

The Nunn Organ Collection

Bill Nunn

When I met Diane, she had a small collection of porcelain carousel music boxes she received as birthday and Christmas gifts. For the next few years I continued the tradition, once buying a music box with the name Loeff and a date of 1910. I thought “there is more to this than just a box that plays music.” So I searched for and found a book on the history of carousel animals. We read about the talented immigrant carvers and the different carousel companies and carving styles. We were hooked. We said “someday we will get a real antique carousel horse.” A year later, at a garage sale, Diane found a little Herschell Spillman horse with no legs or ears. That was the first of many, and over time the collection

ing Ragtime Calliope. I thought, “If it’s not too expensive...” Well, I had a lot of fun with that calliope, repairing it and adding drums and a glockenspiel. That fall we went to see someone who was selling a Parker carousel with a Wurlitzer 125 trumpet band organ. Seeing that organ was love at first sight, but the owner was leaving for Florida for the winter. I thought about that organ all winter and when he came back I bought one Parker carousel horse in pieces, the 125 organ and a Wellershaus organ in pieces. We put the Wurlitzer 125 in the house and if you went outside to listen, the volume was just about right. Diane’s dad came to see our new acquisition and remarked “I know where there is another one of those things only bigger.” So a trip to Bob Blaze’s farm in Mora, Minnesota found a Mortier organ playing Wurlitzer 165 music. In two weeks time I owned three organs and hardly knew how to change a roll! After a lot of phone calls I found Tom Wurdeman. He promptly signed me up as a member of the Snowbelt Chapter of MBSI where I met others with similar interests and the knowledge I sought and obviously needed. With the Wurlitzer 125 too loud and the Mortier too big for the house, I decided to take over part of our hay shed. That was the start of our carousel and organ display. As the collection grew it took over the rest of the building and then required an addition to the building. Here is the story:



Figure 1. An inside view of the carousel room with some of the many restored animals.

grew (Figure 1). To display the animals we added an octagon addition to the house simulating a carousel (Figure 2). We made Dentzel shields and mirrors to decorate the walls and had the carousel animals arranged around the perimeter of the room.

Our intention was to have a small band organ facade with a tape deck providing music in the center of the “carousel.” However, at a Norton Carousel auction there was a non-work-



Figure 3. Our new carousel populated with a majority of Parker & Herschell Spillman animals.



Figure 2. The hay shed, now the organ and carousel building, houses the carousel and some of the organs.

The Carousel

With our carousel collection still growing we wanted a small working carousel to display our animals (Figure 3). We bought a carousel frame from Mission Creek Theme Park, located in Hinckley, Minnesota, when the park closed. Creditors had taken what they could. We needed new brass poles and new wiring. The platform was stripped of paint, then re-varnished. The shields and rounding boards refurbished,

painted, and we bought a new canvas top. The carousel is populated on the outside row with Parker & Herschell Spillman horses and the inside row has a Heyn cow, French pig, Bayol rabbit and cat and a Herschell Spillman zebra. It is a great feeling watching the animals come alive under the children's happy smiles and laughter while the band organ sings.



Figure 4. The Wurlitzer Style 125 provides music for the carousel.

Wurlitzer Style 125 Band Organ, Serial # 972

This is either a deKleist organ or a North Tonawanda organ that was converted to play Wurlitzer rolls. It has the Wurlitzer 4 in 1 pot metal valves and plays Wurlitzer 125 music to accompany the carousel (Figure 4). The quarter-sawn oak case contrasts nicely with the brass trumpets making which made this a very popular organ for carnivals and roller rinks. The music definitely carries, the organ being able to attract fairground customers from a distance, or overcome the skate noise at the rink.

Wurlitzer Replica 146-153

This organ was built by Joe Daru and his daughter, Darcie Young. Joe kept a diary as he built this organ, keeping track of his time and expenses. Over three years time it took 2,500 hours from start to finish. Joe and Darcie built this organ for use with a portable Ferris wheel they had restored. I added a replica 153 facade, and this organ also belts out tunes for the carousel, playing Wurlitzer 150 rolls (Figure 5). When the bells play they light up. There are lights in the drums that flash with the drum beats making this organ a favorite with children.

Mortier Fair Organ—75 keyless, Serial # 971

This organ was built circa 1923 with 101 keys¹. The earliest I can document the organ in the U.S. was the 1950s in the city of Law, Mississippi, with Leslie Hagwood, who also had Hooghuys LH525². At some time the Hooghuys organ³ was severely damaged and the facade was then used on the Mortier. The next home for this organ was with Lee Edwards and Hugh Star on display in Underground Atlanta. On loan, the organ spent some time in the Atlanta Stadium entertaining the Braves

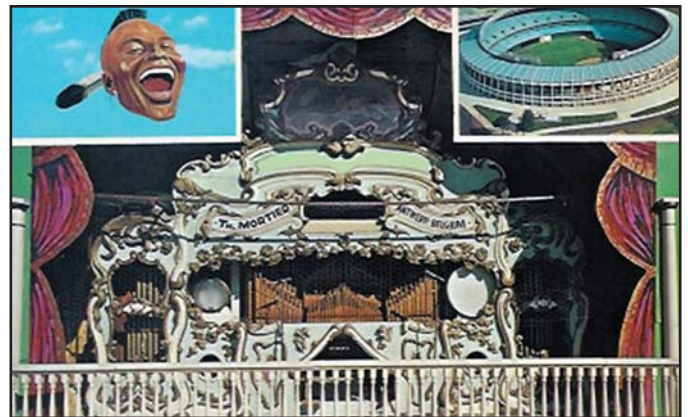


Figure 6. A postcard depicting the 75-keyless Mortier fair organ at the Atlanta Braves Stadium.



Figure 5. The Wurlitzer 146-153 replica belts out tunes for the carousel in addition to the Wurlitzer 125 seen above. The lights of the organ are an additional attraction.

fans⁴. The organ played before games and whenever the Braves scored a run. Lee's dad was the "Gaviman" and said it was the best job he ever had (Figure 6). Arthur Prinsen arranged several popular tunes for organ, one being *The Star Spangled Banner*. The organ was covered with wire mesh to protect it from fly balls to right field. During batting practice, the players tried to hit the organ! "It just played its heart out. We had it coin operated at 50¢ per play and they'd start it out at 5:00 pm and play it non-stop 'till three in the morning. Sometimes it would play for 200 to 300 people when it was in Underground" said Lee Edwards. "It was the crowd favorite"⁵. Somewhere it lost its side, top and front pipes and the book music wore out. Lee Edwards was badly



Figure 7. The 75-keyless Mortier fair organ as it is displayed in a traveling trailer for crowds to again appreciate.

injured in a car crash and the organ went to Tom Fretty. Floyd Taylor from Kansas City restored it for Tom as a Fair organ playing Wurlitzer Style 165 music⁶. While it is sad not to have it as originally manufactured, it is now a great sounding Style 165 Fair organ. With all the Wurlitzer, BAB, Stinson European music as well as contemporary arrangers like David Stumpf, Bob Stuhmer, Tom Meijer and Wayne Holton it has an extensive library of very good music.

I bought the trailer Jim Wells used when he had his Wurlitzer 180. Now the organ has a permanent home in the trailer (Figure 7). Since the trailer is big enough, I added a front opening for another organ. The back of the trailer also has a large door—I often have as large a crowd watching the roll frame and all the mechanical parts working as in the front enjoying the music!



Figure 8. Björn Isebaert, Bill Nunn, Ted Bowman, Marc Hooghuy's and Boz Oram gather together in front of a large Hooghuy's organ (LH553) in 2003. It was the organ's dedication at Grammont, Belgium.

Hooghuy's Dance Organ LH620, 77 Key: *The Sunflower*

After reading much about organs, I wanted a European organ that played book music. I found the Hooghuy's by chance when I was researching the history of my Mortier. I was referred to Ron Bennet in Plano, Texas, who helped Wallace McPeak get the organs playing that he imported for sale. Ron knew nothing of the Mortier but mentioned an organ he had bought 40 years ago and realized he would never restore. Wallace had imported the organ without a façade and it never sold, so Ron acquired it. Years later Ron contacted R. Charles Hooghuy's in Belgium who managed to track down the façade. When the fair man finally sold LH620 he kept the facade, probably to still use as scenery with his ride and when he later sold the ride, he kept the facade storing it in his garage⁷. Ron had arranged shipping with Lufthansa as it was a direct route to Texas. However, R. Charles would not use a German airline so the facade went KLM (Dutch) to Atlanta and was trucked from there to Texas. Luckily the facade was finally reunited with the organ!

Before purchasing this organ I found Björn Isebaert's website dedicated to Hooghuy's organs. Björn was a college student

and was fascinated with Hooghuy's organs. I contacted him and received a very enthusiastic reply with all kinds of questions about the organ and the music accompanying it. Björn has since become a great friend and has provided a wealth of information. Louis Hooghuy's built LH620 in 1914 on a special order from Theophil Versyp (from



Figure 9. The 77-key Hooghuy's Dance Organ, *The Sunflower*, was built on special order for use in a restaurant.

Bruges) for use in his restaurant. Louis died in 1924 and sometime after that the organ was bought by Louis' son, Charles Hooghuy's, modified with an updated scale for use in a cafe Charles had bought. Three melody notes were changed to make the scale more chromatic; saxophones were added to the counter melody; and the melodeon was replaced with violin Celeste. The organ was sold in 1931, with all new music, for use on the fairground.⁸

When I got the organ it was partially dismantled and in very poor condition. Even the keys were worn out. Hooghuy's organs are known for their unique sound and also the fast action of the key frame and valves. The entire organ needed to be thoroughly restored. With the acquisition of LH620, I was adopted into the family of Hooghuy's organ owners (Figure 8). Bjorn is the one that holds us all together and communicates with all of us. Shortly after acquiring the organ I received a let-

ter from Ted Bowman of Clophill, England. When reading the first sentence “As a fellow owner [lifetime custodian] of a Hooghuis organ...,” I knew Ted would become a great friend. After spending a week with Ted Bowman and Marc Hooghuis in England, we finalized a plan for restoring LH620. I would keep the organ’s scale as it is enabling it to play the 600 meters of fair music. However, I added two more keys to the key frame [luckily there was room!], and used the swell shades close key to add the three original melody notes back to the organ, which returned it to the original scale. The extra pipes were added with an off-note chest, to enable playing the 1,000 meters of original LH620 dance music that Ted had carefully saved. Ted and Marc supplied me with original Hooghuis valve chests and a Hooghuis 22-note melodeon as well as templates for other missing parts. We dismantled parts of Ted’s organ to take pictures and measurements.

This restoration was a group effort. Of the organs I have worked on, LH620 was built with the best workmanship and engineering design. A simple valve chest is a work of art. The organ builders put more than just craftsmanship into this organ—they put in some of themselves. Pride of accomplishment on a very personal level is very evident in the quality of the work. After one entire winter of chipping off the park paint on the facade, the beautiful artwork of Charles Soudain of Ghent was revealed. Charles was particularly good at painting flowers. In 1914 it took Charles about a fortnight to paint the organ facade.⁹ This organ again looks spectacular and is once again delighting audiences. I am very proud of the Hooghuis family and their organs (Figure 9)

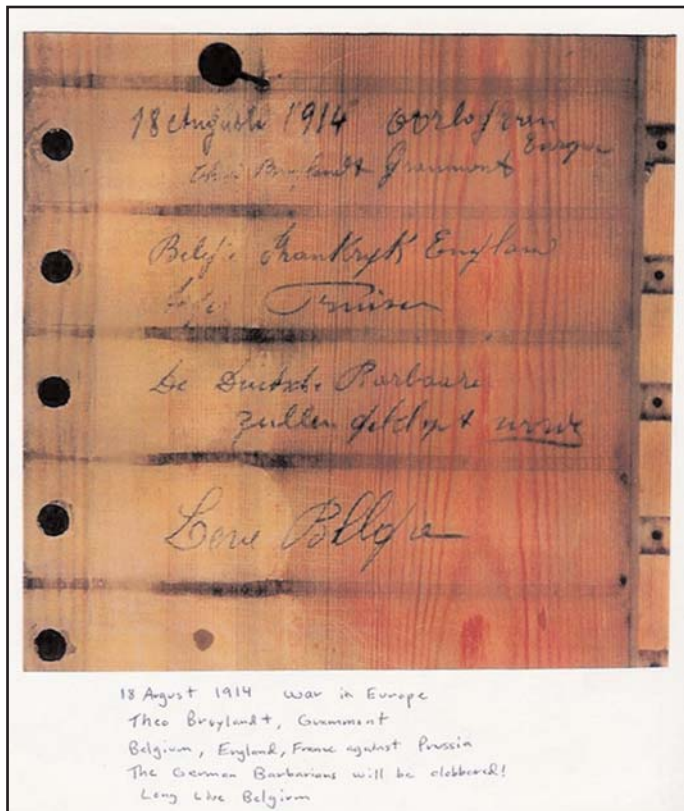


Figure 10. Graffiti found under the xylophone. See text for a description.

During restoration, graffiti was found under the xylophone motors (Figure 10). It was signed by Theodorus Bruylant who married Jeanette Hooghuis, sister of Louis Hooghuis in 1897. The Dutch Musicologist Stephane Godfroid writes in *Muziek Instrumentenbouw* that “Nowhere do we find proof that Bruylant actually worked in the Hooghuis factory, although we may assume he was trained in the art of organ building.” This inscription proves he did work for Louis Hooghuis and was chief organ builder in 1914.

Translation by Marc Hooghuis [great grandson of Louis Hooghuis]:

*18th August 1914 War in Europe
Theo Bruylant, Grammont
Belgium, France, England against Prussia
The German barbarians will be clobbered
Long Live Belgium*

Yes, obviously more than just workmanship went into this organ.

Gebr. Bruder Fair Organ, 52-keyless (model 107); Serial #5260.

This model is fairly common and was a very popular organ. It was built by Gebruder Bruder circa 1919 and was directly imported to the U.S. by William F. Mangels for use on one of his rides.¹⁰ I saw the organ advertised on eBay. When it stopped working the owners wanted to sell it. It was last used on a Herschell Spillman carousel in Fairbanks, Alaska. It had been converted by Artisan with dual roll frames and was playing Wurlitzer Style 150 music. Some pipes were removed and others rearranged by drilling new holes in the wind chest.



Figure 11. The 52-keyless Gebr. Bruder sits on the same trailer as does the Mortier fair organ.

Before buying it I asked Terry Haughwout about restoring the organ with the intent of putting it back to original condition as a book-playing organ. We knew we could use Cliff Grey’s

organ as a comparison since Cliff's organ was serial #5259. The two organs likely sat side by side at the Bruder factory. Terry dismantled Cliff's organ for the information he needed to fix the wind chest, make missing pipes and duplicate the key frame. Terry couldn't understand why someone cut off some pipes and moved other pipes to new holes instead of just changing the tubing. The organ was shipped from Fairbanks to Minnesota by Sourdough Express, by ship and by truck. The organ is now next to the Mortier in my trailer and will go to rallies this year (Figure 11). This is a powerful, great sounding organ. There is a lot of 52-keyless music available and I will expand the organ's library soon.

German barrel organ, 44-key

This organ was sold by the Krejci and Son Organ Company of Baltimore. There are eight tunes on the barrel (Figure 12). I was told it may be a Wilhelm Bruder. Hopefully finding more knowledge about its heritage will occur when it is restored next winter. The small pulley on the crankshaft suggests use on a



Figure 12. An organ marketed by the Krejci and Son Organ Company of Baltimore, Maryland.

D. Poirot barrel organ, 37-key

This organ is stamped D. Poirot, Paris. Didier Poirot was from Mirecourt, France. He was 3rd generation of the Poirot dynasty. Born July 26, 1806, he was an organ builder in Mirecourt and one time employed 40 people with a branch in Paris. After 1865 the firm was named Poirot Freres. He spent some years in Cuba and the US, had eight children, three daughters and five sons. All five sons became organ builders. Didier died in Mirecourt in 1894. This organ had two mechanically driven percussion keys, probably for a triangle and small drum, which are now both missing.¹¹ There are nine tunes on the barrel.

Wellershaus Fair Organ

This was originally a barrel organ converted to play books while still in Europe. The organ was damaged in shipment to the U.S. and has not played since. When I bought the organ it was partially restored using a roll frame to play Wurlitzer 150 music. The facade had so many layers of paint it was 1/4 inch thick in some places. The grelotphone (sleigh bells) are not original to the organ. The register control unit for piano-forte is the same spring chest design used in Ruth organs. It is almost all restored and hopefully will play next winter (Figure 13).



Figure 13. The Wellershaus fair organ. Note the unoriginal sleigh bells behind the facade.

Marengi Dance Organ, 81-key, Serial #2153; Becky

Built in 1910 by the Charles Marengi firm in Paris¹², this organ was exported to Belgium for use in Mr. Jan de Ploe's restaurant in Antwerp. It spent all its commercial life in the same restaurant, even being restored on site. As musical tastes changed, the organ was slightly modified. The glockenspiel was removed, swell shades and vox Celeste pipes added and the vox Humana was replaced with jazz flutes.¹³ The organ was imported in 1967 to Texas where it played in a small amusement park owned by Duke Parrish located behind Capitol Flag, his flag manufacturing company.¹⁴ Next it played at Tom Fretty's museum in Iowa where it was overhauled by an Englishman who did work for Tom.¹⁵ Greg Filardo's beautiful mansion in Milwaukee, WI, was the next display place for the Marengi (Figure 14).



Figure 14. Becky is a 81-key Marengi dance organ.

I acquired the organ when Greg relocated to St. Joseph, Missouri. I feel very privileged to have this organ. When completely restored it will be spectacular. Using a microscope when restoring the facade allowed me to find the original colors and gilding patterns under the many layers of paint. This I carefully replicated. All six of the original oil portraits of composers unique to this organ were saved: Liszt, Beethoven, Wagner, Mozart, Benoit and Blockx (Figure 15).



Figure 15. The top portion of the Marengi facade detailing six original oil portraits of Wagner, List [Liszt], Beethoven, Mozart, Benoit and Blockx.

The latter two were famous Belgium composers. Since the paintings were original to the organ and painted in Paris, this suggests the organ was a special order from Mr. Ploe in Belgium. The other original oil paintings were also saved. All artwork of flowers and lettering was carefully exposed after removing layers of paint. As I am working on the façade, Dick Lokemoen is restoring the organ. This is an exceptional organ and deserves a special person to restore it. Dick is putting the glockenspiel and vox Humana pipes back in the organ. Arthur Prinsen had the vox reed pipes made and the stopped flute helpers were used as one of the jazz flute ranks so they were still there. We are keeping the vox Celeste pipes that were added. They will be on a register. This organ will have both a glockenspiel and reiterating xylophone giving the music arranger unique opportunities. Dick will have it “better than



Figure 16. 38-key Pleur Dutch Street Organ on an authentic looking three-wheel cart.

new” in time for the National MBSI convention to be held in St. Paul, MN. August 28 to September 2, 2007.

Pluer Dutch Street Organ; 38-key

This great little organ was built by Anton Pluer and earned a living with A. W. Vogel on the streets of Rotterdam. “Te Huur” or, “for hire” signs are still on the organ. A glockenspiel was later added to the organ with a manual register control. Later, an extra key was squeezed in

the key frame for the bell register. When I bought this organ through Arthur Prinsen, it was running on an electric motor. I put the handle back on the flywheel since it does crank very easily. When hand cranking an organ more people are interested and they find me more approachable for questions. I built a three wheel cart making it fun to push around at events and rallies. The sound is very happy and a little melancholy. All pipes are stopped flute (tuned Celeste) Figure 16.

Gavioli Fair Organ, 57-key; Serial #8627

I bought this organ from Steve Lanick through Tim Trager. Steve is a skilled woodworker who has built and restored other organs. Steve had disassembled the organ before he got sick. When I picked it up it was in several boxes. No two pieces of the organ were still together; all pallet valves, carvings, even the keys were all apart in no logical order in different boxes. There were parts from other organs thrown in and parts of my organ were missing. It was like several jigsaw puzzles all mixed together. I learned a lot when I restored this organ.

Built in Paris, France circa 1896,¹⁶ the organ came to the U.S. about 1969, possibly with a carnival ride. Gijs Perlee had restored the touchboxes in the key frame shortly before export to the U.S.¹⁷ Luckily I found these in a shoe box in Steve’s house after flying back to Pennsylvania to look for missing parts. The saxophone pipes had been removed in Holland.¹⁸ The bottom open flute melody pipes were also missing, as well as a pipe here and there. I boxed up all the pipes except the bass pipes and took them to England meeting with Russell Wattam. In talking to Russell and Andrew Pilmer, I found they both believed strongly that each organ should retain its heritage, in appearance and sound. A Bruder should sound like a Bruder, a Gavioli like a Gavioli, and so forth. Russell and I spent a lot of time with a template made of the wind chest and we figured out where everything fit. He also discovered the organ originally had a glockenspiel. Russell is making the missing pipes and the glockenspiel in the Gavioli style, partly from information supplied by Ted Walflart, who is also restoring a 57-key Gavioli. Sharing information is essential and helps everyone keep organs

historically accurate. There were many old books as well as about 40 meters of partial books (some original 1904 Gavioli, and some Gaudin and Gasparini arranged for 57 keys). These will be salvaged for recutting with Andrew Pilmer filling in the missing sections. Russell and Andrew will be here this summer



Figure 17. The beautiful 57-key Gavioli fair organ was built in Paris around 1896.

Richter Fair Organ, 79-keyless

This organ was built in Dusseldorf by the Gebr. Richter firm in 1914, the year WW I started.²¹ It was immediately exported for sale to Emil Fasano of Belgium²² to be used on a carousel in Holland. The organ saw service on several rides and several owners during its life with the carnival in Holland. In storage, with many other organs during WW II, it narrowly missed being vandalized by occupying German troops who spared the three German organs but destroyed all the others.²³ The organ has been rebuilt by Charles van Deventer in 1962 and by Henk Veeningen in 1978.²⁴ Shortly after that it was exported to the U.S. for use with Dean & Flynn shows, a carnival based in New Hampshire traveling the east coast (now Fiesta Shows). Still in its original European round top trailer, “The Organ,” reverently called by the carnival employees, provided

to install the pipes and parts and tune the organ. Gavioli 57-key organs are great sounding very versatile organs (Figure 17 & front cover)

the music Eugene Dean loved so much. When it finally quit playing it was offered for sale and almost made its way back to Holland where 79-keyless Richters are very popular on the fairgrounds. Hearing about the organ being for sale, I was told it was a very firm price. Well, being a horse dealer and Eugene Dean being a Carnie, I think both of us had a lot of fun reaching a selling price. I picked this organ up in New Hampshire at the carnival storage lot braving snow storms on the trip out and back. Eugene’s son met me there, as Eugene was at his Florida home. He looked every bit an ivy league football player. We talked about the dollar vs. Euro value and the economy in general. “The carnival sure is changing” I thought, but then an employee who helped me winch the organ trailer onto my trailer had a hundred tattoos and no teeth. We also talked about the Euro!

Diane and I believe it is a privilege to have these wonderful antiques and it is our responsibility to protect and preserve them, and our obligation to share them.

In restoring this organ I tried to replicate the original colors and leafing. There was a lot of silver leaf with glazed colors as well as gold leaf. I also restored the round top trailer that still houses the organ (Figure 18). The organ had been converted to operate with a blower but luckily the feeders were still there for rebuilding, only new pump sticks needed to be made. The glockenspiel needed a lot of work as it retained the worst of the weather from the exposed trailer opening. None of the organ pipes have tuning slides. They are tuned by filing notches or adding little leather pieces to the pipe tops.



Figure 18. The 79-keyless Richter fair organ built in Dusseldorf, Germany. Manufactured around 1914 it was exported for use in Belgium.

Mahauden Dance Organ, 80-key

Adolphus Gislenus Mahauden from Grammont, Belgium built this organ in 1905. Starting with a Gavioli 87-key barrel organ serial #8055, Adolphus added other pipes, mostly by Mortier. Also adding a glockenspiel, woodblock, and five chimes, he fashioned a dance organ using 12 registers.¹⁹

Imported to the U.S. by G. W. MacKinnon, the organ sold as a Ruth because at that time no one knew what a Mahauden was.²⁰ It was restored by Louie Svierveld in California in 1975 (Figure 19). When I bought the organ it was playing but due for a restoration. While writing this, it is spread out all over the shop floor! It will be back together in time for the MBSI Convention. This organ is a good example of recycling organ parts to satisfy the musical trends of the time. It has a great Gavioli and early Mortier sound.



Figure 19. A 80-key Mahauden dance organ built in Belgium in 1904. It was originally a 87-key Gavioli barrel organ.

Scanner and Punch

All these book organs require music. Many of the old books need to be recut using new card. I do have a manual punch that I use. However, life is short so I am using modern technology to attain old results. I use a book scanner built by Kevin Keymer and Terry Smythe, to scan the old books.²⁵ **Figure 20** Although this is the first book scanner they have made, it is based on their proven roll scanning system. The scanner is capable of doing any format of book or roll. The plan is to make an automated punch running off the computer, enabling me to recut old music and punch newly arranged MIDI files. I have 10,000 meters of blank card ready and waiting!

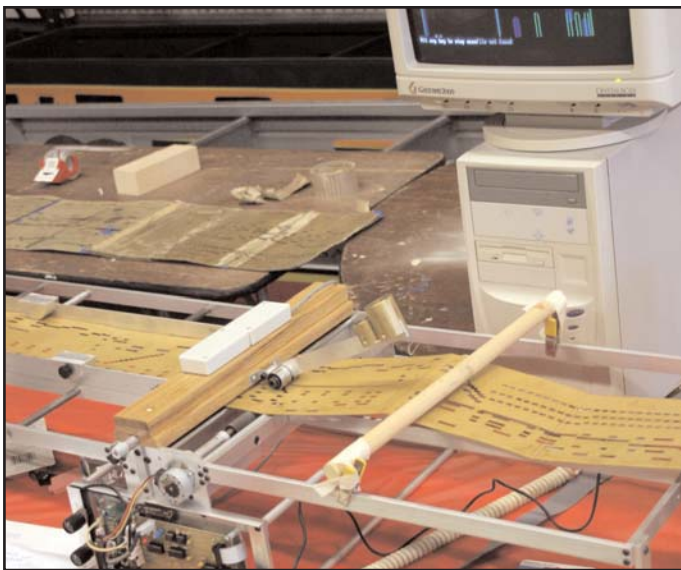


Figure 20. The first book scanner made by Kevin Keymer and Terry Smythe.

Collection accessibility

We give tours to groups, often hosting antique clubs, assisted living and church groups. We have also hosted fundraisers, birthdays and even a wedding. In addition, we open the collection one Sunday every month to anyone and everyone. Diane and I believe it is a privilege to have these wonderful antiques and it is our responsibility to protect and preserve them, and our obligation to share them (**Figure 21**). You are welcome to come and enjoy them.



Figure 21. Bill and Diane Nunn along with Higgins and Bosco, a pair of Welsh Corgi's.

Notes

- 1 The 101-key key frame was still with the organ when I acquired it.
- 2 A flyer advertising the grand opening of a new store. The Mortier organ was already behind the Hooghuis facade.[Dahlinger collection]
- 3 What remains of LH525 is in Atlanta with Charles Walker.
- 4 Postcards were sold in Underground Atlanta depicting "The Mighty Mortier" in Atlanta Stadium.
- 5 Correspondence with Lee Edwards, May 8, 2000 and phone conversations in 2000.
- 6 "Members in the News, This Man Combines History with Music," *MBSI News Bulletin* March 1982 #45
- 7 Letters in beautiful script sent to Ron Bennet from R. Charles Hooghuis documenting the facade search and procurement [author's collection].
- 8 Correspondence with Bjorn Isebaert and Marc Hooghuis 2000 - 2001.
- 9 Correspondence with Ted Bowman recollecting conversations with R. Charles Hooghuis, Feb. 13, 2001.
- 10 Gold leaf lettering on the organ facade "W. F. Mangles Co." and on the back of the sign board in pencil script "W F Mangels Coney Island NY USA Columbia made in Germany." Columbia was the model name Mangels used in his catalogs for 52-keyless Bruders
- 11 Correspondence with Francoise Dussour, Dec. 29, 2004.
- 12 Date found in reiterating xylophone wind chest.
- 13 Photos in *Het Pierement*: vol. 1 number 2, page 8; 36-4 page 181; and 40-4, page 216
- 14 From conversation with Alan Bies.
- 15 Greg Filardo's recollection.
- 16 Dated by Kevin Meayers.
- 17 Key frame touch boxes were signed G. Perlee 1969.
- 18 Photo: *Het Pierement*, vol.44 number 1, page 6.
- 19 *Muziek Instrumentenbouw* by Stephane Godfroid.
- 20 MacKinnon #19, Spring Catalog.
- 21 Inscription inside the wind chest, "1914 Gebruder Richter Dusseldorf."
- 22 "E. Fasano" painted under the Richter name on the facade. Also a practice sign in pencil on the back "E. Fasano."
- 23 "De Richter van Alois Hinszen", *Het Pierement*, vol. 46 number 1 pages 12 - 16.
- 24 Dates found in the feeders and wind chest when the organ was restored in 2005 - 2006.
- 25 See <http://members.shaw.ca/paud122/BookMusic.htm>

Bill and Diane Nunn own Skyrock Farm, a horse facility in Hamel, Minnesota where they train horses and riders. They also breed Holsteiner horses. They, along with their students, compete in jumping competitions throughout the United States and Canada.