

+ S P E C I F I C A T I O N S +

3271

for

FOUR MANUAL AND THEATRE ORGAN

for

MECCA TEMPLE HOLDING COMPANY, INCORPORATED.  
Nos. 135-135 West 65th Street, New York City.

(#1481)

November, 1923.

CLINTON & RUSSELL,  
WALLS, HOLTON & GEORGE,  
Architects,  
100 Maiden Lane, New York City.

GENERAL CONDITIONS

The work to be done under the direction and supervision of Clinton & Russell, Architects, and in accordance with the requirements of the Specifications.

The Contract Documents consist of the Agreement and the Specifications.

The Specifications consist of the General Conditions, the General Specifications and the Supplementary Specifications prepared by the Organ Builders and approved by the Architects.

The term "The Builders" used hereinafter shall mean the Organ Builders or "Party of the First Part" referred to in the Agreement. The term the "Owners" used hereinafter, shall mean the Mecca Temple Holding Company, Inc. or "Party of the Second Part" referred to in the agreement. The term the Architects used hereinafter, shall mean Clinton & Russell referred to as the Architects in the Agreement.

The Contract Documents shall be signed by the Owners and the builders. In case of failure to sign the documents or either of them the Architects shall identify them. The Contract Documents are complementary, what is called for in either shall be as binding as if called for in both. Materials, work or parts of the organ described in words which so applied have a well known technical or trade meaning shall be held to refer to such recognized standards or things.

THE ARCHITECT'S STATUS:

The Architect shall have general supervision and direction of the work. He is the agent of the Owner only to the extent provided in the Contract Documents and when in special instances he is authorized by the Owner so to act, and in such instances he shall, upon request, show the Builders written authority.

As the Architect is, in the first instance, the interpreter of the conditions of the Contract and the judge of its performance, he shall side neither with the Owner nor the Builders, but shall use his powers under the contract to enforce its faithful performance by both.

THE ARCHITECT'S DECISIONS:

The Architect shall, within a reasonable time, make decisions on all claims of the Owner or Builders and on all other matters relating to the execution and progress of the work or the interpretation of the Contract Documents.

The Architect's decisions, in matters relating to artistic effect, shall be final, if within the terms of the Contract Documents.

Except as above or as otherwise expressly provided in these General Conditions or in the specifications, all the Architect's decisions are subject to arbitration.

The Architects will furnish the Builders with the necessary drawings and such additional information as is necessary to layout the instrument and its various divisions and parts and the builder shall make from these drawings such additional drawings as are necessary to construct and install the instrument and submit same to the Architects for approval.

During the installation of the organ, the builder shall keep on his work competent workmen and prosecute the same to a prompt conclusion.

INSPECTION OF WORK:

The Owner, the Architect and their representatives shall at all times have access to the work wherever it is in preparation or progress and the Builders shall provide proper facilities for such access and for inspection.

CORRECTION OF WORK AFTER FINAL PAYMENT:

Neither the final certificate nor payment nor any provision in the Contract Documents shall relieve the builders of responsibility for faulty materials or workmanship and he shall remedy any defects due thereto.

GUARANTY BONDS:

The Owner shall have the right to require the builders to furnish bond covering the faithful performance of the contract and the payment of all obligations arising thereunder, in such form as the Owner may prescribe and with such sureties as he may approve. If such bond is required by instructions given previous to the receipt of bids, the premium shall be paid by the builders; if subsequent thereto, it shall be paid by the Owner.

CHANGES IN THE WORK:

The Owner, without invalidating the contract, may make changes by altering, adding to or deducting from the work, the contract sum being adjusted accordingly. All such work shall be executed under the conditions of the original contract except that any claim for extension of time caused thereby shall be adjusted at the time of ordering such change.

No changes shall be made in the work unless in pursuance of a written order from the Owners countersigned by the Architects or a written order from the Architects stating that the Owners have authorized the change, and no claim for an addition to the contract sum shall be valid unless so ordered.

The value of any change shall be agreed to by the Owners and the Builders in writing before the work involved is begun.

ROYALTIES AND PATENTS:

The Builders shall pay all royalties and license fees. He shall defend all suits or claims for infringement of any patent rights and shall save the Owner harmless from loss on account thereof.

USE OF PREMISES:

The Builders shall confine his apparatus, the storage of materials and the operations of his workmen to limits indicated by law, ordinances, permits or directions of the Architect and shall not unreasonably encumber the premises with his materials.

APPLICATION FOR PAYMENTS:

The Builders shall submit to the Architect an application for each payment.

If payments are made on valuation of work done, such application shall be submitted at least ten days before each payment falls due.

The Builders shall remove all their rubbish, waste materials, etc. from the premises and leave their work thoroughly clean and in perfect working order at completion.

CERTIFICATES AND PAYMENTS:

If the Builders have made application as above, the Architect shall, not later than the date when each payment falls due, issue to the Builders a certificate for such amount as he decides to be properly due.

No certificate issued nor payment made to the Builders shall be acceptance of any work or materials not in accordance with this contract. The making and acceptance of the final payment shall constitute a waiver of all claims by the Owner except as otherwise provided under these General Conditions or elsewhere in the Specifications or Agreement.

When the entire work is complete, the Architects shall, with reasonable promptness make a final inspection and such trials and tests of the organ as may be necessary to convince them that the contract has been completely and properly executed. When the Architects have approved the completed organ, they shall issue to the Builders a certificate for final payment in conformity with the terms of the Agreement.

GUARANTEE:

The Builders shall give the Owners a written guarantee stating that the organ is constructed in accordance with the terms of the contract, that it is in proper condition, and that in case of the development of any defects whatsoever (except from misuse or causes beyond their control) they will repair and make good the same and put the organ into first class condition at any time or times within a period of two (2) years from date of Architects' acceptance.

**MATERIALS AND LABOR:**

The Builders shall provide all materials and labor required to execute this contract to build and install a complete organ in accordance with these Specifications, except the wiring for the Motor, the air duct from the Blower to the organ and the lights in the organ chamber.

All materials shall be the best of their kinds for the purposes to be used, and all labor skilled.

**ESTIMATES:**

The estimates shall be based upon the General Conditions and the General Specifications unaltered, except as hereafter provided. The Builders shall submit with their estimates supplementary specifications covering all further requirements, details of construction and equipment not covered by the General Specifications and when approved by the Architects and mutually accepted by Owners and Builders, shall with the General Conditions and General Specifications, constitute the full and complete "Specifications".

The Builders may also submit separately their recommendations for such changes in the General Specifications as in their opinion will improve the organ. Any increase or decrease in price which would result from the adoption of such recommendations must be stated as a separate item.

If the Builders find any requirement of these specifications with which for any reason they are unable to comply, they may substitute an equivalent alternative therefor, and base their estimate upon the specifications so modified.

In every such case, however, the original requirement and its alternative must be clearly stated in the estimates.

The Owners reserve the right to reject any and all bids.

In awarding the contract the following essential points will be considered:

1. Excellence of design and workmanship and tonal beauty.
2. The number and variety of tonal resources and facilities for the control of the same.
3. Price
4. The Relative Abilities of the various competing Builders to produce the required results.

The Builders who are selected shall collaborate with the Architects, or their authorized Adviser and representative in a careful study of the problem, revising where necessary the aforesaid Specifications until the same are mutually satisfactory. It is mutually understood that no obligation is assumed, either by the Owners, the Architects or the Builders by their negotiations up to this point to sign the contract and that in case agreement as to the terms or requirements of the contract cannot be reached any of them shall be free to withdraw.

It is intended that the completed Specifications shall cover all points of construction and equipment insofar as is practicable, but the completed organ shall include all parts, devices, conveniences, improvements in construction, excellence of materials and workmanship, and shall be as complete and comprehensive in design as required by the best modern standards for an organ of the size and pretensions of the instrument herein described whether specifically called for or not.

## GENERAL SPECIFICATIONS

### GROUPING OF STOPS, ETC.

All controlling mechanisms such as stop keys, stop knobs (if used), couplers, levers, tablets, pedals, pistons and the like shall be arranged and grouped upon a definite system.

Mechanisms, controlling movements relating to the same clavier or to the same division and mechanisms with similar functions shall be grouped together and located most conveniently for their respective purposes. Dividing a set of stop keys relating to one clavier into two or more separate groups must be avoided.

All groups of stop keys for stops and stop keys for couplers and all groups of pistons, push buttons, levers, pedals and other actions must have ample sized labels denoting their respective functions. These shall consist of white celluloid plates placed over or under each group. The inscriptions to be in black and large enough to be clearly readable. Also each individual stop key, piston, push button, lever, pedal and other action must be clearly inscribed as to its individual function in like manner. The stop keys of the various tonal families and the coupler stop keys must be differentiated by an approved color system.

The materials, etc. of the above work are described in the Supplementary Specifications.

In short the console must be a model of clearness, systematic arrangement and simplicity so that one unacquainted with it may grasp its plan with the least possible effort.

### VOICING:

All stops must be voiced as beautifully and appropriately as possible at the factory but when the organ is set up in place, the Builder shall do all the necessary re-voicing to secure the proper quality, weight and balance of tone between the various ranks and between the individual pipes. Over or under balance or strength



must be avoided. The location of the instrument and the conditions under which it will be heard must be born in mind. If necessary new pipes must be substituted in such cases where re-voicing will not secure the proper result. It is to be noted that the finest quality of tone may be too obtrusive. In Theatre organs this unpleasant effect is frequently heard and must be avoided in this case. The object to be attained is the maximum of resonance for the existing space.

The string tones of the floating string division must be such that they will "come through" when their swell shutters are closed and when used in combination with a reasonable number of other stops and yet without disagreeable pungency when the shutters are open.

TECHNICAL SCHEME:

There shall be three expressive divisions in three swell boxes with shades as described in the "Supplementary Specifications". The first box shall contain the stops of the Pedal, Great and Accompaniment Organs, the second, the stops of the Solo and Orchestral Organs and the third the orchestral strings of the floating divisions which shall be playable from all manuals. All pipes are, therefore, to be enclosed.

There shall be three balanced expression levers and a "crescendo" lever as described elsewhere herein. These shall be placed adjacent to one another and centrally located. The first lever on the left hand end shall control the shades of the box containing the Great and Accompaniment stops. The second lever shall control the Orchestral string division, and the third, the Solo and Orchestral organs. The fourth lever shall be the Crescendo lever and shall be adjustable to any combination of stops. The first lever shall also be arranged as a Master lever to control all or any combination of the expressive divisions.

PARTICULAR SPECIFICATION:

Four Manuals, Compass C<sup>2</sup> to C<sup>4</sup>, 61 notes.

Pedals, Compass C<sup>2</sup> to G, 32 notes.

Console, Detached and movable with stop key.

Action, electro-pneumatic Key and electro-pneumatic stop.

Reeds, A.G.C. Willis model (or other approved by Architect).

Couplers and speaking stops by stop keys over upper manual.

~~to sides, or arranged elliptically about the manuals. ~~knobs will be accepted if customary in some places~~ practice.~~

Unison, by stop key *Unison need not be selected in Key 10*

Composition pistons, under respective manuals, adjustable and moving registers.

Composition pedals or toe pistons over pedal cleavier adjustable and moving registers.

Swell or expression boxes with sound proof shades. (For complete details of the construction of these boxes see Supplementary Specification.) No enclosing case will be necessary and no display pipes.

The Owners will furnish a perforated screen partitioning the organ chamber from the Auditorium.

Blower, Cycloble

Motor, electric

Low voltage action generator,

Fitch, International 44CA.

NOTES:

For the following subjects see Supplementary Specifications: Requirements as to current, (direct or alternating), Voltage, Cycles, etc. Wind pressures, construction of air chambers, chests, system of action, Swell boxes and shades, mechanism of expression and

~~Crescenda levers, Tremulants, Manual and Pedal Movements, Blowing Apparatus, Generator and Cables, System of Electric contacts, Material of wire, for same, depth and weight of touch, Voicing, Pipe construction, etc. Also a complete description of the Console with all its parts, movements and controlling devices and description of the pipe work, materials and thicknesses, the number of ranks in all mixtures, total number of ranks, total number of stops and total number of pipes.~~

LIST OF STOPS, COUPLERS, PISTONS, MECHANICAL MOVEMENTS, ETC.

Pedal Organ:

<del>Double Open Diapason</del>	<i>Double Diapason Remitant (lower 12 Diapason)</i>	32'	32 pipes	Wood
<del>Diapason</del>		16'	32	"
Tibia Clausa (from Great)		16'	12 pipes	"
Bourdon (From Accompaniment)		16'	32 "	"
Gedeckt ( " " )		8'	32 "	"
Octave (From Diap. <del>et.</del> )		8'	32 "	W.&M.
Fifteenth (From <del>Diap.</del> Gt.)		4'	32 "	" "
Contra Gamba (extension)		16'	12 P-20 H	Metal
Gamba (From Great)		8'	32 notes	"
Contra Fagotte (From Accompaniment)		16'	32 "	Reed
Tuba Profunda (From Great)		16'	32 "	"
<i>From Solo</i>		16'	12 P-20 X	"
Tuba (From Great)		8'	32 "	"

Base Drum strike

Base Drum roll

Kettle Drum strike

*two cross octaves*  
Traps playable on ~~two lower octaves~~

Kettle Drum Roll

Cymbal

Cymbal Crash

Orchestral string organ with ~~two~~ Tremulant "ra" & "ff" buttons on right

Great Organ:

Double open Diapason	16'	97 pipes	W. & M.
Diapason No. 1	8'	73 "	Metal
Diapason No. 2 (From double Diapason)	8'	61 notes	W. & M.
Tibia Clausa	8'	73 pipes	wood
Flute	8'	73 "	W. & M.
Flute Harmonic (From Flute)	4'	61 notes	Metal
Octave (From Diapason)	4'	73 pipes	"

Great Organ Continued:

Twelfth . . . <i>from Octave</i> . . . . .	2-2/3'	61 <del>pipes</del> <sup>notes</sup> Metal
Fifteenth. (From <del>Diapason</del> <sup>Octave</sup> ) . . . . .	2'	61 notes "
Salicional . . . . .	8'	97 <del>pipes</del> "
Gamba . . . . .	8'	73 " "
Tuba Profunda. . . . .	16'	85 " Reed
Tuba (From Tuba Profunda) . . . . .	8'	61 notes "
Orchestral String Organ with <del>and</del> Tremulant		" off and on" Buttons on <sup>right</sup> <del>left</del>

Accompaniment Organ:

Bourdon. . . . .	16'	73 pipes " Wood
Diapason (From Great). . . . .	8'	73 notes "
Tibia Clausa (From Great). . . . .	8'	73 " "
Flute (From Great) . . . . .	8'	73 " "
Flute d'Amour . . . . .	4'	61 pipes W.&M.
Gedeckt . . . . .	8'	73 " Wood
<del>Clarinet</del> (From Great). . . . .	4'	61 notes Metal
Twelfth (From <del>Great</del> <sup>from Salicional</sup> ) . . . . .	2-2/3'	61 " "
Fifteenth (From <del>Great</del> <sup>from Salicional</sup> ) . . . . .	2'	61 " "
Harpe . . . . .	1-3/5'	61 pipes "
Gamba (From Great) . . . . .	8'	73 notes "
Salicional (From Great). . . . .	8'	73 " "
Salicet (From Salicional). . . . .	4'	61 " "
Mixture . . . . .	IV Ranks	292 pipes "
Unda Maris . . . . .	11 Ranks	146 " "
Contra Bagotto . . . . .	16'	85 " Reed
Cboe (From Bagotto). . . . .	8'	61 notes "
Cornopean . . . . .	8'	73 pipes "
<del>and</del> Tremulant . . . . .		" " " Buttons on right
Orchestral String Organ with <del>and</del> Tremulant		" off and on" Buttons on right

*All Traps played here from Solos marked \**

Solo Organ:

Tuba Mirabilis. . . . .	8'	73 pipes ✓	Reed
Saxophone. <i>Stentorphone.</i> . . . .	8'	73 " ✓	"
Euphonium. <i>Tibia Pleia or Philonella</i> . . . .	8'	73 " ✓	wood
Vox Humana (Special. scale, Chest and Tremolo)	8'	61 " ✓	reeds
Vox Celeste (Sharp) <i>Slur Tin scale</i> . . . .	8'	61 " ✓	Metal
<del>Viola</del>		<del>73</del>	

Clarinet

Orchestral Cboe

Concert Flute

Flute Traverso

From Orchestral Organ

Accelo

*Xylophone 37 Pure metal resonators*

\* ~~Harp~~

Orchestral String Organ with ~~PER~~ Tremulant

~~Harps~~ . . . . . 8'

~~Piano~~ . . . . . 4'

\* Tambourine

\* Castenets

\* Chinese Block

~~Trape playable in three layers, one below middle one and two above~~

\* Triangle

\* *Arched Drum (Roll)*

~~Xylophone~~

\* *Tom Tom*

~~String Mallet~~

C

Orchestral Organ

*Japanese Organ* . . . . . 8' 73 Pipes Tin

Trumpet . . . . . 8' 73 " ✓ Reed

English Horn. . . . . 8' 73 pipes " "

Cornet. . . . . 1V Ranks 292 " " Metal

Base Clarinet . . . . . 16' 85 " ✓ Reed

Clarinet (From base Clarinet) . . . . . 8' 61 notes "

Orchestral Cboe . . . . . 8' 73 pipes "

Concert Flute . . . . . 8' 35 pipes W.A.M.

Orchestral Organ Continued:

Flute Traverse (From Concert Flute) . . . . .	4'	61 notes	W.&M.
<i>Recessed</i> " " " " " "	<i>13/5</i>	<i>61</i>	"
Piccolo (From Concert Flute) . . . . .	2'	61 "	W.&M.
<i>nasal</i> " " " " " "	<i>2/3</i>	<i>61</i>	"
Harp (Approved) . . . . .	8'	49 bars & resonators	

Valve Tremulant

Orchestral String Organ with *Van* Tremulant

Glockenspiel . . . . . *30/11* bars & resonators

Chimes . . . . . *25/21* ~~pipe~~ balls

Snare Drum Tap

Snare Drum Roll

Fire Gong

Steamboat Whistle

Horses Hoofs

Engine Bell

*fraps by push buttons ✓  
under manuals*

Orchestral String Organ:

*7* *seven* ~~Four~~ Rank Orchestral String Floating Division.

~~(Builder to submit suggestions for the organ type).~~

✓  
✓  
✓

**CONPLERS, ETC.**

**Great Organ:**

<b>Conplers</b>	Great . . . . .	16'
	" . . . . .	8' (off)
	" . . . . .	4'
	Accompaniment to Great. . . . .	16'
	" " " . . . . .	8'
	" " " . . . . .	4'
<b>Solo</b>	" " . . . . .	16'
"	" " . . . . .	8'
"	" " . . . . .	4'
<b>Orchestral</b>	" " . . . . .	16'
"	" " . . . . .	8'
"	" " . . . . .	4'
	Orchestral strings to Great . . . . .	8'

**Accompaniment Organ:**

	Accompaniment . . . . .	16'
	" . . . . .	8' (off)
	" . . . . .	4'
	Solo to Accompaniment . . . . .	16'
"	" " . . . . .	8'
"	" " . . . . .	4'
<b>Orchestral to</b>	" . . . . .	16'
"	" " . . . . .	8'
"	" " . . . . .	4'
	Orchestral strings to accompaniment . . . . .	8'



Solo Organ:

Solo . . . . . 16'  
 " . . . . . 8' (off)  
 " . . . . . 4'  
 Orchestral to Solo . . . . . 16'  
 " " " . . . . . 8'  
 " " " . . . . . 4'  
 Orchestral Strings to Solo . . . . . 8'

Orchestral Organ:

Orchestral . . . . . 16'  
 " . . . . . 8' (off)  
 " . . . . . 4'  
 Orchestral Strings to Orchestral Organ . . . . . 8'

Pedal Organ:

Great to Pedal . . . . . 8'	} By Toe Pistons (or Pedals) Reversible
" " " . . . . . 4'	
Accompaniment to Pedal . . . . . 8'	
" " " . . . . . 4'	
Solo to Pedal . . . . . 8'	
" " " . . . . . 4'	
Orchestral to Pedal . . . . . 8'	
" " " . . . . . 4'	
Orchestral Strings to Pedal . . . . . 8'	

- 6 Adjustable composition Pistons to Control Great and Pedal Stops and two Couplers.
- 6 Adjustable composition Pistons to Control Accompaniment and Pedal Stops and two Couplers.
- 6 Adjustable composition Pistons to Control Solo and Pedal Stops and two Couplers.
- 6 Adjustable composition Pistons to Control Orchestral and Pedal Stops and two Couplers.
- 4 Adjustable Composition Toe Pistons (or Pedals) to Control Pedal Stops and Couplers.
- 6 Adjustable Composition Toe Pistons (or pedals) to Control entire Organ.
- ~~6 Adjustable Combination Pistons based upon Orchestral Manual, i.e. Control entire Organ including Couplers.~~

BALANCED EXPRESSION LEVERS:

Balanced Expression Lever No. 1, affecting Great and Accompaniment Organs. This lever is also a Master lever to operate all or any combination of the Swell boxes.

Balanced Expression Lever No. 2, affecting Solo and Orchestral Organs.

Balanced Expression Lever No. 3, affecting Orchestral String, Floating Division.

Balanced Crescendo Lever No. 4, Adjustable.

Sforzando Pedal, Reversible and Adjustable.

Crescendo Indicator.

~~Also all the necessary additional stop keys, pistons, pedals, or other appropriate mechanisms to operate all the movements in the Organ.~~

*Blower Generator included*

All combination pistons and pedals to be adjustable by the Organist while seated at the console, and shall visibly affect the