steps while the minister preached.\textsuperscript{162} When the church was remodeled in 1948, the organ was moved and the handle went into a room behind the organ. "Back there it was easy to fall asleep," laughed Alvin Buckhaus, "and the signal was just this little clicking noise. A few times somebody had to go wake one of them boys up!"\textsuperscript{163}

The Hankinson Hinners testifies to the battleship construction of these little tracker organs. Since it was installed in 1910, no one has been inside the organ to do anything more than tune it. Moreover, the pedal rank has not been tuned since at least 1948. The pedal pipes are tucked snugly behind the swell box. When the congregation remodeled the sanctuary, a wall was erected behind the organ. To get to the pedal pipes or the winding system, one would need either to dismantle the swell box or remove the back wall. The organ continues to be used every Sunday and is cared for by Michael Nelson, a regional organ builder, in something of a labor of love, but it remains in acceptable working condition eighty-six years after its installation.

\textsuperscript{162}Sadie Buckhaus, personal interview, March 17, 1996.

\textsuperscript{163}Alvin Buckhaus, personal interview, March 17, 1996.
Plate 25. 1910 organ, Emmanuel United Church of Christ, Hankinson, North Dakota.
Plate 26. Facade pipe stenciling, Emmanuel United Church of Christ, Hankinson, North Dakota.
Plate 27. Nameplate, Emmanuel United Church of Christ, Hankinson, North Dakota.
Plate 28. Swell and combination pedals, Emmanuel United Church of Christ, Hankinson, North Dakota.
Plate 29. Stop knobs, Emmanuel United Church of Christ, Hankinson, North Dakota.
Plate 30. Enclosed pipes, Emmanuel United Church of Christ, Hankinson, North Dakota.
**General Description:** 7-rank tracker action, 1910

**Case**

**Wood Type**
- Exterior: quarter-sawn oak
- Interior: chest-poplar; frame-pine

**Disposition:**
- Aeoline Bass 8'
- Aeoline Treble 8'
- Principal Bass 4'
- Principal Treble 4'
- Viol d'Gamba Bass 8'
- Viol d'Gamba Treble 8'
- Open Diapason Bass 8'
- Open Diapason Treble 8'
- Lieblich Gedackt Bass 8'
- Lieblich Gedackt Treble 8'
- Flute Bass 4'
- Flute Treble 4'
- Pedal Bourdon 16'

**Couplers:**
- Pedal
- Octave
- Tremulant
- Bellows signal

**Number of Draw Knobs:** 17

**Draw Knob Configuration:** In single row above manual, with 9 to left of center nameplate and 8 to right.

**Original sanctuary design and organ placement:**

![Diagram of sanctuary design and organ placement]
This design allowed seating for the men on the right side of the nave and women on the left. Single men sat in the balcony.

Sanctuary after 1948 remodeling:
Placement of pipe ranks:

Reservoir
Type: single rise
Valve Type: butterfly valve

Blower
Motor: Zephyr Electric Organ Blower Co. Orville, Ohio
horse power: 1/3 (single phase capacitator)
speed: 1750 rpm
Wind Pressure 5 1/4"

MANUALS

Number of Manuals: 1
Number of keys on each Manual: 36 Natural/25 Sharp
Key Length
Natural: 13.9 cm
Sharp: 8.0 cm
Key Width
Natural: 2.2 cm
Sharp: 1.1 cm
Key Action:

Number of Notes: 16 Natural/11 Sharp

Pedal Length
- Natural: 46 cm
- Sharp: 10.3 cm

Pedal Width
- Natural: 2.2 cm
- Sharp: 2.2 cm

Distance Between Notes
- Natural: 3.1 cm
- Sharp: 3.8 cm
Viking Lutheran Church

Maddock, North Dakota

About 1922, a new doctor moved to Maddock. His wife described the town:

Maddock had six hundred people and was ninety-nine percent Norwegian. Only two families weren't eligible for the Sons of Norway, the Irish barber and us. . . The town owned its own electric plant and, by custom, the lights always went out from one o'clock to six o'clock in the morning. We always had to dash madly home from parties before the lights went out. . . It was a perfectly flat prairie town way out in the middle of North Dakota. Only one well, at the railway station, for the entire town. . . All the people in Maddock had big square cisterns in their basements with triple filters against rats and cats. . . [There were] very bleak-looking streets, white clapboard houses and gardens with zinnias and hollyhocks. There were a few roses but they didn't winter well in the harsh climate. The town was arranged on a main "T" street. Every way you looked, the open bare prairie, with hardly a tree, was always in sight. . .

Jim was very patriotic. He felt the town should have some kind of Fourth of July celebration. Until then, they'd just celebrated Norway's national day on May 17. . .

Maddock was not significantly different six years later when the Hinners organ came to the tiny rural church seven miles south-east of town. Cement sidewalks had recently replaced the wooden walks and John Barrymore starred in The Beloved Rogue at the Home Theatre. Maddock had its own baseball team. New currency, using much smaller-sized bills, had just been issued. The newspaper, The Maddock Standard, printed poems in Norwegian on the front page, and church services in English still received special mention in church advertisements. Lutefisk and Lefse suppers were common.

The March 29, 1928 issue of *The Maddock Standard* announced, "The Viking Y.P.S. will give a parcel social in the church basement Friday evening, March 30. The proceeds go towards the buying of a new pipe organ for the church. Ladies are requested to bring lunch and parcels for two. Everybody welcome."\(^{165}\)

The first organ in the Viking Lutheran Church was a small one-manual and pedal pipe organ, but its builder is not known. Initially, it was located in the balcony at the rear of the church and later moved to the left of the altar. The sanctuary did not have pews until 1909. Prior to that, church members had to purchase their own chairs at the cost of one dollar per chair. A bell was hung in 1903, inscribed, "Jeg alle til kirken/Byder at komme/Og kalder til graven/Naar tiden er omme."\(^{166}\) During World War I, when many churches lost their bells to thieves, the congregation formed vigilance committees to guard the bell during the night. Eventually they planked the tower so heavily that it would have taken all night to disassemble it, daylight thus exposing any continuing activity. The planking was removed after the war. By 1909, the church had planted several cottonwood trees on the church's land and the 1923 annual minutes authorized further plantings of thirteen elm and thirty-nine ash trees. In 1932 the congregation planted additional ash trees (three feet tall) and in 1938 added evergreens. As seen in Plate 31, these trees today make Viking Lutheran Church appear as a beautiful tree-filled park in the middle of prairie and corn fields.

The Hinners organ was purchased for $2,230, less $100 in trade-in for the old

\(^{165}\) *The Maddock Standard* (March 29, 1928), 1.

\(^{166}\) 'I to the church the living call; And to the grave I summon all.'
Plate 31. Viking Lutheran Church, Maddock, North Dakota (August, 1996).
organ. The organ was shipped to the railway depot in Hamburg, about ten miles south, necessitating a caravan of Model-T Fords to transport the numbered crates back to Viking. The crates were stored in a barn at the Ole Bergsgaard farm close to the church until Ferd Muehlenbrink (the company representative) arrived a week later to install it. The Hinners instrument was larger than the previous organ, and an opening had to be cut into the wall to accommodate it. The pipe work is in what was at one time the "cry room." The newspaper reported, "The Pipe Organ which came last week is now being installed in the Viking church by a representative from the Hinner's [sic] Organ Co.--F.C. Muehlenbrink. The church is also being re-decorated and re-varnished."¹⁶⁷

The organ was dedicated June 17, 1928 as part of the church's fortieth anniversary festival. The weekend began with a Friday morning service in Norwegian, followed by an introduction of a discussion topic, in English, Friday afternoon. Discussions of the topic were held Saturday in Norwegian, and special services in Norwegian occurred Sunday morning and afternoon. The weekend concluded with the "organ concert, dedicating the new pipe organ. Also vocal numbers."¹⁶⁸ In 1974 the organ was restored by the Johnson Organ Company of Fargo.

¹⁶⁷ "Pipe Organ Installed In the Viking Church," The Maddock Standard (June 7, 1928), 1.

¹⁶⁸ "Program for Viking Church Festival is Announced," The Maddock Standard (June 14, 1928), 1.
Plate 32. Altar, Viking Lutheran Church, Maddock, North Dakota.
Plate 33. Stained glass window, north wall, Viking Lutheran Church, Maddock, North Dakota.
Plate 34. 1928 Hinners organ, Viking Lutheran Church, Maddock, North Dakota.
Plate 35. Nameplate, Viking Lutheran Church, Maddock, North Dakota.
Plate 36. Stop knobs, Viking Lutheran Church, Maddock, North Dakota.
Plate 37. Tubular-pneumatic facade pipes, Viking Lutheran Church, Maddock, North Dakota.
Plate 38. Enclosed pipes, Viking Lutheran Church, Maddock, North Dakota.
Plate 39. Bellows pump handle, Viking Lutheran Church, Maddock, North Dakota.
General Description: 7-rank tracker, 1928

Case
  Wood Type
    Exterior: quarter-sawn oak
    Interior: frame-fir and pine, a few structural pieces are oak; chests-mostly poplar

Disposition:
Open Diapason Treble 8'
Open Diapason Bass 8'
Principal Treble 4'
Principal Bass 4'
Viola da Gamba Treble 8'
Viola da Gamba Bass 8'
Lieblich Gedeckt Treble 8'
Lieblich Gedeckt Bass 8'
Flute Treble 4'
Flute Bass 4'
Aeoline Treble 8'
Aeoline Bass 8'
Pedal Bourdon 16' (has only lower 15 notes)

Couplers:
  manual-pedal
  manual-octave

Number of Draw Knobs: 15 (plus bellows signal which has been removed)

Draw Knob Configuration: single row above keyboard, divided by nameplate
Stop Action:

Reservoir
Type: Double rise (about 200 pounds of brick weight)
Valve Type: chain-driven butterfly valve


**Pallets:**
Top 30 are straight relief, below that are 2 centimeter-wide double relief
Width-1.3-2 cm
Length-26 cm

**Blower**  Not original

**Motor:** Spencer

**horse power:** ½ h.p. (250 cubic feet per minute)

**speed:** 1725

**Wind Pressure** 2.85"  

**MANUALS**

Number of Manuals: 1

Number of keys on each Manual:
36 Natural, 25 Sharp

**Key Length**
Natural: 13.8 cm
Sharp: 8.5 cm

**Key Width**
Natural: 2.2 cm
Sharp: 2.9 cm

Key Action:
PEDALS

Number of Notes: 18 Natural/12 Sharp

Pedal Length
  Natural: 45.5 cm
  Sharp: 11 cm

Pedal Width
  Natural: 2.3 cm
  Sharp: 2.2 cm

Distance Between Notes
  Natural: 3.6 cm
  Sharp: 3.5 cm

Pedal Action: tubular pneumatic

From facade pipes:
Facade and main pedal rank tubing:
First Reformed Church
Harrison, South Dakota

Situated in the south-central part of the state, Harrison is in the midst of the South Dakota Dutch country. The churches in this area appear to have adopted English much sooner than many others, as they purchased English hymnals in 1899 and began holding two English services a month as early as 1901. By 1924, all of the services were in English. The first meetings of the Harrison Reformed Church were held June 28, 1883 and the church was officially established the following year. The church minutes note that in 1890 pew rental was abolished and free seating was henceforth the norm. The 1905 report of the Orange City Classis shows that Harrison, under the leadership of T. B. Van der Hoek, had seventy families in attendance with 140 members and an average Sunday attendance of 400.169

In 1918 the congregation held a meeting to discuss purchasing a new organ. A pipe organ was deemed best and the congregation was canvased to raise money. $1,300 was collected at that time, and in 1919 the Hinners Organ Company sold the First Reformed Church a two-manual and pedal, nine-rank tracker organ for $2,000. An electric blower was added to the organ in 1925.

When the organ was selected in 1918, Harrison was still in the grips of World War I. The newspaper from Corsica ran headlines such as "Germany, the Super-Anarchist" and included a weekly section called "Letters from Our Soldier Boys." The

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November 14 issue finally proclaimed, "The Great World War is Over!" The "Victory" Liberty Loan was soon announced: peace must be financed as was war. These loans offered four and three-quarters percent interest, partially tax-exempt and convertible into three and three-quarters percent notes wholly tax-exempt. War tax continued, and the 1919 summer Chautauqua was offered for twenty cents plus war tax per concert.

Box socials and dances were popular in the Corsica-Harrison area, and the locals often traveled to Armour for entertainment at the Opera House. At the Model Store General Merchandise, a yard of calico sold for eleven cents and men's dress shirts were available for ninety-five cents. The newspaper alerted "consumers of city water and owners of dogs" that the water rent and dog tax was soon due and that "all dogs on which tax has not been paid shall be shot by the City Marshal." In October 1919 the city of Corsica was lit by electric light for the first time. Earlier that same month, the newspaper stated, "The First Reformed church [sic] of Harrison has recently installed a new $2000.00 pipe organ." The organ was dedicated December 31, 1919 by T. E. Welmers, "a well known and expert pipe organist." Welmers was then principal of the Northwestern Classical Academy in Orange City, Iowa.

As mentioned in Chapter I, the south-central portion of South Dakota was on the

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171 The Corsica Globe (October 23, 1919), 8.
173 The Academy, affiliated with the Reformed Church of America, was founded in 1882 and became a junior college in 1928. In 1961 it was accredited as a four-year liberal arts college and named Northwestern College.
upper fringes of the Dust Bowl, and when this organ was restored by Art Aadland of Valley Springs, South Dakota in 1973, it had not been cleaned, repaired, or tuned since before the Dust Bowl. By that time the accumulation of several inches of dust had turned rock-hard, making cleaning the most laborious task of the restoration. In 1974, Aadland replaced twelve pipes of the 4' Flute Harmonic to create a 2' stop. At the same time, the entire organ was moved forward about fifteen inches so that it is free-standing and not resting against the north wall where it was more susceptible to the freezing north wind.
Plate 41. First Reformed Church, Harrison, South Dakota (May, 1996).
Plate 42. Organ and altar, First Reformed Church, Harrison, South Dakota.
Plate 43. Organ, First Reformed Church, Harrison, South Dakota.
**General Description:** 9-rank tracker, 1919

**Case**
- **Wood Type**
  - Exterior: Quarter-sawn oak
  - Interior: Chests-mostly poplar; Framework-fir, pine

**Disposition:**
- **Great:**
  - Dulciana 8'
  - Melodia 8'
  - Open Diapason 8'
  - Principal 4'
  - Couplers:
    - Great-Pedal
    - Swell-Pedal
    - Swell-Great
    - Swell Octave-Great

- **Swell:**
  - Violin Diapason 8'
  - Echo Salicional 8'
  - Flute Harmonic 4': Now 2', 12 pipes replaced in 1974
  - Stopped Diapason 8'

  - **Pre-sets-**
    - Pedal: Bourdon 16'
    - Left pedal: soft ranks
    - Right pedal: loud ranks

**Number of Draw Knobs:** 15
Stop Action:

Swell-

Great-
**Placement of Chest in Case:**

- 31 facade pipes = tubular pneumatic
- 30 pedal pipes = tubular pneumatic
- 4 intermediate Diapason pipes = tubular pneumatic
- 66 pipes = tubular pneumatic

(therefore, ca. 80% tracker)

**Reservoir** (4.5 ft x 7 ft)

- **Type:** Double rise
- **Valve Type:** Butterfly valve regulator; nylon rope and pulley linkage to top of bellows, when bellows collapses, it opens valve farther to compensate for lack of air (new rope and pulleys)

The upper ribbing corners open tighter when collapsed, but are inaccessible without slack. In the factory the leather was put in before the remainder was assembled. This creates another hard-to-service aspect of Hinners instruments.

**NOTES:** about 275 pounds of brick are on the bellows

The original pump handle went to the basement by the furnace room. Many bellows boys' initials carved on frame inside side door.

**Pallets:** Double segmented relief pallet on lower notes; upper notes have a single pallet (the relief pallet is over the tone channel rather than piggy back)

Pallets closed:

![Diagram of pallets]

Leather felt
Pallets open:

**Blower**  
NEW, Spencer Orgelblow  

**Motor**  
horse power: 3/4 (OLD=1/2 h.p.)  
speed: 1750 rpm, 2-stage  
Wind Pressure about 3 1/4"  

**Winding System:**  

Side view:
Top View:

Pedal Winding System
MANUALS

Number of Manuals: two

Number of keys on each Manual
  Great: 36 Natural/25 Sharp
  Swell: 36 Natural/25 Sharp

Key Length
  Natural: 14.2 cm
  Sharp: 8.4 cm

Key Width
  Natural: 2.2 cm
  Sharp: 1.0 cm

Key Action:
PEDALS

Number of Notes: 18 Natural/12 Sharp

Pedal Length
   Natural: 49.5 cm
   Sharp: 12.6 cm

Pedal Width
   Natural: 2.1 cm
   Sharp: 2.1 cm

Distance Between Notes
   Natural: 4.1 cm
   Sharp: 4.1 cm

Distance Between Notes
   Natural: 4.1 cm
   Sharp: 4.1 cm
First Presbyterian Church  
Oakes, North Dakota

Oakes, North Dakota was created by the transportation industry, first as a relay station and overnight stop for the stagecoach and in 1886 as the terminus of the Chicago & Northwestern Railroad. Later in 1886 the site became a junction with the Northern Pacific and, in fact, was named for the president of the Northern Pacific Railroad, Thomas F. Oakes. The town was platted that same year, and the following year the Soo Line accepted an inducement from the city to lay its track through Oakes.\textsuperscript{174}

The First Presbyterian Church was organized on August 28, 1887 under the leadership of an unknown missionary from Hudson, North Dakota. A wooden frame building, dedicated in 1889, housed a bell that was used by the townspeople to sound alarms. A letter printed in \textit{The Oakes Times} on the occasion of the church's fiftieth anniversary relates the strength of the settlers' feelings about being part of a church:

\ldots we lived nearly five miles from Oakes and then we had only oxen as a means of travel. To be at the service, we had to leave home at eight in the morning, for oxen as a rule can make but two miles per hour. . . . Well, in a lumber wagon, with one spring seat for mother and Great Aunt Sarah Ferris, boards for father and us two boys, we set out and finally made port. Sat on those planks at church for a hour or two and then drove home without refreshments. Father and mother were dyed in the wool Congregationalists. . . . Great Aunt Sarah Ferris was just as pronounced an Episcopalian . . . but so hungry were we all for a church service that the mere matter of six or seven hours sitting on a board or plank did not deter us from making the effort.\textsuperscript{175}


\textsuperscript{175}Ernest R. Brownson, Editorial Letter, \textit{The Oakes Times} (September 9, 1937), 2.
The present brick structure (Plate 44) was built in 1920 for $37,000. Funds for a pipe organ were not available when the building was erected, but the architects designed the choir loft so that an instrument could be added later. In 1925 Luzia Truog and her high school girls' Sunday School class began an organ fund which soon became the "Doty Memorial Organ Fund."

Samuel and Elverda Doty had been Sunday School missionaries for the Presbyterian church in the Fargo and Oakes presbytery. During the course of their twenty-five year career, they established two hundred Sunday Schools from which twenty churches developed. Initially, the Dotys traveled by foot to their mission site and built a sod home in which to live for the duration of their tenure there. Later they were able to purchase a horse and buggy which, according to local old-timers, covered so many miles it was "ridden to death." Mrs. Doty always used a lap organ to accompany singing; and the organ was so lovingly and frequently associated with her that the idea to dedicate the pipe organ in the Dotys' honor seemed quite logical. In fact, surviving documents seem to indicate that the enthusiastic donations to the fund had far more to do with a widespread love for the Dotys than with a desire for a pipe organ. Contributions poured in from more than twenty-five townsites outside of Oakes until $2,000 had been raised (Plate 46). The congregation had hoped to raise an additional $500 in order to purchase a two-manual organ, but the committee foresaw "the depression coming and advised that we take the $2,000 and buy a one manual organ. . . . We bought the smaller organ, and
never did find any more money,"\textsuperscript{176} though Otto Elner, a parishioner and local musical instrument dealer, did donate his sales commission to the organ fund.

Plate 44. First Presbyterian Church, Oakes, North Dakota.

\textsuperscript{176}Helene Hample, "Make a Joyful Noise Unto the Lord: Music Through the Years," The Centennial Celebration of the First Presbyterian Church, Oakes, North Dakota 1887-1987 (Unpublished manuscript, 1987), 15.
The February 7, 1929 issue of *The Oakes Times* announced the memorial fund in a front page article. Later in the same issue an article read:

Special service at 7:30. Everyone interested in the erection of the Doty memorial pipe organ is invited to attend this service. . . . the plans, purpose, etc. of the Doty memorial pipe organ will be discussed. We invite everyone interested to come to this service for the purpose of having a voice in a few details connected with the erection of the organ. Such details as whether we shall have false or show pipes or a beautiful grill work, etc. Come out and tell us what you think about it.177

On February 28 the newspaper reported:

The order has been placed for the Doty memorial pipe organ, which is to be installed in the Presbyterian church in this city. The organ company has promised its delivery for Easter Sunday, and Oakes people will have the pleasure of hearing it for the first time on that date. . . .

The dedication of the organ will be held Sunday, April 14. . . . Many out of town visitors will be present for the three services of that day, as numerous friends of Rev. And Mrs. Doty have already signified their intentions of attending. . . . The dedicatorial exercises are to be held in the afternoon at 3 o'clock. This hour makes it possible for the many friends of the Dotys who are members of other churches, to attend without being absent from their own morning worship.

Not only the Presbyterian church and its friends are rejoicing over the installation of the pipe organ but the entire community is justly proud to know that our city is to have an organ of the type and quality which is being installed. Also, that Rev. and Mrs. Doty are thus to be honored by an appreciative public.178

177*The Oakes Times* (February 7, 1929), 4.

178*The Oakes Times* (February 28, 1929), 1.
Plate 45. Doty Memorial Pipe Organ Plaque.
Each of the Presbyterian Church advertisements in the subsequent newspaper issues proudly mention the new pipe organ "which is promised for use on Easter Sunday." The March 7 paper included a paragraph in the "Locals" section:

... The organ is the third best grade made by the company. In other words, it is the best one of that particular grade. It is to have a wide range of various musical effects, made possible by the 441 different and distinct musical pipes, all of which will be concealed in the organ chambers. The 16 ft. Bourdon ranging from CCC to DD, will make possible the deep, rich, bass tones. The tremolo and the flute treble, the flute bass, the Aeoline treble, Aeoline bass, the Gamba treble, and the Viola Gamba, treble and bass, together with the open diapasons and the Lieblich treble and bass, all of which are 8 ft. open diapasons with five distinct combinations, make promise of a wonderful instrument. The front of the organ visible from the auditorium will be a combination of pipes and grille work.179

The front page of the April 4 *Oakes Times* reported:

Easter services in the First Presbyterian church were most beautiful and impressive throughout the day. . . . The new memorial pipe organ, which had been completed two days previously, was the main feature of all services and added in a wonderful way to the solemnity and beauty of the music. . . .

The organ was used for the first time at [the 11 o'clock service], the first notes of the prelude starting at 10:55, with Mrs. S.C. Williams presiding at the organ. . . .

In the evening at 8 o'clock the cantata "The Gospel of Easter," by Fearis, was rendered by a large chorus choir, with Mrs. Paul Hample at the organ. . . and the various combinations produced by the beautiful tones of the pipe organ made the effect one of great inspiration. . . . At the close of the program Photographer Artz was present to take a picture of the singers and the pipe organ.180

179*The Oakes Times* (March 7, 1929), 5.

The church advertisement, on a later page, noted that the next Sunday would also feature an organ prelude and those "who could not get into the church last Sunday morning are especially invited to this service."[181] The April 11 newspaper included an article describing the organ dedication:

The new Doty Memorial pipe organ installed in the First Presbyterian church of this city will be dedicated next Sunday, April 14th. The program for the day is as follows: 10:45 Sunday morning, organ prelude will start. Rev. and Mrs. S.B. Doty, using their little organ for accompaniment, will sing a duet. . . . Prof. J.S. Black of Jamestown college will be the organist for the day. . . .

In the afternoon at 3 o'clock an organ recital by Prof. Black will be rendered, with the dedicatory exercises following. . . . In the evening at 7:45 Professor Black will give another organ recital. At 8 o'clock an inspiring song services comes, the high school girls' glee club will furnish special music, and Hon. L. B. Hanna, ex-governor of this state, will deliver an address. . . . Following the afternoon service, Mr. Artz will photograph the great crowd as it leaves the church. . . .[182]

The weather did not cooperate with the grand dedication plans, and south-eastern North Dakota was deluged with a spring rain storm on the dedication Sunday.

Consequently, many of the expected out-of-town guests were unable to attend, but, regardless, The Oakes Times proclaimed the services "impressive":

The dedication service was held at 3 p.m. with Rev. Crouch as the speaker. At the close of his sermon he dedicated the organ in a most touching and impressive manner, his remarks closing with words of genuine appreciation and love for the two honored missionaries, Rev. and Mrs. Doty. . . . One number of special interest was the duet by Mr. and Mrs. Doty, using for their accompaniment the little organ which they have carried with them these many years in their work.


Following their duet Rev. Williams, in behalf of the local church and the Oakes Presbytery, presented each of them with a lovely basket of gorgeous flowers. Their remarks of thanks and appreciation were deeply impressive and were especially appropriate for such an occasion.

Prof. J.S. Black of Jamestown College was the organist for the day and his playing was greatly appreciated by the large audiences. The community is glad to have a share in thus honoring two worthy missionaries who have labored so long and faithfully in this section of the northwest, and also glad to know that our city now has a splendid pipe organ in one of its churches.

June 2 was set aside for special music services with the Dotys for the benefit of donors who had been unable to attend the dedication service because of the rain storm.

The organ, evidently a focal point for the community, continued to receive special mention in the church's advertisements and newspaper articles. In the summer of 1930 the church instituted the "first annual" Doty Memorial Pipe Organ Music Festival, to include organ music, choral anthems, and vocal and instrumental solos. The organ selections included in the program were:

- Schubert-"Serenade"
- Zimmerman-"At Dawn"
- Harris- "Slumber Song"
- "Coronation March" (no composer listed)
- Diggle-"Sarsum Corda"

The Doty Memorial Pipe Organ Music Festival was held again in 1931, but there is no mention of it in newspapers for the following years, nor do local old-timers recall such an annual event.

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Plate 46. Nameplate, First Presbyterian Church, Oakes, North Dakota.
Plate 47. Aeoline pipes, First Presbyterian Church, Oakes, North Dakota. The pipe metal is so soft that dented pipes, such as these, are common.
Plate 48. Enclosed pipes, First Presbyterian Church, Oakes, North Dakota.
Plate 49. Shipping Label, First Presbyterian Church, Oakes, North Dakota.
Plate 50. Unenclosed pipes, First Presbyterian Church, Oakes, North Dakota.
Plate 51. Pedal pipe mouth, First Presbyterian Church, Oakes, North Dakota.
Plate 52. Zinc pipe, First Presbyterian Church, Oakes, North Dakota.
Plate 53. Spotted metal pipe (sixty-forty percent zinc/lead), First Presbyterian Church, Oakes, North Dakota.
Plate 54. Linen Lead Pipe, First Presbyterian Church, Oakes, North Dakota.
Plate 55. Coupler rollers, pedal action, First Presbyterian Church, Oakes, North Dakota.
Plate 56. Reservoir, First Presbyterian Church, Oakes, North Dakota.
Plate 57. Reservoir, First Presbyterian Church, Oakes, North Dakota.
Plate 58. Frame metal weights on reservoir, First Presbyterian Church, Oakes, North Dakota.
**General Description:** 6-rank tracker, 1929

**Case**

Wood Type
- Exterior: quarter-sawn oak
- Interior: poplar chest, pine frame

**Disposition:**

- Open Diapason Bass 8'
- Open Diapason Treble 8'
- Viola d'gamba Bass 8'
- Viola d'gamba Treble 8'
- Aeoline Bass 8'
- Aeoline Treble 8'
- Pedal Bourdon 16'
- Lieblich Gedeckt Bass 8'
- Lieblich Gedeckt Treble 8'
- Flute Bass 4'
- Flute Treble 4'
- Tremulant

**Couplers:**
- Pedal
- Manual Octave

**Number of Draw Knobs:** 14

**Draw Knob Configuration:** above manual
Manual Coupler (front):

Manual Coupler (side):
Pedal Coupler (side):
Reservoir
Type: single rise
Valve Type: butterfly valve

Pallets: single on top (from C3); bass = relief pallets (lower two octaves)

Blower
Motor: Simplex
horse power: 1/3
speed: 1750 rpm

Wind Pressure 4"

Winding System:
**MANUALS**

Number of Manuals: 1

Number of keys on each Manual: 36 Natural/25 Sharp

<table>
<thead>
<tr>
<th>Key Length</th>
<th>Key Width</th>
</tr>
</thead>
<tbody>
<tr>
<td>Natural: 14.1 cm</td>
<td>Natural: 2.2 cm</td>
</tr>
<tr>
<td>Sharp: 8.4 cm</td>
<td>Sharp: 1.0 cm</td>
</tr>
</tbody>
</table>

Key Action:

![Diagram](image)

**PEDALS**

Number of Notes: 18 Natural/12 Sharp

Pedal Length

Natural

To end of Sharp note: 45.5 cm
To Case: 59 cm
Sharp: 11.0 cm

Pedal Width

Natural: 2.4 cm
Sharp: 2.5 cm

Distance Between Notes

Natural: 3.6 cm
Sharp: 4.0 cm
Evangelicalische Lutheranerkirke
Scranton, North Dakota

Even today the people living in the southwest corner of North Dakota are predominantly of German heritage. On August 23, 1908 ten German immigrants banded together to form a Lutheran church, pastored by Rev. C. Bartels from New England, North Dakota. They met in the one-room Scranton schoolhouse until the spring of 1909 when Rev. Bartels had moved to Scranton and the congregation erected a twenty-four feet by thirty-two feet building. Rev. Bartels left the plains for Indiana after the 1911 and 1912 crop failures. In a 1925 letter he stated that he had been "compelled to [leave] by a fear on my part that I would break down in the long run under the stress of all the work and the distressing crop conditions." Two additional pastors served the church prior to 1917 when Rev. F. A. J. Meyer assumed leadership. Under Pastor Meyer's direction the congregation began plans in 1924 for a new church building. These plans included a pipe organ, financed by a donation of E. W. Steinke of Winona, Minnesota. Unfortunately, any details about Steinke or the connection with Scranton are unknown.

The March 26, 1925 issue of The Scranton Star announced that work on the new Lutheran church had begun:

Work on the basement of the new Lutheran church started on time Monday morning and is expected to continue thru the week, or until the earth is all removed from the church's foundation. ... In trying to plow the frozen ground Monday afternoon a plow was badly broken, but most of the frozen ground was

185 C. Bartels, letter published in The Scranton Star (December 17, 1925), 1.
removed and so the danger of breakage is mostly over... By the end of September, the building was completed and awaiting the "organ, altar and pews." Tragically, the first service held in the new church building was the funeral of a twenty-one year old woman killed in an automobile accident. The newspaper account notes that it was also the first funeral in Scranton to use a hearse.

On November 26 The Scranton Star reported:

The new organ arrived last week and the erector arrived Tuesday and Tuesday night the organ was placed in position and the work of installing it has been going on steadily ever since. The furniture is now here and will soon be put in place and the church will be dedicated the 6th of next month.

According to a later article in the newspaper, the church had a "belfry and organ loft" built out beyond the basic thirty-two feet by fifty-six feet structure. The loft has since been removed, and the organ is situated at the front of the church beside the choir (Plate 59).

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186 "Work on New Lutheran Church is Started," The Scranton Star (March 26, 1925), 1.

187 "Lutheran Church," The Scranton Star (September 24, 1925), 1.

188 "Funeral Largest Ever in Scranton," The Scranton Star (November 5, 1925), 1.

189 The Scranton Star (November 26, 1925), 5.
Plate 59. Sanctuary, Peace Lutheran Church, Scranton, North Dakota.
On the dedication Sunday the congregation gathered outside the new building and the paper recorded:

... Rev. Meyer and the three visiting ministers... proceeded to the door; after the singing of a hymn suitable for the occasion and prayer by the pastor, the contractor, Al Herberg, who built the church, handed the key to the Elder Brown who in turn presented the key to the minister and he open the church in the name of the Triune God and entered the church building with the members and friends of the congregation following. . . . Much credit is due to Miss Anna Oelkers who so ably played the newly erected pipe organ, a donation from E.W. Steinke of Winona, Minn.100

100"Scranton Lutheran Church Dedication," The Scranton Star (December 10, 1925), 1.
Plate 60. Peace Lutheran Church, Scranton, North Dakota (August, 1996).
Plate 61. Hinners organ, Peace Lutheran Church, Scranton, North Dakota.
Plate 62. Side of organ, Peace Lutheran Church, Scranton, North Dakota.
Plate 63. Facade tower, Peace Lutheran Church, Scranton, North Dakota.
Plate 64. Open Diapason mouth, Peace Lutheran Church, Scranton, North Dakota.
Plate 65. Unenclosed pipes, Peace Lutheran Church, Scranton, North Dakota.
Plate 66. Open Diapason scroll tuner, Peace Lutheran Church, Scranton, North Dakota.
Plate 67. Enclosed pipes, Peace Lutheran Church, Scranton, North Dakota.
Plate 68. Shipping label nailed inside box, Peace Lutheran Church, Scranton, North Dakota.
Plate 69. Pedal rank, Peace Lutheran Church, Scranton, North Dakota.
Plate 70. Sawn-off bellows pump handle, Peace Lutheran Church, Scranton, North Dakota.
Plate 71. Cloth-covered bricks, Peace Lutheran Church, Scranton, North Dakota.
Plate 72. Stop knob rods, Peace Lutheran Church, Scranton, North Dakota.
Plate 73. Key action squares, Peace Lutheran Church, Scranton, North Dakota.
Plate 74. Key action, Peace Lutheran Church, Scranton, North Dakota.
General Description: 4-rank tracker, 1925

Case

Wood Type
Exterior: quarter-sawn oak
Interior: poplar, fir, pine

Disposition:
Open Diapason Bass 8'
Open Diapason Treble 8'
Lieblich Gedackt Bass 8'
Lieblich Gedackt Treble 8'
Viola d’Gamba Bass 8'
Viola d’Gamba Treble 8'

Pedal Bourdon 16'

Manual octave coupler
Pedal coupler
Tremolo
Number of Draw Knobs: 11 (including bellows signal)

Stop Action:
Disposition of pipes, reservoirs, and bellows:

Reservoir
Type: single rise with double feeder
Valve Type: original-feeder bellows, now damper on pipe from blower

Pallets: single

Blower
Motor: Spencer Steel Orgoblo
horse power: 1/4
speed: 1750 rpm
Wind Pressure operating=3 1/2-4”
MANUALS

Number of Manuals: 1

Number of keys: 36 Natural/25 Sharp

Key Length
  Natural: 13.8 cm
  Sharp: 8.5 cm

Key Width
  Natural: 2.5 cm
  Sharp: 2.9 cm

Key Action:

PEDALS

Number of Notes: 18 Natural/12 Sharp

Pedal Length
  Natural
    To end of Sharp note: 45.5 cm
    To Case: 59 cm
  Sharp: 11.1 cm

Pedal Width
  Natural: 2.4 cm
  Sharp: 2.5 cm

Distance Between Notes
  Natural: 3.6 cm
  Sharp: 3.5 cm
St. John's Episcopal Church

Dickinson, North Dakota

At one time known as the center of "Cow Country," Dickinson, North Dakota in 1907 was growing rapidly. *The Dickinson Press* stated:

... the city has become the metropolis of a great agricultural region which is expanding and developing by leaps and bounds. The vast incoming wave of immigration that has spread over the fertile prairies surrounding the city has met with a gracious welcome from the business interests of Dickinson which have been quick to realize and improve the new conditions constantly arising from a vast country awakening from the somnolence of stock raising to the entirely different mode of life engendered by diversified farming, which is now the predominating interest of that section... .

Diversified farming aside, Dickinson continued its reliance on the cattle industry.

Evidence of the cattle interests are seen in the newspaper's weekly list of stock brands and columns of advertisements that offered rewards for the return of stray livestock. Billings County abided by a "fence law" (i.e., no open range) and it was illegal for stock to "run at large between April 1 and December 1." *The Dickinson Press* ran a weekly column titled "Ranch and Farm," and frequently printed articles dealing with range conditions and livestock status.

Dickinson was situated on the main line of the Northern Pacific, the only railroad entering the city in 1907. A new station was built that year and the yard handled 1,100 cars. The town was connected by long-distance telephone with Fargo, St. Paul, and

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191"Queen City of the Plains," *The Dickinson Press* (March 16, 1907), 1.

Chicago in addition to several nearby towns, and while it did not own its own electric
plant, it did have electric lighting.

During the winter months, every aspect of life was at the mercy of the weather.
The local Opera House scheduled a new play for each week, such as "The Little Duchess"
or "Buster Brown," but more often than not they were postponed or canceled because of
train delays and blizzards. The newspaper reported one sad instance in which a child died
but because of river conditions, the minister was unable to reach the homestead. The
funeral service was conducted by neighbors and a "temporary interment was made at the
home." A wedding had to be postponed because the groom was stranded in Glendive
as a result of snow-drifted roads.

Very little has been preserved about either the history of St. John's Episcopal
Church or its 1907 Hinners organ. The only mention of the organ in *The Dickinson Press*
is a brief paragraph in the January 26, 1907 issue:

> The pipe organ for St. John's church has been ordered from Hinner's [sic]
> Organ company of Pekin, Ill. The organ will have two pipe fronts, one facing the
> chancel and the other the nave of the church. Musicians will be interested to
> know the following specifications of the great organ, open diapason, melodia and
dulciana; swell organ, violin diapason, lieblich gedackt, salicional and flute dolce;
pedal organ, bourdon. It is expected that the organ will be ready for use at the
Easter service.

There is no further mention of the organ, however, nor does the article covering Easter

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194 *The Dickinson Press* (February 9, 1907), 6.

195 *The Dickinson Press* (January 26, 1907), 5.
services in Dickinson refer to a new organ:

On Easter Sunday at St. John's Episcopal church the celebration of Holy Communion took place at 7 o'clock a.m., and morning prayer and Holy Communion at 11 o'clock. At 4 o'clock in the afternoon the children observed their annual Easter festival, Easter carols being the body of the program. Five young people... were presented with gold medals for perfect attendance at Sunday school for the past year. In the evening the Knights Templar attended in a body. They were met at the front door by the choir, which led the way down the center aisle singing, "Onward Christian Soldiers." Rev. C. E. Dobson preached an appropriate and very impressive sermon, taking for his text, "Now is Christ risen from the dead and become the first fruits of them that slept," from 1st Cor. 15-20. The collection taken last Sunday will not be counted until next Sunday.\(^{196}\)

The August 31 issue announces a special musical service for the following Sunday evening which was to consist of compositions by Haydn. Included were "two organ solos" by "the same author."\(^{197}\) Presumably, then, even if the organ was not installed in time for the Easter service, it was probably in place by the time of this service in August (though there is nothing to guarantee that the Haydn organ pieces were not transcriptions for reed organ).

In the 1960s when the Episcopal congregation built a new church, it was unable to locate someone to move the organ to the new location. It is reasonably safe to assume, however, that efforts to move the organ were not extensive as a good number of organ builders were servicing North Dakota at that time and were not difficult to find. Moreover, for one reason or another the organ was no longer in frequent use by the church, and a piano accompanied the singing. The Baptist church, new owners of the

\(^{196}\) 'City Churches Observe Easter,' *The Dickinson Press* (April 6, 1907), 2.

\(^{197}\) *The Dickinson Press* (August 31, 1907), 6.
former St. John's building, wanted the organ space for a Sunday School room, so Mr. and Mrs. Earl Wehner of Dickinson bought the St. John's Hinners for $250 in 1962. After building a small addition to their home—the shape of which prompted neighbors to ask if the Wehners were adopting a giraffe—Earl Wehner dismantled the organ and installed it in his home. He relates that the biggest job was cleaning all the parts, because the blower had been in the coal bin room and inches of coal dust coated the organ's interior.

The Wehners would not permit either me or Howard Nolte, the Sioux Falls organ builder who accompanied me, to take any measurements or to have access to the interior of the organ. This was particularly disappointing because the Dickinson Hinners is the earliest surviving Hinners instrument in the Dakotas and, further, has several unique aspects. One of these aspects is that the bellows were inflated by a wheel crank of about thirty inches in diameter rather than by a pumping handle. In addition, most Hinners instruments with stenciled facade pipes evidence a lack of precision in the stenciling (for example, see the Hankinson facade photographs); but the Dickinson organ is a model of meticulous painting. The stenciling lines are clean and exact, and the gold work seems to be of a higher quality than normally used (Plate 75), creating a facade of real beauty.

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198 Earl Wehner, personal interview with author, November 20, 1996.
Plate 75. Detail, facade pipe stenciling, 1907 Hinners organ made for St. John's Episcopal Church, Dickinson, North Dakota.
Plate 76. Hinners organ, Earl Wehner home, Dickinson, North Dakota.
Plate 77. Facade tower, Earl Wehner home, Dickinson, North Dakota.
Plate 78. Dummy pipes, Earl Wehner home, Dickinson, North Dakota.
Plate 79. Case detail, Earl Wehner home, Dickinson, North Dakota.
Plate 80. Case detail, Earl Wehner home, Dickinson, North Dakota.
**General Description:** 8-rank tracker action, 1907

**Case**

Wood Type
- Exterior: quarter-sawn oak
- Interior: poplar chest; fir frame

**Disposition:**
- Swell: Flauto Dolce 4'
  - Lieblich Gedackt 8'
  - Salicional 8'
  - Violin Diapason 8'
- Great: Melodia 8'
  - Open Diapason 8'
  - Dulciana 8'
- Pedal: Bourdon 16'

Bellows Signal
- Tremulant

Couplers:
- Great to Pedal
- Swell to Pedal
- Swell to Great
- Great Octave

**Pipe placement and winding connections:**

**Number of Draw Knobs:** 14
**Draw Knob Configuration:** couplers above manuals, stop knobs to right and left of manuals

**Winding System:** Double rise reservoir, cloth-wrapped bricks
   Wheel-crank operates bellows

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**MANUALS**

Number of Manuals: 2

Number of keys on each Manual
   Great: 36 Natural/25 Sharp
   Swell: 36 Natural/25 Sharp

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**PEDALS**

Number of Notes: 27

Flat pedal board
Immanuel Lutheran Church
Dimock, South Dakota

The Dimock, South Dakota region, settled by German immigrants in the 1880s, grew substantially in the later part of the decade with the addition of settlers whose parents had immigrated to Wisconsin. The first of Dimock residents were Schlesische Lutherans and the Wisconsin-Germans had been advised to seek a Lutheran pastor from the Missouri Synod. Only the Iowa Synod had a missionary in the area, however, and Pastor Bischof from Scotland, South Dakota added Dimock to his flock of six other churches. When the Missouri Synod sent Pastor J. Berntal to Scotland, he also took over the congregation in Dimock. Doctrinal disagreements divided the members, and a number of the people left the Dimock congregation to attend the Iowa Synod church. Those who remained officially formed the Evangelical Lutheran Immanuel Congregation, Unaltered Augsburg Confession.

A church building was erected in the fall of 1889 but had no organ until 1895 when a reed organ was donated. The church started a school in 1903 and boarded students at the parsonage during the winter months. Pastor E. P. Hempel, who had gone to Dimock in 1908, started a church band to play at Mission festivals, weddings, and jubilees. The interested men assembled at the parsonage and selected instruments from the Sears and Roebuck catalogue. When the instruments arrived, Pastor Hempel provided music lessons and the band became an integral part of church activities until it disbanded during World War I. The current, larger church building was dedicated August 30, 1914. The chancel art was painted by Pastor Hempel (Plate 81).
Plate 81. Immanuel Lutheran Church interior as it appeared 1914-1957, Dimock, South Dakota.
The Dimock area was of such staunch German heritage that the change to English, already complete in parts of the United States, had not even begun. School and church services still were conducted in German at the time the country was embroiled in World War I. In 1918 officials from Armour, South Dakota shut down the school and arrested Pastor Hempel for continuing to use the German language. Pastor Hempel was in prison at Fort Douglas, Utah for eighteen months, during which time the congregation fed and clothed their pastor's wife and children. When he returned in June 1919, he resumed his duties as pastor of Immanuel Lutheran Church. Services were again conducted in German.\footnote{Immanuel Lutheran Church, Dimock, South Dakota: To God be the Glory Forever and Ever: 100 Years of Blessings (printed by United Church Directories, Galion, Ohio, 1982), 4. The first consistent use of English was not until 1944 when one service a month was conducted in English. In 1953 the church minutes were recorded in English, and in 1962 German services ceased.}

The church's Hinnors organ was purchased in 1926, and dedicated in conjunction with the Mission Festival. A complete run of The Parkston Advance, the newspaper servicing the Dimock community, is no longer extant; and unfortunately, among the missing issues are those that most likely would have mentioned the installation and dedication of Immanuel's new pipe organ. According to a booklet on the church's history, To God be the Glory Forever and Ever: 100 Years of Blessing, the instrument was purchased for $3,000.\footnote{Ibid. Regrettably, the information in this account is undocumented.} This account also mentions that the dedicatory recital was performed by Professor Karl Haase from Concordia College in Seward, Nebraska. The bellows pump was concealed in the pipe room, pumped by boys who were paid twenty-
five cents per service. To serve as a bellows boy, one needed first to be confirmed. Bobby Reichert, a long-time member of the church, recalls that even after the organ was fitted with a motor, the electricity failed whenever it rained. Naturally, in such a case, bellows boys were again called upon, but in those later years they received fifty cents per service.²⁰¹

For the church's seventy-fifth anniversary celebrations in 1957, the sanctuary was remodeled. In addition to new chancel paintings, the pulpit was lowered, a communion rail was installed, and the organ pipes were painted white to match the walls. Eventually the pipes were again repainted their original gold color, and the sanctuary today appears as in Plate 82 and Plate 83.

²⁰¹ Bobby Reichert, personal interview, May 19, 1996.
Plate 82. Immanuel Lutheran Church sanctuary, Dimock, South Dakota.
Plate 83. Altar, Immanuel Lutheran Church, Dimock, South Dakota.
Plate 84. 1926 Hinners organ, Immanuel Lutheran Church, Dimock, South Dakota.
Plate 85. Nameplate, Immanuel Lutheran Church, Dimock, South Dakota.
Plate 86. Stopknobs, Immanuel Lutheran Church, Dimock, South Dakota.
Plate 87. Stopknobs, Immanuel Lutheran Church, Dimock, South Dakota.
Plate 88. Case-work detail, Immanuel Lutheran Church, Dimock, South Dakota.
Plate 89. Pedal board, Immanuel Lutheran Church, Dimock, South Dakota.
Plate 90. Swell box pipes, Immanuel Lutheran Church, Dimock, South Dakota.
Plate 91. Great pipes, Immanuel Lutheran Church, Dimock, South Dakota.
Plate 92. Facade tubular-pneumatic tubing, Immanuel Lutheran Church, Dimock, South Dakota (Photo by Cecil Adkins).
Plate 93. Reservoir full, Immanuel Lutheran Church, Dimock, South Dakota (Photo by Cecil Adkins).
Plate 94. Reservoir empty, brick weights, Immanuel Lutheran Church, Dimock, South Dakota (Photo by Cecil Adkins).
Plate 95. Winding system tubing, Immanuel Lutheran Church, Dimock, South Dakota (Photo by Cecil Adkins).
Plate 96. Interior graffiti, Immanuel Lutheran Church, Dimock, South Dakota (Photo by Cecil Adkins).
Plate 97. Bent reed pipe, Immanuel Lutheran Church, Dimock, South Dakota (Photo by Cecil Adkins).
Plate 98. Oboe pipes, Immanuel Lutheran Church, Dimock, South Dakota (Photo by Cecil Adkins).
Plate 99. Key hole tuners on reeds, Immanuel Lutheran Church, Dimock, South Dakota (Photo by Cecil Adkins).
Plate 100. Reed shallot, Immanuel Lutheran Church, Dimock, South Dakota (Photo by Cecil Adkins).
Plate 101. Tubular-pneumatic tubing from pedal rank, Immanuel Lutheran Church, Dimock, South Dakota.
Plate 102. Auxiliary chest, pedal rank, Immanuel Lutheran Church, Dimock, South Dakota.
Plate 103. Pedal pipes, Immanuel Lutheran Church, Dimock, South Dakota.
Because of concern about falling plaster, the Dimock congregation would not allow measurements to be taken of the organ. The Dimock organ is nearly identical to the organ in Harrison, however, and the measurements are likely to be similarly close.

**General Description:** 10-rank tracker action, 1928

**Case**

Wood Type  
Exterior: quarter-sawn oak  
Interior: pine; chests-poplar

**Disposition:**

Swell:  
- Violin Diapason 8'  
- Stopped Diapason 8'  
- Echo Salicional 8'  
- Flute Harmonique 4'  
- Oboe 8'

Great:  
- Melodia 8'  
- Open Diapason 8'  
- Principal 4'  
- Dulciana 8'  
- Pedal: Bourdon 16'  
- Lieblich Gedeckt 16'*

Couplers:  
- Great to Pedal  
- Swell to Pedal  
- Swell to Great  
- Octave to Great

Swell Tremolo

*The Pedal was actually just one rank of pipes operating on a two-pressure system. A pneumatic switching unit changes from low curtain valve position to high and the pedal bellows rises higher. The Bourdon operated on about 4" of pressure and the Lieblich on about 2 1/2 to 3" of pressure. The draw-back to the system is that pitch in the softer stop is flat.
Left Pre-set (soft):
- Swell: Stopped Diapason 8'
- Echo Salicional 8'
- Great: Melodia 8'
- Dulciana 8'
- Pedal: Lieblich Gedeckt 16'

Right Pre-set (loud):
- Swell: Violin Diapason 8'
- Echo Salicional 8'
- Flute Harmonique 4'
- Great: Melodia 8'
- Open Diapason 8'
- Principal 4'
- Dulciana 8'
- Pedal: Bourdon 16'

Pre-set mechanism: steel rod mounted on wooden train; parts cast iron or steel

Number of Draw Knobs: 17 plus one blank

Draw Knob Configuration: couplers above the manuals, stop knobs to the left and right of the manuals
Stop Action:

Swell-

Great-
Placement of Chest:

Reservoir

Type: Single rise with two feeder bellows
Valve Type: Butterfly valve

Pallets: Double segmented relief pallet on lower notes; upper notes have a single pallet (the relief pallet is over the tone channel rather than piggy back)
Wind Pressure: 4"

MANUALS

Number of Manuals: 2

Number of keys on each Manual
- Great: 36 Natural/25 Sharp
- Swell: 36 Natural/25 Sharp

Key Length
- Natural: 14.5 cm
- Sharp: 8.5 cm

Key Width
- Natural: 2.2 cm
- Sharp: 1.0 cm

Key Action:
PEDALS

Number of Notes: 18 Natural/12 Sharp

Pedal Length
Natural
   To end of Sharp note: 45.5 cm
   To Case: 59 cm
   Sharp: 10.8 cm

Pedal Width
Natural: 2.4 cm
Sharp: 2.5 cm

Distance Between Notes
Natural: 3.7 cm
Black: 3.9 cm

Pedal/facade tubing system:
Pedal tubing system and stop action connection:
CHAPTER V

THE FIRST DAKOTA HINNERS

New Salem, North Dakota

In 1882 a group of German Evangelical pastors met in Chicago and formed the "Deutsche Evangelische Colonizations Gesellschaft" for the purpose of establishing settlements on the plains frontier. A location committee had visited sites in Kansas, Nebraska, and Oklahoma before officials of the Northern Pacific Railroad persuaded the committee to inspect sites along its line in the Dakota Territory. The railroad company offered numerous inducements to settle in the new frontier, chief of which was a substantial cut in transportation fares for the settlers and donation of land parcels. The committee selected land thirty miles west of Mandan as the site for its new settlement, to be called "Salem." The precise location of Salem was not released so that Society members would have the first chance to stake out the prime real estate rather than arrive to find it already claimed by profiteers anxious to make money in the settlement of a new town.

The first boxcars of settlers were taken four miles west of the Salem site to Blue Grass, the closest location with a side track that enabled the emigrant cars to pull off the main line. From there the settlers journeyed by foot and wagon to their new home. The Northern Pacific immediately began construction of a side track at the Salem site and,
after unloading the emigrant cars on the new side track, the cars became sleeping quarters and kitchens until sod homes could be built.

The early days of Salem were not without trouble: a group of the settlers revolted against the committee’s selection of land they thought was unfit for farming. Indeed, even those who stayed in Salem were not without unease about the land conditions, and the story of the first Salem furrows has become famous. John Christiansen had broken the first half acre of prairie sod when a Sioux man stopped his travois to study the plowed earth. Finally he picked up pieces of sod and patted the furrow back into the ground so the grass was as it had been. "Wrong side up," he said, "wrong side up." The story goes that years later Christiansen realized what the Sioux had meant:

Loose earth in a country dominated by steady dry winds... eyes, red rimmed by the dust swirling across the prairie from land turned wrong side up... This was grass country, grazing country. This was a place for cattle, not the plow.

Indeed, the short growing season and harsh environmental conditions eventually convinced the farmers of western North Dakota to turn their attention to livestock. In the meantime, however, Salem's population continued to grow. The townspeople, after applying for a postal permit and discovering that Dakota Territory already had a Salem, obligingly added "New" to their town's name, and New Salem was born.

The church was officially named the Deutsches Evangelische Friedens Gemeinde, and a building was dedicated in the fall of 1883. Several pastors served the congregation

202 As told in “Wrong Side Up,” American Milk Review (January 1952), 16-17, 81.

203 Ibid., 17.
in that building and left after short tenures because of the severe weather conditions and concomitant ill health. A Reverend Schoenhut began his pastorate in late 1887 and in 1896 spearheaded a plan for a new building. He fell ill, however, and plans were delayed until 1897. The entire cost of the facility, about $7,500, was paid in full by the time the new church was dedicated on October 23, 1898. The only extant newspaper account of the church’s organ is in the Mandan Pioneer’s report of the dedication:

The Evangelic church was dedicated last Sunday with grand and impressive ceremony. . . . The inside of the church is tastily and conveniently arranged. A large gallery with seating capacity for 75 persons, and the floor has a capacity of seating 200 persons. The seats are ash with oak finish. There is a very fine elaborate and decorated altar that everybody admires. In the center of the gallery is placed the large pipe organ—a magnificent instrument. The steeple is 100 feet high, and inside of it are placed two bells of a total weight of 2,375 pounds. The entire church is heated with a large furnace. . . . The pipe organ was purchased at a cost of $600 from the firm of Hinners & Albertson [sic], of Pekin, Ill. New Salem can now boast of the finest church west of the Missouri river into Montana.204

Plate 104 reproduces the page from Hinners & Albertsen’s ledger book on which the New Salem order is recorded. According to the ledger book, the “Regular Style No. 5” organ cost $585 and was shipped on October 12, 1898, becoming the first Hinners organ in the Dakotas. It had one manual and five ranks with a pull-down pedal rank after the bottom fifteen notes.

204Mandan Pioneer (October 28, 1898), 4.

Engraved: Company

New Salem M.D.

New Salem, N. Dak.

Price $58.50 terms $40.30 less.
Commission 1.00 bal. 2% year for 60 days

Case Regular Style No. 5

Specifications

Manual
1-8 111 Pac. Cable Tubs = 127. 61.
2-8 12.8 Cable Tubs = 143. 61.
3-8 12.8 Cable Tubs = 143. 61.
4-8 12.8 Cable Tubs = 143. 61.
5-8 12.8 Cable Tubs = 143. 61.
6-4 12.8 Cable Tubs = 154. 61.
7-4 12.8 Cable Tubs = 154. 61.
8-4 12.8 Cable Tubs = 154. 61.

Pedals = 4.65 to A 21 note.
9-16 8 Removable Beds to 28. 247. 24 less.
10-24 114. 24 less.

Mechanism:
11 111 Pac. Cable Tubs
12 12.8 Cable Tubs
13 12.8 Cable Tubs
14 12.8 Cable Tubs

Shipper: Oct. 1298.
Weight 3480.
Freight 163.22.
Rate 11. 100.
There is evidence that by 1937 the congregation was thinking in terms of a new organ. When the local Orphan Home and Hospital Society was dissolved, $956 of its capital were placed in an organ fund, but within a decade the congregation decided to move. The old building was sold to St. Pius Catholic Parish and was moved across town.

At this point, details of the organ become sketchy at best. Church records and photographs for St. Pius Church are not extant and current members can no longer recall how long the Hinners & Albertsen organ remained part of their church. It was probably not very long, if at all, as it is quite possible that the Deutsches Evangelische Friedens Gemeinde sold the organ apart from the church building. The organ was sold to St. Lawrence Catholic Church in Flasher, North Dakota. Almost immediately it was moved to St. Gertrude Catholic Church in Raleigh, North Dakota. The Flasher and Raleigh parishes were served by the same priest and the congregations interacted regularly; therefore, which congregation actually purchased the organ is not clear. Neither parish has records dating back to the 1950s and none of the extant photographs include the organ. In 1949 St. Gertrude’s Church had been destroyed by a fire, and it may be that this congregation purchased the Hinners & Albertsen directly from the New Salem group for use in their new proposed building, storing it, however, at the church in Flasher until their new facility was completed, probably in the early 1950s.

Late in 1961 St. Pius Catholic Church in Scheffield, North Dakota purchased the Hinners & Albertsen organ. Father Bede Dahmus set up shop in the basement of the


206Bernie Weinreich, personal interview, August 11, 1996.
church and used the Hinners parts to build the church a pipe organ. The tracker mechanisms were removed and replaced with a direct electric action. Pipes from another unidentified instrument were used to supplement the Hinners pipes, and Father Dahmus repitched some of the original pipes by permanently attaching coffee cans to the pipe tops (Plate 105). Others of the larger metal pipes were fitted with an appropriately-sized beer, soda, or coffee can for use as a tuning slide. The entire organ, as rebuilt by Father Dahmus, was enclosed in a pipe room at the rear of the balcony choir loft, and the stenciled facade pipes were incorporated into the enclosure. The organ was playable from the console in the loft or a second console located in the front of the sanctuary. Father Dahmus constructed both consoles, and it is believed that the Hinners & Albertsen nameplate was discarded at that time.
Plate 105. Cans on pipe tops, St. Pius Catholic Church, Sheffield, North Dakota.
St. Pius Parish of Scheffield had organized in 1910 and operated a high school until 1947, and a grade school until 1968. The grade school became a public school in 1969 and closed in 1984. On April 22, 1990 the final Mass at St. Pius Church in Scheffield was read and the church sold or gave away all that it could, including the altar furnishings and stained glass windows. Unable to find a home for the organ, it remained in the abandoned church building. After the windows were removed in 1994, deterioration was swift as the building was then open to vandals and the harsh North Dakota wind. Pipes were torn from toe boards and smashed, thrown out windows, flattened and bent, keys were pulled off the desk, and the console was chopped to pieces. Precious little of Hinners & Albertsen remained by the time I arrived in Scheffield in August of 1996. Plates 106-114 show what was found by poking through the rubble.
Plate 106. St. Pius Catholic Church, Scheffield, North Dakota.
Plate 107. St. Pius Catholic Church, Scheffield, North Dakota.
Plate 108. Facade pipe found outside under grass and rocks, St. Pius Catholic Church, Scheffield, North Dakota.
Plate 109. Pedal pipes, St. Pius Catholic Church, Sheffield, North Dakota.
Plate 110. Stamp on pedal pipe, St. Pius Catholic Church, Scheffield, North Dakota.
Plate 111. Swell box door, St. Pius Catholic Church, Scheffield, North Dakota.
Plate 112. Pedal board, St. Pius Catholic Church, Scheffield, North Dakota.
Plate 113. Reservoir, found in back of basement under bed frames, St. Pius Catholic Church, Scheffield, North Dakota.
Plate 114. Key action trackers, St. Pius Catholic Church, Scheffield, North Dakota.
The Hinners & Albertsen organ at the Red Wing Foursquare Church was built the same year as the instrument for New Salem, indeed, the orders are recorded on facing pages in the ledger book. The Red Wing organ was larger than New Salem's, but they were probably identical in mechanical details. It is unfortunate that the Red Wing console and facade pipes have been painted, because traces of the original paint on the backs of the pipes indicate that the color scheme of the Red Wing instrument was the same as that of the New Salem organ. Plates 120-135 show some of these details.
Plate 115. Nameplate, Red Wing Foursquare Church, Red Wing, Minnesota.
Plate 116. Stob knobs, Red Wing Foursquare Church, Red Wing, Minnesota.
Plate 117. Stop knobs, Red Wing Foursquare Church, Red Wing, Minnesota.
Plate 118. Case detail, Red Wing Foursquare Church, Red Wing, Minnesota.
Plate 119. Swell pedal, Red Wing Foursquare Church, Red Wing, Minnesota.
Plate 120. Traces of original paint on back of facade pipe, Red Wing Foursquare Church, Red Wing, Minnesota.
Plate 121. Facade tubing, Red Wing Foursquare Church, Red Wing, Minnesota.
Plate 122. Tracking mechanism, Red Wing Foursquare Church, Red Wing, Minnesota.
Plate 123. Tracking mechanism, Red Wing Foursquare Church, Red Wing, Minnesota.
Plate 124. Swell box pipes, Red Wing Foursquare Church, Red Wing, Minnesota.
Plate 125. Great pipes, Red Wing Foursquare Church, Red Wing, Minnesota.
Plate 126. Pedal pipes, Red Wing Foursquare Church, Red Wing, Minnesota.
Plate 127. Bellows pulley, Red Wing Foursquare Church, Red Wing, Minnesota.
Plate 128. Open reservoir, Red Wing Foursquare Church, Red Wing, Minnesota.
Plate 129. Closed reservoir, Red Wing Foursquare Church, Red Wing, Minnesota.
Plate 130. Patent stamp on wooden pipe, Red Wing Foursquare Church, Red Wing, Minnesota.
Hebron, North Dakota

In 1885 the Deutsche Evangelische Colonizations Gesellschaft decided to begin another settlement and chose a site along the Northern Pacific Railroad slightly west of New Salem. The town's name was selected at a Society meeting in Chicago in which one of the ministers remarked that the site reminded him of the Biblical valley of Hebron. Again, the Northern Pacific Railroad Company provided numerous incentives for the Society, including alternate sections of fifty miles of land on each side of the track and free shipment of building lumber for the construction of their church. The train ride from St. Paul to Hebron took twenty-seven hours, but the settlers came--some from Illinois and Wisconsin and some directly from Germany. The early years of Hebron echo those of its neighbor, New Salem: countless prairie fires in the summer, relentless snow and wind in the winter. Indian scares--apparently none of which materialized into tragedies--were not unusual, because Hebron was located on the border between Sioux hunting land and Mandan territory. Buffalo bones were valuable commodities in the east, and the Dakota settlers piled the bones alongside the railroad tracks for transport and sale in eastern cities.

The church that formed in Hebron named itself Die Deutsche Evangelische St. Johannes Gemeinde and dedicated its building November 1, 1885. Even though many of the families were still living in boxcars, the church was erected--including a proper steeple--and the minister came from the Deutsches Evangelische Friedens Gemeinde in New Salem to conduct services. By 1886 the congregation had built a parsonage and issued a call to Pastor August Debus. The first decade in Hebron was difficult. Livestock
was scarce, and drought was followed by hail storms and vicious winters that left the settlers on a diet of flour soup.

The Mandan Pioneer included a section called "Hebron Notes" to which a correspondent mailed local news. Items noted in this local newspaper at the time the Hinners organ was brought to Hebron include notices for a "good physician in Oberon" who must be "sober and...licensed," a female fined $10 and costs "for too much hilarity," three young men journeying to Norway and expected to return with wives, and a poll of regional farmers showing sheep to be the livestock of choice, provided the farmer has enough children to look after them.207

In 1895 the church was enlarged (Plate 131) and in 1898 the Frauenverein approved the purchase of a pipe organ. The order was placed in June of 1899 (Plate 132). The organ used "Regular Style No. 5" for the case; exactly the style used by the New Salem church, though the Hebron organ was slightly larger (Plate 133).

According to the ledger book, the organ cost $640 payable in thirty days with six-percent interest charged thereafter. The instrument was shipped on August 22, twenty-two days after the date by which it had been promised. A month later the Mandan Pioneer reported,

The German Lutheran people have bought a pipe organ for their church. It is a fine organ and I understand cost $1200. A pretty good price to pay for an organ for so small a town as Hebron.208

207Mandan Pioneer: January-May 1899.

208"Hebron Notes," Mandan Pioneer (September 22, 1899), 5. It is interesting to note that the price reported in the newspaper was somewhat inflated; and it serves as a caution that newspaper accounts
Although church documents state that the organ was dedicated on September 10, 1899, no mention of the occasion appears in the newspaper. In 1908 the church, by then called St. John Evangelical and Reformed Church, erected a new building and moved the Hinners & Albertsen into the choir loft of the new sanctuary (Plates 134 and 135). In 1955 they purchased a new Reuter pipe organ and the old Hinners was sold to a congregation in Cody, Wyoming. Fairly soon thereafter, the Cody church sold the organ to Immanuel Lutheran Church in Absarokee, Montana where it was incorporated into a larger organ. In the early 1970s the Montana congregation sold the organ to Art Aadland of Valley Springs, South Dakota after it had been vandalized in a repair scam. Aadland's father, who had trained as an organ builder, had been the minister of Immanuel Lutheran Church and had undertaken the initial organ project. Art Aadland used the salvageable parts from the Montana instrument, including the Hinners & Albertsen wind chest, in building an organ for a church in Minnesota.
Plate 132. Ledger page for Die Deutsche Evangelische St. Johannes Gemeinde, Hebron, North Dakota.

<table>
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<tr>
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<tbody>
<tr>
<td>Address: Rev. A. Gassen, Hebron. N. Dak.</td>
</tr>
<tr>
<td>Date: July 1, 1937, in Chicago, Aug. 7, 1939</td>
</tr>
<tr>
<td>Payment: $340.00, $30 days, 6% after due</td>
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<table>
<thead>
<tr>
<th>Central Specifications</th>
<th>No. 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manual:</td>
<td></td>
</tr>
<tr>
<td>1-8 Octave Bass (16' foot)</td>
<td></td>
</tr>
<tr>
<td>3-8 Octave Bass (32' foot)</td>
<td>61621</td>
</tr>
<tr>
<td>5-8 Octave Bass (16' foot)</td>
<td>61621</td>
</tr>
<tr>
<td>7-8 Octave Bass (8' foot)</td>
<td>62421</td>
</tr>
<tr>
<td>1-16 Bass (4' foot)</td>
<td></td>
</tr>
<tr>
<td>9-16 Bass</td>
<td></td>
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<tr>
<td>10-16 Bass</td>
<td></td>
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<tr>
<td>Pedal (8' foot)</td>
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<tr>
<td>11-16 Pedal</td>
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<tr>
<td>Mechanical:</td>
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<tr>
<td>12-16 Chest Coupler</td>
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<tr>
<td>13-16 Pedal Coupler</td>
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<tr>
<td>14-16 Tremulant</td>
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<tr>
<td>15-16 Bellows Mechanism</td>
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<tr>
<td>Pedal Movement:</td>
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<tr>
<td>16-16 Piano Pedal</td>
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<tr>
<td>17-16 Grand Pedal</td>
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Aug 22, 1939

337
Plate 133. 1899 Hinners & Albertsen, Die Deutsche Evangelische St. Johannes Gemeinde, Hebron, North Dakota.
Plate 134. St. John Evangelical and Reformed Church, Hebron, North Dakota, 1908.
Plate 135. Hinners & Albertsen organ in loft of the 1908 building, St. John Evangelical and Reformed Church, Hebron, North Dakota.
Watertown, South Dakota

According to the Hinners opus lists that have circulated for several decades—none of which are official lists produced by the company—Hinners & Albertsen built a pipe organ for Rev. R. Polzin of Watertown, South Dakota in 1899. Such would have been the first Hinners instrument in South Dakota, a full fourteen years before the next (in Beresford, South Dakota). Attempts to identify Rev. Polzin and a particular church have been unsuccessful, but the Watertown entry does appear in the company's first ledger book (Plate 136) and a bit of elementary deduction clears up the confusion.

The ledger book shows that the organ delivered to Watertown was a used organ from the Salem Reformed Church of Ft. Wayne, Indiana. The ledger entry for the Salem Reformed Church records installation of a Hinners & Albertsen thirteen-rank tracker for the price of $1,170 plus trade-in of the old pipe organ, maker unspecified. There is no earlier Hinners installation in Ft. Wayne to indicate that the 1899 instrument was a rebuild or a replacement of another Hinners. The Watertown order is not numbered in the ledger book, and this implies that the organ delivered to Watertown was not a Hinners & Albertsen, particularly because the preceding order, for Hebron, North Dakota, is numbered 392 and the following, for Rome, New York, is No. 393.

<table>
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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>June 19, 1899</td>
<td>Purchase of...</td>
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</tr>
<tr>
<td></td>
<td>Old Pipe Organ</td>
<td>$250</td>
</tr>
<tr>
<td></td>
<td>New Sale</td>
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</tr>
</tbody>
</table>

Price $250.00

Details:
- Organ $175.00
- Cost $75.00
- Total $250.00
- Paid $210.00
- Amount $40.00
CHAPTER VI

REBUILT AND LOST DAKOTA HINNERS

North Dakota

Krem-1902

According to currently-circulating opus lists, St. Paul's Evangelical Lutheran Church in Krem, North Dakota received a five-rank Hinners tracker organ in 1902. In some cases we have lost track of the organ, but in this case we have lost trace of the town itself. Archivists at the North Dakota Historical Society assume that Krem must have been a postal station at one time, but no records exist and no one knows anything at all of the town's history. That its name does appear in sources related to north-central North Dakota, however, leads one to suspect that it must have been in that general vicinity. Calls to church organists and organ builders who service North Dakota, and queries published in the regional newsletters of The American Guild of Organists have failed to unearth information about either the town or an organ in that area.

Northwood-1903

The fate of the Hinners organ at the United Norwegian Church in Northwood, North Dakota is untraceable. The congregation now owns a two-manual Möller unit organ from the early 1950s.
Fargo-1908

The Norwegian Lutheran Church in Fargo owned an eleven-rank Hinners tracker organ. Its fate is unknown.

Mayville-1906

The Hinners organ at the Norwegian Evangelical Lutheran Church in Mayville was electrified by Gottfred Nelson of Dalton, Minnesota in the 1950s. The Johnson Organ Company of Fargo, North Dakota added five ranks to the original eleven, and in 1995 David Salmen of Wessington Springs, South Dakota enlarged the organ to twenty-five ranks. The Hinners console was replaced, probably when Nelson electrified the instrument; and Salmen believes that two or three flute ranks may be all that remains of the Hinners pipes.209

Carrington-1908/1916

The opus lists cite Carrington, North Dakota "Methodist" in 1908 and again in 1916. The first organ was an eight-rank tracker and the second a nine-rank tracker. Carrington had only one Methodist church (now a Federated Church), so the 1916 organ was probably a rebuild or a simple addition to the 1908 instrument. The Hinners was later replaced by a 2/7 Hall organ; what was done with the Hinners is unknown.

Cooperstown-1913

The Christian Reformed Church purchased a seven-rank tracker from the Hinners Organ Company in 1913. The church building was sold to Trinity Lutheran Church which took only parts of the instrument, primarily pipes, when it moved to a new building. In 1966 Eugene Doutt of Watertown, South Dakota incorporated these pipes into a new seventeen-rank electro-pneumatic organ.210

Minot-1916

The First Lutheran Church of Minot purchased a thirteen-rank Hinners tracker organ in 1916. According to Gary Stenehjem, present organist at the church, the organ was rebuilt by the Austin Organ Company in 1952 and again after a flood in 1969. In 1991 the Reuter Organ Company rebuilt the instrument, enlarging it to seventy-one ranks. It is thought that all that remains of the Hinners organ is the 16' Gedeckt pedal rank now in the antiphonal division.211

Valley City-1925

St. Catherine's Catholic Church placed an order for a twelve-rank electro-pneumatic Hinners organ in August 1925. The contract, signed August 28, 1925, is reproduced in Plates 142-144. The dedicatory recital took place February 12, 1926, played by Professor John J. Beck of Minneapolis.212 The organ has since been moved


212St. Catherine's Church: Seventy-fifth Anniversary (Valley City, n.p., 1958), 22.
from the balcony to the Chancel and has had key and switching actions replaced and the relay magnets replaced.
Plate 137. Contract with the Hinners Organ Company, St. Catherine's Catholic Church, Valley City, North Dakota.

Memorandum of Agreement

Made this day of August, 1925, by and between

HINNERS ORGAN CO., of Pekin, Illinois, party of the first part, and

ST. CATHERINE'S CHURCH OF VALLEY CITY, NORTH DAKOTA, party of the second part,

Witnesseth, that the party of the first part for and in consideration of the covenants and undertakings herein contained, and not less to be performed by the party of the second part, agrees to build an Organ in accordance with the annexed specifications, which are hereby made a part of this agreement, and erect the same in the church edifice of said second party, as about

Henceforth, the party of the second part in consideration of the construction and installation of said Organ, as herein specified, agrees to pay the party of the first part upon its fulfillment of this agreement.

It is hereby stipulated that the party of the first part shall promptly after receipt of one signed copy of this agreement, prepare complete plans showing Design and Arrangement of the Organ in the space available for same, and shall submit blue prints of such plans to the party of the second part for examination and approval.

The party of the first part hereby warrants that said organ when completed shall be free from defects in material and workmanship, and agrees that if any defects should develop within Five Years after completion of said organ, the party of the first part will, upon written notice within this period of time, forthwith remedy the same at its own expense.

The party of the first part agrees to bear the cost of freight on said Organ to said party of the second part to transfer same from the freight depot at destination to the church, to keep same protected from damage and to furnish the necessary help to assist in handling the heavy parts of said organ at the church at the time of its erection.

The party of the first part agrees, in ample time for the delivery and installation of said Organ and its parts, and without delay or hindrance to said first party, to have the church in suitable condition, properly heated and lighted, for the erection, regulating and tuning of said Organ, and to provide suitable space therefor including any necessary foundations, enclosures, floors and platforms for said Organ parts and blower and the piping, electrical connections and floor and wall cuttings for same.

The said party of the second part further agrees to have said Organ examined immediately upon completion in the church in the presence of the representative of said party of the first part, and if found in accordance with the annexed specifications, will then accept and settle for same in accordance with the provisions of this contract.

It is mutually agreed that the title to and ownership of said Organ shall be and remain in the party of the first part until the contract price, as hereinbefore stated, has been fully paid and that upon such payment said organ shall become the property of the party of the second part. The said party of the second part agrees to keep the Organ fully insured for the benefit of the parties hereto as their interests may appear until full payment is made.

In witness whereof, the parties to this agreement by their authorized representatives have hereunto set their hands the day and year first above written.

HINNERS ORGAN CO.

By

ST. CATHERINE'S CHURCH OF VALLEY CITY

By

(Name of Church)

NORTH DAKOTA
Plate 138. Contract, St. Catherine’s Catholic Church, Valley City, North Dakota.

**SPECIFICATIONS OF REGISTERS, BR.**

**ST. CATHERINE’S CHURCH OF VALLEY CITY, ND., USA.**

Pipe Organ — Two Manuals and Pedal

Compass of Manuals, CC to 6-3, 61 Notes
Compass of Pedals, CC to 2, 38 Notes

Console Radiating Pedal Keyboard — A-A-A, 4 Pedal Oscillating Tablets for all Stops and Couplers

Electronic Invasive Action Throughout

Console to be detached

Organ to be divided in organ chambers prepared by church

**GREAT ORGAN**

(all full scale, independent sets of pipes)

1 - 3' Open Diapason
2 - 3' Clairin
3 - 3' Flute Harmonique
4 - 3' Flute Oboe
5 - 3' Viol d'Anglais
6 - Great to Great 3' Coupler
7 - Swell to Great 6' Coupler
8 - Swell to Great 4' Coupler
9 - Swell to Great 16' Coupler

Octave 4'

Printed flute 4' Tonal Result
Dulcet 4' by Gr. to Gr.
Flageolet 2' 4' Coupler
Grands 4'

**SWELL ORGAN**

10 - 8' Violin Harmonic
11 - 3' Stopped Diapason
12 - 3' Flute Harmonique
13 - 4' Flute Harmonique
14 - 8' Oboe

15 - Swell Pedal
16 - Swell to Swell 4' Coupler
17 - Swell to Swell 16' Coupler
18 - Swell Unison Separation

Viol. Flute open 8'

Reversion 10'

Contra Flute Harmonic 14'

Harmonic Flute 8'

Instant Pedal 10'

**PEDAL ORGAN**

19 - 16' Great Bourdon (large scale, powerful)
20 - 16' Dulcet Gedek (soft, resultant)
21 - Great to Pedal Coupler
22 - Swell to Pedal Coupler

**COMBINATIONS**

(Adjustable at the Keyboard, moving the Stop Tablets)

15-35 - Three Adjust. Combination Pistons affecting Great and Pedal Stops
20-29 - Four Adjust. Combination Pistons affecting Swell and Pedal Stops

**PEDAL MUSICALS**

30 - Great to Pedal Reversible
31 - Balanced Swell Pedal
Plate 139. Contract, St. Catherine's Catholic Church, Valley City, North Dakota.

HINNERS ORGAN CO.
BUILDERS OF
HIGH GRADE PIPE ORGANS

DETAILS OF CONSTRUCTION

THE CASE WORK of the organ shall be constructed of best quality oak, or other native hardwood, as may be agreed upon, and finished in a fine cabinet finish.

THE DISPLAY PIPES shall be covered with deep French gold leaf bronze, unless decoration in colors is specified.

THE BUILDING FRAME of the organ shall be of sufficient strength and fitness to sustain the weight of the various parts, without settling or springing.

THE WIND CHESTS shall be made of thoroughly seasoned lumber of the best quality. The valves and windways shall be properly proportioned to ensure an abundant supply of air for each individual pipe and to provide ample speaking room for same.

THE KEY ACTION shall be durably made and so arranged as to be of convenient access and easy adjustment. It shall be perfect and precise in operation, and all points, where necessary, shall be thoroughly lubricated to ensure quiet operation.

THE HINNERS ELECTRO-PNEUMATIC ACTION with INDIVIDUAL VALVES and CHESTS to be used throughout the entire organ, including couplers and stop-action. The use of couplers shall not affect the "touch" of the keys, but shall remain as light when playing full organ as when playing a single register. The action is guaranteed to be capable of prompt and rapid repetition.

THE MANUAL KEYBOARDS in use of the generally accepted standard, overhanging, or with the naturals to be cut out.

THE PEDAL KEYS, scale and pattern to be in accordance with the standards generally accepted by leading organists, all sharps of walnut and the naturals capped with white hardwood; all to be well fitted and bushed to ensure quiet action.

THE GENERAL ARRANGEMENT of keyboards, registers, pedal keys, pedal movements, and swell pedal shall be such as to make the greatest facility to the player.

THE BELLOWS or wind reservoir is to be of ample size to supply sufficient wind for the utmost legitimate demands; to be double leathered throughout, with panels screwed on, thus making every part accessible.

THE SWELL BOX shall be constructed with a view to rendering the crescendo and diminuendo most effective. It shall have vertical revolving shutters, arranged to move easily, noiselessly and to balance at any point.

THE WOOD PIPES shall be made of best quality thoroughly seasoned lumber, glued inside and shellac-varnished outside, with patent metal-toed feet for all manual pipes. Pedal pipes to be equipped with our improved adjustable regulating discs.

THE METAL PIPES, except those for the Open Diapason, downward shall be made of the best quality zinc with "spotted metal" mouths and tuning rolls; all others and shorter lengths to be made of spotted metal consisting of pewter and lead in such proportions as the various stops require to produce the best quality of tone, but in no case shall be less than 45% pure lead to be used.

THE SCALE of every register shall be of largest standard size, selected with reference to giving balance and identity of tone with perfect blending qualities, each stop to possess its own individuality.

THE COVINGS of all the stops shall be executed according to the highest standard of artistic excellence, using only
Williston-1925

The two-manual electro-pneumatic Hinners in Williston has additions such as a Peterson electric-motor swell shade operator and a wall with grills that covers the original facade. Tom Erikson, Red Wing, Minnesota, rebuilt the main reservoir and replaced windlines several years ago.

Portland-1928

According to the opus lists, the Dighess Funeral Home purchased a unified electro-pneumatic organ (number of ranks unknown) from the Hinners Organ Company in 1928. The closest funeral home to Portland is now the Baker Funeral Home in Mayville which started business in 1952, but at that time the Dighess Funeral Home apparently had been out of business for so long that no one had ever heard of it. The Dighess family had continued to live on a farm near Portland, but by 1995 the only living descendent was in a nursing home and was no longer mentally coherent. She has since passed away, and details about the Hinners organ are not known.

Hettinger-1928

The Hettinger Lutheran Church no longer owns the seven-rank tubular-pneumatic Hinners organ that it purchased in 1928. In 1954 the Norwegian congregation constructed a new building, and although the old church building still exists (renovated into apartments), the Hinners organ was dumped into the junk pit on Ernest Evanson's
The new church was equipped with an electric organ until 1990 when it purchased a seventeen-rank ca. 1879 O'Dell organ from First Presbyterian Church of Lawrenceville, New Jersey.

South Dakota

Sioux Falls-1904

The Hinners opus list cites the purchase of a six-rank tracker in 1904 by the "Trinity Church." Unfortunately, both the organ and the church have proved to be untraceable. Sioux Falls city directories contain no listing for a Trinity Church in any municipality of Minnehaha County from the late nineteenth century until the formation of Trinity Baptist Church in the mid-twentieth century. Trinity Lutheran Church of Tea--near Sioux Falls, but in Lincoln County--was organized in the late nineteenth century, but the old building was torn down and there is nothing in the church records to indicate that it ever owned a pipe organ. Furthermore, searches of Sioux Falls newspapers from 1903-1905 have failed to provide any clues as to the church or the organ.

Sioux Falls-1912

According to the Hinners opus lists, Rev. H. R. Best secured an organ from the

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214Dedication pamphlet, Hettinger Lutheran Church, Hettinger, North Dakota, December 30, 1990. The organ was relocated through the Organ Clearing House, Harrisville, New Hampshire and reinstalled by Johnson Organ Company, Fargo.

Hinners Organ Company in 1912. As with the 1904 Sioux Falls organ, however, there is no trace of a Rev. Best or a Hinners organ of that vintage.

**Beresford-1913**

Little remains of the nine-rank Hinners tracker built for the Roseni Norwegian Evangelical Lutheran in rural Beresford. In 1971 Eugene Doutt of Watertown, South Dakota rebuilt and electrified the instrument, including a new console and complete revoicing of the Hinners pipes.

**Wessington Springs-1920**

The First Congregational Church in Wessington Springs, now the United Church of Christ, has searched for a middle ground between maintaining an original condition historic instrument and an instrument that is still in use and meeting the musical needs of the congregation. Along with David Salmen, also of Wessington Springs, the congregation opted to add ranks so that five of the current eleven ranks are still Hinners. The facade, case work, and key desks remain intact, and because the original stenciling had been stripped and no photograph of the original existed, Salmen and a local artist attempted to recreate the original stencilling and color scheme based on what was visible under the paint layers (Plate 140)\(^{216}\).

\(^{216}\)I have not seen a blue color or similar stencil design, other than the banding and mouth design, on other Hinners organs which retain the original paint. It is possible, therefore, that these pipes were restencilled before they were finally painted a solid color. The present stoplist for the organ is as follows (Hinners stops marked with an asterisk):

- **Great**: Principal 8', *Gedeckt 8', Octave 4', Fifteenth 2'
- **Swell**: Rohrflute 8', Dulciana 8', *Unda Maris 8', *Hohlflute 4', *Harmonic flute 2', Oboe 8'
Plate 140. Rebuilt 1920 Hinners organ, United Church of Christ, Wessington Springs, South Dakota.

Pedal-*Bourdon 16'
Willow Lake-1924

The six-rank Hinners tracker installed at Willow Lake Presbyterian, now the Presbyterian Reformed Church United, was rebuilt by Eugene Doutt, Watertown, South Dakota, in 1976. It was not electrified, but was supplied with a new console and extended pipework, and the entire organ was revoiced. Some of the action was replaced and new chests were installed.

Vermillion-1929

The Vermillion Methodist Episcopal Church was gutted by fire in November 1927, and sustained nearly $8,000 damage which included $500 of damage to the pipe organ. Church officials decided to clear away what remained of the old building and to construct a new Gothic style church. As part of the membership's fund-raising drive, John Sheeley pledged $5,000 for a new pipe organ as a memorial to his recently-deceased wife though he himself passed away before the organ was installed. Sheeley may have had a part in selecting the Hinners Organ Company because there was a committee that had spent a year visiting regional churches and comparing pipe organs before inviting specification proposals from various companies. In April 1929 the Vermillion Plain Talk announced that the contract had been awarded to the Hinners Organ Company. At the time of the article's publication, details of the organ had not been released, but an August 23 article about the construction of the new church building stated that "it will be

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217 "Loss on Methodist Church is Adjusted," Vermillion Plain Talk (December 1, 1927), 1.

equipped for a new pipe organ with two expression chambers with a detached console."219

The September 27 issue of the Plain Talk included the building plans reproduced in Plate 141.

Plate 141. Building plans, Vermillion Methodist Episcopal Church, 1929.

The New First Methodist Episcopal Church
The dedication festivities of the new church were held September 15-22, 1929 and included an organ recital by Catherine Gillespie, a "radio artist" from Sioux Falls. The official dedication of the organ was part of the morning worship service on September 15 in which W. R. Cleland presented the organ and Bishop Charles Edward Locke dedicated it with the following dedicatory response:

Minister: O Lord, our Lord, how excellent is thy name in all the earth.  
Congregation: Let the people praise thee, O God; let all the people praise thee.  
Sing until the Lord a new song, and his praise in the assembly of the saints. Sing until the Lord, for he hath done excellent things. Take up the timbrel and the harp, and rejoice at the sound of the organ. Praise him with trumpet sound; praise him with psaltery and harp; praise him with stringed instruments and organs. Let everything that hath breath praise the Lord. Praise ye the Lord.

To the memory of Mary Sheeley we dedicate this organ. To the praise and worship of Almighty God, Father, Son and Holy Spirit we dedicate this organ. For the culture of the finer and deeper emotions, for the broadening and elevation of character we dedicate this organ. For the resolving of the soul's discords in peaceful harmonies; for the uplifting of the depressed and the comfort of the sorrowing by their tones of sympathy and cheer; for the stirring of the hearts of men to purposes of duty and to deeds of heroic service in the name of Christ, our Lord—we dedicate this organ.

The organ prelude was the Angelus from Massenet's Scenes Pittoresque; the offertory was "Serenade," Opus 15, Number 1 by Moszkowski; and the postlude was Mendelssohn's "War March of the Priests" from Athalia. The organist for the service was the church organist, Mrs. W. R. Cleland.

The Vermillion Hinners and, indeed, the entire Methodist Church were almost foreclosed by the First National Bank of Vermillion in 1936. Because of the Depression, the majority of the subscriptions promised for the church building fund—including
$20,000 from the Methodist Conference—never materialized. The bank notified the church that its debt must be paid within the year, and the church launched an emergency fund raising drive. Most of the parishes were forced to respond in a manner similar to the Leola, South Dakota church which raised $4.57 and submitted a canvassing expense bill of $4.10. In the end, enough money was raised to hold off the creditors, but the debt plagued the church for decades.

The Vermillion Hinnies organ, originally a thirteen-rank electro-pneumatic, has been rebuilt twice, the first time in 1977 and the second in 1984, both by Eugene Doutt, Watertown, South Dakota. The console and great and swell chests are new, the pedal and off-set chests are intact. A number of ranks were added to the organ, but the contract specifications indicate revoicing only on the Great Mixture, which was a Doutt addition in 1977. With Eugene Doutt as guest organist, the organ was rededicated on September 29, 1985 with the following words:

We dedicate this "King of Instruments" to the King of Kings. We promise to continue to care for this instrument with regular tunings and necessary maintenance. We recognize that this instrument can lead us to more spirited worship of God. We realize this instrument to be worthy of dedicated musicians and will contribute to the training, identification and shared ministry of future musicians. May we all see the potentialities of this instrument as symbolic of the endless realm of ways in which we all may praise our Lord.

Hot Springs-1931

Walter J. Beck of Hot Springs is listed on one of the currently-circulating opus

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220C. D. Arms, letter to Frank Olds, June 2, 1936.
lists as having purchased a Hinners organ in 1931. This order is not listed in the final ledger book, which begins with April 10, 1931, nor do any of the regional organ builders or local residents recall a pipe organ in Hot Springs.

Mitchell-1931

Dakota Wesleyan University purchased a six-rank electro-pneumatic organ from the Hinners Organ Company in 1931. This instrument does not appear in the final ledger book, but was in use at the University for many years. Dennis Paulson of Huron, South Dakota, removed the organ from Dakota Wesleyan University in the early 1990s and set it up, unconnected, in Huron. In November 1996 Paulson disposed of the instrument in the local trash collection.
CHAPTER VII

CONCLUSION

Summary of Hiners Organ Company History

A number of mile posts can be seen in the life of the Hiners Organ Company, situations that were significant in the formation and development of the character of its founders and in the nature of the company itself. First, a study of the Hiners family background revealed that John Leonard Hiners was indeed a product of his upbringing, the great influences in his family life—the church, carpentry, and music—combining to give rise to an organ company that would play a significant role in the history of American organ building. Second, John Leonard's early years in the employ of the Mason & Hamlin reed organ department gave him important insight into the mail order business and techniques of mass production that would become the guiding philosophies of his pipe organ company.

Third, the road toward the Hiners Organ Company began in late 1879 when John Leonard moved from Chicago to Pekin, Illinois and, with one assistant, built reed organs for Fred Schaefer. Schaefer's 1881 retirement led John Leonard into what can be seen as a fourth phase of development in which the financial underpinnings of the company were forming. Initially, he enlisted the financial aid of fourteen local investors and went into business for himself. Late that same year, J. J. Fink supplied the additional capital which
allowed the new company—now called Hinners & Fink—to move to a larger building and to expand machinery. U. J. Albertsen bought out Fink and the original investors in 1885, allowing further mechanical expansion and purchase of two buildings on the corner of Court and Second Streets.

In 1890 a special German-English catalog announced the new pipe organ venture of Hinners & Albertsen, and the company entered its fifth stage. Hinners & Albertsen's market philosophy was simple: good quality pipe organs made affordable enough for even the smallest rural church. In fact, the firm occasionally used the slogan “A pipe organ in every church.” Hinners & Albertsen achieved its goal by adopting the relatively recent business trends of the mail order catalog and mass production. By offering a limited variety of "stock" models, intensive design and construction costs were saved; and continued reliance on the simplicity of tracker actions enabled a mechanically-minded parishioner to make basic repairs that would not have been feasible with electric actions.

Pipe organ sales were conducted by mail: advertisements in church periodicals invited inquiries, catalogs were sent out, orders were sent back, and in three to six months the church had a pipe organ. By eliminating the salesman, commissions and middle-mark-ups were avoided.

Sixth, the organization incorporated in 1902 as the Hinners Organ Company, John L. Hinners, president. Only four years later, John Leonard died, leaving Jacob Roelfs as president. Arthur W. Hinners, John Leonard's son, was secretary. In 1912 Roelfs carried the Hinners Organ Company into its zenith year, riding the crest of the highest peak in
farm income before World War II. In this year the Hinners Organ Company employed ninety-seven workers and shipped three organs each week. Arthur W. Hinners succeeded to the presidency of the company, but changed very little in the way the factory operated or in the instruments produced. He chose to ignore the shifts in the market demand, the economic realities of the firm's target market, and innovations in organ design. All of these factors worked against the company's continued concentration on the production of small organs with tracker actions for rural churches, and the Hinners Organ Company began its decline.

The seventh phase, that of rapid decline, began when Arthur W. Hinners bought out Hielo Rust's shares in the business in 1930, and in so doing placed himself under a financial strain that was too great to survive the prolonged years of the Depression. Between 1930 and 1936 the company lost $8,000-$9,000 per year; and in November of 1936 Arthur Hinners announced that the Hinners Organ Company would complete its current contracts and then cease production. In 1936 Louis C. Moschel purchased the reed organ enterprise and ran it under the Hinners name until he died in 1940. The Hinners Organ Company was officially dissolved in 1942 in the courts of Tazewell County, Illinois.

The Dakota Hinners

The original-condition Hinners organs in the Dakotas have provided an excellent example of typical Hinners instruments. The seven organs, spanning nearly a quarter-century in the company's production, encompass all but the initial phase of the company's
corporate life, and that phase can be seen clearly in the Red Wing, Minnesota organ.

From this picture of representative output, several generalized conclusions may be drawn about Hinners organs. First, particularly in the cabinet-work, the organs are functionally attractive. They are typically built of quarter-sawn oak with dark varnish and decorative relief paneling. The facade pipes are somewhat carelessly stenciled with one of two basic patterns in either a light olive green/brown color scheme or a cream/light mauve color scheme. After about 1910 the facade pipes were painted a solid gold color.

Second, Hinners organs are loud: the pipe mouths are often arched, and cut-ups are medium to high; the scaling is large, halving anywhere from the seventeenth to the twenty-second pipe; wind pressure is high, from three to five inches; the stops are built around the 8' pitches.

Third, the mechanical design and construction materials are typical of the era, nothing is particularly innovative or unusual. The craftsmanship is of excellent quality, as is evidenced by the excellent condition of the Dakotas organs—for example, the Hankinson instrument has been in continuous use for more than eighty years and has seldom needed tuning, much less major repairs. The drawback of such benign neglect is that their touch can be somewhat stiff and heavy.

Fourth, the Dakota instruments provide a perfect example of the Hinners "variation on a theme": in nearly every instance the organs are so similar as to be almost identical except for an additional stop or two, casework designed for the left of the altar or the center or the right of the altar, or single-fold reservoirs for smaller instruments and double-rise reservoirs for larger instruments.
Fifth, tonally, the Hinners organs are typical early twentieth-century American Romantic. The pipes are always heavily nicked. Mutations or mixtures are rare, and reeds are customary only on the larger instruments. The organs usually have twice as many flutes as principals or strings, the latter two types being equal in number.

The Role of the Hinners Organ Company in Early Twentieth-Century American Organ Building

It is difficult to characterize the Hinners company organs in relation to the rest of the early twentieth-century American output. For many years—even while the factory was still in operation—the company was snubbed as being the producer of inferior instruments. More recently the organ world has come to realize that the organs are not inferior at all, but that they represent a "meat and potatoes" class of organ. An honest meal keeps a family healthy without the pretense or expense of a banquet with delicate appetizers, vintage wine, and gourmet dessert. Likewise, Hinners organs offered churches a perfectly serviceable and respectable musical alternative that would fulfill the needs and meet the budget of a small congregation without the nice, but unnecessary expense, of a large number of ranks on an organ that was individually designed for each particular church.

Certainly, the Hinners Organ Company was not the only organ factory to build more-or-less stock organs, or even to use a catalog approach to sales. Lyon & Healy, Kimball, Felgemaker, Estey, and Wangerin-Weickhardt all had a similar product line and methodology—particularly Felgemaker with the Patent Portable Organ. Perhaps what sets
Hinners apart from these others is the extent to which the Hinners operations functioned in the realm of the small stock organ and the length of time for which the company continued this focus. The vast majority of Hinners instruments were organs of about ten ranks; and the largest Hinners organ built had only twenty-eight ranks. Hinners' business was almost exclusively along the lines of the small organ, and for decades it was limited even more to the production of small tracker organs. Moreover, Hinners built these small pipe organs for nearly fifty years, long after the other companies had shifted with the trend to larger organs with strictly electric actions.

The Hinners Organ Company supplied a unique need in American society that arose from circumstances peculiar to the American situation. The frontier was closed and settlements were progressing beyond concern for mere survival to concerns for improving their quality of life. Raised in small fledgling churches around the Midwest, John L. Hinners felt the people's desire for a pipe organ and understood their frustration with the expense and complexity of the instrument that made it impractical for small rural churches. In a creative combination of business methods and comprehension of musical and construction issues, the Hinners Organ Company brought pipe organs to rural America and, in the case of the Dakotas, filled the plains with music.

221 First Methodist Church, Peoria, Illinois (1916), electric action.

222 Lyon & Healy, for instance, ceased its pipe organ production in 1907.
APPENDIX A

HINNERS FAMILY TREE
<table>
<thead>
<tr>
<th>Name</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Hinners</td>
<td>b. 1783, Bruttendorf</td>
</tr>
<tr>
<td>Claus</td>
<td></td>
</tr>
<tr>
<td>Anna</td>
<td>b. 1818</td>
</tr>
<tr>
<td>Maria</td>
<td>b. 1820 m. 6/5/1868 d. 8/24/1906, Pekin, IL</td>
</tr>
<tr>
<td>Hinrich</td>
<td>b. 1821</td>
</tr>
<tr>
<td>Peter</td>
<td>b. 10/15/1824 m. 9/15/1892</td>
</tr>
<tr>
<td>John Leonard Hinners</td>
<td>b. 8/11/1846, Wheeling, WV</td>
</tr>
<tr>
<td>Wilhelmina Witt</td>
<td>b. 11/22/1850, Milwaukee</td>
</tr>
<tr>
<td>Bertha Rheinfrank</td>
<td>m. 11/9/1845 d. 3/18/1887</td>
</tr>
<tr>
<td>Albert Henry Hinners</td>
<td>b. 8/23/1851</td>
</tr>
<tr>
<td>Johann</td>
<td>b. 1/18/1828 b. 4/17/1849</td>
</tr>
<tr>
<td>Hinrich</td>
<td>b. 3/10/1831 b. 9/14/1851 d. 12/19/1853</td>
</tr>
<tr>
<td>Jacob Snyder</td>
<td>b. 4/12/1853 m. 6/6/1876 d. 1909</td>
</tr>
<tr>
<td>Phillip George Hinners</td>
<td>b. 4/12/1853</td>
</tr>
<tr>
<td>Kate Hopkins</td>
<td>b. 3/27/1855</td>
</tr>
<tr>
<td>August Frederick Hinners</td>
<td>b. 8/27/1853</td>
</tr>
<tr>
<td>Ada Dexheimer</td>
<td>b. 4/15/1943</td>
</tr>
<tr>
<td>Mathilda Rebecka Hinners</td>
<td>b. 1/8/1857</td>
</tr>
<tr>
<td>Frederick W. Schneck</td>
<td>b. 7/3/1942</td>
</tr>
<tr>
<td>George Rudolph Hinners</td>
<td>b. 3/2/1859</td>
</tr>
<tr>
<td>Carrie Easter</td>
<td>b. 2/17/1861</td>
</tr>
<tr>
<td>Frank Edward Hinners</td>
<td>b. 3/31/1866</td>
</tr>
<tr>
<td>Annie J.</td>
<td>b. 7/24/1936</td>
</tr>
<tr>
<td>William Albert Hinners</td>
<td>b. 5/15/1892</td>
</tr>
<tr>
<td>Full Name</td>
<td>Spouse Name</td>
</tr>
<tr>
<td>-----------------------------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>John Leonard Hinners</td>
<td>Wilhelmina Frederick Witt</td>
</tr>
<tr>
<td>Charles J. Hinners</td>
<td></td>
</tr>
<tr>
<td>Lena Schaefer</td>
<td></td>
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<tr>
<td>Arthur William Hinners</td>
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<tr>
<td>Emma Balcke</td>
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<tr>
<td>Emily Gertrude Hinners</td>
<td></td>
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<tr>
<td>Anna Freda</td>
<td></td>
</tr>
<tr>
<td>Bertha Rheinfrank</td>
<td>Marion</td>
</tr>
<tr>
<td>George Michelson</td>
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<tr>
<td>Arthur W. Hinners</td>
<td>Emma Balcke</td>
</tr>
<tr>
<td>Robert Arthur Hinners</td>
<td></td>
</tr>
<tr>
<td>Virginia May Robbins</td>
<td>John Robert</td>
</tr>
<tr>
<td>Louise Adele</td>
<td>Barbara Louise</td>
</tr>
<tr>
<td>Frederick Andrew</td>
<td></td>
</tr>
<tr>
<td>Lola J. Cherry</td>
<td>John W., Jr.</td>
</tr>
<tr>
<td>Thomas</td>
<td>Marion</td>
</tr>
</tbody>
</table>
APPENDIX B

HINNERS ORGAN COMPANY 1904 REED ORGAN CATALOG
Die nachstehenden Zeugnisse sind fürzlich erhaltenen Bireifen entnommen. Wir veröffentlich eine größere Ausgabe von Zeugnissen ähnlichen Inhalts, die wir aus allen Theilen der Welt erhalten haben, welche wir auf Verlangen mit Vergnügen senden werden.

Hinners Organ Co., Pekin, Ill.
"GRAND CHORAL" ORGEL

Los Angeles, California.


Unterschrift:

K. X. Thiel.

Lehrer.

Redford, N. Y., 18. April 1904.


Mit Dank und Beach, Mr.

O. C. Kahn, Pastor.

Platte, Mid., 2. April 1904.


Unterschrift:

K. X. Redford, Pastor.


Gemeinde Herren! — Ich danke Ihnen von Herzen mit aller Freude, daß die Grand Choral Orgel in Ihrer Gemeinde hier angekommen ist. Ich freue mich über jede angenehme Unterstützung, die wir im Interesse ihrer Zukunft erhalten.

Mit aller Dankbarkeit für


"GRAND CHORAL" ORGEL

Bismarck, North Dakota.


Unterschrift:

Fred. A. Rees, Pastor.

Brooklyn, N. Y.

Gemeinde Herren! — Ich bin überglücklich, Sie von unserer Jugendabend den Preis für die herrliche Grand Choral Orgel zu bereiten und ihnen diese Annonce zu machen, daß wir in der Tat die beste Orgel haben und bereit sind, die beste Orgel zu gebrauchen. Sie wird sich freuen, die beste Orgel von einem besseren Instrument, und ich freue mich, Ihnen dies zu sagen.

Unterschrift:

J. H. Jordan, Organist der Stadt Werner.

Eugene, Oregon, 10. Mai 1904.

Gemeinde Herren! — Ich danke Ihnen von Herzen mit aller Freude, daß die Grand Choral Orgel in Ihrer Gemeinde hier angekommen ist. Ich freue mich über jede angenehme Unterstützung, die wir im Interesse ihrer Zukunft erhalten.

Mit aller Dankbarkeit für


"GRAND CHORAL" ORGEL


Gemeinde Herren! — Ich danke Ihnen von Herzen mit aller Freude, daß die Grand Choral Orgel in Ihrer Gemeinde hier angekommen ist. Ich freue mich über jede angenehme Unterstützung, die wir im Interesse ihrer Zukunft erhalten.

Mit aller Dankbarkeit für

"ACTION L"

Kehl, Baden, den 22. April 1903.

Pallar Organ Co., Berlin, Pf.


Gottlob, Theodor Wendenthal.


Pallar Organ Co., Berlin, Pf.

Wertete Herren!—Das Instrument (Style 21, Action H) ist zu meinen willigen Bedingungen ausgeliefert worden. Ich habe es sehr genossen, den Orgelbau und die Orgel der Vereine in ihren Werkstätten zu besichtigen. Ich habe den Eindruck, daß das Instrument eine volle und vollkommene Anlage ist, die in jeder Hinsicht erfüllt ist. Es ist eine vollkommene Anlage, die in jeder Hinsicht erfüllt ist.

Gottlob, Gustav Wiedel.


Pallar Organ Co., Berlin, Pf.

Wertete Herren!—Ihren letzten Zettel haben wir die Orgel (Style 21, Action H) zu meinen willigen Bedingungen ausgeliefert. Ich habe die Orgel und die Vereine in ihren Werkstätten besucht und den Eindruck, daß das Instrument eine volle und vollkommene Anlage ist, die in jeder Hinsicht erfüllt ist. Es ist eine vollkommene Anlage, die in jeder Hinsicht erfüllt ist.

Gottlob, Gustav Wiedel.

"ACTION H"

Toledo, Ohio, den 11. Aug. 1903.

Pallar Organ Co., Berlin, Pf.

Wertige Herren!—Die besondere Orgel (Style 21, Action H) befindet sich in unseren Händen. Sie ist eine vollkommene Anlage, die in jeder Hinsicht erfüllt ist. Sie ist eine vollkommene Anlage, die in jeder Hinsicht erfüllt ist.

Gottlob, W. H. Broder.

"ACTION L"


Pallar Organ Co., Berlin, Pf.

Wertige Herren!—Die besondere Orgel (Style 21, Action H) ist in unseren Händen. Sie ist eine vollkommene Anlage, die in jeder Hinsicht erfüllt ist. Sie ist eine vollkommene Anlage, die in jeder Hinsicht erfüllt ist.

Gottlob, W. H. Broder.

"ACTION L"


Pallar Organ Co., Berlin, Pf.

Wertige Herren!—Sie haben die Orgel (Style 21, Action H) in Ihren Händen. Sie ist eine vollkommene Anlage, die in jeder Hinsicht erfüllt ist. Sie ist eine vollkommene Anlage, die in jeder Hinsicht erfüllt ist.

Gottlob, W. H. Broder.


Pallar Organ Co., Berlin, Pf.

Wertige Herren!—Wir haben die Orgel (Style 21, Action H) zu unseren Bedingungen ausgeliefert. Sie ist eine vollkommene Anlage, die in jeder Hinsicht erfüllt ist. Sie ist eine vollkommene Anlage, die in jeder Hinsicht erfüllt ist.

Gottlob, W. H. Broder.

"ACTION H"


Pallar Organ Co., Berlin, Pf.

Wertige Herren!—Die besondere Orgel (Style 21, Action H) ist in Ihren Händen. Sie ist eine vollkommene Anlage, die in jeder Hinsicht erfüllt ist. Sie ist eine vollkommene Anlage, die in jeder Hinsicht erfüllt ist.

Gottlob, W. H. Broder.

"ACTION L"

Stuttgart, 1903.

Pallar Organ Co., Berlin, Pf.

Wertige Herren!—Sie haben die Orgel (Style 21, Action H) in Ihren Händen. Sie ist eine vollkommene Anlage, die in jeder Hinsicht erfüllt ist. Sie ist eine vollkommene Anlage, die in jeder Hinsicht erfüllt ist.

Gottlob, W. H. Broder.
**“ACTION G”**

Bloomfield, N.J., Sep 16, 1903.

Dear Mr. Peter:

Several times I have written to you regarding the action of the organ. The action is very satisfactory and I am very pleased with it. I have had it for over a year now and it is still as good as the day I received it.

Yours truly,

[Signature]

**“ACTION D”**

Singin, China, Sep 10, 1903.

Dear Mr. Peter:

The action of the organ is very satisfactory. I have had it for over a year now and it is still as good as the day I received it.

Yours truly,

[Signature]
APPENDIX C

HINNERS & ALBERTSEN 1895 REED ORGAN CATALOG
PIPE ORGANS

We are builders of Pipe Organs of all styles and sizes, from the smallest practical instrument of this class, to the largest church, cathedral, or concert organ. Our splendid facilities for manufacturing, and many special advantages we have at our command, enable us to furnish Pipe Organs of the highest standard of excellence, at a very reasonable cost.

PRICES FROM $375.00 UPWARD

We publish separate circulars and pamphlets concerning Pipe Organs, which we will be pleased to send to persons wishing to negotiate for Pipe Organs. Proposals for, or estimates on large organs of special designs made on application.
CATALOGUE

OF

PARLOR, SCHOOL AND CHAPEL

REED ORGANS

MANUFACTURED BY

HINNERS & ALBERTSEN

PEKIN, ILLINOIS
TO PURCHASERS OF ORGANS

SIXTEEN YEARS AGO the manufacture of organs was inaugurated in Pekin by our Mr. Him-"ners, the first organs were made by himself and one assistant. Small and insignificant as was the enterprise in the beginning, it has steadily developed in a natural and healthy manner, and to-day it is one of the principal and most successful manufacturing establishments of this city.

The founder of our establishment at the outset inaugurated the system of selling without agents, direct from the factory, at factory prices, to retail or private purchasers, thus saving the middleman's profit, which would otherwise necessarily have to be added to the price of the instrument, and of course be paid by the purchaser. That this is the only system by which a purchaser can get a first-class instrument at a reasonable price, no one will deny. This same method has been adhered to by our firm, to the present time, and to-day thousands of our patrons everywhere in America, and a large number in Germany and Switzerland, will substantiate the claim we make, that we furnish purchasers organs of the highest grade of excellence, at much lower prices than are offered by any other establishment in the world.

Says honorable and reliable firms are obliged to compete with many disreputable parties who publish their lying advertisements in newspapers generally, beside those of the most trustworthy firms, and who use the United States mails to distribute their false and delusive circulars and catalogues, we deem it necessary, in justice to ourselves, to state that we really do as we advertise, and we actually sell absolutely direct from our factory, to private or retail purchasers, without intermedation of agents. Also, that so far as we know, we are the only firm in America who manufacture strictly high grade organs, and sell them direct from the factory, to churches, homes, and private or retail purchasers generally, without intermedation of agents.

It is therefore an undeniable fact, that we do indeed offer to private or retail purchasers generally, the only opportunity to procure the best possible organ at the lowest possible price. The most intelligent purchasers and users of organs, are the thrifty and prosperous German-American citizens of the United States. Among these and the German churches of America, no other firm in the world is so well known as ours, and no other organ in the world has in so short a time become as popular among them as ours. Well informed people the world over know that in musical knowledge and attainment, the Germans have always been abreast of, if not indeed in advance of all other nationalities, hence we may well be more than proud of the fact, that to-day our organs are acknowledged to be the favorite of this, the most musical people of the world.

The first and chief consideration with every prudent purchaser of a musical instrument is its quality. Our aim has always been to produce an organ of the very highest grade of excellence. It would be nearly impossible to specify each one of the almost innumerable component parts of an organ, nor would a technical specification of them be of any practical use or advantage to the average purchaser—let it suffice to say that our organs are in all essential points, and especially in musical and mechanical qualities, Absolutely Superior to the average in the market, and that there is not an appliance or device of genuine merit or utility lacking in our organs, which may be found in others of the same class. In addition to the reed organs of ordinary capacity as made by other makers also, we make a specialty of organs of extraordinary capacity and resources which are not made by other makers generally, and for these organs we claim Absolute Superiority over all other similar instruments.

The next consideration is the price—We are pleased to announce, that we have, since the issue of our former catalogues, considerably reduced the cost of production of our organs, and so increased the sales of them, that we will in the future sell them at greatly reduced prices. A comparison will show that our prices are much lower than those of other first class organs, and scarcely any higher than prices of many so-called "cheap" (t) organs.

As we have set our prices down to the very lowest figure we can possibly make, we cannot allow any discount or reduction under any considerations; the prices are the same to private persons, or churches, or schools, or clergyman, or teachers. Our aim is not to create an opportunity for anyone to gain profit by influencing sales of our organs, but to offer actual purchasers and users of organs the best possible organ, at the lowest possible price.

2
CONSTRUCTION

Minute and technical specifications of the almost innumerable parts of an organ could only interest an expert or professional organ builder; all the average practical purchaser wants to know are the things that are visible and such things that can be understood and appreciated by the average purchaser.

PATENTED IMPROVEMENTS

Many devices applied in Reed Organs of other makers are alleged to be improvements, whereas the fact is that in order to the instrument containing them. In our Organs all important improvements of genuine worth are used, among which we mention especially the Patent Improvements—Voices, Organ, Voix Humana, etc.

The fact of any device or appliance being patented is no criterion as to its value or utility; on the other hand many improvements which are not patented are just what constitute the difference between a good and a poor organ. We do not hesitate to say that the acknowledged superiority of our Organs is largely due to the introduction of such improvements.

PROTECTION AGAINST MICE, ETC.

It is a peculiarity of makers of lowest grade organs to make the greatest talk about "non-protective attachments" and other unimportant features in their organs. They do this to divert attention from the absurd musical and mechanical qualities of their vile productions. It is simply a trick, and an insincere attempt against the best organs. In fact, every first-class honest organ is made proof against mice and other vermin, as well as against all defects and accidents to which an organ may be liable. Of course our Organs lack nothing which goes toward making an instrument of the very highest grade.

MATERIAL AND WORKMANSHIP

FIRST-CLASS LUMBER must be used in Organs. We procure the very best, direct from parties whose specialty is the producing of timber for Organs and Pianos.

THE BELLOWS of our Organs are constructed in the most substantial manner. We use three ply bellows—two that is, stock made by gluing three thicknesses together crosswise; this makes the bel lows entirely safe, because the stock cannot split or warp. We also use the very best of rubber sheeting and leather, and we can safely guarantee these bellows to withstand the most extreme temperatures they are likely to be exposed to.

THE ACTION is the musical and mechanical part of an Organ, hence the most important, and on this we concentrate our efforts principally. In our Organs we use the best made in the world. The "tongues" or vibrators are riveted in such a manner as to prevent against liability of ever getting loose or rattling. They will remain in tune better than any other reeds.

SOUNDING AND TUBE BOARDS. A superior quality of tone (aside from proper voicing) is the result of using material for sounding boards selected especially for that purpose.

THE VALVES, by means of which the air passages to the reeds are opened, are of great importance; for, on their perfect working depends the quality of tone, lightness of touch, etc. In fact, so much so that an organ, however perfect in every respect, is utterly worthless if the valve-work is poor. The valve-work in our Organs is in every respect reliable, and is adjusted with great care. A special feature in that they cannot slip off the guide pins on in most organs.

THE REEDS we use are the best made in the world. The "tongues" or vibrators are riveted in such a manner as to prevent against liability of ever getting loose or rattling. They will remain in tune better than any other reeds.

THE OCTAVE COUPLER we use in our Organs is the "regular" or "continuous" undivided coupler, coupling upward continuously without a break or division.

THE VOX HUMANA OR FAN TREMOLO is the only tremolo we use; it is a patented mechanical device, consisting of a motor, which, when the stop controlling it is drawn, sets in motion a revolving fan; the vibrations of this fan produce a peculiar tremulous effect, more resembling the tremolo of a cultivated human voice than anything else, hence the name—"Voix Humana."
The fact is, the object of the manufacturer who uses the divided coupler is simply to use the objectionable and "cheaper" device, because it adds another (modest) fraction, and makes that which is objectionable and falsely seen preferable to the device which is the better and more costly. It is nothing less than an imposition. On the other hand, the regular, continuous, undivided octave coupler, is the only one furnished in organs of the highest grade, and is demanded by purchasers who are enlightened judges in such matters.

EXPRESSION.—The means for producing " Crescendo," "Diminuendo," "Forte," or "Piano," are much and adjusted with greatest care; capability of expression is one of the essential qualities of an Organ, hence, in this respect also, we spare no pains to make our organs superior to all others.

VARIETY OF EFFECTS.—Every stop in our organ is necessary for the production of desirable effects. We make an organ to please intelligent musicians, hence no "dummy" stops are put in, and we aim to produce all the diversity of tone and color which can be produced in any organ. The resources of the organ, we think the following may serve as a guide in the selection of organs who have also reasonably good judgment, taste and energy to try to bring out the variety, effects and combinations which are capable of considerable variety of effects, etc. While this Action will please an advanced player, especially to its former position, only such stops remain open as are drawn in the name board.

THE "GRAND ORGAN"—also called "Full Organ," is the left-hand knee lever; by pressing it to the left as far as it will go, all the stops are opened without drawing the stop-knobs; when returned to its former position, only such stops remain open as are drawn in the name board. These stops are the only kinds furnished in organs of the highest grade, and are demanded by purchasers who are competent judges in such matters.

WHAT IS A SET OF REEDS?

A five-octave Organ has 61 keys, hence each full set of reeds in a five-octave Organ contains 61 reeds. Any manufacturer, who has any regard for truth and honesty, cannot represent otherwise.

Musical quality and capacity should always be considered above all things, because it is certainly for the sake of music that one purchases an organ; some persons may also give the selection of the case considerable attention, but the selection of the action—the muscular part of the Organ—is of the greatest importance to an intelligent purchaser, and this should be the first consideration, while the case is merely a matter of taste, and otherwise of little consequence.

Action G is the most difficult task, because so many persons very naturally think the greater capacity the organ, the more power will result; true, if a competent organist is at hand, but it is a fact that in some cases, where a very unskilled person is to play in church, such a player would, for instance, give a surging, more satisfactory—more power—with Action F than with Action L, although the latter has double the power which can be produced from the former. Much also depends on the intrinsic properties of the room. A reed organ in the gallery of a church will not be as effective as it placed in front of the audience —in a church probably the most favorable position is either side of the altar, and if placed on a grand stand, the results will be the most satisfactory.

Assuming that an organist of ability is at hand, one who can not only manipulate the keys, but who has also reasonably good judgment, taste and energy to try to bring out the variety, effects and combinations which are capable of considerable variety of effects, etc. While this Action will please an advanced player, especially to its former position, only such stops remain open as are drawn in the name board.
A great advantage we offer the public is, that a fine Action can be had in a cheap case; for instance, Action G in No. 25 is really the cheapest organ in the world, and is usually just as good an organ as if it were put in the finest case. A purchaser can decide whether he will put the value of the organ into it or outside of it.

SPECIAL ATTENTION is called to the fact, that we furnish actions only in cases as they are designated in this catalogue.

GUARANTEE

We give a written guarantee for six years from date of sale, with each organ, whereby we oblige ourselves to make good any defect arising from imperfect material or workmanship; provided, of course, that the instrument receives proper care and usage.

ORGANS ON TRIAL

The conditions on which we ship organs on trial are: That the persons ordering give us satisfactory assurance of their responsibility, reliability and good faith, whereupon we will ship organs subject to the condition that they must not be accepted nor paid for, until given a sufficient trial and examination to show that they fully come up to our descriptions and representations in every respect. We further agree that in the event of failure to come up to the standard of excellence warranted by our representations and descriptions in this catalogue, the organ may be returned and shipped back to us, and we will pay the freight both ways, and also whatever other expense may have been incurred on account of the transaction, by the person having returned the organ for reasons above specified. The fact that during the past sixteen years not an instrument was returned on account of failure to meet the requirements, is a splendid testimonial to the excellent qualities of our organ.

ABSOULUTELY NO RISK

The above conditions we subject ourselves to, are an absolute guarantee against the possibility of imposition. In addition to this, we also guarantee safe transportation and delivery to the purchaser by the railroad company. Should the organ be damaged in transit, it need not be accepted or received, and we will in that event hold the railroad company responsible, and send a perfect instrument.

DISTANCE NO DISADVANTAGE

Jtso matter how distantly located, we serve purchasers much better in all respects, than they can be served by agents at their own home. The facilities for transportation in America are excellent, and the expense is so light, that to send an organ from our central location to the most distant point from here, will cost the purchaser only a trifling amount. We are continually receiving orders from the most distant locations in America, North, South, East and West, and from Germany and Switzerland.

SHIPPING FACILITIES

Pekin, Illinois, is admirably situated for manufacturing purposes, having railroads through, and excellent connections in every direction, and the Illinois river; together these afford unrivalled shipping facilities, speedy and at low rates.

FREIGHT CHARGES

It is a business rule and custom that the consignee pays the freight on goods received by him, otherwise it would be impossible to make uniform prices to purchasers at various distances; this certainly needs no further explanation.

TO CORRESPONDENTS

Please write names and addresses distinctly; give name of Town, County and State. Please state what railroad the station is on to which we are to ship the Organ.

HOW TO SEND MONEY

Remittances can be safely made by Bank Draft, P. O. Money Order, or Express Money Order, or cash can be safely sent by Express. But it is not safe to send money per registered letter, and it is the height of folly to send money in an ordinary letter.

REFERENCES

We have a large collection of testimonial letters from purchasers of our Organs, but we have decided not to publish them. Instead we print a partial list of purchasers of our Organs and their addresses at the time they purchased. Some of the clergyman in the list may have since removed, but most of them probably still reside at the places listed, and we respectfully refer to any or all of them.

HINNERS & ALBERTSEN, Pekin, Ill.
An Käufer von Orgeln.

Bas schweizerische Organbauern wurden die Unternehmung von Orgeln in Cöthen von verschiedenen Gebern begangen. Sie benutzten Orgeln mit einem besonderen Glück, das sich nicht nur in der Firma selbst, sondern auch in den Nachbarn niederschlägt, indem sie ihrerseits fühlten, dass ihr Compliance der chinesischen Regierung, welche in anderer Weise der Reich der Organisten aufstrebende Orgeln erhielt, die durch das Engagierte Vermitteln italienischer Orgelbauer zu einem solchen Zweck zu geben, noch mehrwertungssicher. Diese Idee wurde von unserer Gesellschaft auf die Basis ihres eigenen Orgelbauwerkstücks und Lautsachen unterworfen, um sowohl im Qualitätssinn und der Eignung werken durch beständig angehende Information, dass unsere Instrumentenriesen zu weit günstigeren Preisen liefern, als in einem Weltkataster, wo sie auch auf der zahlreichsten Insel der Welt.

Das absolute Geschäft mit dem Verkauf von Instrumenten ist hoch, und es ist eine Herausforderung, sie zu erzeugen, vor allem für diejenigen, die in der Lage sind, sie zu kaufen. Diejenigen, die in der Lage sind, sie zu kaufen, sind in der Regel mit einer gewissen Prämie belohnt, die sich auf die Verbesserung der Instrumente und die Verbesserung ihrer Qualität bezieht. Diejenigen, die in der Lage sind, sie zu kaufen, sind in der Regel mit einer gewissen Prämie belohnt, die sich auf die Verbesserung der Instrumente und die Verbesserung ihrer Qualität bezieht. Diejenigen, die in der Lage sind, sie zu kaufen, sind in der Regel mit einer gewissen Prämie belohnt, die sich auf die Verbesserung der Instrumente und die Verbesserung ihrer Qualität bezieht. Diejenigen, die in der Lage sind, sie zu kaufen, sind in der Regel mit einer gewissen Prämie belohnt, die sich auf die Verbesserung der Instrumente und die Verbesserung ihrer Qualität bezieht. Diejenigen, die in der Lage sind, sie zu kaufen, sind in der Regel mit einer gewissen Prämie belohnt, die sich auf die Verbesserung der Instrumente und die Verbesserung ihrer Qualität bezieht.

**Material und Arbeit**

Das heißt, es sei nicht nur die Orgel zur Verfügung gestellt, sondern auch die notwendige Instrumentierung und die erforderlichen Arbeiten. Die Instrumentierung umfasst die Verbindung der Orgel mit der elektrischen Installation. Die Arbeiten umfassen die Montage, die Einstellung und die Prüfung der Orgel. Es ist wichtig, dass die Orgel in sicherer und effizienter Weise betrieben wird.

Die Prinzipien der Instrumentierung und der Arbeit sind die Grundlage für die erfolgreiche Durchführung einer Orgelprojektion. Die Instrumentierung umfasst die Verbindung der Orgel mit der elektrischen Installation. Die Arbeiten umfassen die Montage, die Einstellung und die Prüfung der Orgel. Es ist wichtig, dass die Orgel in sicherer und effizienter Weise betrieben wird.
Wie ein ,,Set Needs“ (Stimmen Reihe)?

Die in unserem Katalog beschriebenen Gebrauch-Dorfsorgeln sind für den speziell für die Gemeinde und für den Schul- und Gemeinde-Brauch genommen. Wir bieten verschiedene Modelle von kleineren bis größeren Orgeln, die für die verschiedenen Bedürfnisse von kleinen bis großen Orchestern geeignet sind.

Wir haben verschiedene Modelle von kleinen bis großen Orgeln, die für die verschiedenen Bedürfnisse von kleinen bis großen Orchestern geeignet sind. 

Die größeren Modelle sind für die größeren Orchester geeignet, die kleineren Modelle für die kleineren Orchester und Schulen. 

Die kleineren Modelle sind für die kleineren Orchester und Schulen geeignet, die größeren Modelle für die größeren Orchester.

Garantie

Orgel auf Probe

Absolut kein Risiko
Zu den Bedingungen, bei denen wir uns freiwillig unterwerfen, gehört eine absolute Garantie gegen jede Mängelhaft für die Einrichtung. Die organisatorische Planung der Probe ist ausgeschrieben. Der Verkäufer und der Käufer sind verpflichtet, den Instrumentenbesitzer vor der Entscheidung auf alle Bedingungen und Voraussetzungen hinzuweisen. Es ist ratsam, den Instrumentenbesitzer auf seine Konditionen und Mitarbeiter zu befragen.
DESCRIPTIONS AND SPECIFICATIONS OF ACTIONS

The Action is the entire Musical and Mechanical Part of an Organ.

Two full sets reeds and one bass set, and octave coupler as follows:

**ACTION E**

**MANUAL & OCTAVES, F SCALE**

10 DRAW STOPS

**REEDS AND STOPS**

- One full set **DIAPASON**...
- One full set **MELODIA**...
- One full set **GAMBA**...
- One bass set **VIOLA**...
- One bass set **BOURDON SUB-BASS**...

**MECHANICAL ACCESSORIES**

- Octave Coupler, Vox Humana, 1 Forte, 2 Forte.
- Total, 135 reeds.

**ACTION G**

**MANUAL & OCTAVES, F SCALE**

12 DRAW STOPS

Two and one-half sets reeds, sub-bass and octave coupler as follows:

**BASS**

- One full set **BOURDON**...
- One full set **MELODIA**...
- One full set **GAMBA**...
- One bass set **VIOLA**...
- One bass set **SUB-BASS**...

**REEDS AND STOPES**

**TREBLE**

- One full set **DIAPASON**...
- One full set **MELODIA**...
- One full set **GAMBA**...
- One treble set **CLARIONET**...
- One treble set **GAMBA**...
- One bass set **BOURDON**...
- One bass set **SUB-BASS**...

**MECHANICAL ACCESSORIES**

- Octave Coupler, Vox Humana, 1 Forte, 2 Forte.
- Total, 165 reeds.

**ACTION J**

**MANUAL & OCTAVES, F SCALE**

13 DRAW STOPS

Three and one-half sets reeds with octave coupler as follows:

**BASS**

- One full set **BOURDON**...
- One full set **MELODIA**...
- One full set **GAMBA**...
- One treble set **CLARIONET**...
- One treble set **GAMBA**...
- One bass set **BOURDON**...
- One bass set **SUB-BASS**...

**REEDS AND STOPS**

**TREBLE**

- One full set **DIAPASON**...
- One full set **MELODIA**...
- One full set **GAMBA**...
- One treble set **CLARIONET**...
- One treble set **GAMBA**...
- One bass set **BOURDON**...
- One bass set **SUB-BASS**...

**MECHANICAL ACCESSORIES**

- Octave Coupler, Vox Humana, 1 Forte, 2 Forte.
- Total, 215 reeds.

**ACTION L**

**MANUAL & OCTAVES, F SCALE**

18 DRAW STOPS

Three full sets, two half sets, and sub-bass reeds, and octave coupler as follows:

**BASS**

- One full set **BOURDON**...
- One full set **MELODIA**...
- One full set **GAMBA**...
- One bass set **VIOLA**...
- One bass set **GAMBA**...
- One bass set **BOURDON SUB-BASS**...

**REEDS AND STOPS**

**TREBLE**

- One full set **DIAPASON**...
- One full set **MELODIA**...
- One full set **GAMBA**...
- One treble set **CLARIONET**...
- One treble set **GAMBA**...
- One bass set **BOURDON SUB-BASS**...

**MECHANICAL ACCESSORIES**

- Octave Coupler, Vox Humana, 1 Forte, 2 Forte.
- Total, 250 reeds.
ACTION 451

By the introduction of a New, Enlarged Scale of Reeds, and an original mode of construction in this action, we have succeeded in producing a Reed Organ of greater power and solidity of tone than has hitherto been attained in other similar instruments with the common scale of reeds. This instrument is remarkable, not only for its great power, but also its splendid tonal qualities, and capacity for variety. The highest standard of excellence that can be reached in Reed Organ construction, characterizes this action.

SPECIFICATION

MANUAL 5 OCTAVES, C SCALE, 16 DRAW STOPS

BASS

One full set Diapason... Helicon... 8 ft. pitch, 43 reeds
One full set Violina... Flotina... 4 ft. pitch, 43 reeds
(DOLCE)
One treble set Gamba... 6 ft. pitch, 37 reeds
(CELLENE)

LABOR SCALES REEDS

One full set Contra-Basso... Requiem... 16 ft. pitch, 61 reeds
One full set Oboe... Cornet... 8 ft. pitch, 43 reeds
One Bass set Bombasse... 16 ft. pitch, 13 reeds

COMMON SCALE REEDS

One treble set... 8 ft. pitch, 37 reeds

Total, 294 reeds

MECHANICAL, ACCESSORIES

Octave Coupler, Vox Humana, 1 Porta, 2 Porta, Knee Sweet, Grand Organ, etc.

We furnish this Action only in Chapel No. 20 (see page 16), or in No. 20 with Pipe Top same as on Pedal Organ Case illustrated on page 21. We can also make special case to order for it.

ONE MANUAL AND PEDAL ORGANS

We make them to order in two combinations, viz: with Action L or with Action 451, for the Manual Department, in the Pedal Organ case, with or without pipe top, illustrated on page 21. These Organs have a large Bellows, with Blow Lever Attachment, and Pedal Lever for Swell and Grand Organ. Wind Gauge, etc. The additional registers for the Pedal Department are Bombardon 16 ft. 25 reeds, Violoncello 8 ft. 25 reeds, and Pedal Forte.

PRICES

Pedal Organ, with Action L, without Pipe-Top... $184.00 net
Pedal Organ, with Action L, with Pipe-Top... 229.00 net
Pedal Organ, with Action 451, without Pipe-Top... 237.00 net
Pedal Organ, with Action 451, with Pipe-Top... 282.00 net

From four to six weeks' time required to build one of these Organs.

ORGELS MIT EINEM MANUAL UND PEDAL


In der Regel kann eine Orgel bereits in der Regel aus den Registern, die in der folgenden Liste sind, hergestellt werden. Es gibt aber auch einige Ausnahmen.
STYLE A-1

Dimensions — 38 inches high, 41\% inches long, 19\% inches deep.

Price.........$26.50 net

DESCRIPTION

This instrument is the smallest we make. It has five Octave compass, 3\% octave keyboard, one full set of reeds, and an Octave Coupler, which, when in operation makes the effect nearly equal to two sets of reeds.

It has four drawstops, viz:— Diapason, Melodia, Octave Coupler and Vox Humana (Fan Tremolo), and a Knee Swell for the production of Crescendo, Forte, Diminuendo and Piano effects.

It has also a beauty of the same kind and of comparatively the same effectiveness, as is used in the larger organs, hence the same degree of power results as is produced by the corresponding registers in the largest and most expensive reed organ.

The Case is made of American Satin Walnut, framed and constructed in such a manner as to insure strength, solidity, and durability. It is finished in the natural color of the wood, which will match Oak, Cherry, or other light colored woods.

It is throughout (musically, mechanically, in the interior and exterior) made of the same grade and quality of materials, and with the same care in all details of construction, as we use in the production of our larger and more expensive organs.

An ordinary chair will be found to be the most suitable seat for use with this instrument, a stool is therefore not included.

Vorschreibung.

Dieses Instrument ist das kleinstes welches wir herstellen. Es hat einen Anfang von fünf Octaven, eine ganze Stimmenreihe, und einen „Octave-Coupler,“ der beim Betrieb eine doppelt so große Wirkung wie zwei Stimmenreihe hat.

Es hat vier Sogstufen, d. h. — Diapason, Melodia, Octave Coupler, und Vox Humana (Tremulant) und einen Knie-Schwell für die Erzeugung von Crescendo, Forte, Diminuendo und Piano Effekte.

Es bietet auch die gleiche Wirkung von gleicher Stärke und vergleichbar gleicher Wirkung, wie die größeren Instrumente, und in Holz holen auch die gleiche Stärke der entsprechenden Register, der größten und kostspieligsten Organe.


12
Dimensions
51 inches high,
47 inches long,
23 inches deep.

DESCRIPTION

This is a neat shape, built of hard wood, known as American Satin Walnut, which has a beautiful fine close grain. It is finished in a first-class manner, in the natural color of the wood, which is similar to Red Oak and other light colored hard woods. It matches well with Oak, Ash, Cherry, or other similar colored hard wood church furniture. It is plain, but neat, and is very substantially put up. The back is finished similar to other chapel styles, making it presentable to an audience in any position.

PRICES

<table>
<thead>
<tr>
<th>Style</th>
<th>Action</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Style 22, Action B</td>
<td></td>
<td>$45.00 net</td>
</tr>
<tr>
<td>Style 23, Action G</td>
<td></td>
<td>$50.30 net</td>
</tr>
<tr>
<td>Style 22, Action J</td>
<td></td>
<td>$59.50 net</td>
</tr>
<tr>
<td>Style 23, Action L</td>
<td></td>
<td>$83.00 net</td>
</tr>
</tbody>
</table>

(See descriptions of Actions on page 10.)
CHAPEL STYLE 11

Dimensions - 53 inches high, 25 inches deep
48 inches long.

DESCRIPTION

This is a fine case for chapels, sabbath schools, lecture rooms, society halls, etc. It is built in
the most substantial manner of best quality quartersawed oak, with fine dark antique finish.
Although not as ornamental as some of the other styles, it is otherwise just as practical and service-
able as the more costly designs. The front is similar in design to the lower part of Style No. 18.
It has fret panels in front and back for the emission of tone.

PRICES

Style 11, Action E .................................................. $58.00 net
Style 11, Action G .................................................. $67.50 net
Style 11, Action J .................................................. $74.50 net
Style 11, Action L .................................................. $88.00 net

(See descriptions of Actions on page 16.)

(Weitere Beschreibungen der Akteure auf Seite 16.)
CHAPEL STYLE 23

Dimensions: 62 inches high, 25 inches deep, 50 inches long.

DESCRIPTION

This is a beautiful gothic case, designed especially for churches and chapels. It is massive in its make-up, with deep panels and graceful moldings, brackets, etc. The back has two large fret panels for the emission of tone. The sides are quite high, which adds much to the grand appearance of the organ, but the body is low enough to allow the performer to see over it, and thus to face the audience. The front is beautifully finished to correspond with the ends and back. This case is built entirely of select walnut lumber, in the most substantial manner, and is highly finished.

PRICES

| Style No. 23 | Action E | $73.50 net |
| Style No. 23 | Action G | $85.00 net |
| Style No. 23 | Action J | $100.00 net |
| Style No. 23 | Action L | $113.50 net |

(See descriptions of Actions on page 10.)

(Sehe Beschreibungen der Actions auf Seite 10.)
CHAPEL STYLE 20

Dimensions – 57 inches high, 39 inches deep, 59 inches long.

A good stool or organ bench free with this Chapel Organ.

DESCRIPTION

Chapel Style No. 20 is designed for Action L, and especially for Action 451, the latter being considerably larger than the ordinary actions, this case is built of sufficient size to receive it. It is constructed in the most substantial manner, of the finest grade of "quarter-sawn oak," with a beautiful dark "antique" finish. It has deep gothic panels on ends, front and back, and is exceptionally massive, and highly ornamental, and has "fret panels" in front and back for emission of tone. In material, design, workmanship, and finish, it is throughout up to the highest standard of excellence, and will satisfy the most refined and cultivated tastes.

The elegant ornamental Pipe-Top shown on Pedal Organ on page 21, can be furnished on this case if desired.

PRICES

Style 20, Action L ........................................... $138.00 net
Style 20, Action 451 ........................................ 185.00 net

For the addition of the Pipe-Top, add to either of the above 45.00 net

(See descriptions of above actions on pages 10 and 11.)
PIANO CASE ORGAN

Dimensions: 57 in. high, 52 in. long, 25 in. deep.

This organ is designed to meet the demand for octave organs, and at the same time also the requirements of such a class of purchasers who disapprove the common high top cases. We have, so nearly as possible, followed the general outline of the upright piano, and we are confident that this organ will meet the approval of persons with refined taste. It is built of the finest quality of quarter-sawn red oak, with an elegant dark "antique" finish. The cut cannot do it justice. The description of Actions for this case and the prices are given below.

A good stool and book Free with each Piano Case Organ

PIANO STYLE No. 1 PRICE $83.50 NET

Manual 6 Octaves, C Scale, 11 Draw Stops

Two and one-half sets reeds, and octave coupler, as follows:

<table>
<thead>
<tr>
<th>Reed Set</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>One full set</td>
<td>DIAPASON</td>
<td></td>
</tr>
<tr>
<td>One full set</td>
<td>VIOLA</td>
<td></td>
</tr>
<tr>
<td>One treble set</td>
<td>CELERESTE</td>
<td></td>
</tr>
</tbody>
</table>

Mechanical:

Octave Coupler, Vox Humana, 1 Forte, 2 Forte.

PIANO STYLE No. 2 PRICE $92.00 NET

Manual 6 Octaves, C Scale, 12 Draw Stops

Three and one-half sets reeds, and octave coupler, as follows:

<table>
<thead>
<tr>
<th>Reed Set</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>One full set</td>
<td>DIAPASON</td>
<td></td>
</tr>
<tr>
<td>One full set</td>
<td>VIOLA</td>
<td></td>
</tr>
<tr>
<td>One treble set</td>
<td>CELERESTE</td>
<td></td>
</tr>
</tbody>
</table>

Mechanical:

Octave Coupler, Vox Humana, 1 Forte, 2 Forte.

The above are instruments of unusual excellent quality, and being of a generous compass, they are adapted for the performance of piano music. They are especially designed for parlor instruments.
**STYLE**

**18**

**Dimensions**
- 75 inches high,
- 24 inches deep,
- 48 inches long.

A good stool and bookcase with every Parlor Organ.

**DESCRIPTION**

Style No. 18 is a new and attractive case, designed to meet the demands of those who want an organ for the sake of the musical qualities of the action, at a moderate price. It is made of select walnut stock, with imitation burl panels, and fine turned columns, fancy engraved and carved mouldings and ornamental work, elegant bevel edge mirror panel, forming front of music pocket, etc. The whole is built in the most substantial manner, and finished elegantly in hand rubbed finish.

**PRICES**

| Style 18, Action E | 86.00 net |
| Style 18, Action F | 67.00 net |
| Style 18, Action J | 74.00 net |
| Style 18, Action K | 88.00 net |

(See description of above actions on page 10.)

(Sehe Beschreibung der obigen Hämmer auf Seite 10.)
This is a neat parlor case, designed to meet the demands of a class of purchasers who want a good, reliable, serviceable, low-priced organ, with the best musical and mechanical works, in an inexpensive case. As will be seen by the cut, it is quite handsome in design; it has a convenient receptacle for books and music, and a panel in the top with a fine beveled mirror plate. We put into this case precisely the same styles of actions we put into the finer and more costly ones, and it is otherwise just as practical and durable as any of the other styles. It is made of the best quality of American Satin Walnut, finished in the natural color, which is similar to oak, ash, cherry and other light colored native hard woods, and will therefore match with the prevailing styles of furniture.

PRICES

<table>
<thead>
<tr>
<th>Style</th>
<th>Action</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>E</td>
<td>$46.50</td>
</tr>
<tr>
<td>25</td>
<td>G</td>
<td>$56.00</td>
</tr>
<tr>
<td>25</td>
<td>J</td>
<td>$63.00</td>
</tr>
<tr>
<td>25</td>
<td>X</td>
<td>$86.50</td>
</tr>
</tbody>
</table>

(See descriptions of above actions on page 10.)
PEDAL

REED ORGAN CASE

Dimensions: Height, with pipe top, 9 feet; Height, without pipe top, 5 feet; Depth, including pedals, about 4 feet; Width, 4 ft. 6 in.; Blow Lever extends 10 inches.

This case is made of either walnut or "quarter-sawed oak," and finished elegantly with hand-rubbed hard oil finish. Since this cut was made, we have greatly improved the design, to correspond with the Style No. 20 (see page 16). The pipes are artistically decorated in gold, silver and colors.

This style can also be furnished without the pipe top—when this is done, the top of the case is finished precisely the same as No. 20 (see page 16). The pipe top can also be furnished on No. 20, without pedals, if desired.

A fine and suitable Pedal Organ Bench is included with these Organs.

The descriptions of Pedal Organs (mechanical and mechanical actions), and prices of the same, are given on page 12.

We formerly manufactured Pedal Reed Organs of larger capacities, with one and two manuals, but, as very large reed organs are not practical, we discontinued making them. The largest, practical, reliable and serviceable Pedal Reed Organs are the styles represented in this catalogue; if anything more powerful is required, nothing but one of our smaller Pipe Organs can give perfect satisfaction.
and many in Germany and in Switzerland, and other European countries.
JACOBY BROS.,
Outfitters of
Churches,
Schools and Halls.

SEATS, Assembly Chairs, Pulpits, Altars, Pews

STAINED GLASS and MEMORIAL WINDOWS

Lamps, Bells....Artistic Frescoing and Designing

THE DE SOTA AUTOMATIC

SCHOOL DESK

For Durability, COMFORT and Cheapness

ESTIMATES and DESIGNS
made on PART or the ENTIRE
interior furnishings........Address

JACOBY BROS.

206 N. 20 ST. ST. LOUIS, MO.
Our direct intercourse with the musical public everywhere brings us a large demand for pianos. We do not manufacture pianos, but owing to the large number we require for our trade, we are enabled to have a very excellent piano made expressly for our trade, which we can sell at a very low price, considering quality. We deal also in other high grade pianos, which we can sell at very reasonable prices.

Special circulars and catalogues concerning pianos sent free to any address on application.
Hinners Organs

for the

Modern Funeral Home

A GOOD PIPE ORGAN has become an essential part of the equipment of every modern Funeral Home. All new mortuaries being erected, include provision for a Pipe Organ and many of the old established mortuaries are adding an Organ to their equipment.

HINNERS ORGANS are filling a special need in Funeral Homes from coast to coast. The sublime beauty of their tone quality, lends an atmosphere of complete harmony, soothing the feelings and alleviating the sorrow of parting from loved ones.
The above picture shows the organ thru the center arch in the extreme rear of the room, the organ being concealed by beautiful silk draperies, while to the left of picture, thru arch toward the front, can be seen a portion of the modern console. In this instance the player cabinet was placed in an adjoining room, not visible to the public.

The tendency in many of the new mortuaries that are erected, is to place the organ in a concealed chamber, having a tone exit covered with an artistic grille, or draperies as shown above. Thus the beautiful strains of the organ permeate the Chapel without those gathered knowing exactly from where the music comes, adding a touch that is effective.

The organ may be accommodated to suit the space available. Our large experience in placing organs in every type of building will enable us to plan the organ to give the best results.
Effective Automatic Player

The great advantage derived from an automatic player in connection with a mortuary pipe organ, is obviously the saving in elimination of expense of a skilled organist.

Another outstanding advantage of our Duplex Player is the wonderful artistic music rendered by it. There is nothing about the music to suggest that it is not being played by a skilled organist. The rolls are all hand played, and the player operates continuously if desired, without any attention whatsoever, changing selections, and giving proper expression and registration.

The player is furnished in a beautiful cabinet finished to harmonize with the furnishings of the mortuary. It is portable and can be placed in any convenient location remote from the organ proper. In some instances the player cabinet has been placed in the office, and the organ turned on and off from there.

Appropriate hand played selections, artistically rendered, are included with the equipment.
We offer every type of Mortuary Organ. Please fill out and mail us the information requested below. This will not obligate you in any way, but will supply us with the necessary data to enable us to intelligently make suggestions and recommendations.

If a new building, about when will it be completed? .................................................................

When will organ be wanted? ...........................................................................................................

What is Seating Capacity of the Chapel? ........................................................................................

Where shall Organ pipes and mechanism be placed? Indicate which location—Entirely in Chapel, or in adjoining room, or in upper room, or in basement, which?..........................

Do you wish an Organ playable by organist only? ........................................................................

Or, by Player and Organist? ...........................................................................................................

Or, by Automatic Player only? .........................................................................................................

What approximate sum do you wish to expend for Organ? ............................................................

If we have an approximate price range, we can then send specifications of best organ within that range.

Remarks: ........................................................................................................................................

.......................................................................................................................................................

.......................................................................................................................................................

.......................................................................................................................................................

Name..............................................................................................................................................

Address..........................................................................................................................................
APPENDIX E

SPECIFICATION LISTS AND ANALYSIS
Regular Styles

In the Ledger Books, only orders that deviated from the "Regular Styles" routinely noted specifications. In most cases the entries list simply the style number, delivery address, and contracted price; and in fact, the vast majority of the orders recorded in the ledger books take advantage of Hinners' stock models with Regular Style #5 showing up as the most popular stock style.

A listing of the specifications for the "regular styles" has not survived. Following, however, are specifications for several of the regular styles that have been extrapolated from miscellaneous sources.
REGULAR STYLE #3:
One Manual and Pedal Organ
$417.50

1. 8' Open Diapason Treble  ] 61 metal pipes
2. 8' Open Diapason Bass  
3. 8' Gamba Treble  ] 61 metal/wood pipes
4. 8' Gamba Bass  
5. 4' Flute Traverso Treble  ] 61 metal pipes
6. 4' Flute Traverso Bass  
7. Manual to Pedal Coupler
8. Manual Octave Coupler
9. Tremulant
10. Balanced Swell Treble

REGULAR STYLE #5:
One Manual and Pedal Organ
Tracker Action
$485.00

1. 8' Open Diapason Treble  ] 61 metal pipes
2. 8' Open Diapason Bass  
3. 8' Melodia Treble  ] 61 wood pipes
4. 8' Melodia Bass  
5. 8' Gamba Treble  ] 61 metal pipes
6. 8' Gamba Bass  
7. 4' Principal Treble  ] 61 metal pipes
8. 4' Principal Bass  
9. 16' Pedal Bourdon 15 wood pipes

10. Pedal Coupler
11. Octave Coupler
12. Tremulant
13. Balanced Swell Pedal

**REGULAR STYLE #6:**
One Manual and Pedal Organ
Tracker Action

1. 8' Open Diapason Treble
   } 61 metal pipes
2. 8' Open Diapason Bass
3. 16' Bourdon Treble
   } 49 wood pipes
4. 16' Bourdon Bass (lower octave omitted)
5. 8' Lieblich Gedackt Treble
   } 61 wood pipes
6. 8' Lieblich Gedackt Bass
7. 8' Gamba Treble
   } 49 metal pipes
8. 8' Gamba Bass (grooved)
9. 4' Violina Treble
   } 61 metal pipes
10. 4' Violina Bass
11. 16' Bourdon
    } 15 wood pipes
12. Pedal Coupler
14. Tremulant
15. Bellows Signal
16. Balanced Swell Pedal

**REGULAR STYLE #7:**
One Manual and Pedal Organ
Tracker Action
$635.00

1. 8' Open Diapason Treble
   } 61 metal pipes
2. 8' Open Diapason Bass
3. 8' Melodia Treble
4. 8' Melodia Bass
5. 8' Gamba Treble
   ] 61 wood pipes
6. 8' Gamba Bass (grooved)
7. 4' Principal Treble
   ] 49 metal pipes
8. 4' Principal Bass
9. 4' Flute Harmonic Treble
   ] 61 metal pipes
10. 4' Flute Harmonic Bass
11. 2' Flautino Treble
   ] 61 metal pipes
12. 2' Flautino Bass
13. 16' Pedal Bourdon 15 pipes

14. Manual to Pedal Coupler

NEW STYLE #7:
One Manual and Pedal Organ
$635.00

1. 8' Open Diapason Treble
   ] 61 pipes
2. 8' Open Diapason Bass
3. 8' Lieblich Gedackt Treble
   ] 61 pipes
4. 8' Lieblich Gedackt Bass
5. 8' Gamba Treble
   ] 61 pipes
6. 8' Gamba Bass
7. 4' Violina Treble
   ] 61 pipes
8. 4' Violina Bass
9. 4' Octave Treble
   ] 61 pipes
10. 4' Octave Bass
11. 16' Manual Bourdon Treble
   ] 49 pipes
12. 16' Manual Bourdon Bass
   (lower 12 notes omitted)
13. 16' Pedal Bourdon  15 pipes

14. Manual to Pedal Coupler
15. Manual Octave Coupler
16. Tremulant
17. Bellows Signal

Balanced Swell Pedal

REGULAR STYLE #8
Two Manual and Pedal Organ
Tracker Action

Great:
1. 8' Open Diapason Metal  61 pipes
2. 8' Melodia Wood  61 pipes
3. 8' Dulciana (grooved bass) Metal  49 pipes
4. 4' Principal Metal  61 pipes

Swell:
5. 8' Violin Diapason (grooved bass) Metal  49 pipes
6. 8' Lieblich Gedackt Wood  61 pipes
7. 8' Aeoline (capped bass) Metal  61 pipes
8. 4' Violina Metal  61 pipes

Pedal:
9. 16' Bourdon Wood  27 pipes

10. Swell Super Octave to Great Coupler
11. Swell to Great Coupler
12. Swell to Pedal Coupler
13. Great to Pedal Coupler
14. Swell Tremulant
15. Bellows Signal

16. Great Forte pedal
17. Great Piano pedal
18. Balanced Swell pedal
Numbered Specification Lists

The numbered specification lists were found as loose, typewritten sheets scattered amongst miscellaneous family and company documents. No dates were listed on the sheets, but judging from the compass of the manuals and the use of A.G.O. guidelines for the pedalboards, these were probably electro-pneumatic or tubular-pneumatic action organs built in the late 1920s.

I have found no particular logic for the number orders except within closely-grouped sequences. In such cases, each higher number contains one or two additions to the previous specification list.

Specification No. 4
Pipe Organ - One Manual and Pedal
Compass of Manual, CC to c4, 61 notes
Compass of Pedals, CCC to F, 30 notes
Concave Pedal Keyboard

Manual (CC to c, 61 notes) - Registers divided between B and Middle C
1- 8' Open Diapason Treble..................Metal  
   ]61 pipes
2- 8' Open Diapason Bass....5 Wood, balance Metal
3- 8' Lieblich Gedeckt Treble.................Wood  
   ]61 pipes
4- 8' Lieblich Gedeckt Bass...............Wood
5- 8' Viola d'Gamba Treble...............Metal  
   ]61 pipes
6- 8' Viola d'Gamba Bass...12 fr. #4, bal. Metal

Pedal (CCC to F, 30 notes) - Concave Pedal Keyboard
7- 16' Bourdon (CCC to DD).................Wood-15 pipes
8- Manual to Pedal Coupler (CCC to F)....30 notes

Couplers and Accessories

\textsuperscript{22}\textsuperscript{22}The bottom twelve pipes are shared with the Lieblich Gedeckt.
9- Manual Octave Coupler  
10- Tremolo  
11- Bellows Signal or Wind Indicator for Motor  
12- Balanced Swell Pedal  

Organ Bench with Music Compartment  

SWELL: all registers except No. 1 and No. 2 are contained within the Swell Box.  

**Specification No. 5**  
Same as No. 4 with the addition of:  
4' Flute Treble..................Metal  
4' Flute Bass..................Metal  
61 pipes  

**Specification No. 6**  
Same as No. 5 with addition of:  
8' Aeoline Treble..................Metal  
8' Aeoline Bass..................Metal  
61 pipes  

**Specification No. 7**  
Same as No. 6 with addition of:  
4' Principal Treble..................Metal  
4' Principal Bass..................Metal  
61 pipes  

**Specification No. 3**  
Same as No. 4 but omitting Nos. 7 and 8 and Pedal Keyboard and adding a Sub-Octave Coupler giving  
Pedal Bass effect from the manual keyboard.  

**Specification No. 17**  
Pipe Organ - Two Manuals and Pedal  
Compass of Manuals, CC to c4, 61 notes  
Compass of Pedals, CCC to F, 30 notes  
Concave Pedal Keyboard
Great Organ
   1- 8' Open Diapason..................Metal - 61 pipes
   2- 8' Melodia..........................Wood - 61 pipes
   3- 8' Dulciana..................12 fr. #2, bal. Metal - 61 pipes

Swell Organ
   4- 8' Echo Salicional.....12 fr. #4, bal. Metal - 61 pipes
   5- 8' Stopped Diapason (Lieblich Gedeckt).Metal - 61 pipes
   6- 4' Flute Harmonique..............Metal - 61 pipes

Pedal Organ (Concave Pedal Keyboard)
   7- 16' Bourdon.........................Wood - 30 pipes

Couplers and Accessories
   8- Great Octave Coupler
   9- Swell to Great Coupler
  10- Swell to Pedal Coupler
  11- Great to Pedal Coupler
  12- Swell Tremolo
  13- Wind Indicator for Organist

Combinations and Pedal Movements (Adjustable and Double Acting)
  14- Swell Piano
      ] Operated by Comb. Ped. No. 1
  15- Great Piano
  16- Swell Forte
      ] Operated by Comb. Ped. No. 2
  17- Great Forte
  18- Balanced Swell Pedal

Organ Bench with Music Compartment

Specification No. 18
Same as No. 17 with addition in Swell Organ of:
  8' Violin Diapason......................Metal - 61 pipes

Specification No. 19
Same as No. 18 with addition in Great Organ of:
  4' Principal............................Metal - 61 pipes

Specification No. 20
Same as No. 19 with addition in Swell Organ of:
8' Oboe.................................Metal - 49 pipes

**Specification No. 21**

Same as No. 21 with addition in Pedal Organ of:
16' Lieblich Gedeckt, soft, resultant.....Wood - 30 notes

**Specification No. 37**

Pipe Organ - Two Manuals and Pedal
- Compass of Manuals, CC to c4, 61 notes
- Compass of Pedals, CCC to F, 30 notes
- Concave Radiating Pedal Keyboard, A.G.O. Model
- Tubular Pneumatic Action Thruout
- Oscillating Tablets for all Stops and Couplers

**Great Organ**
1- 8' Open Diapason...............Metal - 61 pipes
2- 8' Melodia..........................Wood - 61 pipes
3- 8' Dulciana.........................Metal - 61 pipes
   4- Great to Great 4' Coupler
   5- Swell to Great 8' Coupler
   6- Swell to Great 4' Coupler
   7- Swell to Great 16' Coupler

**Swell Organ**
8- 8' Stopped Diapason...............Wood - 61 pipes
9- 8' Echo Salicional..................Metal - 61 pipes
10- 4' Flute Harmonique................Metal - 61 pipes
   11- Swell to Swell 4' Coupler
   12- Swell to Swell 16' Coupler
   13- Swell Unison Off
   14- Swell Tremolo

**Pedal Organ**
15- 16' Bourdon.......................Wood - 30 pipes
   16- Great to Pedal Coupler
   17- Swell to Pedal Coupler

**Combinations**
18-20- Three Adjust. Combination Pistons affecting Great and Pedal Stops
21-23- Three Adjust. Combination Pistons affecting Swell and Pedal Stops

**Pedal Movements**
24- Great to Pedal Reversible
25- Balanced Swell Pedal
26- Grand Crescendo and Diminuendo Pedal, bringing on all Stops and Couplers in the order of their power, and reversing in opposite rotation.
Accessories

27. Wind Indicator for Organist
28. Crescendo Indicator and Organist's Visible Registration System
29. Organ Bench with Music Compartment

Specification No. 38

Same as No. 37 with addition in Swell Organ of:
8' Violin Diapason.......................Metal - 61 pipes

Specification No. 39

Same as No. 38 with addition in Great Organ of:
4' Flute d'Amour.......................Wood & Metal - 61 pipes

Specification No. 40

Same as No. 39 with addition in Swell Organ of:
8' Oboe.................................Metal - 61 pipes

Specification No. 41

Same as No. 40 with addition in Pedal Organ of:
16' Lieblich Gedeckt, soft, resultant...........30 notes
Specification No. 77

Hinners Pipe Organ
Two Manuals and Pedal Organ
Manuals, CC to c- 61 notes
Pedals, CCC to G- 32 notes, A.G.O. Model
Electro-pneumatic Action

Great Organ
1- 8' Open Diapason..............................Wood & Metal - 61 pipes
2- 16' Lieblich Bourdon T.C.................Wood - 61 pipes
3- 8' Viol Dulciana.............................Metal - 61 pipes
4- 8' Gedeckt Flute.............................Wood - 61 pipes
5- 4' Violin......................................Metal - 61 pipes
6- 4' Flute d'Amour............................Wood & Metal - 61 pipes
7- 2' Flauto.....................................Wood & Metal - 61 pipes
8-10- Three Adjustable Combination Pistons for Great & Pedal Stops

Swell Organ
11- 16' Lieblich Gedeckt T.C.................Wood - 49 pipes
12- 8' Echo Salicional........................Metal - 61 pipes
13- 8' Stopped Flute............................Wood - 61 pipes
14- 4' Flute Dolce..............................Wood & Metal - 61 pipes
15- 4' Violina..................................Metal - 61 pipes
16- 2 2/3' Quintette............................Wood & Metal - 61 pipes
17- 2' Piccolo..................................Wood & Metal - 61 pipes
18- 8' Oboe......................................Wood & Metal - 61 pipes
19-21- Three Adjustable Pistons for Swell & Pedal Stops

Pedal Organ
22- 16' Bourdon.................................Wood - 32 pipes
23- 8' Bass Flute...............................Wood - 32 pipes
24- 8' Violoncello..............................Metal - 32 pipes

Accessories
25- Tremolo
26- Balanced Swell Expression Pedal
27- Balanced Crescendo & Diminuendo Pedal
28- Action and Wind Indicator
29- Organ Bench with Music Compartment
30- Key Action Generator
31- Electric Organ Blowing Outfit
Specification No. 175

Pipe Organ with Two Manuals and Pedal Organ
Compass of Manuals, CC to c4, 61 notes
Compass of Pedals, CCC to G, 32 notes
Concave Radiating Pedal Keyboard, A.G.O. Model
Modern stop keys for stop control
Electro-pneumatic action

Great Organ
1- 8' Open Diapason12 bass st. wood..Wood & Metal - 61 pipes
2- 8' Melo-Flute.........................Wood - 61 pipes
3- 8' Viola Dolce..........................Metal - 61 pipes
4- 16' Bourdon T.C..........................Wood - 49 pipes
5- 4' Flute d'Amour..........................Wood & Metal - 61 pipes
6- 4' Dulcet..................................Metal - 61 pipes

Swell Organ
7- 16' Lieblich Gedeckt T.C.............Wood - 49 pipes
8- 8' Stopped Diapason....................Wood - 61 pipes
9- 8' Salicional.............................Metal - 61 pipes
10- 4' Violina..................................Metal - 61 pipes
11- 4' Flute Dolce..........................Wood & Metal - 61 pipes
12- 2' Flauto..................................Wood & Metal - 61 pipes

Pedal Organ
13- 16' Bourdon............................Wood - 32 pipes
14- 8' Gedeckt Flute........................Wood - 32 pipes
15- 8' Violincello...........................Metal - 32 pipes

Accessories
16- Tremolo
17- Balanced Swell Expression Pedal
18- Balanced Crescendo and Diminuendo Pedal
19- Wind and Power Indicator
20- Crescendo Indicator
21- Organ Bench with Music Compartment
22- Electric Organ Blowing Outfit
23- Key Action Generator
Lettered Styles

The lettered specification lists were found as loose sheets and in the twelfth ledger book and probably date from the late 1920s and early 1930s.

Specification Type A

Pipe Organ: Two Manuals and Pedal
Compass of Manuals: CC to c4, 61 notes
Compass of Pedals: CCC to G, 32 notes
Pedal Keyboard: Concave, Radiating, A.G.O.
Stop Control: Stop Keys
Console: Attached
Action: Electro-pneumatic

Great Organ
1- 8' Open Diapason.............................Metal - 73 pipes
2- 8' Melodia....................................Wood - 73 pipes
3- 8' Dulciana....................................Metal - 73 pipes
4- Great to Great 4' Coupler
5- Swell to Great 4' Coupler
6- Swell to Great 8' Coupler
7- Swell to Great 16' Coupler

Swell Organ
8- 8' Stopped Diapason.......................Wood - 73 pipes
9- 8' Echo Salicional.........................Metal - 73 pipes
10- 4' Flute Harmonique......................Metal - 73 pipes
11- Swell to Swell 4' Coupler
12- Swell to Swell 16' Coupler
13- Swell Unison off
14- Swell Tremolo

Pedal Organ
15- 16' Bourdon...............................Wood - 32 pipes
16- 16' Gedeckt.................................Wood - 32 notes
17- Great to Pedal Coupler
18- Swell to Pedal Coupler

Piston Combinations
19-21- Three Adjustable Pistons Affecting Great & Pedal Stops
22-24- Three Adjustable Pistons Affecting Swell & Pedal Stops

Pedal Movements
25- Great to Pedal Reversible
26- Balanced Swell Pedal
27- Grand Crescendo and Diminuendo Pedal, bringing on all Stops and Couplers in the order of their power, and reversing in opposite rotation.

Accessories
28- Generator Indicator Light
29- Crescendo Indicator Light
30- Steel Electric Blowing Outfit
31- Key Action Generator
32- Organ Bench with Music Compartment

**Specification Type D**

Pipe Organ: Two manuals and pedal
Compass of Manuals: CC to c-4, 61 notes
Compass of Pedals: CCC to G, 32 notes
Pedal Keyboard: Concave Radiating - A.G.O.
Stop Control: Stop Keys
Case and Front: Special Design to harmonize
Action: Electro-pneumatic Unit
Console: Attached

**Great Organ**
1- 8' Diapason........................................Wood & Metal
2- 16' Bourdon T.C...............................Wood
3- 8' Melo-Flute.....................................Wood
4- 8' Viola Dolce.................................Metal
5- 4' Principal......................................Metal
6- 4' Violina.......................................Metal
7- 4' Flute d'Amour...............................Wood & Metal

8-10- Three Adjustable Combination Pistons controlling Great and Pedal Stops

**Swell Organ**
11- 16' Lieblich Bourdon T.C....................Wood
12- 8' Diapason.....................................Wood & Metal
13- 8' Stopped Flute..............................Wood
14- 8' Echo Salicional............................Metal
15- 4' Octave......................................Metal
16- 4' Flute Dolce.................................Wood & Metal
17- 4' Violin.......................................Metal

18-20- Three Adjustable Combination Pistons controlling Swell and Pedal stops

**Pedal Organ**
21- 16' Bourdon.....................................Wood
22- 8' Violoncello.................................Metal
23- 8' Lieblich Gedeckt..........................Wood & Metal

Pedal Movements
24- Balanced Swell Expression Pedal
25- Grand Crescendo Pedal (bringing on all stops in the order of their power, and reversing in opposite rotation)

Accessories
26- Tremolo (affecting all manual stops)
27- Wind Indicator
28- Bench with Music Compartment
29- Electric Blowing Outfit
30- Key-action Generator

Miscellaneous Specification Lists

While most of the stop lists given here are exceptions to Hinners’ rule of standardization, the design concept still seemed to function in a mix-and-match style; that is, Hinners varied little in the types and number of different stops available. Many of the organs appear quite large with a first glance at the specifications. For example, the two manual and pedal organ (with third manual prepared) listed on page 448 notes twenty-five stops. A closer look at the third column, however, reveals a semantic distinction between “pipe” and “note” in which only the stops marked with pipes are stops that correspond with an actual rank of pipes. Therefore, this is actually only a twelve-rank instrument. The distinction between “pipe” and “note” was carefully followed in the extant lists and represents a common practice of the early twentieth century known as unification.

It is difficult to spot a unified organ from just the stop-list, and, as indicated, the stoplists can be very misleading. Another example is the specifications for the 1935 Hinners organ built for St. Johns Evangelical Church in Chicago Heights, Illinois are
given on page 457. The stoplist makes the organ look like a seventeen-rank instrument when, in reality, it has only five ranks and the rest are unified stops. The specifications for the 1936 Hinners organ built for the First German Presbyterian Church in Grundy Center, Iowa are noted on page 459. What appears to be a twenty-three rank organ is really five ranks, and only three of the five ranks run the entire compass of the instrument.

Especially interesting about that particular list is that the entry in the twelfth ledger book also supplied the number of the rank with which a stop was unified. For example, stop number 2 (the 16' Lieblich Bourdon) is unified with stop number 11 (the 8' Stopped Diapason), as are stop numbers 3, 6, 8, 10, 14, 15, 16, 18, 19, 21, and 23. Obviously, to encompass stops from a 2' length all the way down to a 16' length, the Stopped Diapason had to be an extended rank; that is, the number of pipes in the rank exceeded the number of notes in the compass of the instrument. The organ has a compass of seventy-three notes, and the Stopped Diapason includes eighty-five pipes to accommodate the four different pitch requirements.

The Hinners company used unification extensively, and in the eyes of its contemporaries, the practice was simply another cost-cutting measure that many of the companies utilized. The reality, of course, is that the church gained only a few extra pipes from rank extension and a lot of extra draw knobs or tablets that were actually connected to the same rank of pipes. It would seem that unification is of little practical help musically, but indeed the convention was in wide use.
One Manual and Pedal Organ
Tracker Action

1. 8' Open Diapason Treble  ] 61 pipes
2. 8' Open Diapason Bass
3. 8' Stopped Diapason Treble  ] 61 pipes
4. 8' Stopped Diapason Bass
5. 8' Dulciana Treble  ] 49 pipes
6. 8' Dulciana Bass (grooved)
7. 4' Harmonic Flute Treble  ] 61 pipes
8. 4' Harmonic Flute Bass
9. 16' Pedal Bourdon  25 pipes
10. Manual-Pedal Coupler
11. Manual Octave Coupler
12. Balanced Swell Pedal

Two Manual and Pedal Organ
Tracker Action

Great:
1. 8' Open Diapason  Metal  61 pipes
2. 16' Bourdon  Wood  49 pipes
3. 8' Melodia (12 bass stpd)  Wood  61 pipes
4. 8' Dulciana (bass grooved)  Metal  49 pipes
5. 8' Gamba (12 bass capped)  Metal  61 pipes
6. 4' Principal  Metal  61 pipes
7. 4' Harmonic Flute  Metal  61 pipes
8. 2' Fifteenth  Metal  61 pipes
9. 3' Twelfth  Metal  61 pipes
Bored slide for 4' Register

Swell:
10. 8' Violin Diapason  Metal  61 pipes
11. 8' Lieblich Gedackt  Wood  61 pipes
12. 8' Salicional (bass grooved)  Metal  49 pipes
13. 4' Flute D'Amour  Wood  61 pipes
14. 2' Flautino  Metal  61 pipes
15. 8' Oboe  Reed  61 pipes

Bored slides for 8' and 4' Registers

Pedal:
16. 16' Open Diapason  Wood  27 pipes
17. 16' Bourdon  Wood  27 pipes

18. Swell to Great Coupler
19. Swell to Pedal Coupler
20. Great to Pedal Coupler
21. Swell Tremolo
22. Pedal Check
23. Bellows Signal

Pedal Movements:
Great Forte
Great Piano
Balanced Swell Pedal

Bellows: with three feeders, operated by turned iron shaft with cranks and piston connections to feeders, and a hand crank--also leave suitable space for pulley and belt for motor.
One Manual and Pedal Organ
Tracker Action
$620.00

1. 8' Open Diapason Treble
   ] 61 pipes
2. 8' Open Diapason Bass
3. 8' Mellophone Treble
   ] 61 pipes
4. 8' Mellophone Bass
5. 8' Dulciana Treble
   ] 49 pipes
6. 8' Dulciana Bass (grooved)
7. 4' Harmonic Flute Treble
   ] 61 pipes
8. 4' Harmonic Flute Bass
9. 16' Pedal Bourdon 27 pipes

10. Octave Coupler
11. Pedal Coupler
12. Tremulant

Balanced Swell Pedal

Bellows: with three feeders to be operated by iron shaft and crank fly wheel.
Two Manual and Pedal Organ
Tracker Action
Manual Compass: CC to C (5 octaves)
Pedal Compass: CCC to D (27 notes)

Great:
1. 8' Open Diapason  Metal  61 pipes
2. 8' Melodia  Wood  61 pipes
3. 8' Dulciana (grooved bass)  Metal  49 pipes
4. 4' Principal  Metal  61 pipes
5. 2' Flautino  Metal  61 pipes

Swell:
6. 8' Violin Diapason  Metal  61 pipes
7. 8' Lieblich Gedackt  Wood  61 pipes
8. 8' Salicional (grooved bass)  Metal  49 pipes
9. 2' Wald Flute  Wood  61 pipes

Pedal:
10. 16' Bourdon  Wood  27 pipes
11. Swell to Great Coupler
12. Swell to Pedal Coupler
13. Great to Pedal Coupler
14. Swell Tremolo
15. Bellows Signal

Balanced Swell Pedal

Bellows: with three feeders and operated by an iron crank shaft with fly wheel and handle.

All except pedal are on one wind chest and all except open diapason and principal are in swell box.
One Manual and Pedal Organ
Tracker Action

1. 8' Open Diapason Metal 61 pipes
2. 8' Stopped Diapason Wood 61 pipes
3. 8' Dulciana (grooved bass) Metal 49 pipes
4. 4' Principal Metal 61 pipes
5. 2' Violina Metal 61 pipes
6. 16' Pedal Bourdon Wood 27 pipes
7. Manual to Pedal Coupler
8. Bellows Signal
9. Tremulant
10. Blank

Bellows: with three feeders, operated by an iron tri-crank shaft with fly wheel.

All the manual registers except Open Diapason to be enclosed in Swell box with vertical revolving shades, operated by a Balanced Swell Pedal.

Two Manual and Pedal Organ
Tracker Action

Manual Compass: CC to C
Pedal Compass: CCC to D

Great:
1. 8' Open Diapason Metal 61 pipes
2. 8' Melodia Wood 61 pipes
3. 8' Dulciana (bass grooved) Metal 49 pipes
4. 4' Principal Metal 61 pipes
5. 2' Flautino Metal 61 pipes

Swell:
6. 8' Violin Diapason Metal 61 pipes
7. 8' Lieblich Gedackt Wood 61 pipes
8. 8' Salicional (grooved bass) Metal 49 pipes
9. 4' Fl. D'Amour Wood 61 pipes

Pedal:
10. 16' Bourdon Wood 27 pipes
11. Swell to Great Coupler  
12. Swell to Pedal Coupler  
13. Great to Pedal Coupler  
14. Swell Tremulant  
15. Bellows Signal

Bellows: with three feeders, and iron shaft and wheel.

All the manual registers except Open Diapason and Principal to be contained in one Swell Box, with vertical revolving shades, operated by Balanced Swell Pedal.

Two Manual and Pedal Organ  
Tracker Action

Great:
1. 8' Open Diapason  
2. 16' Bourdon  
3. 8' Melodia  
4. 8' Dulciana (grooved bass)  
5. 4' Principal  
6. 4' Flute Harmonique  
7. 2 2/3' Twelfth  
8. 2' Picolo  
9. 8' Clarinette

Swell:
10. 8' Violin Diapason  
11. 8' Lieblich Gedackt  
12. 8' Salicional (grooved bass)  
13. 8' Aeoline  
14. 4' Violina  
15. 4' Flute D'Amour  
16. 2' Flautino  
17. 8' Oboe

Pedal:
18. 16' Bourdon (large scale)  
19. Swell to Great Coupler  
20. Swell to Pedal Coupler
21. Great to Pedal Coupler
22. Swell Tremulant

Pedal Movements:
23. Great Forte
24. Great Piano
25. Balanced Swell Pedal

Bellows: shall be operated by a Ross Water Engine

Two Manual and Pedal Organ
Tracker Action

Great:
1. 8' Open Diapason Metal 61 pipes
2. 16' Bourdon (12 bass omitted) Wood 49 pipes
3. 8' Melodia Wood 61 pipes
4. 8' Gamba (grooved bass) Metal 49 pipes
5. 8' Dulciana (capped bass) Metal 61 pipes
6. 4' Flute Harmonic Metal 61 pipes
7. 4' Octave Metal 61 pipes
8. 2' Fifteenth Metal 61 pipes
9. 2 R. Mixture Metal 122 pipes
10. 8' Trumpet Reed 61 pipes

Swell:
11. 8' Geig. Princ. (grooved bass) Metal 49 pipes
12. 8' Stopped Diapason Wood 61 pipes
13. 8' Viola (grooved bass) Metal 49 pipes
14. 8' Dolce (capped bass) Metal 61 pipes
15. 4' Flute d'Amour Wood/Metal 61 pipes
16. 4' Violina Metal 61 pipes
17. 2' Flautino Metal 61 pipes
18. 8' Oboe Reed 61 pipes

Pedal:
19. 16' Open Diapason Wood 27 pipes
20. 16' Bourdon Wood 27 pipes
21. 8' Violincello Metal 27 pipes
22. Swell to Great Coupler
23. Swell to Pedal Coupler
24. Great to Pedal Coupler
25. Swell Tremulant
26. Bellows Signal

Bellows: two feeders, hand lever where most convenient.

Pedal Movements:
27. Great to pedal Reversible
28. Great Forte Combination
29. Great Piano Combination
30. Balanced Swell Pedal

Two Manual and Pedal Organ
Tracker Action
$1,800.00

Great:
1. 8' Open Diapason  Metal  61 pipes
2. 16' Bourdon (12 bass omitted)  Wood  49 pipes
3. 8' Melodia  Wood  61 pipes
4. 8' Dulciana (grooved bass)  Metal  61 pipes
5. 4' Flute Harmonic  Metal  61 pipes
6. 4' Principal  Metal  61 pipes
7. 2 2/3' Twelfth  Metal  61 pipes
8. 2' Piccolo  Metal  61 pipes
Slide for 8' Trumpet

Swell:
9. 8' Violin Diapason  Metal  61 pipes
10. 8' Lieblich Gedackt  Wood  61 pipes
11. 8' Salicional (grooved bass)  Metal  49 pipes
12. 4' Fugard  Metal  61 pipes
13. 4' Flute d'Amour  Wood/Metal  61 pipes
14. 2' Flautino  Metal  61 pipes
15. 8' Oboe and Bassoon  Reed  61 pipes

Pedal:
16. 16' Open Diapason  Wood  27 pipes
17. 16' Bourdon  Wood  27 pipes
18. Swell to Great Coupler
19. Swell to Pedal Coupler
20. Great to Pedal Coupler
21. Swell Tremulant
22. Bellows Signal

Pedal Movements:
23. Great to Pedal Reversible
24. Great Forte Combination
25. Great Piano Combination
26. Balanced Swell Pedal

Bellows: two feeders, with hand blow lever.

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One Manual and Pedal Organ
Tracker Action

1. 8' Open Diapason Treble
   ] Metal 61 pipes
2. 8' Open Diapason Bass
3. 8' Stopped Diapason Treble
   ] Wood 61 pipes
4. 8' Stopped Diapason Bass
5. 8' Dulciana Treble
   ] Metal 49 pipes
6. 8' Dulciana Bass (grooved)
7. 4' Harmonic Flute Treble
   ] Metal 61 pipes
8. 4' Harmonic Flute Bass
9. 2' Flautino Treble
   ] Metal 61 pipes
10. 2' Flautino Bass
11. 16' Manual Bourdon Treble   Wood 37 pipes
12. 16' Pedal Bourdon   Wood 27 pipes

13. Manual to Pedal Coupler
14. Bellows Signal
15. Bellows Signal

Swell: All manual registers except Open Diapason in Swell Box.
One Manual and Pedal Organ
Tracker Action

1. 8' Open Diapason Treble  
   | 61 metal pipes
2. 8' Open Diapason Bass
3. 8' Lieblich Gedackt Treble  
   | 61 wood pipes
4. 8' Lieblich Gedackt Bass
5. 8' Dulciana Treble  
   | 37 metal pipes
6. 8' Dulcina Bass (grooved)  
   | 24 pipes
7. 4' Flute d'Amour Treble  
   | 61 wood pipes
8. 4' Flute d'Amour Bass
9. 4' Principal Treble  
   | 61 metal pipes
10. 4' Principal Bass
11. 2' Flautino Treble  
    | 61 metal pipes
12. 2' Flautino Bass
13. 16' Pedal Bourdon  
    | 27 pipes

Balanced Swell Pedal
All manual registers except Open Diapason in Swell Box.
14. Pedal Coupler
15. Bellows Signal

All but Open Diapason in Swell Box. Balanced Swell Pedal.

One Manual and Pedal Organ
Tracker Action

1. 8' Open Diapason 61 pipes
2. 8' Stopped Diapason 61 pipes
3. 8' Dulciana (grooved bass) 49 pipes
4. 4' Flute d'Amour 61 pipes
5. 4' Principal 61 pipes
6. 2' Flautino 61 pipes
7. 16' Pedal Bourdon 27 pipes
8. Pedal Coupler
9. Bellows Signal
10. Tremulant
11. Balanced Swell Pedal
Two Manual and Pedal Organ
Tracker Action
$1,385.00

Great:
1. 8' Principal Metal 61 pipes
2. 8' Flöte Wood 61 pipes
3. 8' Gamba (grooved bass) Metal 49 pipes
4. 8' Gedackt Wood 61 pipes
5. 4' Octave Metal 61 pipes
6. 2' Octave Metal 61 pipes
7. 3 R. Mixture Metal 183 pipes
8. 16' Bourdon Wood 61 pipes

Swell:
9. 8' Fugara Metal 61 pipes
10. 8' Lieblich Gedackt Wood 61 pipes
11. 8' Salicional (grooved bass) Metal 49 pipes
12. 4' Rohr Flöte Metal 61 pipes

Pedal:
13. 16' Subbass Wood 27 pipes
14. 8' Octave Bass Wood 27 pipes

15. Manual Koppel
16. Pedal Koppel zu Man. I
17. Pedal Koppel zu Man. II
18. Calcant
19. Tremulant

Pedal Movements:
20. Forte zu Man. I
22. Balanced Swell Pedal
Two Manual and Pedal Organ
Tracker Action
$1,790.00

Great:
1. 8' Open Diapason Metal 61 pipes
2. 8' Doppel Flute Wood 61 pipes
3. 8' Gamba (grooved bass) Metal 49 pipes
4. 8' Dulciana Metal 61 pipes
5. 4' Octave Metal 61 pipes
6. 3' Quint Metal 61 pipes
7. 2' Super Octave Metal 61 pipes

Swell:
8. 8' Geigen Principal (all open) Metal 61 pipes
9. 8' Lieblich Gedackt Wood 61 pipes
10. 8' Salicional (grooved bass) Metal 49 pipes
11. 8' Dolcissimo Metal 61 pipes
12. 4' Flute Traverso Metal 61 pipes
13. 16' Bourdon (omit lower octave) Wood 49 pipes
14. 8' Oboe and Bassoon Reed 61 pipes

Pedal:
15. 16' Double Open Diapason Wood 27 pipes
16. 16' Bourdon Wood 27 pipes

17. Swell Tremulant
18. Swell Super Octave to Great Coupler
19. Swell to Great Coupler
20. Swell to Pedal Coupler
21. Great to Pedal Coupler

22. Great Forte pedal
23. Great Piano pedal
24. Balanced Swell pedal

Wind Indicator
Water Motor
Two Manual and Pedal Organ
Tracker Action
$2,180.00

Great:

1. 16' Bourdon Treble
   [61 wood pipes]
2. 16' Bourdon Bass
3. 8' Open Diapason  Metal  61 pipes
4. 8' Melodia  Wood  61 pipes
5. 8' Gamba (grooved bass)  Metal  49 pipes
6. 8' Dulciana (stopped bass)  Metal  61 pipes
7. 4' Principal  Metal  61 pipes
8. 4' Flute d'Amour  Wood/Metal  61 pipes
9. 3' Quint  Metal  61 pipes
10. 2' Piccolo  Metal  61 pipes
11. 8' Trumpet  Reed  61 pipes

Swell:

12. 8' Geigen Principal (all open)  Metal  61 pipes
13. 8' Lieblich Gedackt  Wood  61 pipes
14. 8' Salicional (grooved bass)  Metal  49 pipes
15. 8' Aeoline (stopped bass)  Metal  61 pipes
16. 8' Voix Celeste (grooved bass)  Metal  49 pipes
17. 4' Flute Traverso  Metal  61 pipes
18. 4' Fugara  Metal  61 pipes
19. 2' Flautino  Metal  61 pipes
20. 8' Oboe  Reed  46 pipes
21. 8' Bassoon  Reed  15 pipes

Pedal:

22. 16' Open Diapason  Wood  27 pipes
23. 16' Subbass  Wood  27 pipes
24. 8' Violincello  Metal  27 pipes

25. Swell to Great Coupler
26. Swell to Pedal Coupler
27. Great to Pedal Coupler
28. Swell Tremulant
29. Bellows Signal
30. Great Forte
31. Great Piano
32. Swell Forte
33. Swell Piano
34. Balanced Swell Pedal

One Manual and Pedal Organ
Tracker Action
$450.00

1. 8' Open Diapason Treble
   } 61 metal pipes
2. 8' Open Diapason Bass
3. 8' Gamba Treble
   } 61 wood/metal pipes
4. 8' Gamba Bass
5. 4' Flute Treble
   } 61 metal pipes
6. 4' Flute Bass
7. 16' Pedal Bourdon 15 wood pipes

8. Manual to Pedal Coupler
10. Tremulant
11. Bellows Signal
12. Balanced Swell Pedal
One Manual and Pedal Organ
Tracker Action

$789.00

1. 8’ Open Diapason  Metal  61 pipes
2. 16’ Bourdon (omit bottom octave) Wood  49 pipes
3. 8’ Lieblich Gedackt Treble  ] 61 wood pipes
4. 8’ Lieblich Gedackt Bass
5. 8’ Gamba Treble  ] 61 metal pipes
6. 8’ Gamba Bass
7. 4’ Flute Treble  ] 61 metal pipes
8. 4’ Flute Bass
9. 4’ Principal  Metal  61 pipes
10. 2 2/3’ Twelfth  Metal  61 pipes
11. 2’ Flautino  Metal  61 pipes
12. 16’ Pedal Bourdon  Wood  27 pipes

14. Manual to Pedal Coupler
15. Tremulant
16. Bellows Signal

17. Forte Combination
18. Piano Combination
19. Balanced Swell Pedal
Two Manual and Pedal Organ
Tubular-pneumatic Action
1924-$2,200

Great:
1. 8' Open Diapason  Metal  61 pipes
2. 8' Dulciana  Metal  61 pipes
3. 4' Flute d'Amour  Wood/Metal  61 pipes
4. Swell to Great 4' Coupler
5. Swell to Great 16' Coupler
6. Swell to Great 8' Coupler
7. Great to Great 4' Coupler

Swell:
8. 8' Stopped Diapason  Wood  61 pipes
9. 8' Echo Salicional  Metal  61 pipes
10. 4' Harmonic Flute  Wood  61 pipes
11. Swell Tremolo

Pedal:
12. 16' Bourdon  Wood  30 notes
13. Great to Pedal Coupler
14. Swell to Pedal Coupler

Combinations:
15-17. Three Adjustable Combination Pistons affecting Great and Pedal stops
18-20. Three Adjustable Combination Pistons affecting Swell and Pedal stops

Pedal Movements:
21. Great to Pedal Reversible
22. Balanced Swell Pedal
23. Grand Crescendo and Diminuendo Pedal, bringing on all stops and couplers in the order of their power, and reversing in opposite rotation.

Accessories:
24. Wind Indicator for Organist
25. Organ Bench with Music Compartment
26. First Class Electric Blowing Outfit
### Three-Manual and Pedal Organ

*Electro-pneumatic Action, Detached Console*

*Organ Chamber with grille*

1931

#### Great:

<table>
<thead>
<tr>
<th>Number</th>
<th>Stop Name</th>
<th>Stop Type</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>8' Open Diapason</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>2.</td>
<td>8' Melodia</td>
<td>Wood</td>
<td>73 pipes</td>
</tr>
<tr>
<td>3.</td>
<td>8' Dulciana</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>4.</td>
<td>8' Viola d'Gamba</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>5.</td>
<td>4' Flute Harmonique</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>6.</td>
<td>Deagan Cathedral Chimes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7-8.</td>
<td>Two spare tablets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Great to Great 16' Coupler</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Great to Great 4' Coupler</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>Great Unison Off</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>Swell to Great 16' Coupler</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td>Swell to Great 8' Coupler</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14.</td>
<td>Swell to Great 4' Coupler</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>Choir to Great 16' Coupler</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16.</td>
<td>Choir to Great 8' Coupler</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17.</td>
<td>Choir to Great 4' Coupler</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18-22.</td>
<td>Five Combination Pistons for Great Organ and Couplers</td>
<td></td>
<td></td>
</tr>
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</table>

#### Swell:

<table>
<thead>
<tr>
<th>Number</th>
<th>Stop Name</th>
<th>Stop Type</th>
<th>Pipes</th>
</tr>
</thead>
<tbody>
<tr>
<td>23.</td>
<td>8' Oboe Horn</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>24.</td>
<td>16' Bourdon</td>
<td>Wood</td>
<td>97 pipes</td>
</tr>
<tr>
<td>25.</td>
<td>8' Stopped Diapason</td>
<td>Wood</td>
<td>73 notes</td>
</tr>
<tr>
<td>26.</td>
<td>8' Echo Salicional</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>27.</td>
<td>8' Vois Celeste</td>
<td>Metal</td>
<td>61 pipes</td>
</tr>
<tr>
<td>28.</td>
<td>4' Flute d'Amour</td>
<td>Wood/Metal</td>
<td>61 notes</td>
</tr>
<tr>
<td>29.</td>
<td>2.2/3' Quintette</td>
<td>Wood/Metal</td>
<td>61 pipes</td>
</tr>
<tr>
<td>30.</td>
<td>2' Flautino</td>
<td>Wood/Metal</td>
<td>61 pipes</td>
</tr>
<tr>
<td>31.</td>
<td>8' Oboe (syn.)</td>
<td>Metal</td>
<td>73 notes</td>
</tr>
<tr>
<td>32.</td>
<td>8' Vox Humana</td>
<td>Metal</td>
<td>73 pipes</td>
</tr>
<tr>
<td>33.</td>
<td>Tremolo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34-36.</td>
<td>Three spare tablets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37.</td>
<td>Harp</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38.</td>
<td>Swell to Swell 16' Coupler</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39.</td>
<td>Swell to Swell 4' Coupler</td>
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<tr>
<td>40.</td>
<td>Swell Unison Off</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

34-36. Three spare tablets

37. Harp 49 Bars with Resonators
41-45. Five Combination Pistons for Swell Organ and Couplers

Choir:

46. 8' Open Diapason  Metal  73 notes
47. 8' Concert Flute  Wood  73 notes
48. 8' Dulciana  Metal  73 notes
49. 8' Violincello  Wood  73 notes
50. 4' Harmonic Flute  Metal  73 notes

51. Tremolo
52-53. Two spare tablets
54. Choir to Choir 16' Coupler
55. Choir to Choir 4' Coupler
56. Choir Unison Off
57. Swell to Choir 16' Coupler
58. Swell to Choir 4' Coupler
59. Swell to Choir 8' Coupler
60-65. Five Combination Pistons for Choir and Couplers

Pedal:

66. 16' Grand Bourdon  Wood  44 pipes
67. 16' Lieblich Gedackt  Wood  32 notes
68. 8' Bass Flute  Wood  32 notes
69. 8' Violincello  Metal  32 notes

70. Great to Pedal 8' Coupler
71. Swell to Pedal 8' Coupler
72. Choir to Pedal Coupler
73-75. Three spare tablets

Pedal Movements:

76. Great and Choir Expression Pedal
77. Swell Expression Pedal
78. Crescendo Pedal
79. Sforzando Pedal
80. Great to Pedal Reversible

Three General Combination Pistons affecting the entire organ.

Accessories:

81. Generator Indicator Light
82. Crescendo and Sforzando Indicator Lights
83. Organ Bench with music compartment and back
84. Steel Electric Organ Blowing Outfit
85. Key Action Generator

Three Manual and Pedal Organ
Electro-pneumatic Action, Detached Console
1931

Great:
1. 8' Open Diapason  Metal  73 pipes
2. 8' Melodia  Wood  73 pipes
3. 8' Dulciana  Metal  73 pipes
4. 8' Viol d'Gamba  Metal  73 pipes
5. 4' Flute Traverso  Metal  73 pipes
6. 8' Tuba  Metal  73 pipes

7. Great to Great Coupler
8. Great Unison Separation
9. Great to Great 16' Coupler
10. Swell to Great 4' Coupler
11. Swell to Great 16' Coupler
12. Swell to Great Coupler
13. Great Tremolo

Swell:
14. 16' Bourdon  Wood  97 pipes
15. 8' Violin Diapason  Metal  73 pipes
16. 8' Stopped Diapason  Wood  73 notes
17. 8' Echo Salicional  Metal  73 pipes
18. 8' Voix Celeste  Metal  61 pipes
19. 4' Flute d'Amour  Wood/Metal  61 notes
20. 2 2/3' Quintette  Wood/Metal  61 notes
21. 2' Flautino  Wood/Metal  61 notes
22. 8' Oboe & Bassoon  Metal  73 pipes

23. Harp Celeste  49 Bars as Resonators
24. Swell to Swell 4' Coupler
25. Swell to Swell 16' Coupler
26. Swell Unison Separation
27. Swell Tremolo

Echo:
28. 8' Echo Flute  Wood  73 pipes
29. 8' Muted Violin  Metal  73 pipes
30. 8' Viol Celeste  Metal  61 pipes
31. 8' Vox Humana  Metal  73 pipes

32. Echo to Echo 4' Coupler
33. Echo to Echo 16' Coupler
34. Echo Unison Separation
35. Echo to Great 4' Coupler
36. Echo to Great 8' Coupler
37. Echo to Great 16' Coupler
38. Echo Tremolo

Pedal:
39. 32' Bourdon  Wood  32 notes
40. 16' Subbass  Wood  44 pipes
41. 16' Lieblich Gedackt  Wood  32 notes
42. 8' Violincello  Metal  32 notes
43. 8' Flute  Wood  32 notes
44. Great to Pedal Coupler
45. Swell to Pedal Coupler
46. Echo to Pedal Coupler

Piston Combinations:
47-51. Five pistons affecting Great and Pedal stops
52-56. Five pistons affecting Swell and Pedal stops
57-59. Three pistons for Echo stops and Pedal

Pedal Movements:
Great to Pedal Reversible
Balanced Great Pedal
Balanced Swell Pedal
Balanced Echo Pedal
Grand Crescendo and Diminuendo
Sforzando Pedal

Accessories:
Generator Indicator Light
Crescendo Indicator Light
Sforzando Indicator Light
Organ Bench with Music Compartment
Key Action Generator
Electric Motor and Blower
Great (Enclosed in Expression Swell):
1. 16' Lieblich Bourdon T.C. Wood
2. 8' Melo-Flute Wood
3. 8' Dulciana Metal
4. 4' Flute d'Amour Wood/Metal
5. 3' Flautino Wood/Metal
6. 4' Violina Metal
7. Harp 61 tones with resonators
8-10. Three adjustable Combination Pistons controlling Great and Pedal Stops

Swell:
11. 16' Lieblich Gedeckt T.C. Wood
12. 8' Stopped Diapason Wood
13. 8' Viola Dolce Metal
14. 4' Violina Metal
15. 4' Flute Dolce Wood/Metal
16. 2' Flageolet Wood/Metal
17. 8' Vox Humana Metal
18-20. Three adjustable Combination Pistons controlling Swell and Pedal Stops

Pedal:
21. 16' Bourdon Wood
22. 8' Lieblich Gedeckt Wood
23. 8' Dulciana Metal

Accessories:
24. Balanced Expression Pedal
25. Tremolo (affecting all manual stops)
26. Wind Indicator for Organist
27. Single Note Chime
28. Organ Bench with Music Compartment
29. Electric Organ Blowing Outfit
30. Key-Action Generator
Player:

Player in separate cabinet with Duplex Reproducing Organ Rolls, playing ten selections of hand-played organ compositions. Player operates continuously without attention, changing selections, and giving proper expression and registration.
Two Manual and Pedal Organ
Electro-pneumatic Action, Detached Console
1932-$5,150.00

Great:
1. 8' Open Diapason     Metal     73 pipes
2. 8' Concert Flute     Wood      73 pipes
3. 8' Dulciana         Metal     73 pipes
4. 8' Doppel Floete     Wood      73 pipes
5. 4' Octave           Metal     61 notes
6. 4' Flute            Wood      61 notes
7. 4' Dolce            Metal     61 notes
8. 8' Clarionet        Reeds     73 pipes
9. Chimes              20 bells
10. Great to Great 16' Coupler
11. Great to Great 4' Coupler
12. Great Unison Separation
13. Swell to Great 16' Coupler
14. Swell to Great 8' Coupler
15. Swell to Great 4' Coupler
16. Great Tremulant
17-22. Six Combination Pistons controlling Great Organ and Couplers, adjustable
and double acting, visibly moving the stop tablets.

Swell:
23. 16' Bourdon       Wood      97 pipes
24. 8' Open Diapason   Metal     73 pipes
25. 8' Flute           Wood      73 notes
26. 8' Salicional      Metal     73 pipes
27. 8' Voix Celeste    Metal     61 pipes
28. 4' Violina        Metal      61 notes
29. 4' Flute d'Amour  Wood/Metal 73 notes
30. 2 2/3' Nazard     Metal      61 notes
31. 2' Flautino       Metal      61 notes
32. 8' Oboe           Reed      73 pipes
33. 8' Vox Humana     Metal      61 pipes
34. 8' Harp           61 Bars
(Vox Humana and Harp in separate small compartment)
35. Swell to Swell 16' Coupler
36. Swell to Swell 4' Coupler
37. Swell Unison Separation
38. Swell Tremulant
39-44. Six Combination Pistons controlling Swell Organ and Couplers, adjustable and double acting, visibly moving the stop tablets.

(Choir Organ to be prepared and stop tablets and Combination Pistons installed)

Pedal:

45. 16' Open Diapason  Wood  12 pipes
46. 16' Bourdon  Wood  32 pipes
47. 16' Lieblich Gedeckt  Wood  32 notes
48. 8' Flute Dolce  Wood  32 notes
49. 8' Violincello  Metal  32 notes

50. Great to Pedal 8' Coupler
51. Swell to Pedal 8' Coupler
52. Great to Pedal 4' Coupler
53. Swell to Pedal 4' Coupler
54. Pedal Combinations controlled by manual pistons.

Pedal Movements:

55. Balanced Great Expression Pedal
56. Balanced Swell Expression Pedal
57. Balanced Crescendo Pedal
58. Sforzando Pedal
59. Great to Pedal Reversible

Accessories:

60. Crescendo Indicator Light
61. Sforzando Indicator Light
62. Generator Indicator Light
63. Organ Bench with Music Compartment
64. Key Action Generator
65. Steel Electric Organ Blowing Outfit
Two Manual and Pedal Residence Organ
Built-in Solo Self-player
Electro-pneumatic Action, Detached Console
1933-$4,250.00

Manual I:
1. 8' Diapason  Metal  61
2. 16' Lieblich Gedeckt  Wood  61
3. 8' Gedeckt Flute  Wood  61
4. 8' Echo Salicional  Metal  61
5. 8' Voix Celeste  Metal  61
6. 4' Flute d'Amour  Wood/Metal  61
7. 4' Octave  Metal  61
8. 4' Violina  Metal  61
9. 2' Flageolet  Wood/Metal  61
10. 8' Oboe  Metal  61
11. 8' Vox Humana  Metal  61
12. Chimes  20 tubular bells

Manual II:
13. 8' Diapason  Metal  61
14. 16' Lieblich Gedeckt  Wood  61
15. 8' Gedeckt Flute  Wood  61
16. 8' Aeoline  Metal  61
17. 8' Voix Celeste  Metal  61
18. 4' Flute d'Amour  Wood/Metal  61
19. 4' Octava  Metal  61
20. 4' Violina  Metal  61
21. 2' Flageolet  Wood/Metal  61
22. 8' Oboe  Metal  61
23. 8' Vox Humana  Metal  61
24. Harp  49 bars with resonators

Pedal:
25. 16' Diapason Resultant  Wood/Metal  30
26. 16' Lieblich Bourdon  Wood  30
27. 8' Violoncello  Metal  30
28. 8' Flauto Dolce  Wood  30
29. 8' Fagotto  Metal  30

Five Combination Pistons controlling Man. I and Pedal stops
Five Combination Pistons controlling Man. II and Pedal stops
Accessories:
- Tremulant
- Balanced Expression Pedal
- Grand Crescendo Pedal
- Steel Electric Blower
- Key Action Generator
- Sforzando Pedal
- Crescendo Indicator Light
- Sforzando Indicator Light
- Power Indicator Light
- Bench with Music Compartment

Special Carved Walnut Console

24 Music Rolls

Player:
- Player On
- Re-roll
- Automatic Registration On and Off
- Tempo, Slow
- Tempo, Normal
- Tempo, Fast

Two Manual and Pedal Organ
Electro-pneumatic Action
1933-$4,000.00

Great:
1. 8' Open Diapason  Metal  73 pipes
2. 8' Melodia  Wood  85 pipes
3. 8' Dulciana  Metal  73 pipes
4. 4' Wald Flute  Metal  73 notes
5. 2' Flautino  Wood/Metal  61 notes
6. 8' Cornopeon  Metal  73 pipes
7. Chimes  20 bells

Great to Great 16' Coupler
Great to Great 4' Coupler
Great Unison Off
Swell to Great 4' Coupler
Swell to Great 16' Coupler
Swell to Great 8' Coupler
Great Tremolo

Swell:

8. 16' Bourdon Wood 97 pipes
9. 8' Stopped Diapason Wood 73 notes
10. 8' Salicional Metal 73 pipes
11. 8' Voix Celeste Metal 61 pipes
12. 4' Flute d'Amour Wood/Metal 73 notes
13. 2 2/3' Quintette Wood/Metal 61 notes
14. 2' Flauto Wood/Metal 61 notes
15. 8' Oboe Metal 73 notes
16. 8' English Open Diapason Metal 73 pipes
17. 8' Vox Humana Metal 73 pipes
(In separate swell compartment)

Swell to Swell 4' Coupler
Swell to Swell 16' Coupler
Swell Unison Separation
Swell Tremolo

Pedal:

18. 16' Bourdon Wood 44 pipes
19. 16' Lieblich Gedeckt Wood 32 notes
20. 8' Bass Flute Wood 32 notes
21. 8' Violoncello Metal 32 notes

Great to Pedal Coupler
Swell to Pedal Coupler

Piston Combinations:
5 affecting Great and Pedal
5 affecting Swell and Pedal

Pedal Movements:
Great to Pedal Reversible
Balanced Swell and Great Expression Pedal
Balanced Crescendo and Diminuendo Pedal
Sforzando Pedal

Accessories:
Generator Indicator Light
Crescendo Indicator Light
Bench with Music Compartment
Steel Electric Blowing Outfit
Key-action Generator

One Manual Funeral Home Organ
Electric Action, Attached Console
1934-$975.00

1. 8' Stopped Diapason  Wood
2. 8' Viola Dolce  Wood/Metal
3. 16' Lieblich Bourdon  Wood
4. 4' Flute d'Amour  Wood/Metal
5. 4' Dulcet  Metal
6. Tremolo
7. Balanced Swell Pedal
8. Music Pack
9. Organ Bench with Music Compartment
10. Key Action Generator
11. Steel Electric Organ Blowing Outfit
Two Manual and Pedal Organ
Electro-pneumatic Action
1934-$2,100.00

Great:

1. 8' Open Diapason
2. 8' Melodia
3. 8' Salicional
4. 8' Dulciana
5. 4' Wald Flute
6. 4' Dulcet
7. 2 2/3' Twelfth
8. 2' Fifteenth

Swell to Great 16' Coupler
Swell to Great 8' Coupler
Swell to Great 4' Coupler
Great to Great 16' Coupler
Great 8' Unison Off
Great to Great 4' Coupler

Four adjustable pistons affecting Great and Pedal stops and couplers.

Swell:

9. 16' Contra Dulciana T.C.
10. 8' Open Diapason
11. 8' Melodia
12. 8' Salicional
13. 8' Dulciana
14. 4' Wald Flute
15. 4' Salicet
16. 2' Piccolo
17. 8' Oboe
Tremolo

Swell to Swell 16' Coupler
Swell to Swell 8' Coupler
Swell to Swell 4' coupler

Four adjustable pistons affecting Swell and Pedal stops and couplers

Pedal:

18. 16' Bourdon
19. 8' Flute  Wood
20. 8' Salicional  Metal

Swell to Pedal 8' Coupler
Great to Pedal 8' Coupler
Swell to Pedal 4' Coupler

Accessories:
Balanced Expression Pedal affecting entire organ
Balanced crescendo pedal affecting all voices and unison couplers, not moving registers
Sforzando pedal affecting all voices and couplers not moving registers
Crescendo Indicator
Sforzando Indicator
Action Current Indicator
Organ Bench
Electric Organ Blower
Key Action Generator

Two Manual and Pedal Residence Organ
Electro-pneumatic Action
1936-$1,400.00

Great:
1. 8' Open Diapason  Wood/Metal  61
2. 16' Lieblich Bourdon T.C. Wood  49
3. 8' Viol Dulciana  Wood/Metal  61
4. 8' Gedeckt Flute  Wood  61
5. 4' Violin  Metal  61
6. 4' Flute d'Amour  Wood/Metal  61
7. 4' Flauto  Wood/Metal  61

Swell:
8. 16' Lieblich Gedeckt T.C. Wood  49
9. 8' Echo Salicional  Wood/Metal  61
10. 8' Stopped Flute  Wood  61
11. 4' Flute Dolce  Wood/Metal  61
12. 4' Violina  Metal  61
13. 2 2/3' Quintette  Wood/Metal  61
14. 2' Piccolo  Wood/Metal  61
15. 8' Orchestral Oboe  Wood/Metal  61
Pedal:

<p>| | | |</p>
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<thead>
<tr>
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<tbody>
<tr>
<td>16.</td>
<td>16' Bourdon</td>
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<td>17.</td>
<td>8' Bass Flute</td>
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Accessories:

<p>| | |</p>
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<tr>
<td>18.</td>
<td>Tremolo</td>
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<tr>
<td>19.</td>
<td>Balanced Swell Expression Pedal</td>
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<tr>
<td>20.</td>
<td>Balanced Crescendo and Diminuendo Pedal</td>
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<tr>
<td>21.</td>
<td>Action and Wind Indicator</td>
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<td>22.</td>
<td>Organ Bench with Music Compartment</td>
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<td>23.</td>
<td>Key Action Generator</td>
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<tr>
<td>24.</td>
<td>Electric Blowing Outfit</td>
</tr>
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Two Manual and Pedal Organ

Electro-pneumatic Action, Detached Console

1934-$8,000

Great:

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<tr>
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<tbody>
<tr>
<td>1.</td>
<td>16' Open Diapason</td>
<td>Wood/Metal</td>
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<td>(bottom 12 from pedal)</td>
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<tr>
<td>2.</td>
<td>8' First Open Diapason</td>
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<td>3.</td>
<td>8' Second Open Diapason</td>
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<td>4.</td>
<td>8' Philomela</td>
<td>Wood</td>
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<tr>
<td>5.</td>
<td>8' Viola d'Gamba</td>
<td>Metal</td>
</tr>
<tr>
<td>6.</td>
<td>8' Melodia</td>
<td>Wood</td>
</tr>
<tr>
<td>7.</td>
<td>8' Dulciana</td>
<td>Metal</td>
</tr>
<tr>
<td>8.</td>
<td>4' Flute</td>
<td>Metal</td>
</tr>
<tr>
<td>9.</td>
<td>4' Octave</td>
<td>Metal</td>
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<tr>
<td>10.</td>
<td>2 2/3' Twelfth</td>
<td>Metal</td>
</tr>
<tr>
<td>11.</td>
<td>2' Fifteenth</td>
<td>Metal</td>
</tr>
<tr>
<td>12.</td>
<td>5-Rank Diapason Mixture</td>
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<td>(12th, 15th, 17th, 19th, 22nd)</td>
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<td>13.</td>
<td>8' Tuba</td>
<td>Metal</td>
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Swell:

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<td>14.</td>
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<td>Wood</td>
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<tr>
<td>15.</td>
<td>8' English Diapason</td>
<td>Metal</td>
</tr>
<tr>
<td>16.</td>
<td>8' Stopped Diapason</td>
<td>Wood</td>
</tr>
<tr>
<td>17.</td>
<td>8' Salicional</td>
<td>Metal</td>
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</tbody>
</table>
18. 8' Voix Celeste  Metal  61 pipes  
19. 8' Aeoline  Metal  73 pipes  
20. 4' Flute d'Amour  Wood  73 notes  
21. 4' Violina  Metal  61 notes  
22. 2 2/3' Quintette  Metal  61 notes  
23. 2' Flautino  Metal  61 notes  
24. 3-Rank Harmonia Aetheria  Metal  183 pipes  
25. 8' Oboe  Metal  73 pipes  
26. 8' Cornopean  Metal  73 pipes  
27. 8' Vox Humana  Metal  73 pipes  

Pedal:
28. 32' Resultant Bass  Wood  32 notes  
29. 16' Double Open Diapason  Wood  44 pipes  
30. 16' Bourdon  Wood  32 pipes  
31. 16' Lieblich Gedeckt  Wood  32 notes  
32. 8' Major Flute  Wood  32 notes  
33. 8' Dolce Flute  Wood  32 notes  
34. 8' Cello  Metal  32 notes  
35. 16' Violone  Metal  32 pipes  

Two Manual and Pedal Organ  
Electro-pneumatic Action  
1935-$2,100.00  

Great:
1. 8' Open Diapason  Metal  73 pipes  
2. 8' Melodia  Wood  
3. 8' Salicional  Metal  85 pipes  
4. 8' Dulciana  Metal  85 pipes  
5. 4' Wald Flute  Wood/Metal  
6. 4' Dulcet  Metal  
7. 2 2/3' Twelfth  Metal  
8. 2' Fifteenth  Metal  

Swell to Great 16' Coupler  
Swell to Great 8' Coupler  
Swell to Great 4' Coupler  
Great to Great 16' Coupler  
Great 8' Unison Off
Great to Great 4' Coupler  
Four adjustable pistons affecting Great and Pedal Stops and Couplers

Swell:
9. 16' Contra Dulciana T.C.  Metal
10. 8' Open Diapason  Metal
11. 8' Melodia  Wood
12. 8' Salicional  Metal
13. 8' Dulciana  Metal
14. 4' Wald Flute  Wood/Metal
15. 4' Salicet  Metal
16. 2' Piccolo  Metal
17. 8' Oboe  Reed
73 pipes

Tremolo

Swell to Swell 16' Coupler  
Swell to Swell 8' Coupler  
Swell to Swell 4' Coupler  
Four adjustable pistons affecting Swell and Pedal stops and couplers

Pedal:
18. 16' Bourdon  Wood  97 pipes
19. 8' Flute  Wood
20. 8' Salicional  Metal

Swell to Pedal 8' Coupler  
Great to Pedal 8' Coupler  
Swell to Pedal 4' Coupler  

Accessories:
Balanced Expression Pedal affecting entire organ
Balanced Crescendo Pedal affecting all voices and Unison Couplers, not moving Registers
Sforzando Pedal affecting all voices and couplers, not moving registers
Action Current Indicator
Organ Bench
Electric Organ Blower
Key Action Generator
Two Manual and Pedal Organ
Electro-pneumatic Unit Action
1936-$1,935.00

Great:
1. 8' Open Diapason  Metal  73 pipes
2. 16' Lieblich Bourdon T.C.  #11  49 notes
3. 8' Melo-Flute  #11  61 notes
4. 8' Dulciana (from 4' C)  Metal  61 pipes
   (Bass from #12)
5. 4' Principal  #1  61 notes
6. 4' Flute d'Amour  #11  61 notes
7. 4' Viola Dolce  #4  61 notes
8. 2' Piccolo  #11  61 notes

Swell:
9. 8' Sw. Open Diapason  #1  61 notes
10. 16' Lieblich Gedeckt T.C.  #11  49 notes
11. 8' Stopped Diapason (from 8' C) Wood  85 pipes
12. 8' Echo Salicional (from 8' C) Metal  73 pipes
13. 4' Violina  #12  61 notes
14. 4' Flute Dolce  #11  61 notes
15. 2 2/3' Quintette  #11  61 notes
16. 2' Flageolet  #11  61 notes
17. 8' Oboe (Synthetic)  #12, 15  61 notes

Pedal:
18. 16' Bourdon  Wood, extension #11  32 pipes/notes
19. 16' Lieblich Gedeckt  32 notes
   (12 resultant from #18, balance from #11)
20. 8' Violoncello  #12  32 notes
21. 8' Flute  #11  32 notes
22. 8' Octave  #1  32 notes
23. 4' Super Octave  #11  32 notes

Combinations:
   Four for Great and Pedal
   Four for Swell and Pedal

Pedal Movements:
   Balanced Swell Pedal
   Grand Crescendo Pedal
Accessories:
  Tremolo
  Wind Indicator
  Bench with music compartment
  Electric Blowing Outfit
  Key Action Generator
APPENDIX F

REED ORGAN PRICE LIST
Reed Organ Price List
(no date)

Display Pipe Model Style 75-B...............................$1,125.00
Console Model Style 75-A......................................$975.00

Grand Choral Style 67-A with foot pedals.................$350.00
Grand Choral Style 67-A with Hand Blower..............$390.00
Grand Choral Style 67-A with Electric Blower..........$450.00

Grand Choral Style 67-B with foot pedals.................$475.00
Grand Choral Style 67-B with Hand Blower..............$510.00
Grand Choral Style 67-B with Electric Blower..........$575.00

Style 63-L with foot pedals.................................$250.00
Style 63-L with Electric Blower.............................$350.00

Style 63-H with foot pedals.................................$195.00
Style 63-H with Electric Blower.............................$295.00

Style 60-G with foot pedals.................................$145.00

Style 60-D with foot pedals.................................$125.00

Terms:
We allow 10% discount from the above prices if cash is sent within ten days after receipt of organ. If time payment plan is desired the prices will be as shown above divided into twenty-four equal monthly installments.
APPENDIX G

"THE EVOLUTION OF THE PIPE ORGAN,"

THE SCRIPT OF A TALK GIVEN BY A. W. HINNERS
The Evolution of the Pipe Organ

A prominent Boston architect, named Audsley, wrote a history and description of the pipe organ, and when he had finished it, he had produced two large volumes, weighing about fifteen pounds. Later he wrote an addenda consisting of a large volume. Thus you can see how large a subject I am attempting to cover in about five minutes.

The first mention of the organ in the Bible is found in Genesis 4:21, "and his brother's name was Jubal: he was the father of all such as handle the harp and the organ." Frequent allusion is made of the organ in the Bible, although its exact form in those days is quite uncertain.

Ever since primitive man picked up the first hollow reed and found that it would produce a whistle, there has been a constant evolution, extending over thousands of years, to develop the modern pipe organ. Roughly speaking, the time consumed in this evolution might be divided into three great periods: earliest times to the 11th century; development of the medieval organ from the 11th to the 15th century; development of the modern organ from the 15th century to the present day.

In ancient times the first development was the Greek Syrinx or "pipes of pan." It was formed by a number of hollow reeds of different lengths, bound together. When blown across the ends they yielded a more or less regular series of sounds. The Greek Syrinx dates back into Greek antiquity, being mentioned in Homer's Illiad and in the Hymn to Mercury, being ascribed to Pan, the God of pastures and forests. Subsequently nearly every century contributed to its progress.
I wonder how many present have ever made a willow whistle? Some people have
described an organ as a “box of whistles,” so you have some inkling of the early organ
pipes.

About 250 B.C. came the first real organ. Pipes had been mounted in rows,
capable of emitting loud tones, as well as soft ones, with sliders or valves to open and
shut the mouths of the pipes. At first the tones were controlled by large levers, then with
keys, very wide ones, to be struck by the fists, and depressed with the elbows when the
fists got tired.

In the fifth century Venice acquired special fame in organ construction, then it
was passed to the French and Germans, and into England during the 7th century. In each
of these three countries the development went forward constantly, with much rivalry.
The monks of the Middle Ages improved the keyboards, and by the end of the 14th
century keys covered three octaves, and could be depressed by the fingers. In this century
pedals for producing the lowest bass tones were added.

Wind supply was a great drawback; air was put under pressure by a large volume
of water. Later a series of air reservoirs operated by a number of men on a treadmill were
used. Has anyone here pumped an organ for church services? There is a national
organization of organ pumpers, of which many prominent men are members. It is only in
these later days that fan pressure blowers, operated by electric motors were invented, and
they were a great boon to the organ builder.

Large boxes to contain the pipes with swell shades for crescendo and diminuendo
effects were also invented. There are four general divisions of Tone Quality produced by
an organ:

1. Diapason tones, found only in pipe organs, are produced by zinc and heavy metal pipes; they constitute the foundation of the organ, holding the balance between flutes, strings, and reeds.
2. Flute tones, produced by both wood and metal pipes, of various degrees of power.
3. String tones, or violin-like tones, are made of an alloy of block tin and lead.
4. Reed tones, produced by vibrating brass tongues in the foot of the pipes, and giving tones such as the trumpet, oboe, and Vox Humana.

Average church organs contain from about 500 pipes to many thousands. The development of the organ action was as follows:

1. Mechanical Action, known as tracker action. In this action the valves are opened by long wooden trackers or levers, operated by pressing the keys.
2. The tubular pneumatic action was invented to make the touch of the keys lighter than with the mechanical or tracker action.
3. Electro-pneumatic action brought electricity into the organ by means of magnets, thus making the response quicker.
4. Direct Electric Action, the very latest development for rapidity, is the quickest and simplest form of action.

These modern forms of action have made it possible to detach the console at a distance from the organ. We in Grace Church are favored by hearing the organ played at its best by Mrs. Lynch, as she has in her organ repertoire the finest classical organ music. In her Voluntaries, especially, she gives very fine, complete organ works, as she has the time then to play them completely.
APPENDIX H

MEASUREMENT CHARTS FOR ORIGINAL CONDITION

ORGANS IN NORTH AND SOUTH DAKOTA
KEY:

All measurements are given in millimeters unless noted otherwise.

O.D. = Open Diapason
V.G. = Viola da Gamba
F1 = Flute
Prin = Principal
Acol = Aeoline
L.G. = Lieblich Gedackt
vln diap = violin diapason
ped = pedal
Brd = Bourdon
E.S. = Echo Salicional
F.H. = Flute Harmonique
Dul = Dulciana
Mel = Melodia
stp diap = Stopped Diapason
mod = moderate
60-40 = the first number is always the percentage of tin; the second number is the
percentage of lead
t.p. = tubular pneumatic
Emmanuel United Church of Christ
Hankinson, North Dakota

Hinners Organ Company
1910-7/1 Tracker
<table>
<thead>
<tr>
<th>Rank</th>
<th>Note</th>
<th>Diameter</th>
<th>Mouth Width</th>
<th>Circumference</th>
<th>Flattening</th>
<th>Scale</th>
<th>Cut-up</th>
<th>Thickness</th>
<th>Nicking</th>
<th>Ears/Beard</th>
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<td>G#1</td>
<td>o=108.98</td>
<td>90.16</td>
<td>342.731</td>
<td>.2633 (1/4)</td>
<td>52</td>
<td>1/2.8</td>
<td>heavy</td>
<td>ears</td>
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<td>379.693</td>
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<td>49</td>
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<td>O.D.-Bass</td>
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<td>91.54</td>
<td>343.188</td>
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<td>1/2.7</td>
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<td>O.D.-Treble</td>
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<td>1.01</td>
<td>mod (paint)*</td>
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<td>O.D.-Treble</td>
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<td>46.02</td>
<td>184.506</td>
<td>.2504 (1/4)</td>
<td>66</td>
<td>1/3</td>
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<td>49.25</td>
<td>199.742</td>
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<td>heavy</td>
<td>ears</td>
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<td>1/3</td>
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Facade Pipes

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<th>Scale</th>
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<th>Thickness</th>
<th>Nicking</th>
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*Paint dripped onto the languid, covering several nicks
**Several nicks have been filed smooth
Original painting and stenciling

Facade pipes are stained. They look as if someone had tried to wash them with soapy water.

Open Diapason G#1, F#1, and G1 form the left tower
Open Diapason D2, C2, B1, C#2, and D#2 are in the center, set forward 1.1 cm
Open Diapason A#1, F1, and A1 form the right tower
### Metal Pipes

<table>
<thead>
<tr>
<th>Rank</th>
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<th>Mouth Width</th>
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<th>Thickness</th>
<th>Metal Content</th>
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<th>Tuner</th>
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*Viola d'gamba bottom octave shared with Gedackt

**Arched mouths, cut-up is taken at the top; bottom is slightly above the languid

***Quintotone: wooden stopper on the bottom octave of the Aeoline

****Arched upper lip bowed out (further destroys principal sound and makes it more flutey)
<table>
<thead>
<tr>
<th>Rank</th>
<th>Note</th>
<th>Width x Depth</th>
<th>Mouth Width</th>
<th>Cut-up</th>
<th>Tuner</th>
<th>Nicking</th>
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<td>stop</td>
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*B4 is the last wood pipe in the rank
Viking Lutheran Church
Maddock, North Dakota
1928-7/1 Tracker
<table>
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Open Diapason Half: 56.958 or at 17

Open Diapason-lower five pipes (C-E) are wood on main chest on channel block

C1: 112x91 cm (width x depth), converted to diameter = 113.916 cm

Facade pipes are over-length for purposes of symmetry

*Al right ear broken off

Facade action is tubular pneumatic
<table>
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<tr>
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<th>Diameter</th>
<th>Mouth Width x Height</th>
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<th>Thickness</th>
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* (thickness)² - outside diameter = inside diameter

** Aeoline ears end with C5

Halves: Open Diapason - 17
  Principal - 18
  Viola da Gamba - 18
  Flute - 19
  Aeoline - 19
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Open Diapason-lowest five pipes are of wood. They are offset on the main chest with a channeled block to allow sufficient room for the pipes.

Pedal Bourdon-cut to 1/3 and then arched

Top octave of Lieblich Gedackt is metal

Lieblich Gedackt half at 18
First Reformed Church
Harrison, South Dakota

1919-9/2 Tracker
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*Violin Diapason F1, G1, A1, and B1 have been de-nicked, probably occurred accidentally during servicing.
During restoration, the facade pipes were repainted silver. The congregation insisted on the original color, however, and they were immediately repainted gold.

The thirty-one facade pipes are tubular pneumatic on five off-set chests.
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<th>Rank</th>
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Much greater care and consistency is seen in the Great Division pipes because they are exposed.

Open Diapason pipes have just slightly arched lips.
Halving: Dulciana-17th
Principal-17th
Open Diapason-17th
Echo Salicional-17th
Flute Harmonic-14th

*First metal pipe in the rank.
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<th>Rank</th>
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<th>Width x Depth</th>
<th>Cut-up</th>
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*Tapered mouth

**High, but typical

*** pedal nicks=five 1 1/4 mm apart

Halving: Stopped Diapason-20th
   Melodia-17th
First Presbyterian Church
Oakes, North Dakota

1929-6/1 Tracker
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<th>Rank</th>
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<th>Mouth Width</th>
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*60-40 pipes are spotted unless noted otherwise.

**Gamba pipes usually have a large diameter; these, however, are quite narrow but with an especially high cut-up to create the loudness.

***First Gamba pipe without beard.

****Flute E3 is the last with ears.

*****Flute C5 is the last with scroll tuners.

******The unenclosed Open Diapason pipes are constructed of linen lead (a mix of tin and lead poured on a linen cloth) and their walls are extremely thick--about twice the thickness of the Gamba and Aeoline ranks. This thickness lends a very wooly tone.
Open Diapason E4 is the last with ears.

Slide tuners have been added, in all cases.

The nicks on the Open Diapason are unusually deep.

The cut-up on the Flute is unusually arched.
### Wood Pipes

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<th>Mouth Width x Depth</th>
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<th>Tuner</th>
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**NOTES:**
*Lieblich Gedeckt pipes are enclosed.

**The bottom five pipes of the Open Diapason are wood. As a matter of economy, metal pipes would have been too large.

**Lieblich Gedeckt rank is metal from C5 up.
Peace Lutheran Church
Scranton, North Dakota

1925-4/1 Tracker
<table>
<thead>
<tr>
<th>Rank</th>
<th>Note</th>
<th>Diameter</th>
<th>Mouth Width</th>
<th>Circumference</th>
<th>Flattening</th>
<th>Scale</th>
<th>Cut-up</th>
<th>Nicking</th>
<th>Ears/Beard</th>
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<td>Mouth Width</td>
<td>Circumference</td>
<td>Flattening</td>
<td>Scale</td>
<td>Cut-up</td>
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<td>Ears/Beard</td>
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*Open Diapason G#1, F#1, and A#1 form the left tower.

**Open Diapason G1, F1, and A1 form the right tower.
<table>
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<tr>
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<th>Circumference</th>
<th>Flattening</th>
<th>Scale</th>
<th>Cut-up</th>
<th>Thickness</th>
<th>Metal Content</th>
<th>Ears/Beard</th>
<th>Tuner</th>
<th>Nick</th>
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<td>.62</td>
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<td></td>
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*Viola d'Gamba C1 is shared with the Lieblich Gedackt, again as a matter of economy.
**Ears from G4 down.
***Stamped with: 2/9 sc 43 OPEN
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<th>Mouth Width x Depth</th>
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<th>Cut-up</th>
<th>Tuner</th>
<th>Nicking</th>
<th>Wood Type</th>
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<td>Ped-Bourd</td>
<td>C1</td>
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*Pedal Bourdon goes up to D2
Immanuel Lutheran Church
Dimock, South Dakota

1926-10/2 Tracker
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<tr>
<td>Great</td>
<td>O.D.</td>
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</table>

*Tower pipes

The facade action is tubular-pneumatic on five off-set chests

METAL PIPES

The Flute Harmonique rank is made of spotted metal with ears to the top octave. The cut-up is about 4.5 at the center with an arched mouth; therefore, the actual cut-up is about 2.25. Nicking is heavy; scroll tuners are used to the top octave on which caps have been added. The outside diameter of C5 is 19 mm with a metal thickness of .67 mm.

The Violin Diapason rank is also of spotted metal with scroll tuners and ears. The upper octave has no nicking. The cut-up is about 3.5 with square mouths. C4 has an outside diameter of 30.50 mm and metal thickness of 1.54 mm. The outside diameter of C5 is 20.86 mm; the metal thickness is .52 mm.

The Echo Salicional rank is made from spotted metal using scroll tuners and ears. The cut-up is about 3.5 with square mouths. The outside diameter of C4 is 19.53 mm; metal thickness is .54 mm. C5 outside diameter is 14 mm; metal thickness is .57 mm.

The Oboe boot is made of spotted metal to E4, with mostly zinc after C5. Some of the tops are drilled, the upper eleven are open. The barrel resonater is an inverse taper. The rank uses a key-hole tuner.

The upper octave of the Stopped Diapason is spotted metal, the remainder is made of pine with cherry stoppers. The arched mouths are about a 3.5 cut-up at the arch.
APPENDIX I

HINNERS ORGAN COMPANY 1916 REED ORGAN WARRANTY
The following warranty accompanied a 1916 Hinners Organ Company reed organ belonging to Art and Phyllis Attema of Sioux Center, Iowa. A copy of the purchasing check written by Mrs. Attema’s father is also included.
APPENDIX J

FAMILY AND COMPANY PHOTOGRAPHS
Plate 142. Peter and Johana Hinners, wedding photograph, 1845.
Plate 143. John L. Hinners.
Plate 144. John L. Hinners and Wilhelmina Witt, wedding photograph, 1868.
Plate 145. Emma Balcke, high school portrait.
Plate 146. Emma Balcke Hinners, wedding portrait, 1903.
Plate 147. Arthur W. Hinners, wedding portrait.
Plate 149. Arthur W. Hinners golfing.
Plate 150. Arthur and Emma Hinners, Fiftieth Wedding Anniversary portrait.
Plate 151. Arthur and Emma Hinners.
Plate 152. Arthur W. Hinners family.
Plate 153. Arthur and Emma Hinners with Gertrude, Clara, and Marion.
Plate 154. Bertha Hinners.
Plate 155. John L. Hinners.

ARTHUR W. HINNERS
AUG. 24, 1873
JAN. 19, 1955
Plate 158. Sketch of the Hinners factory, ca. 1890.
Plate 159. Pekin Factory Site as it appears today.

HINNERS ORGAN COMPANY
1879 - 1942

The manufacture of organs was begun by John L. Hinniers in 1879. The first work shop was in an upstairs room at 341 Court Street. Through the years there were partners in business: J. J. Fink 1881-1885, U. J. Albertsen 1885-1902. The business was organized as a stock company in 1902 and the name Hinniers Organ Company was adopted. In 1942 the company was dissolved after having built over 3,000 pipe organs and over 20,000 reed organs which were sold in the United States and throughout the world.

Erected by
The Pekin Sesquicentennial Commission
Plate 160. Pekin Site of Factory Addition. Now a major highway crossing the river, when the Hinners factory was in Pekin the road was merely an alley.
Plate 161. Historic marker in Pekin at the factory site.
Plate 162. German Methodist Episcopal Church, Pekin, Illinois.
Plate 163. Grace United Methodist Church, Pekin, Illinois.
Plate 164. Hinners Organ Company, 2/16 tubular pneumatic.
Plate 166. Hinners Organ Company, 1919, 7/1 tracker, Seoul, South Korea.

Arthur W. Hinners.

V.PRES. & SECY.

Hinners Organ Co.

Peoria, Illinois.

HINNERS ORGAN CO.
PIPE ORGAN BUILDERS
PEKIN, ILLINOIS

ARTHUR W. HINNERS
PRESIDENT
Hinners Pipe Organs

Superiority in
Musical Quality
Construction and Design
Plate 171. Last model produced by the Hinners Organ Company.
Plate 173. Hinners Organ Company console department.
APPENDIX K

NORTH DAKOTA MAP

SOUTH DAKOTA MAP


"Amid Flues and Reeds: The German Congregational church of Muscatine, Iowa . . .," The Diapason (April 1913), 12.


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