Specifications

For

PECHMAN AND PECHMAN BLDG.

For

MACCA TEMPLE BUILDING COMPANY, INC.

Nos. 135-135 East 56th Street, New York City.

November, 1923.

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 Clinton Builders and approved by the architects.

The term "the builder" used hereinafter shall mean the Clinton Builders or "party of the first part" referred to in the agreement. The term "the owners" used hereinafter, shall mean the Mason Temple Building Company, Inc. of "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 owner and
the Builder. In case of failure to sign the documents or either
of them the architect shall identify same. The contract docu-
ments are complementary, what is called for in either shall be
as binding as if called for in both. Materials, work or parts
of the work described in words which are applied in any well known
technical or trade meaning shall be held to refer to such
recognized standards of things.

The Architect's Duties:
The architect shall have general supervision and direc-
tion 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 written written authority.

As the architect is, in the first instance, the inter-
preter of the conditions of the contract and the judge of its
performance, he shall act neither with the owner nor the Builder,
but shall use his powers under the contract to enforce its faithful
performance by both.

The Architect's Decision:
The architect shall, within a reasonable time, make
decisions on all claims of the owner or Builder 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 architect will furnish the builder 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 architect for approval.

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

INSTRUCTION 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 builder shall provide proper facilities for such access and for inspection.

CONDITION OF YOUR PAYMENT:

Neither the final certificate nor payment nor any provision in the contract documents shall release the builder of responsibility for faulty materials or workmanship and we shall remedy any defects due there to.

CERTAINTY OF BIDS:

The owner shall have the right to require the builder 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 builder; if subsequent thereto, it shall be paid by the owner.
CHANGES IN THE SPEC:

The contractor, without invalidating the contract, may make changes by altering, adding to or deleting 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 or 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 owner countersigned by the architect or a written order from the architect stating that the changes have been authorized by the owner, 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 owner and the contractor in writing before the work involved is begun.

PERMITS AND LICENSES:

The contractor shall pay all royalties and license fees. We 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 MATERIALS:

The contractor shall continue to apprise the owner of the storage of materials and the correctness of the workmen to limits selected by law, ordinance, permit or directions of the architect and shall not unreasonably encumber any premises with his materials.

APPLICATION FOR PAYMENT:

The contractor shall submit to the architect an application for each payment.

If any work not paid for at the valuation of the 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 it be properly due.

No certificates issued nor payment made to the builders shall be acceptance of any work or materials not in accordance with the 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 Architect shall, with reasonable promptness, make a final inspection and such trials and tests of the organ as may be necessary to convince him that the contract has been completely and properly executed. When the Architect has approved the completed organ, he shall issue to the builders a certificate for final payment in conformity with the terms of the Agreement.

WARRANTY:

The builders shall give the owner 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 abuse 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 Architect's acceptance.
MATERIALS AND LABOR:

The Builder 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 estimate shall be based upon the General Conditions and the General Specifications unaltered, except as hereafter provided. The Builder 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 increases or decreases in price which would result from the adoption of such recommendations must be stated as 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 as 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

ENGINES OF TYPES, 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 tone 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.

WINDING.

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 deal the necessary re-voicing to secure the proper quality, weight and balance of tone between the various ranges and between the individual pipes. Take care of under sounding or over-voiced
must be avoided. The location of the instrument and the conditions
under which it will be heard must be borne in mind. If necessary new
pipes must be substituted in such cases where revoicing 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 response for the existing
space.

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

WELK CITHARA:

There shall be three expressive divisions in three small
boxes with shadings 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 string 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 shall control the stops of the box con-
taining 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 in any combination of stops. The first lever
shall also be arranged as a master lever to control all or any com-
bination of the expressive divisions.
Cross-connection Levers, Translators, Manual and Pedal Motors, Blowing Apparatus, Generator and Condenser, System of Electric Contacts, Material of wire, for same, depth and weight of loop, Voltages, Pipe construction, etc. Also a complete description of theConsole with all its parts, movements and controlling devices and description of the pipe work, materials and thicknesses, the number of runs in all mixtures, total number of tanks, total number of stops and total number of pipes.
### Organ:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Pipes</th>
<th>Notes</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Double open Diapason</td>
<td>32</td>
<td></td>
<td>97 pipes</td>
</tr>
<tr>
<td>Diapason No. 1</td>
<td>8</td>
<td></td>
<td>72</td>
</tr>
<tr>
<td>Diapason No. 2 (From double Diapason)</td>
<td>8</td>
<td></td>
<td>61</td>
</tr>
<tr>
<td>Tibia Clavis</td>
<td>8</td>
<td></td>
<td>73</td>
</tr>
<tr>
<td>Flute</td>
<td>8</td>
<td></td>
<td>73</td>
</tr>
<tr>
<td>Flute Harmonie (from Flute)</td>
<td>4</td>
<td></td>
<td>61</td>
</tr>
<tr>
<td>Celesta (from Flute)</td>
<td>4</td>
<td></td>
<td>Metal</td>
</tr>
</tbody>
</table>

### Orchestral String Organ:

<table>
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<td>Metal</td>
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</table>
Great Organ Continued:

Twelfth, (from Great) ........................................ 2-2/3' 61 pipes + Metal
Fifteenth, (from Diapason) ................................. 3' 61 notes +
Salicional ....................................................... 8' 61 pipes +
Gamba ............................................................... 8' 73 +
Tuba Profunda .................................................. 16' 86 + Reed
Tuba (from Tuba Profunda) ................................. 6' 61 notes +

Orchestral String Organ with Tremulant

Accompaniment Organ:

Murman .......................................................... 11' 73 pipes + Wood
Diaspason (from Great) ...................................... 8' 73 notes +
Tibia Clause (from Great) ................................... 8' 73 +
Flute (from Great) ............................................ 8' 73 +
Flute d'Amour ................................................... 4' 41 pipes + B.A.M.+
Gedackt .......................................................... 8' 73 + Wood
Ottava (from Great) ........................................... 4' 61 notes + Metal
Twelfth (from Great) .......................................... 2-2/3' 61 +
Fifteenth (from Great) ....................................... 8' 61 +
Mixture ............................................................ 1-1/8' 61 pipes +
Gamba (from Great) ........................................... 8' 73 +
Salicional (from Great) ...................................... 8' 73 +
Salicet (from Salicional) .................................... 4' 61 +
Mixture ............................................................ 24' 252 pipes +
Unde Maris ...................................................... 10' 101 +
Contraposto ...................................................... 10' 86 + Reed
Clove (from Vagotte) ......................................... 8' 61 notes +
Coromacan ....................................................... 6' 73 pipes +

Nebul Tremulant

Orchestral String Organ with Tremulant

All trays played here from all manuals +

-13-
Alto Organ
Tuba Mirabilis.......................... B' 72 pipes / Reed
Bassoon........................................ B' 72
Krumma - Chime of Pkillerlons:............... G' 72 / Reed
Tenor Horn (Special Scale, Christ and Trauern)8' 6' / Metal
Vox Celesta (Kohry)........................ D' / Metal
Clarinet
Orchestral Oboe
Concert Flute
Flute Travers
Mezzo Soprano (with two metal resonators)
Orchestral String Organ with Tremulant
Soprano
Tambourine
Celesta
Glockenspiel
Triangle
Organ stop on Celeste, General Combined
Organ stop on Celeste, General Combined

Organ (General Combined)
Violin I, Violin II.......................... B' 72 pipes / Fm
Trumpet ...................................... B' 72 pipes / Fm
English Horn................................. B' 72 pipes / Fm
Cornet ...................................... G' 2" / Metal
Bass Clarinet ............................. G' 8' 60 pipes / Reed
Clarinet (from bass clarinet)............... B' 60 pipes / Reed
Oboe (Oboe or Clarinet).................. G' 8' 72 pipes / Reed
Concert Flute.............................. G' 8 pipes / Reed
Orchestral Organ Continued:

*Flight Traversa (from Concert Flute)........ 4' 41 notes W.A.M.
*Pizzicato (from Concert Flute)............. 1' 8' 41 * W.A.M.
Harp (Approved).......................... 8' 49 bars # resonators

Valve Tremulant

Orchestral String Organ with Fan Tremulant

Clemanpophil ................................ 5'/8' bars & resonators
Chimes ...................................... 250 pipes, 60 bells

S bars / Drum Tap
Second Drum Bell
Fire Gong
Steamboat Whistle
Horse Hoofs
Engine Bell

Orchestral String Organ:

*Large Rank Orchestral String Floating Division.

(Indicator panels - consult specifications for these contra parts.)
Great Orchestral

Cavalry

Great

* 16

fa' (off)

* 4

Accompaniment to Great

* 16

* 8

* 4

Basso

* 16

* 8

* 4

Orchestral

* 16

* 8

* 4

Orchestral strings to Great

* 8

Accompaniment (Great)

Accompaniment

* 16

* 8 (off)

* 4

Basso to Accompaniment

* 16

* 8

* 4

Orchestral to *

* 16

* 8

* 4

Orchestral strings to accompaniment

* 8

- 16 -
Salve Organ:

Sole: ........................................ 16'
  ........................................ 8' (off)
  ........................................ 4'
Orchestral to Sole: .......................... 16'
  ........................................ 8'
  ........................................ 4'
Orchestral Strings to Sole: ............... 8'

Orchestral Organ:

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

Pedal Organ:

Great to Pedal: .............................. 8'
  ........................................ 4'
Accompaniment to Pedal: .................. 8'
  ........................................ 4'
Sole to Pedal: ............................... 8'
  ........................................ 4'
Orchestral to Pedal: ....................... 8'
  ........................................ 4'
Orchestral Strings to Pedal: .............. 8'

By Tuba Pistens (or Pedals) Reversible
Adjustable composition pistons to control great and pedal stops and two couplers.

Adjustable composition pistons to control accompaniment and pedal stops and two couplers.

Adjustable composition pistons to control solo and pedal stops and two couplers.

Adjustable composition pistons to control orchestral and pedal stops and two couplers.

Adjustable composition too pistons (or pedals) to control pedal stops and couplers.

Adjustable composition too pistons (or pedals) to control entire organ.

Reduced expression layout:

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 division.

Balanced crescendo lever No. 4, adjustable.

Sforzando pedal, reversible and adjustable.

Crescendo indicator.

Also on the necessary additional stop lever pistons, pedals, or other apparatus, a small lever to control all the adjectives in the organ.