

An ornate, symmetrical decorative frame in a dark, textured style. It features a large central arch, two vertical pillars on the sides with decorative finials, and a base with two small landscape illustrations. The frame encloses the text.

WURLITZER

WURLITZER
BAND ORGAN PIPE SCALES

COPIED FROM THE ORIGINAL
WURLITZER PIPE ROOM
SCALE BOARDS

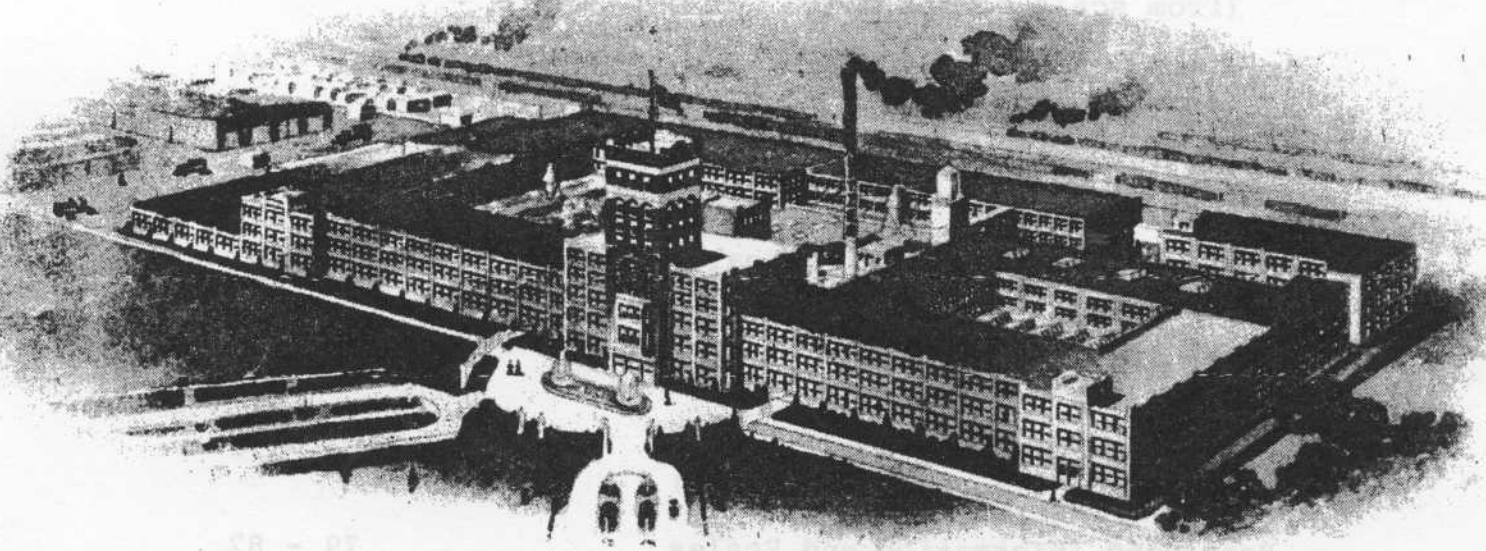
BY
DOYLE H. LANE

WURLITZER BAND ORGAN
PIPE SCALES

COPIED FROM THE ORIGINAL WURLITZER
PIPE ROOM SCALE BOARDS

BY

DOYLE H. LANE



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NORTH TONAWANDA, N.Y.

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MIDDLETOWN SPRINGS, VT 05757

Preface to the digital edition

Wurlitzer Band Organ Pipe Scales

by Doyle Lane

Doyle Lane transcribed the data in this book from wooden “scale boards” used in the Wurlitzer factory and self-published it in 1981 as an 88-page plastic comb bound book.

Although the data are incomplete, the book contains many essential pipe dimensions for the Wurlitzer band organ models: 103, 104, 125, 145-146, 148 & 150, 153, 157, 165, 180, and Caliola. Most of the information deals with cross-sections. Lengths may have been taken from a “length stick” which could be used for several voices, or from sticks which were lost before they could be recorded.

In using the data you should keep in mind the fact that this digital edition is from a scan of a photocopy, and there may be small dimensional errors. My test print pages appear to be correct, but this is dependent on your printer settings..

As Matthew Caulfield has noted on Mechanical Music Digest, many organs built by Wurlitzer differ slightly from the data provided here, particularly in respect to the selection of ranks in Model 165 machines.

At least since Lane's death in 2010 it has been difficult to find copies of the original print-on-paper book. The page copies scanned were provided by Caulfield, who says “Doyle is dead and who has rights to the book ... I don't know. But I have no compunction in making a copy or two for people who want it.” I share it electronically in the same spirit.

Wallace Venable

May 2016

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HISTORY AND GENERAL COMMENTS

In 1975 I purchased the remaining assets of the T.R.T. Manufacturing Company in North Tonawanda, New York. T.R.T. Manufacturing was operated by Ralph Tussing, a former Wurlitzer employee, who had purchased much of the remaining band organ equipment and supplies when Wurlitzer closed its band organ works. In the process of cleaning out the building I discovered a collection of boards hanging on the back wall of the dark and extremely damp basement. Upon removal of the dirt and mildew, I realized that these were the band organ pipe scales from the Wurlitzer factory. In the intervening years, as time has permitted, I have organized and copied onto paper the information from these scale boards. All the pipe scales, drawings, and terminology on the following pages has been copied directly from the original Wurlitzer scales.

Wurlitzer's production methods necessitated the use of two scale boards for each scale, one in the milling department and one in the pipe assembly department. Thus, the information on the following scales, for the most part, was copied from two boards.

In some cases the mildew and dampness so badly obliterated the scale boards that they were unreadable. Some of the boards and some of the pipe length sticks had fallen into the water on the floor and were completely rotten. Thus, there is some information missing on some scales. The information on reed pipes seems to be particularly scarce. All the reed pipe information is at the end of the book.

Obviously, these scales were prepared to be used by persons familiar with pipe building. No voicing or finishing information is shown on the boards. In some cases the same scale was used in more than one organ. Where such duplications occur a page at the beginning of a section indicates the scales that are duplicated elsewhere.

As time goes on, more and more people are building their own band organs. I sincerely hope that this information will be of great help to those who have chosen to undertake such labors of love.

Doyle H. Lane

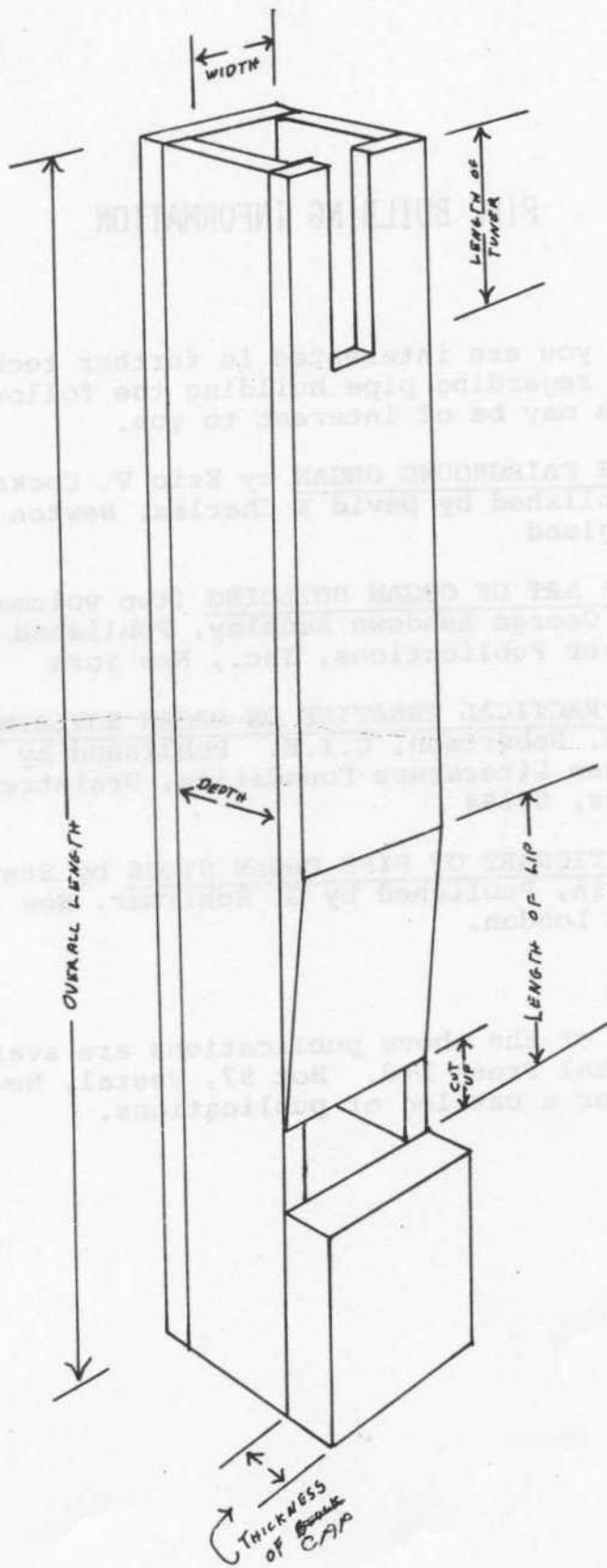
HOW TO READ PIPE SCALES

The pipe scales in this book show the exact dimensions of the pipes. To determine a particular dimension for a pipe, measure the distance up from the bottom or base line to where the vertical line for that note intersects the line for the dimension required. For instance, the distance from the bottom line to the "Depth" line is the exact inside depth of the finished pipe. All measurements are made up from the horizontal base line with one exception. In some cases the cap thickness is added to the top of the scale. To determine the cap thickness in some cases, use the next-to-top line, where the vertical lines terminate, as the base line and measure directly up from there to the top line. This distance represents the thickness of the cap.

No allowance is made in these scales for the corner overlap. Sizes shown for depth and width are the exact inside dimensions. When cutting the stock to be used for the fronts and backs be sure to allow for the thickness of the sides. Also, the sides should be cut a little large to allow for jointing.

The Wurlitzer pipemakers used these scales boards with a set of dividers. They would pick off the dimensions with the dividers and use the dividers to set the equipment. They did not actually measure every dimension with a ruler. This is obvious from the holes in the boards at the intersections of the lines.

~~as~~ In most cases the drawings shown with a scale is ~~as~~ actual size cross-section of the largest pipe in the scale.



PIPE BUILDING INFORMATION

If you are interested in further technical information regarding pipe building the following publications may be of interest to you.

THE FAIRGROUND ORGAN by Eric V. Cockayne
Published by David & Charles, Newton Abott,
England

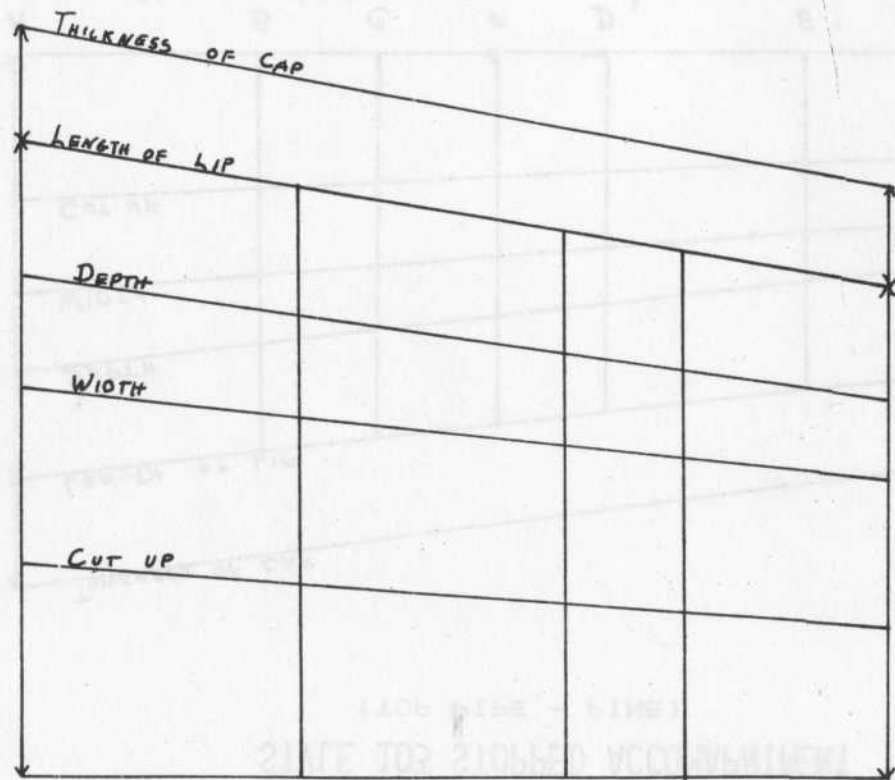
THE ART OF ORGAN BUILDING (two volumes)
by George Ashdown Audsley, Published by
Dover Publications, Inc., New York

A PRACTICAL TREATISE ON ORGAN BUILDING by
F.E. Robertson, C.I.E. Published by The
Organ Literature Foundation, Braintree,
Mass. 02184

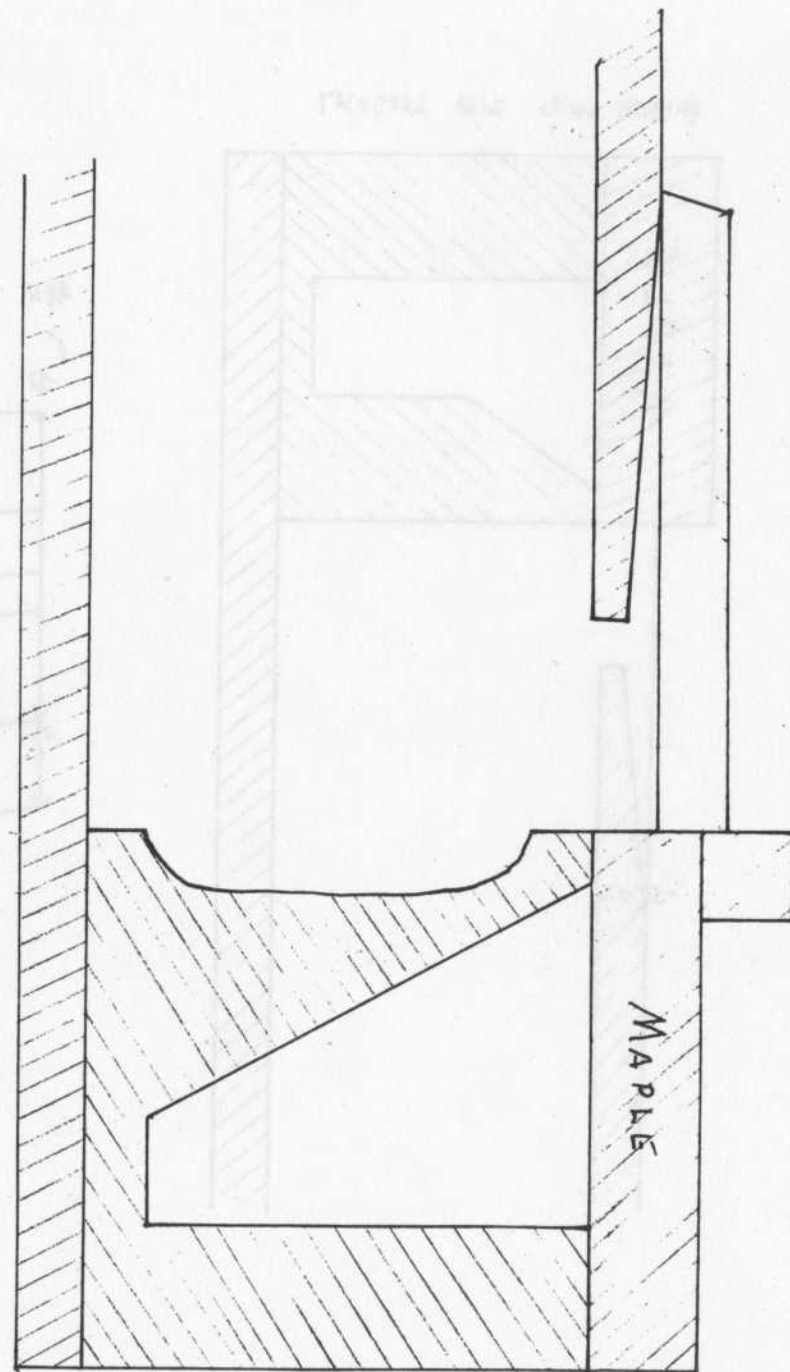
DICTIONARY OF PIPE ORGAN STOPS by Stevens
Irwin, Published by G. Schirmer, New York
and London.

All of the above publications are available
from The Vestal Press Ltd. Box 97, Vestal, New York
Send \$2.00 for a catalog of publications.

STYLE 103 BASS BOURDON (STOPPED TOP PIPE - PINE)

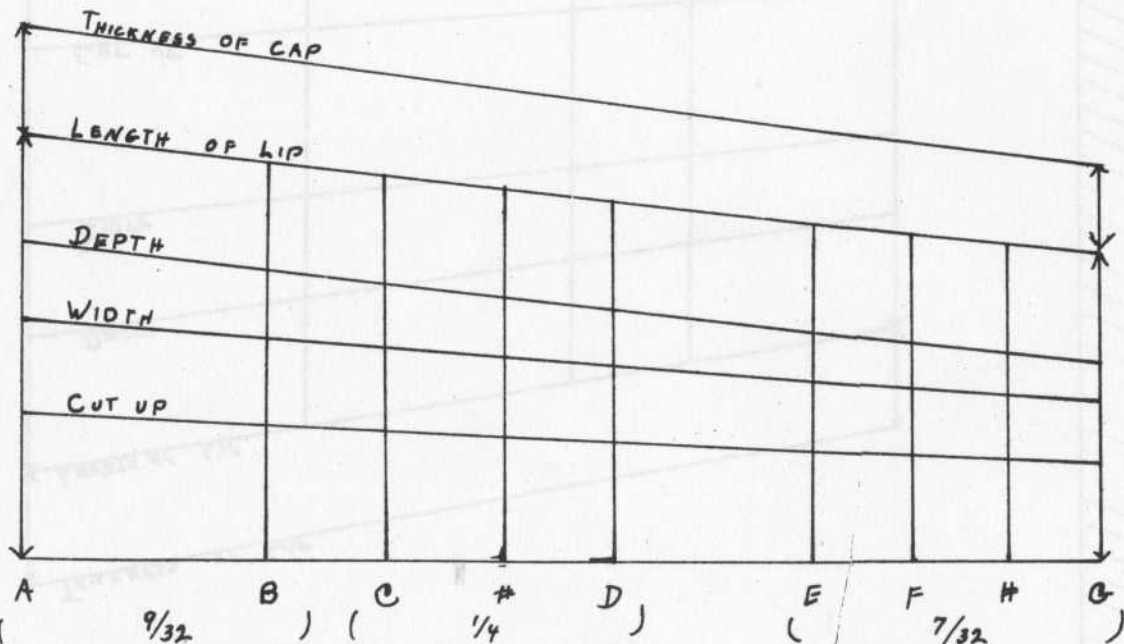


C D E F G
 STOCK ~~PIPE~~ THICKNESS
 PIPE LENGTH 28 3/16 25 1/16 23 3/4 22 5/16 20 1/4



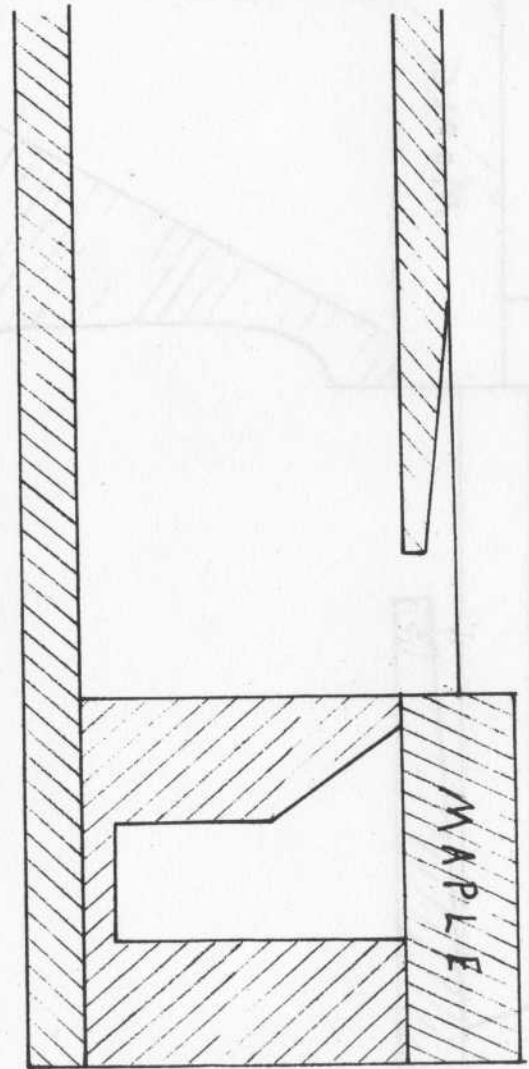
LARGEST PIPE
CROSS SECTION

STYLE 103 STOPPED ACCOMPANIMENT (TOP PIPE - PINE)



200 STOCK THICKNESS

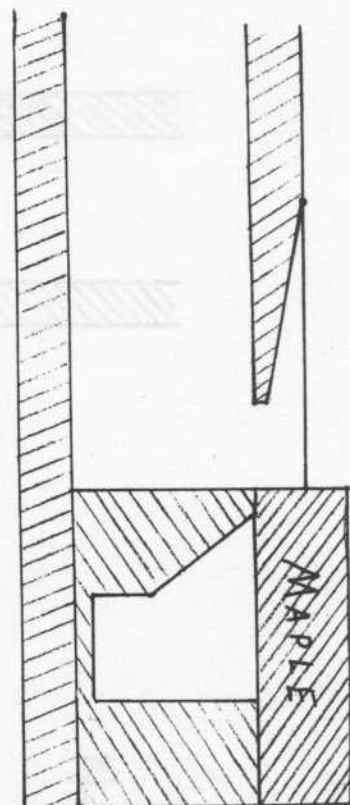
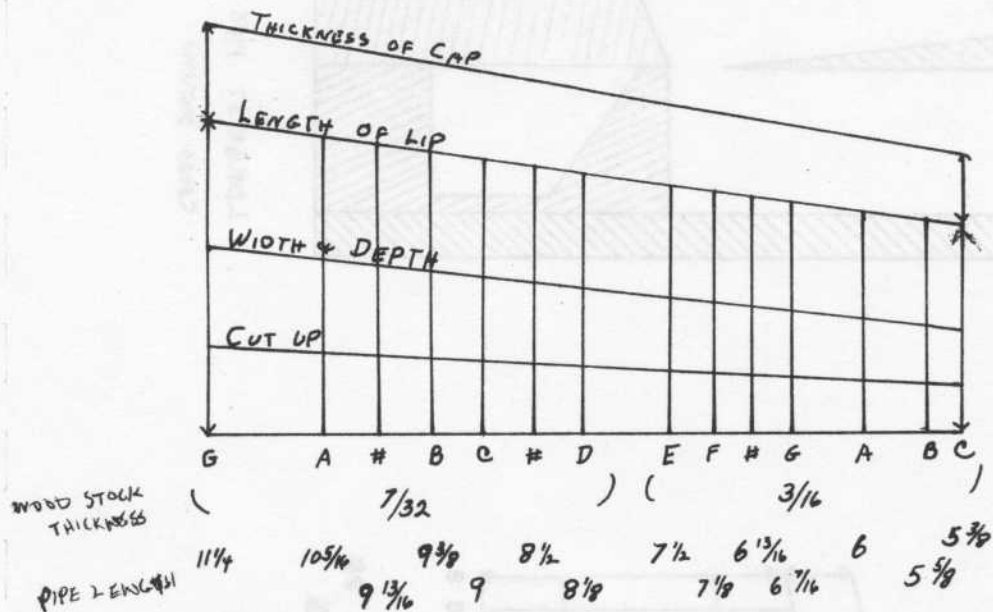
PIPE LENGTH 18 3/16



LARGEST PIPE CROSS SECTION

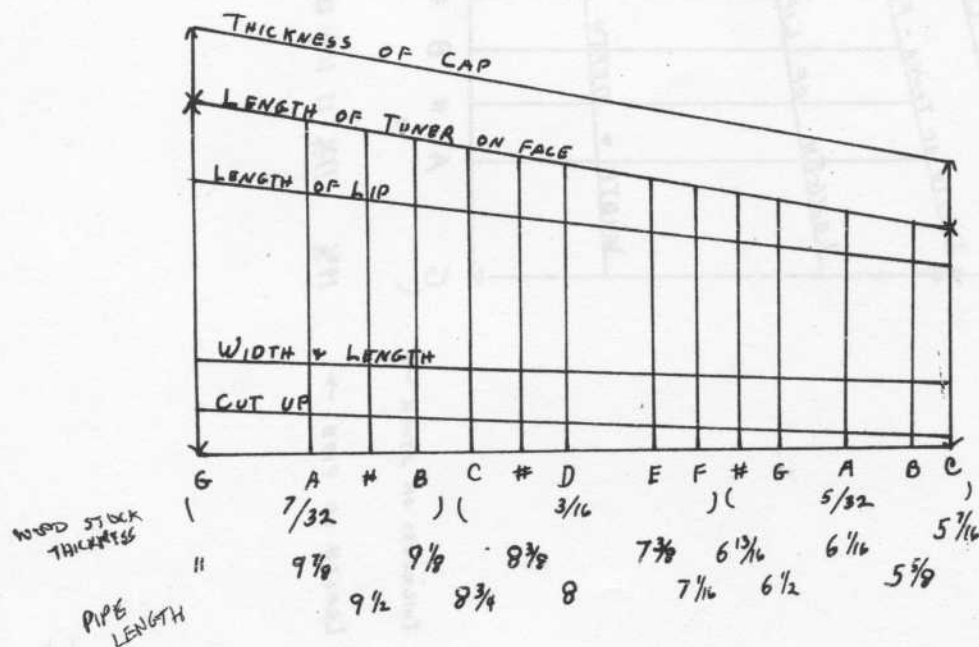
STYLE 103 STOPPED MELODIE

(TOP PIPE - PINE)

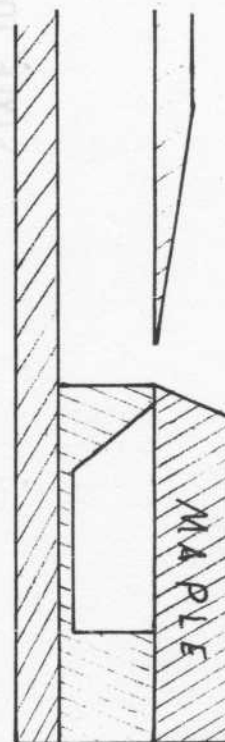


STYLE 103 MELODIE VIOLIN

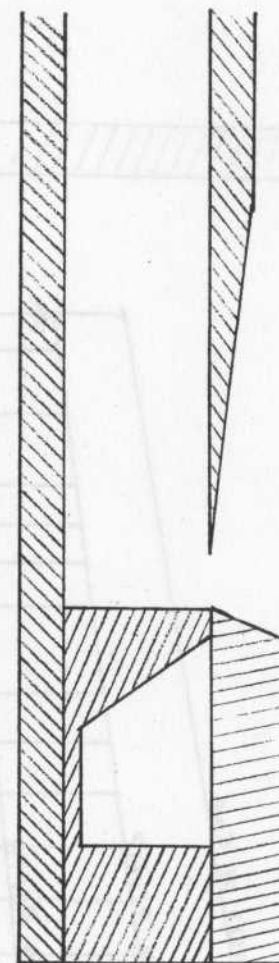
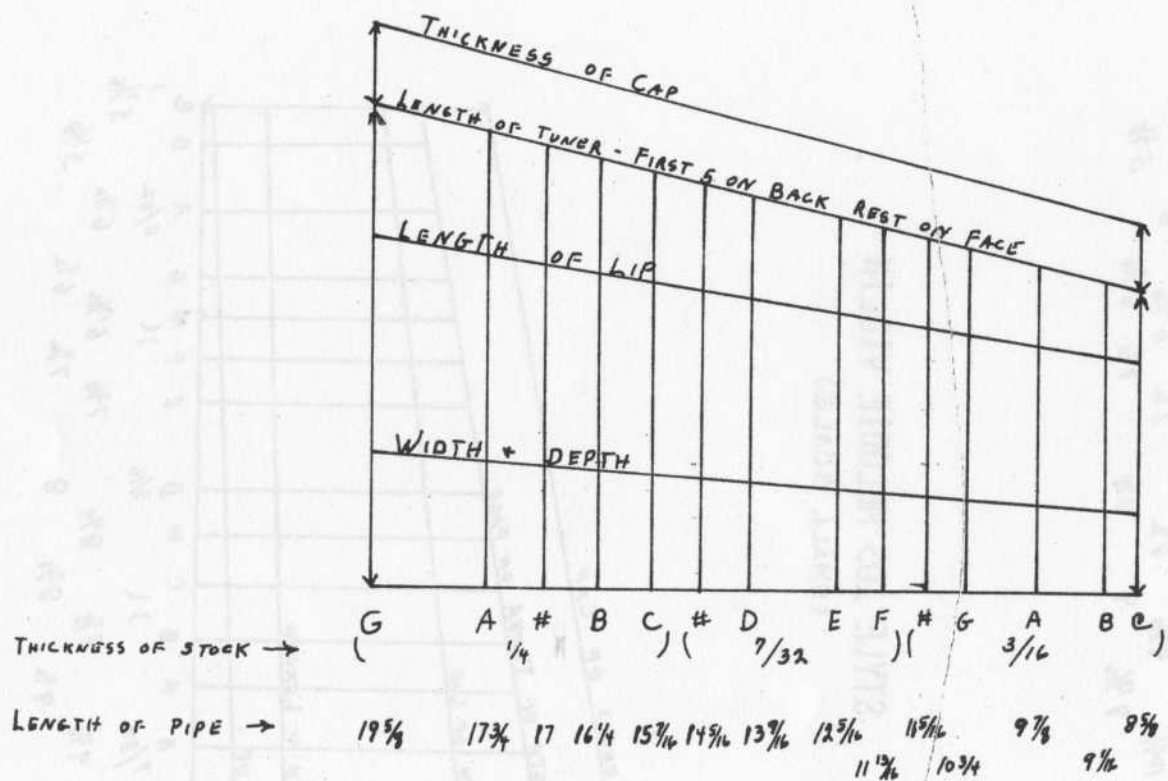
(SMALL SCALE)



LARGEST PIPE CROSS SECTION

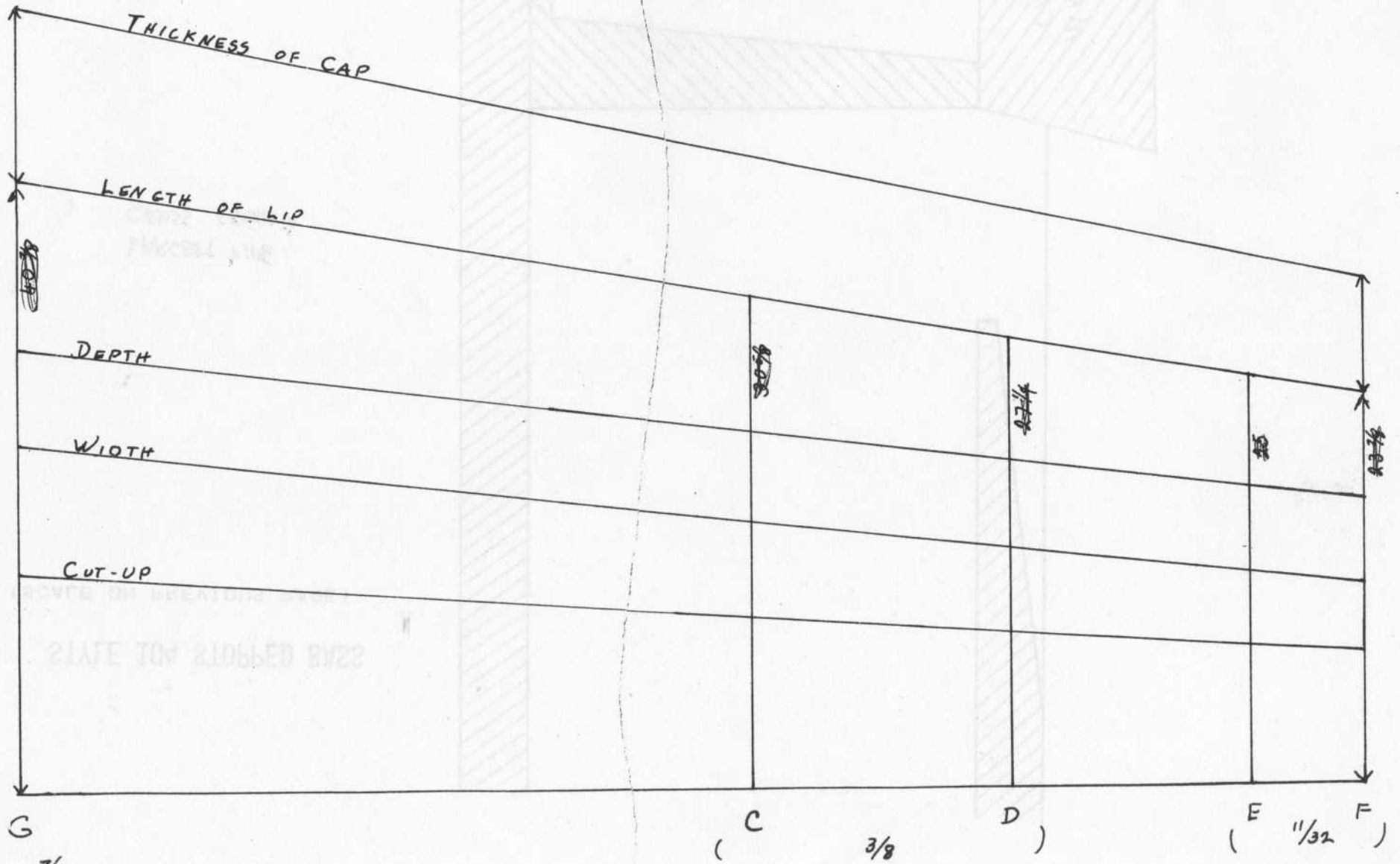


STYLE 103 MELODIE VIOLIN (LARGE SCALE)



LARGEST PIPE
CROSS SECTION

STYLE 104 STOPPED BASS



7/16
DCT
THICKNESS
40%

30 5/8

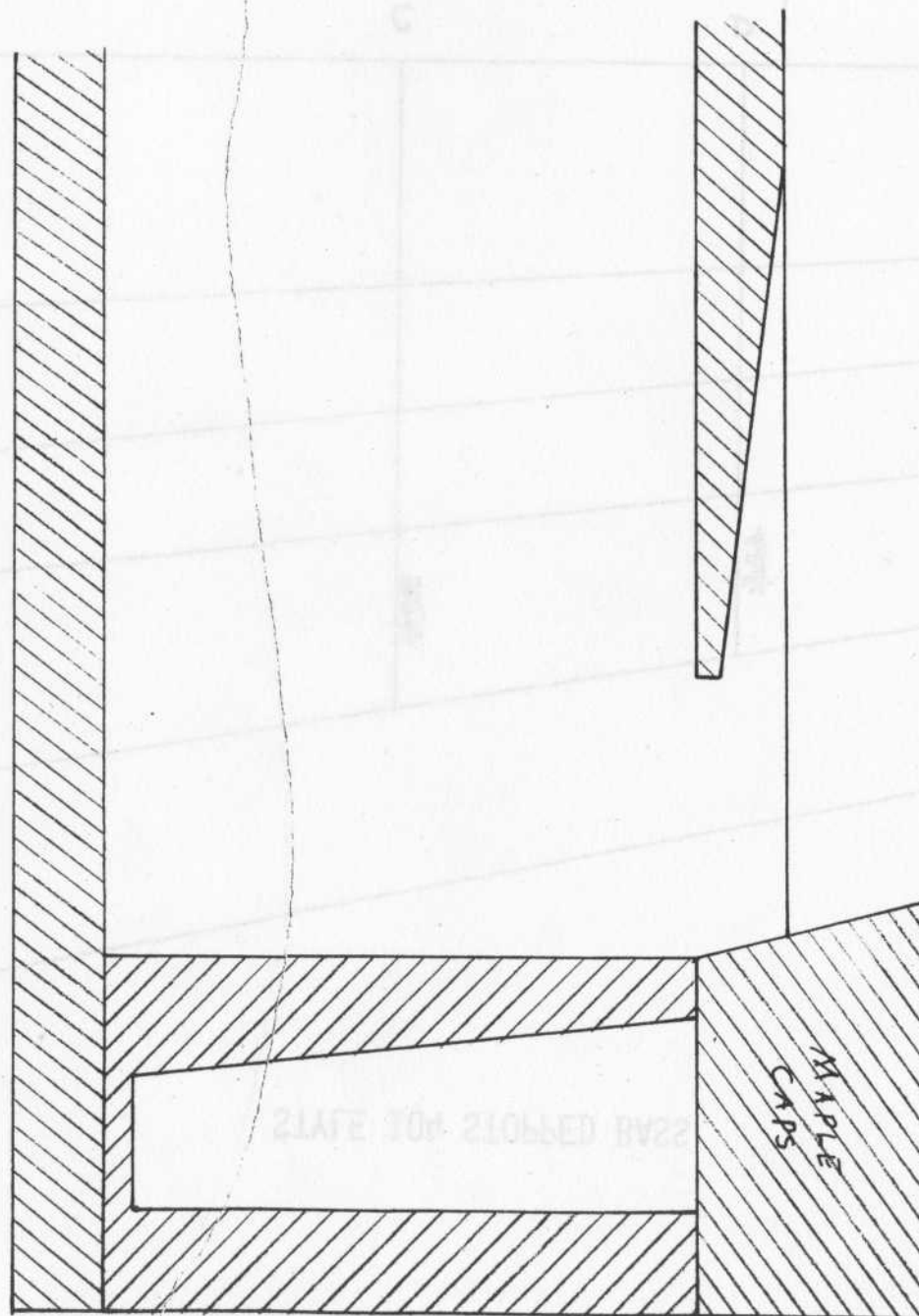
27 1/2

(DRAWING ON NEXT PAGE)
15 23 1/2

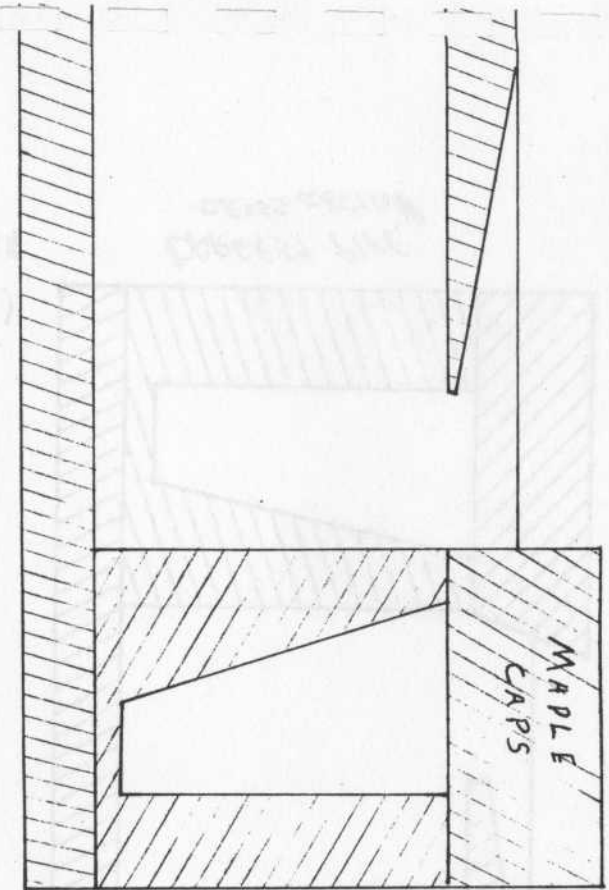
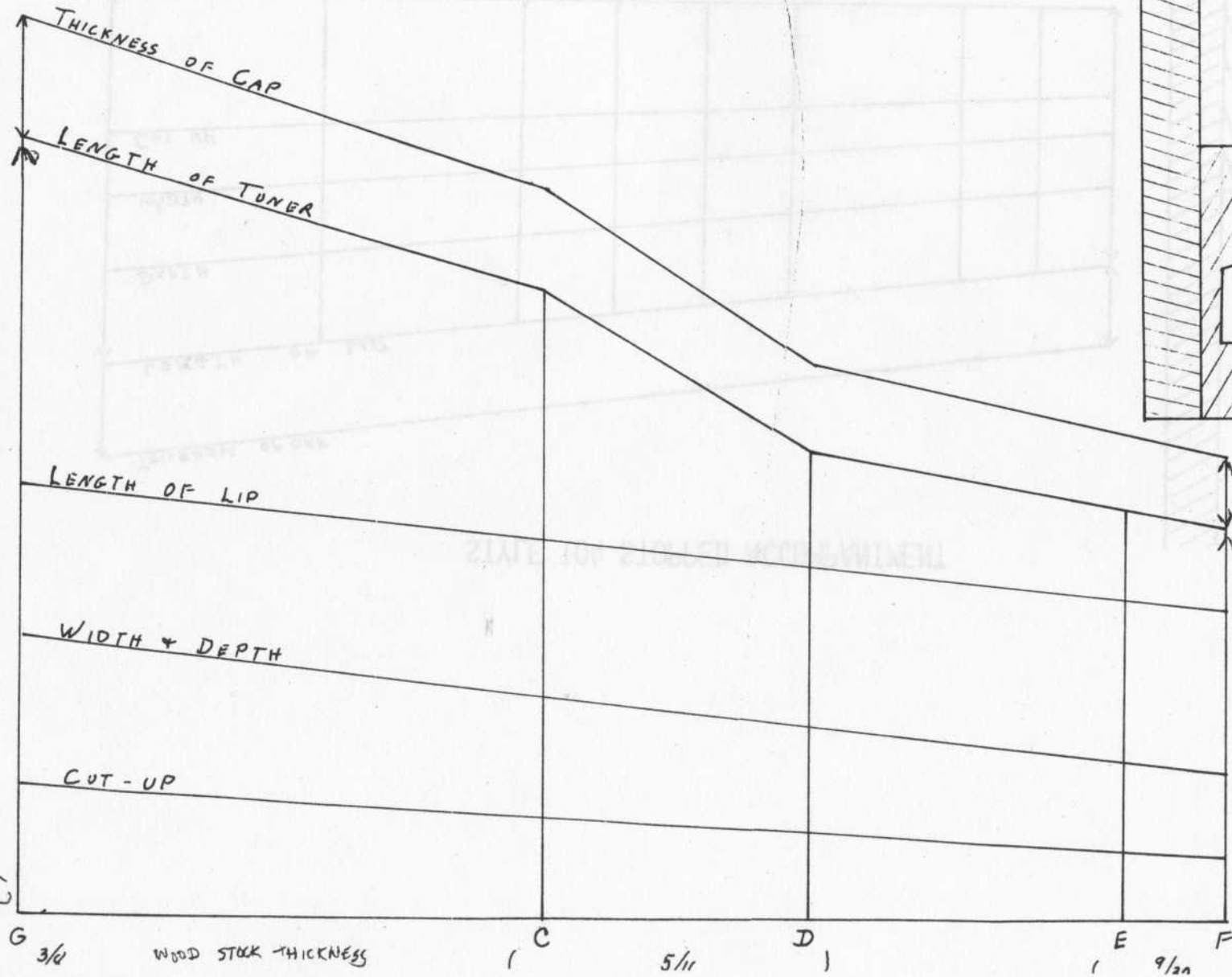
STYLE 104 STOPPED BASS

(SCALE ON PREVIOUS PAGE)

LARGEST PIPE
CROSS SECTION

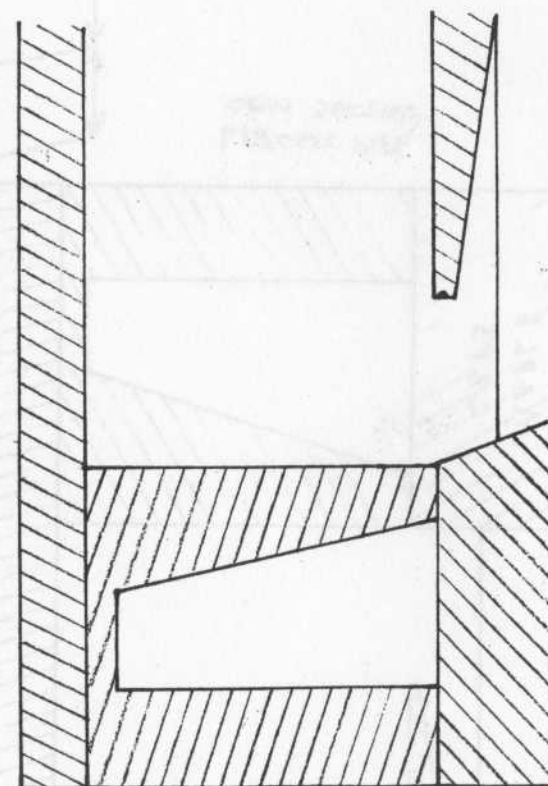
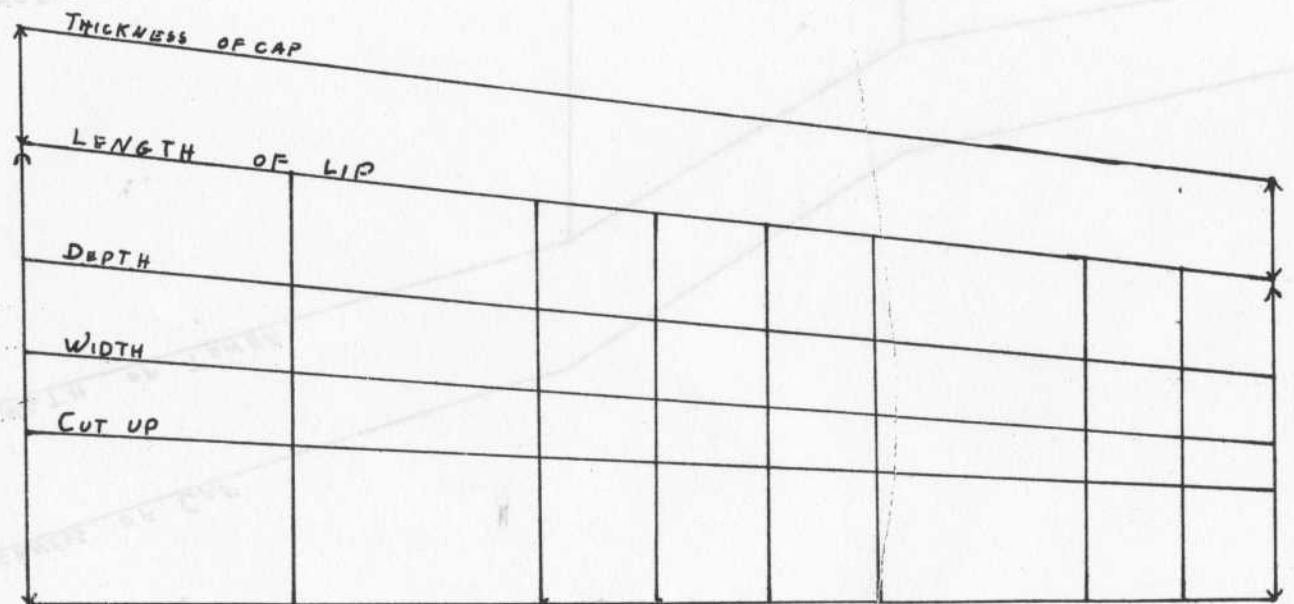


STYLE 104 OPEN BASS



LARGEST PIPE CROSS SECTION

STYLE 104 STOPPED ACCOMPANIMENT



G	A	B	C	#	D	E	F	#
1000 STOCK THICKNESS	5/16	17/16	16 1/4	15 9/16	14 15/16	13 1/2	12 7/8	12 1/8
LENGTH OF PIPE	20 15/16	19 3/4						

STYLE 104 STOPPED PICCOLO

ALL CAPS $\frac{7}{16}$

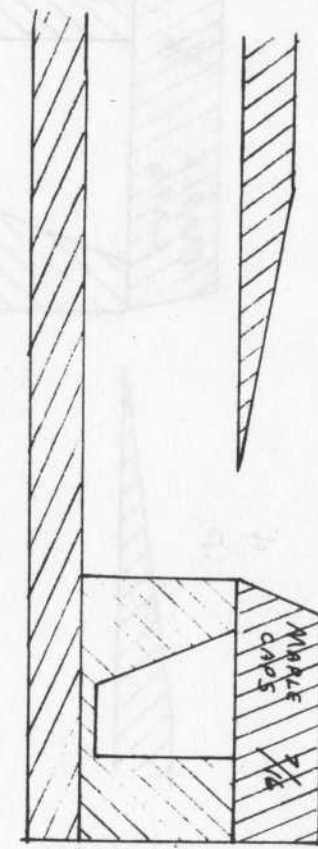
LENGTH OF LIP

WIDTH + DEPTH

CUT-UP

PIPE THICKNESS (IN)

G	A	#	B	C	#	D	E	F	#	G	A	B	C
$\frac{1}{4}$				$\frac{7}{32}$			$\frac{13}{64}$				$\frac{3}{16}$		
$16\frac{3}{8}$	$14\frac{1}{2}$	$13\frac{3}{8}$	$13\frac{1}{4}$	$12\frac{13}{16}$	$12\frac{1}{8}$	$11\frac{7}{16}$	$10\frac{3}{8}$	$9\frac{7}{8}$	$7\frac{5}{16}$	$8\frac{7}{16}$	$8\frac{7}{8}$	$7\frac{3}{8}$	$6\frac{7}{8}$



LARGEST PIPE CROSS SECTION

STYLE 104 ACCOMPANIMENT VIOLIN

ALL CAPS $\frac{7}{16}$

LENGTH OF TUNER								
20 $\frac{1}{4}$	18 $\frac{5}{16}$	16 $\frac{3}{16}$	15 $\frac{3}{8}$	14 $\frac{9}{16}$	14 $\frac{1}{16}$	12 $\frac{3}{4}$	12 $\frac{1}{16}$	11 $\frac{9}{16}$
LENGTH OF LIP								
WIDTH & DEPTH								
CUT - UP								
G	A	B	C	#	D	E	F	#
		$\frac{1}{4}$					$\frac{7}{32}$	

10
ICK
HICKS

10TH OF
PIPE 20 $\frac{1}{4}$

18 $\frac{5}{16}$

16 $\frac{3}{16}$

15 $\frac{3}{8}$

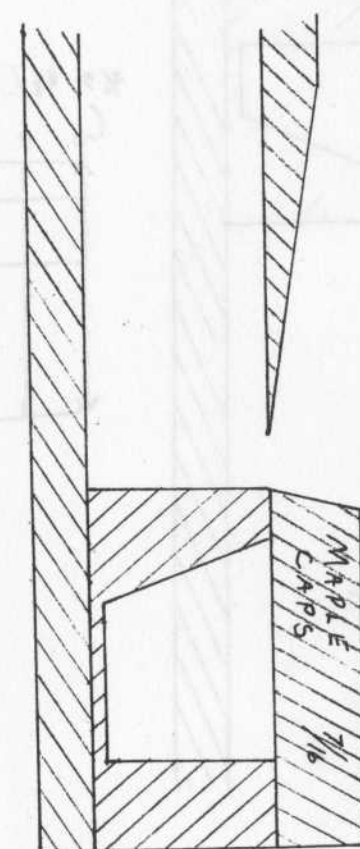
14 $\frac{13}{16}$

14 $\frac{1}{16}$

12 $\frac{3}{4}$

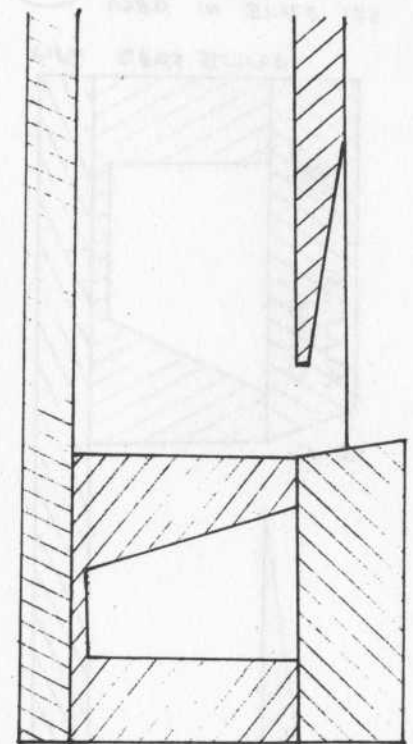
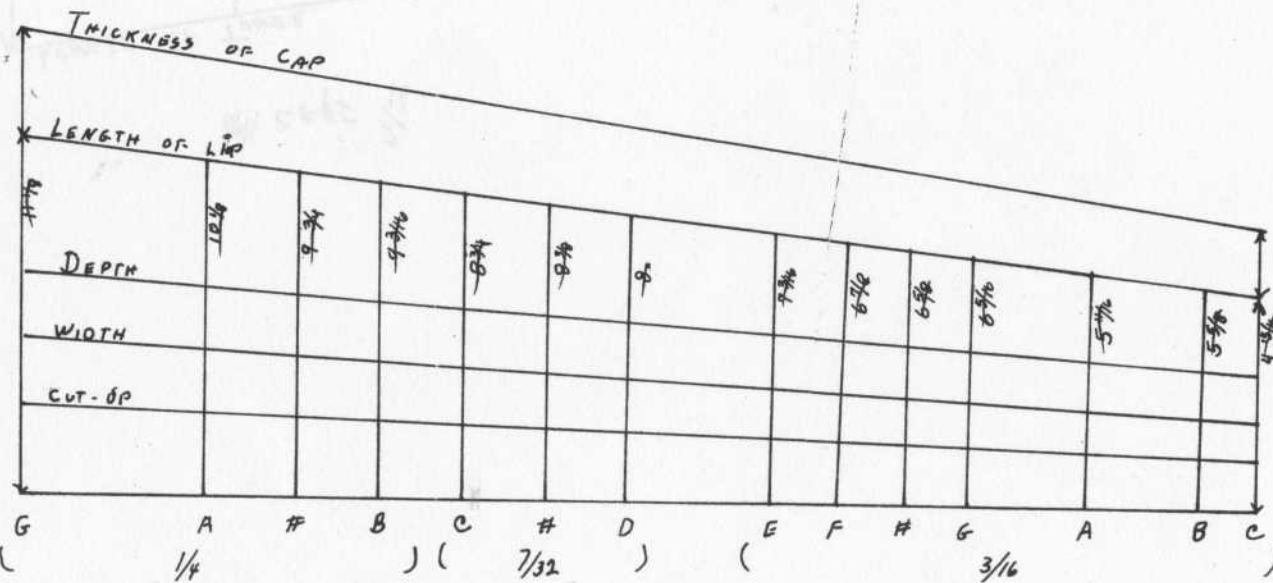
12 $\frac{3}{16}$

11 $\frac{9}{16}$



LARGEST PIPE
CROSS SECTION

STYLE 104 STOPPED MELODIE



LARGEST PIPE
CROSS SECTION

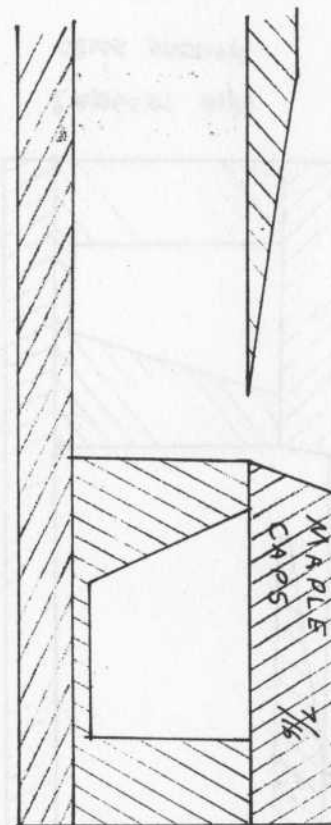
OD STOCK
THICKNESS

LENGTH OF
PIPE

$11\frac{1}{8}$ $10\frac{1}{8}$ $9\frac{3}{4}$ $9\frac{3}{4}$ $9\frac{3}{4}$ $9\frac{3}{4}$ 8 $7\frac{3}{16}$ $6\frac{7}{8}$ $6\frac{5}{8}$ $6\frac{5}{16}$ $5\frac{11}{16}$ $5\frac{5}{8}$ $4\frac{15}{16}$

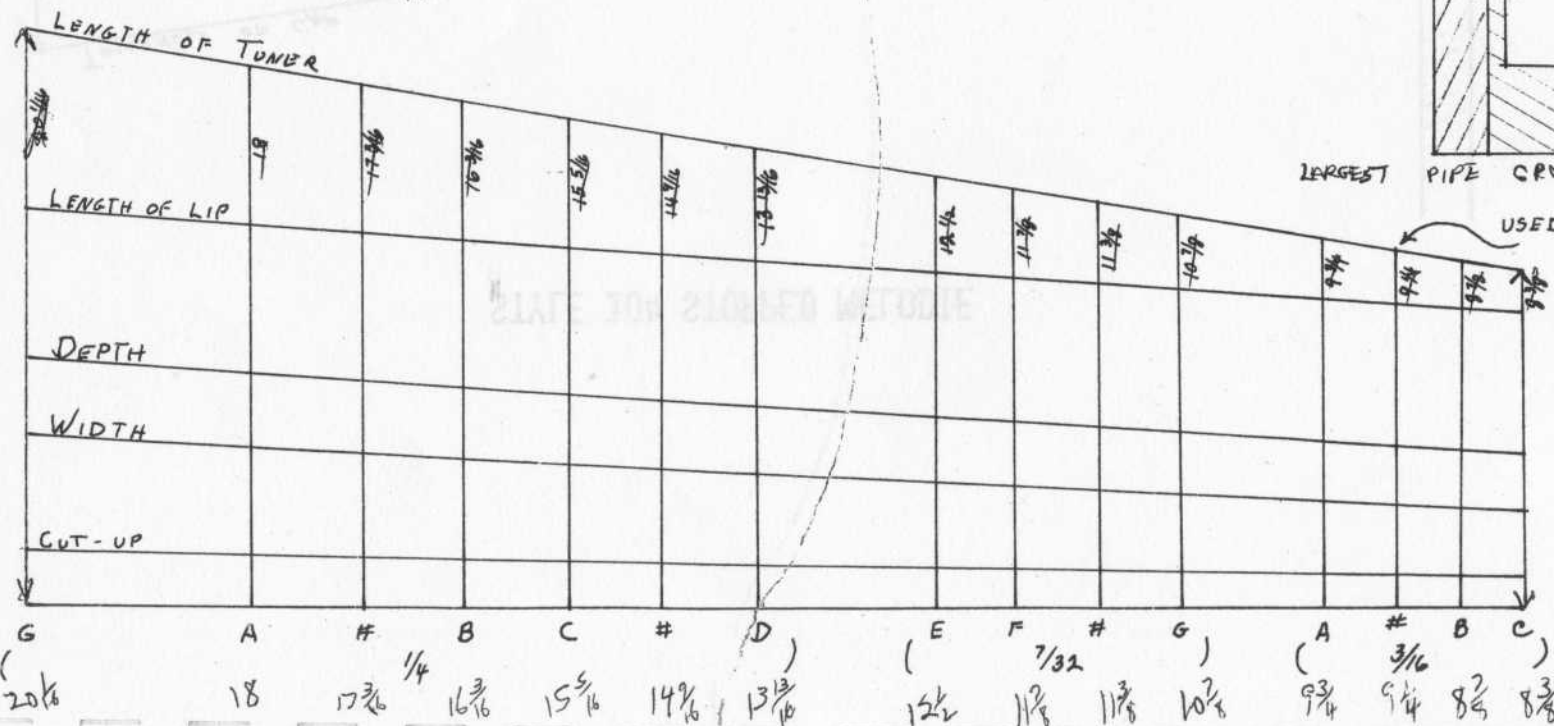
STYLE 104 MELODIE VIOLIN

All caps $\frac{7}{16}$



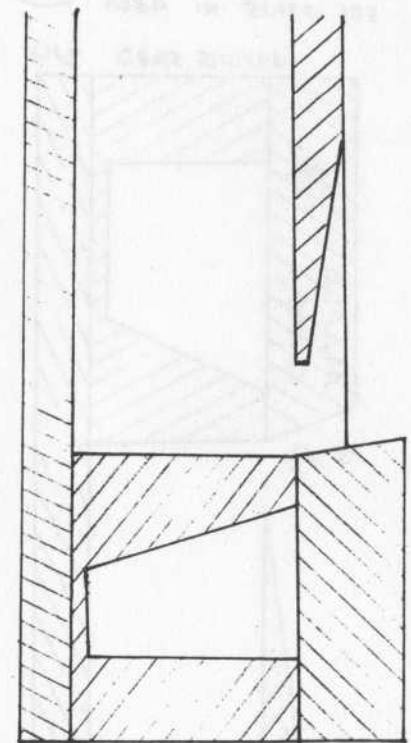
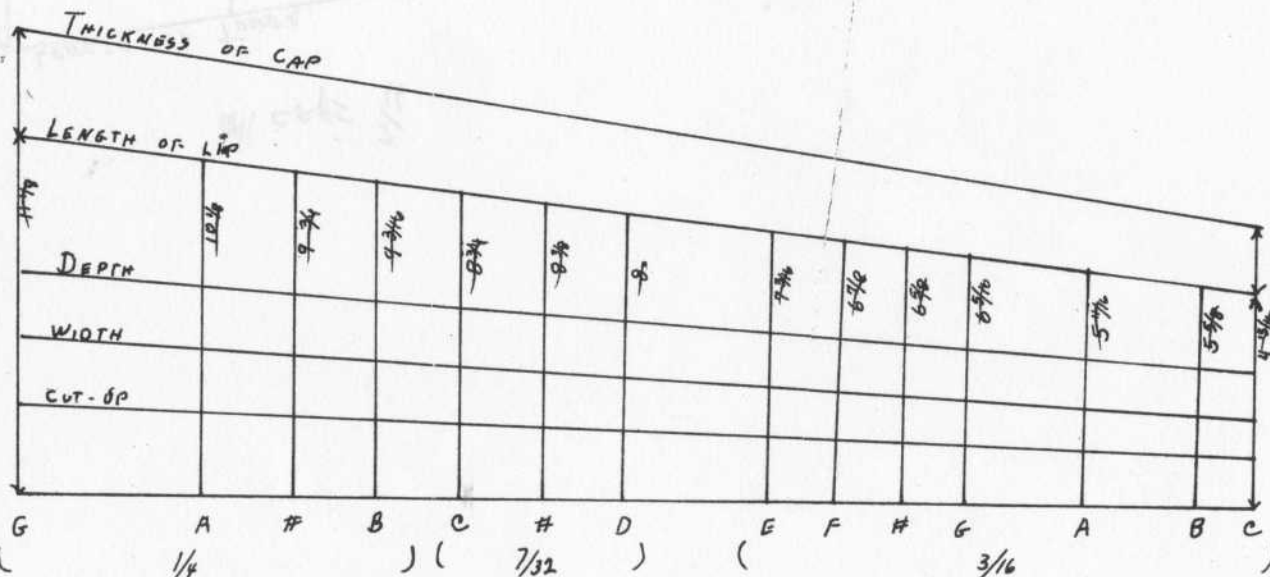
LARGEST PIPE CROSS SECTION

USED IN STYLE 125 ONLY



20 THICKNESS
18 LENGTH

STYLE 104 STOPPED MELODIE



LARGEST PIPE
CROSS SECTION

OD STOCK
THICKNESS

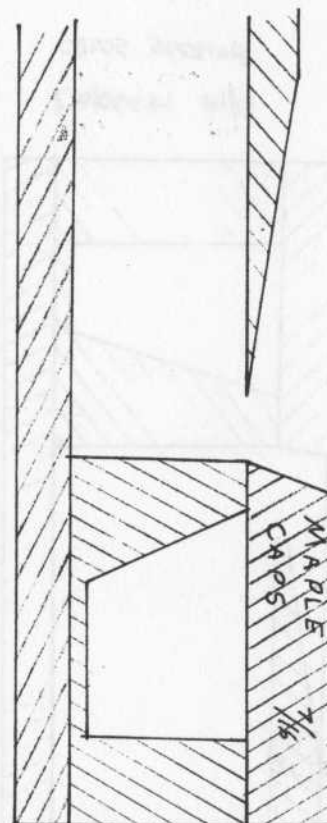
LENGTH OF
PIPE

17

11 1/8 10 1/8 9 3/4 9 3/16 8 3/4 8 3/8 8 7 3/16 6 7/8 6 5/8 6 1/16 5 11/16 5 5/8 4 15/16

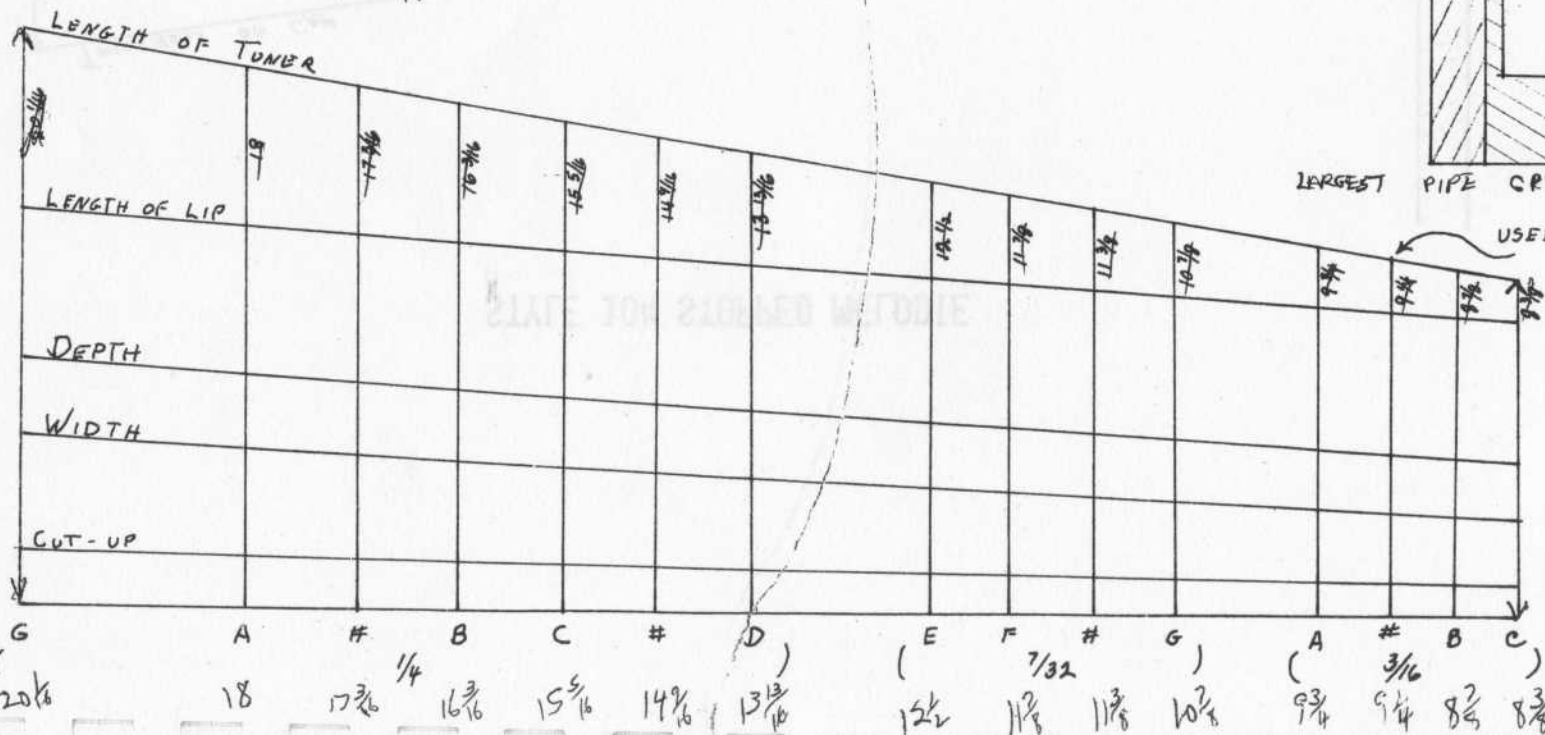
STYLE 104 MELODIE VIOLIN

all caps $\frac{7}{16}$

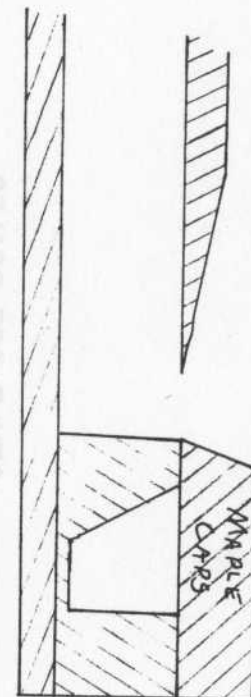
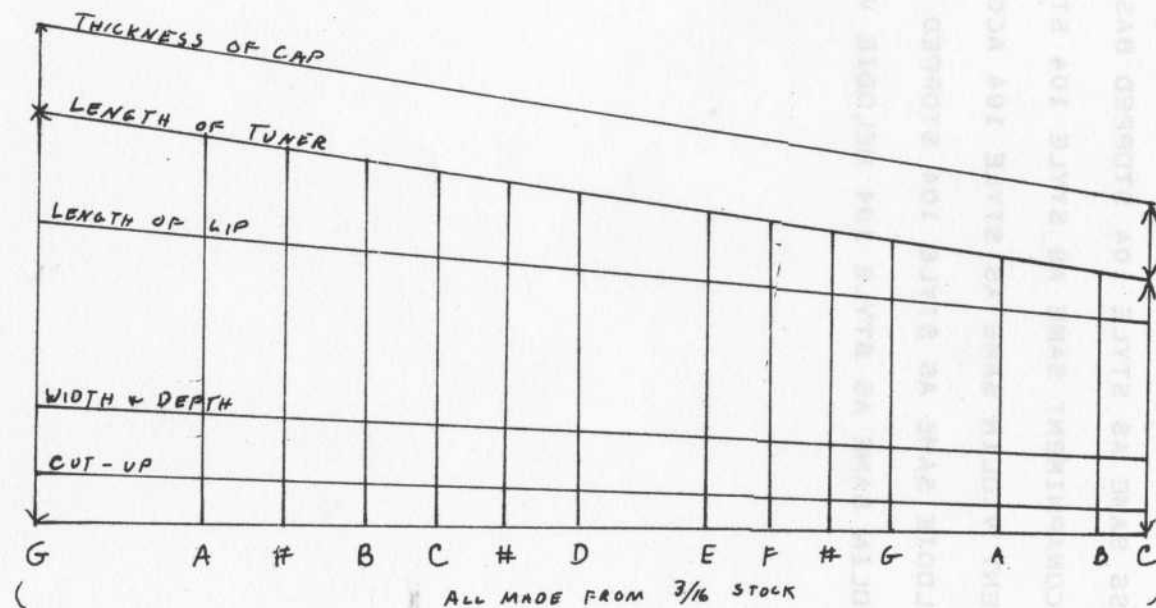


LARGEST PIPE CROSS SECTION

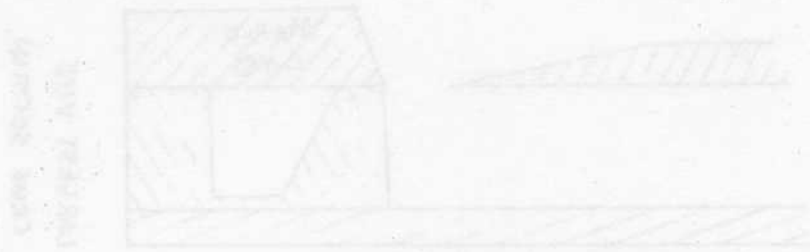
USED IN STYLE 125 ONLY



STYLE 104 MELODIE FLAGOLET



LARGEST PIPE
CROSS SECTION



STYLE 125 SCALES

STOPPED BASS SAME AS STYLE 104 STOPPED BASS

STOPPED ACCOMPANIMENT SAME AS STYLE 104 STOPPED ACCOMPANIMENT

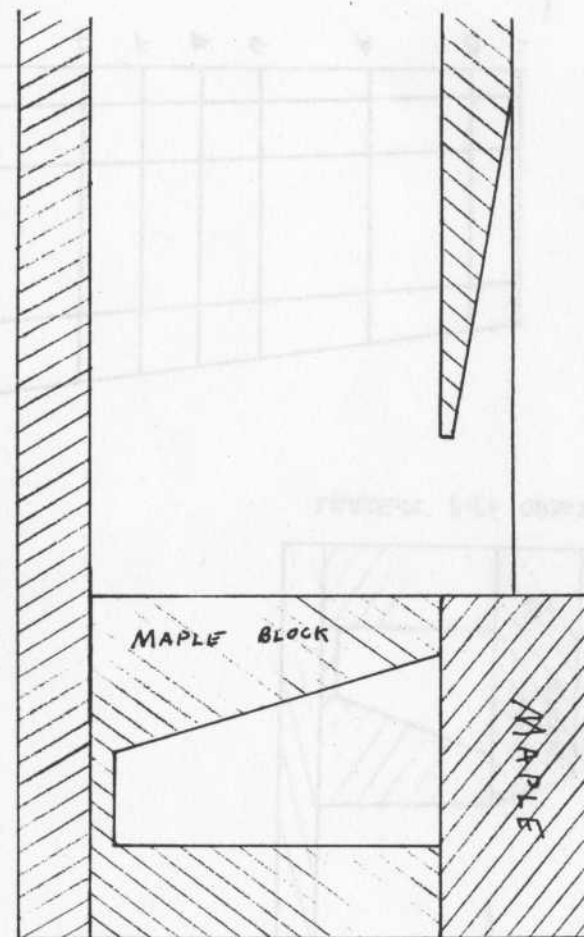
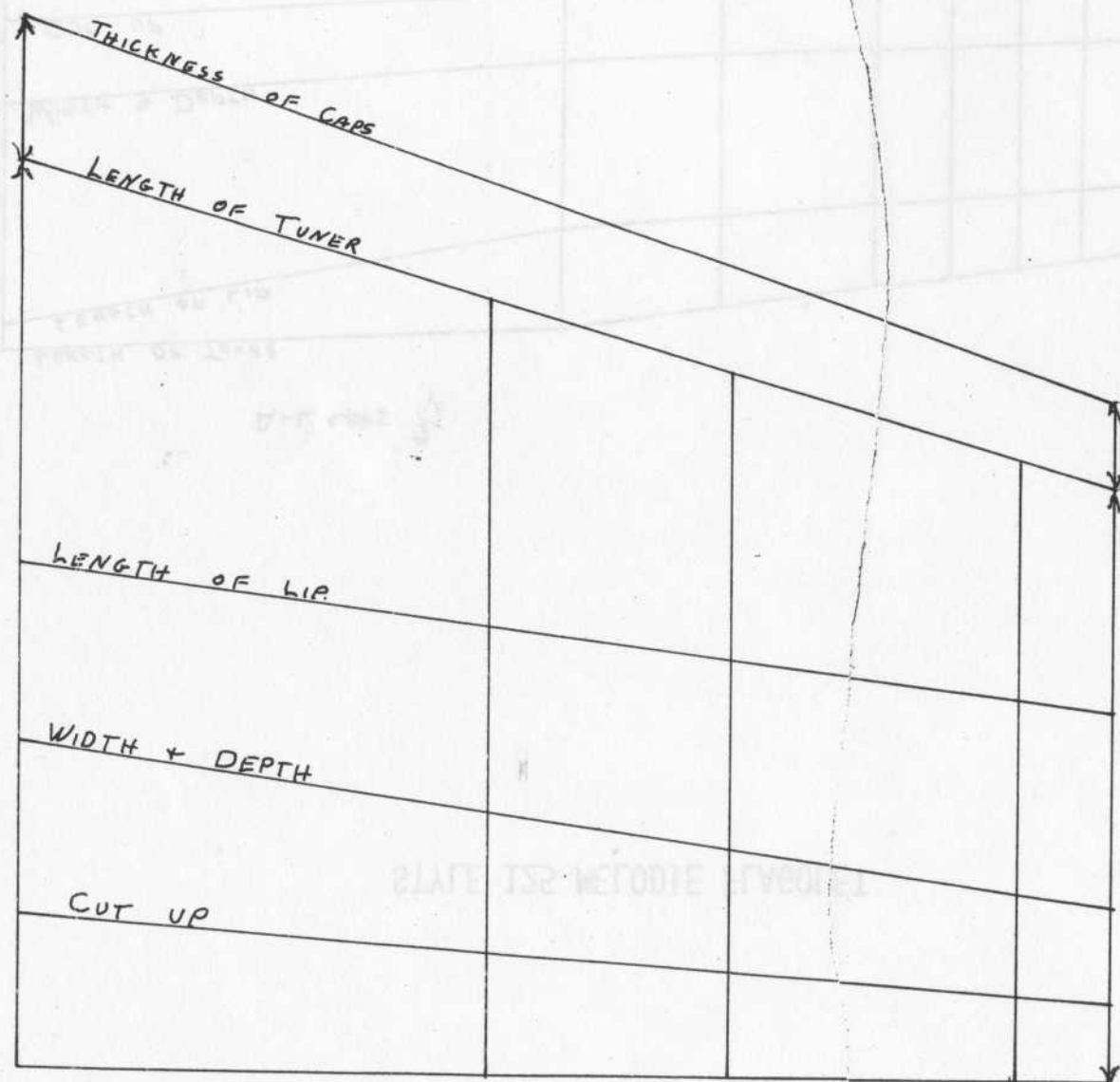
ACCOMPANIMENT VIOLIN SAME AS STYLE 104 ACCOMPANIMENT VIOLIN

STOPPED MELODIE SAME AS STYLE 104 STOPPED MELODIE

MELODIE VIOLIN SAME AS STYLE 104 MELODIE VIOLIN



STYLE 125 OPEN BASS

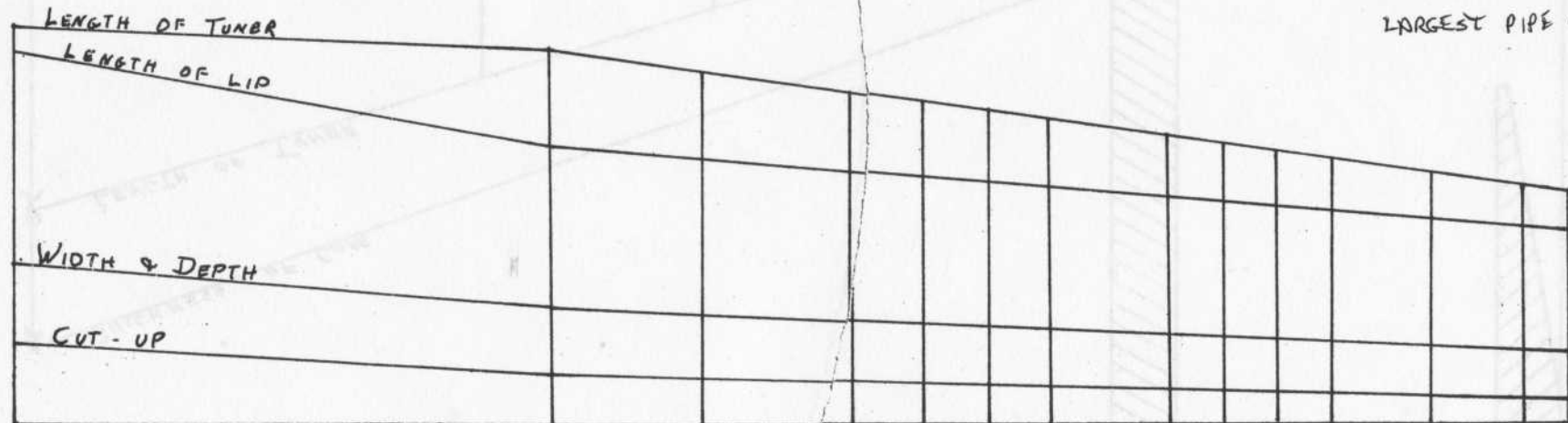


LARGEST PIPE CROSS SECTION

$\frac{3}{8}$ G
 WOOD STACK THICKNESS (C $\frac{5}{16}$ D)
 (E $\frac{9}{32}$ F)

STYLE 125 MELODIE FLAGOLET

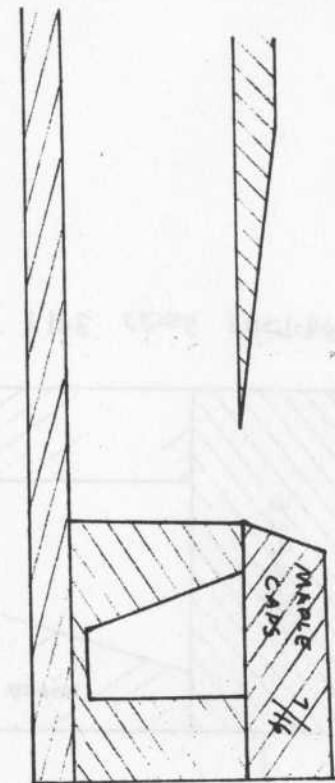
ALL CAPS $\frac{7}{16}$



A#
($\frac{1}{4}$)

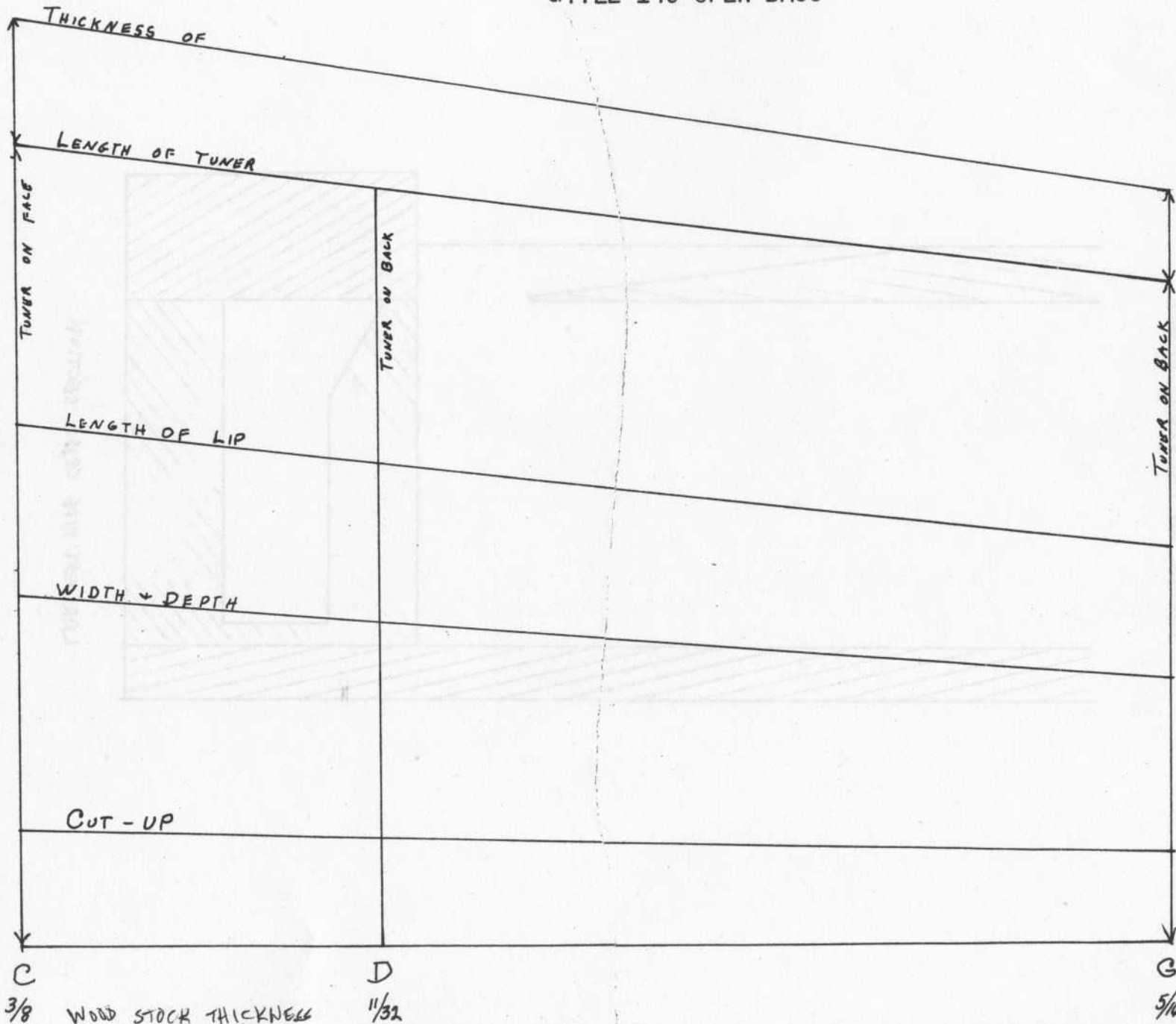
WOOD STOCK THICKNESS (

$\frac{3}{16}$



LARGEST PIPE CROSS SECTION

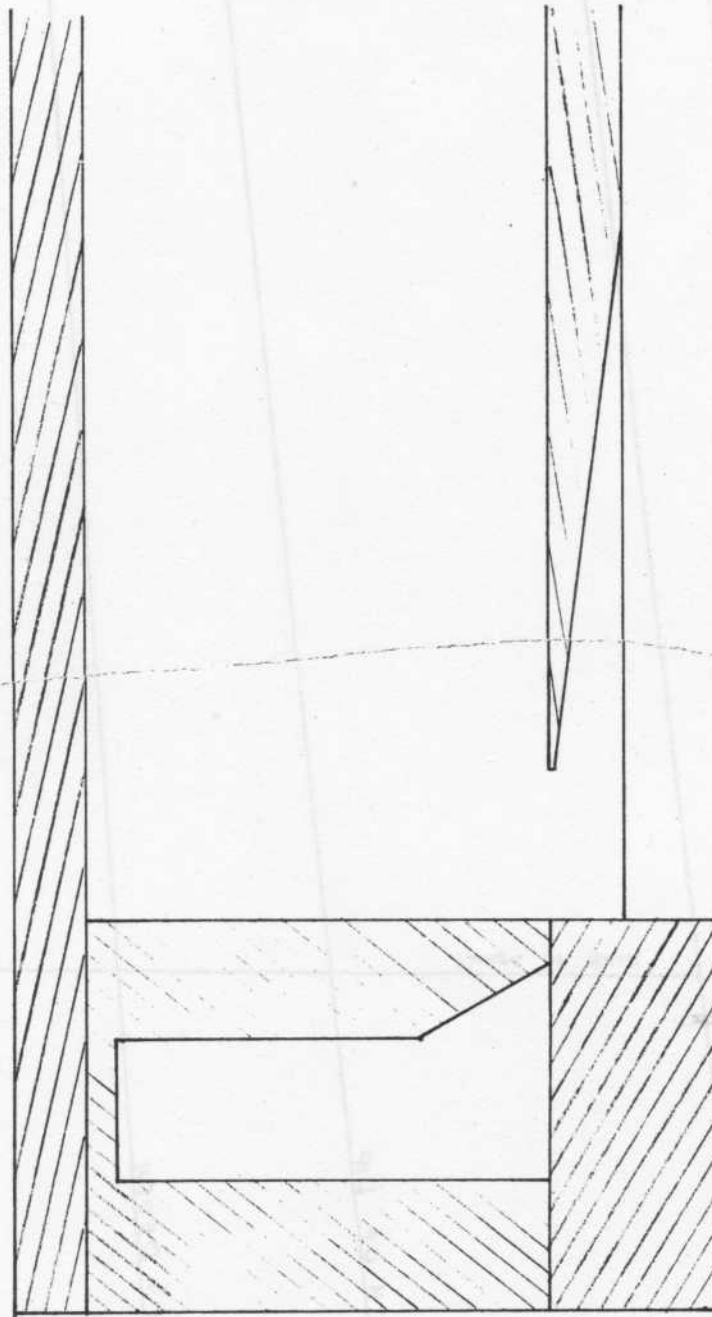
STYLE 146 OPEN BASS



(DRAWING ON
NEXT PAGE)

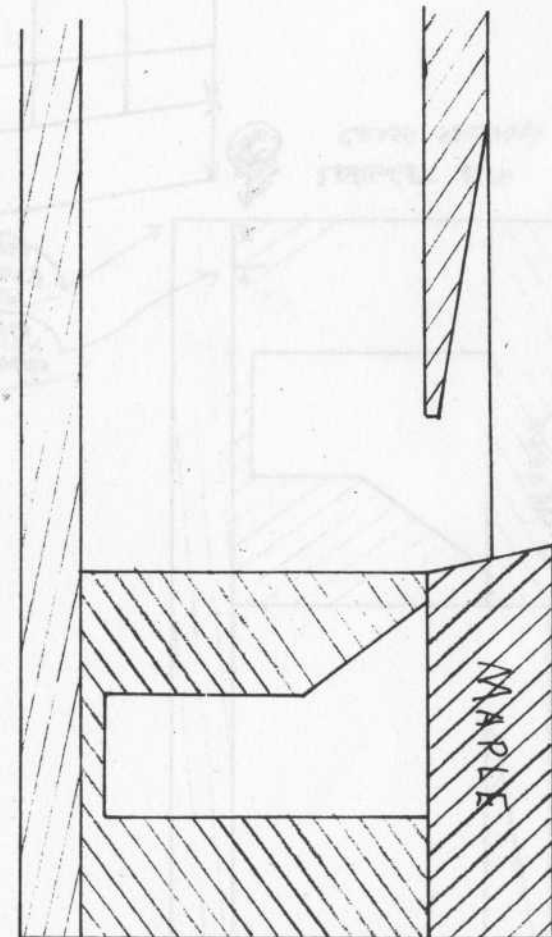
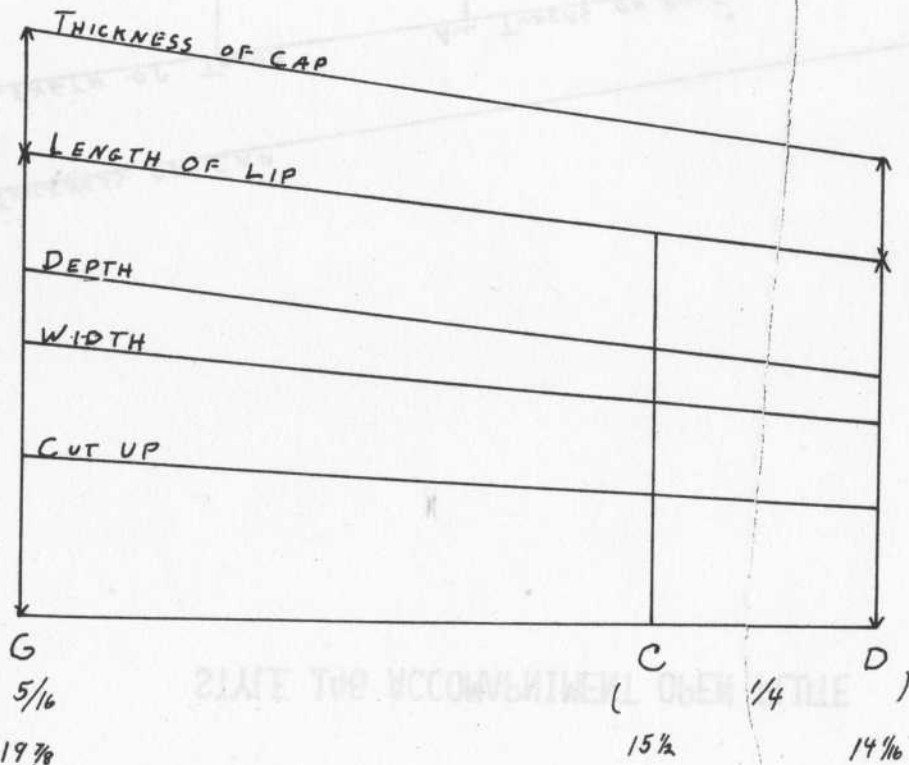
STYLE 146 OPEN BASS

(SCALE ON PREVIOUS PAGE)



LARGEST PIPE CROSS SECTION

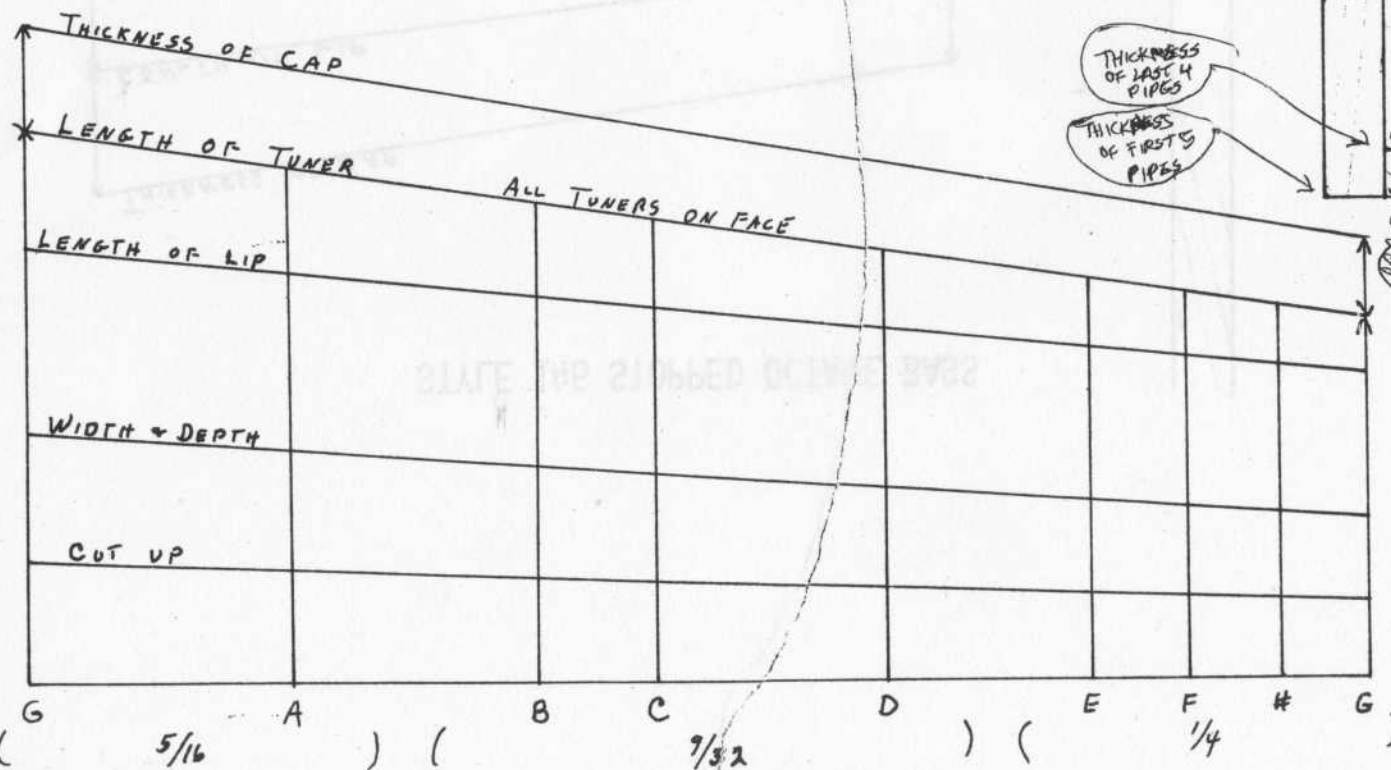
STYLE 146 STOPPED OCTAVE BASS



LARGEST PIPE CROSS SECTION

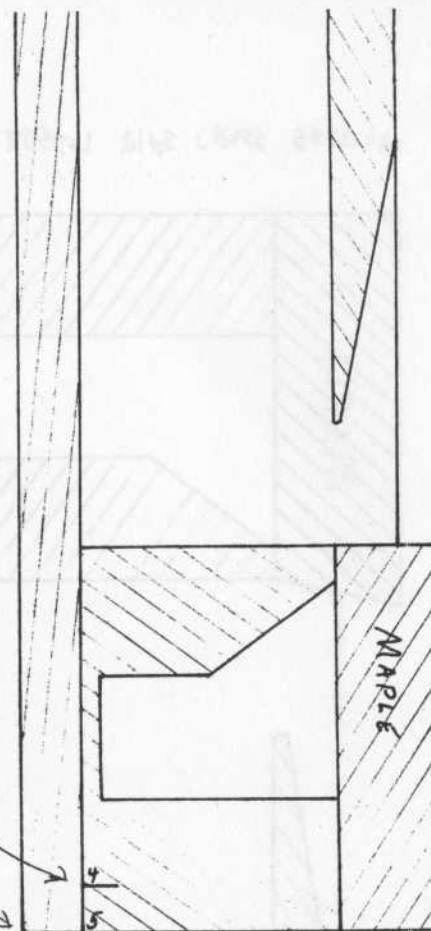
WOOD STOCK THICKNESS
PIPE LENGTH

STYLE 146 ACCOMPANIMENT OPEN FLUTE



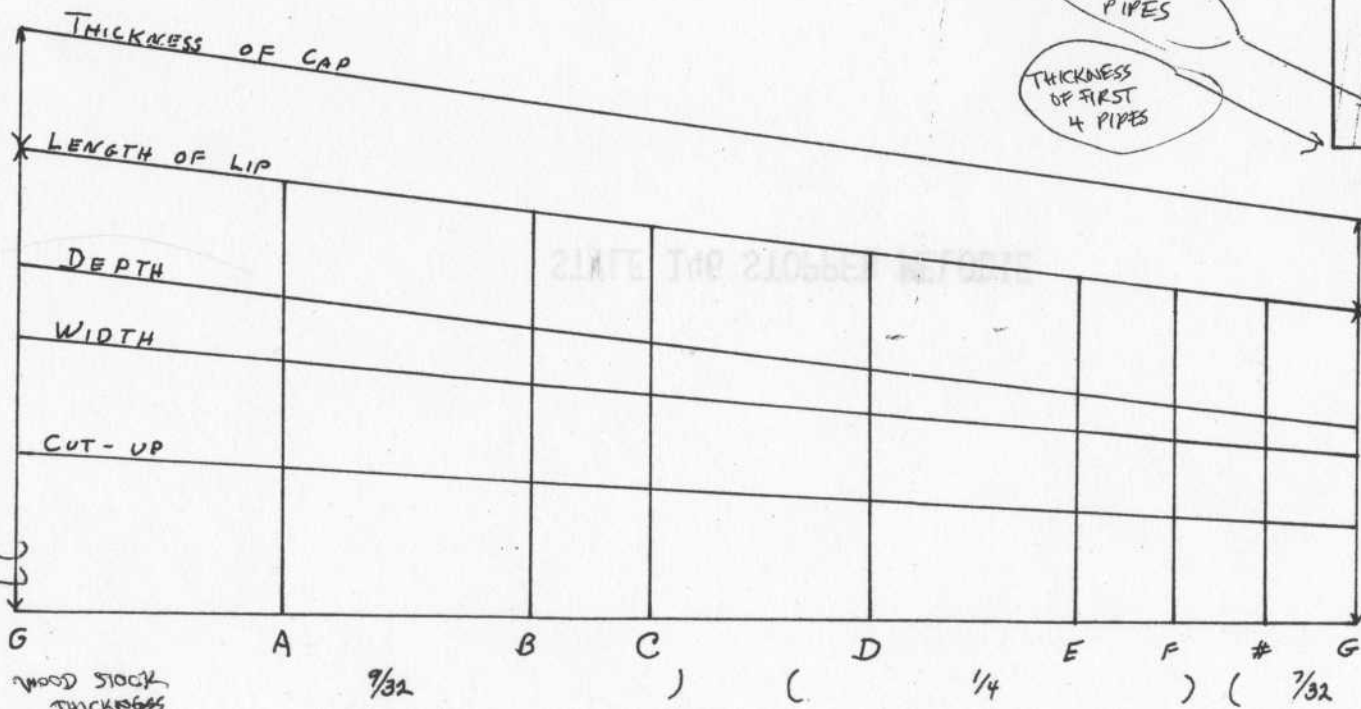
THICKNESS OF LAST 4 PIPES

THICKNESS OF FIRST 5 PIPES



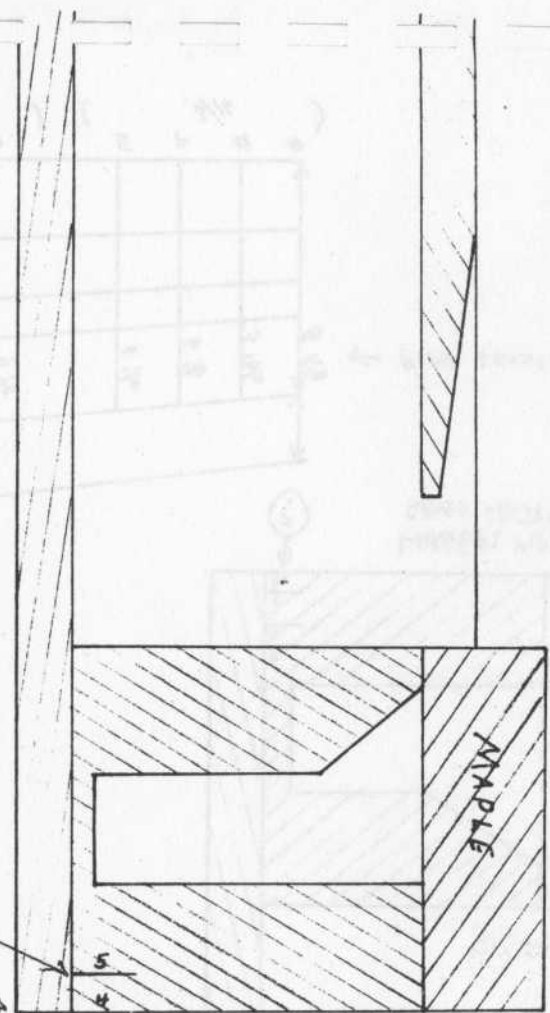
100 STOUT
THICKNESS

STYLE 146 STOPPED ACCOMPANIMENT

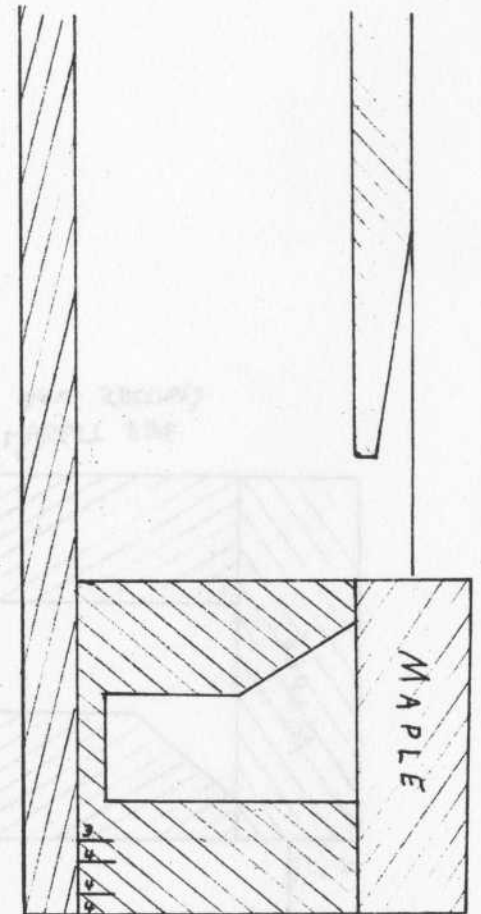
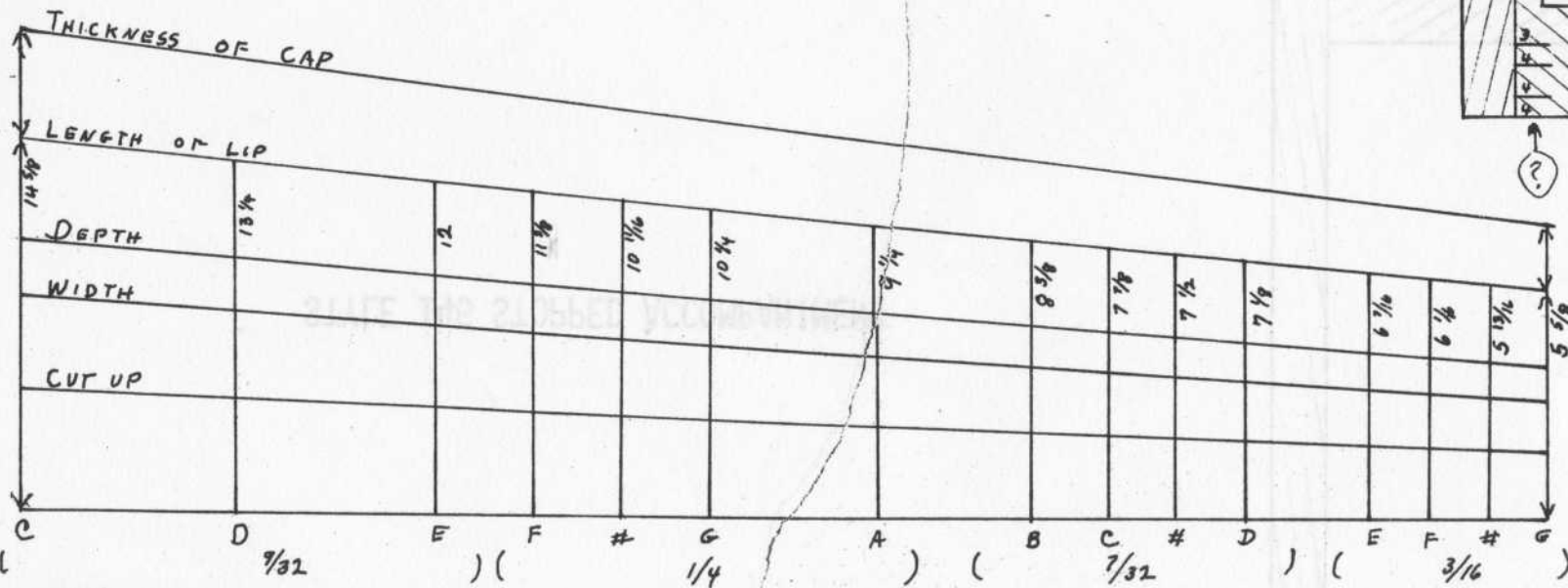


THICKNESS OF LAST 9 PIPES

THICKNESS OF FIRST 4 PIPES



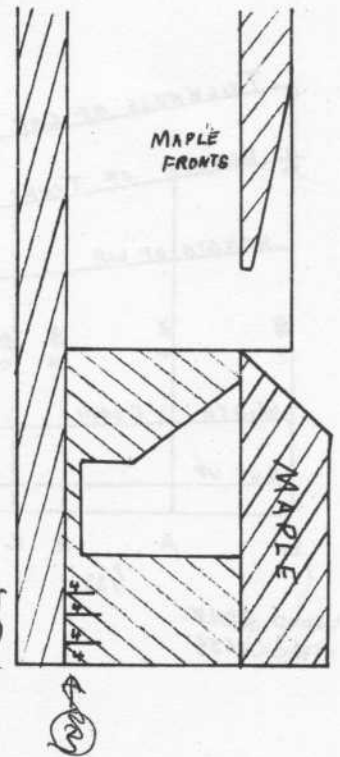
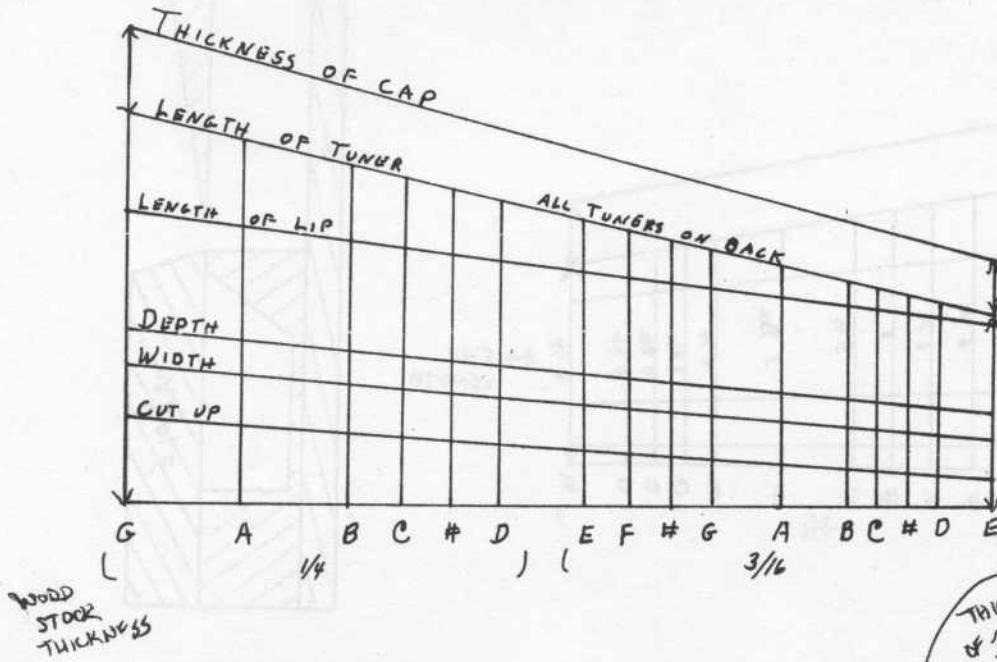
STYLE 146 STOPPED MELODIE



LARGEST PIPE CROSS SECTION

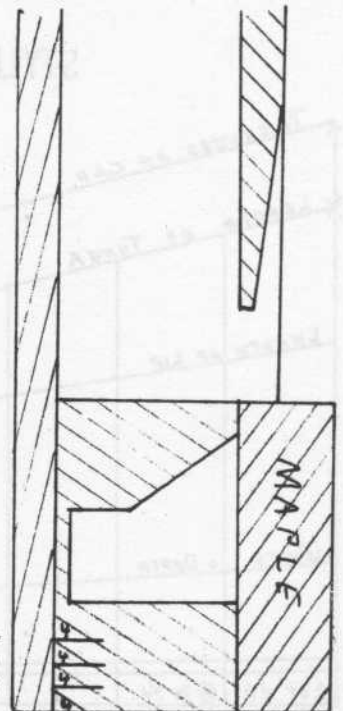
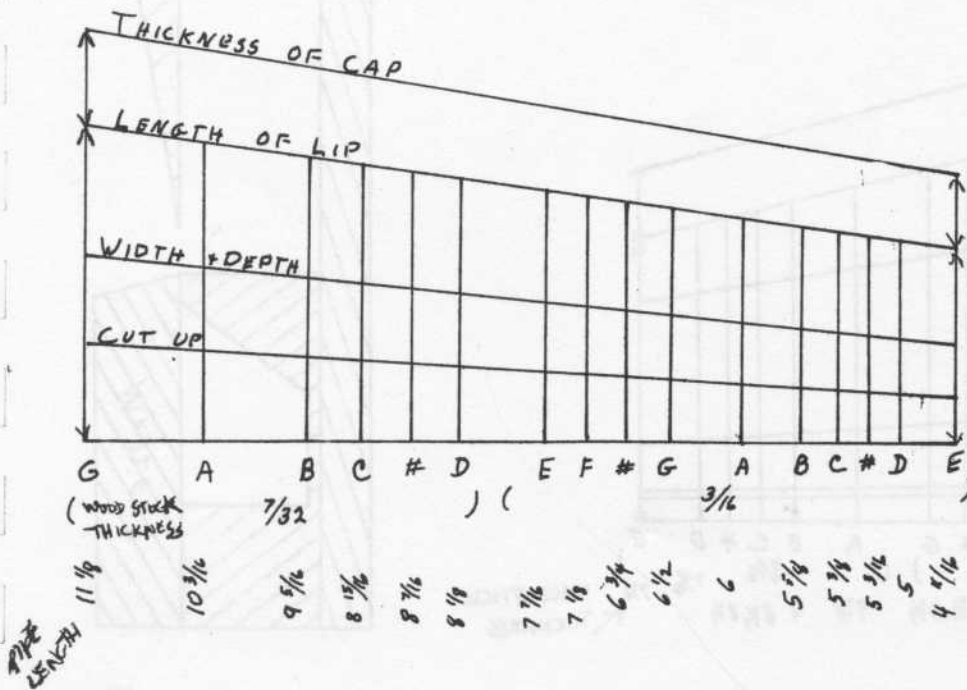
PIPE LENGTH

STYLE 146 MELODIE OPEN FLUTE



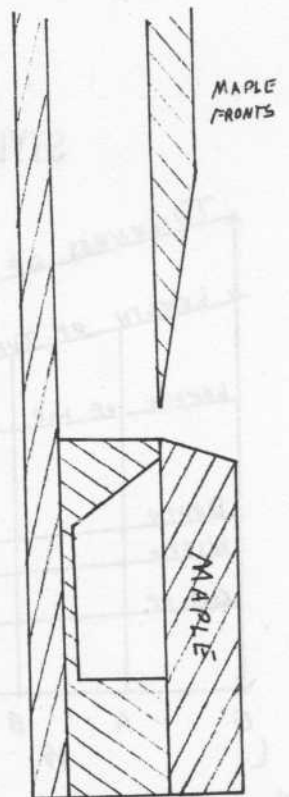
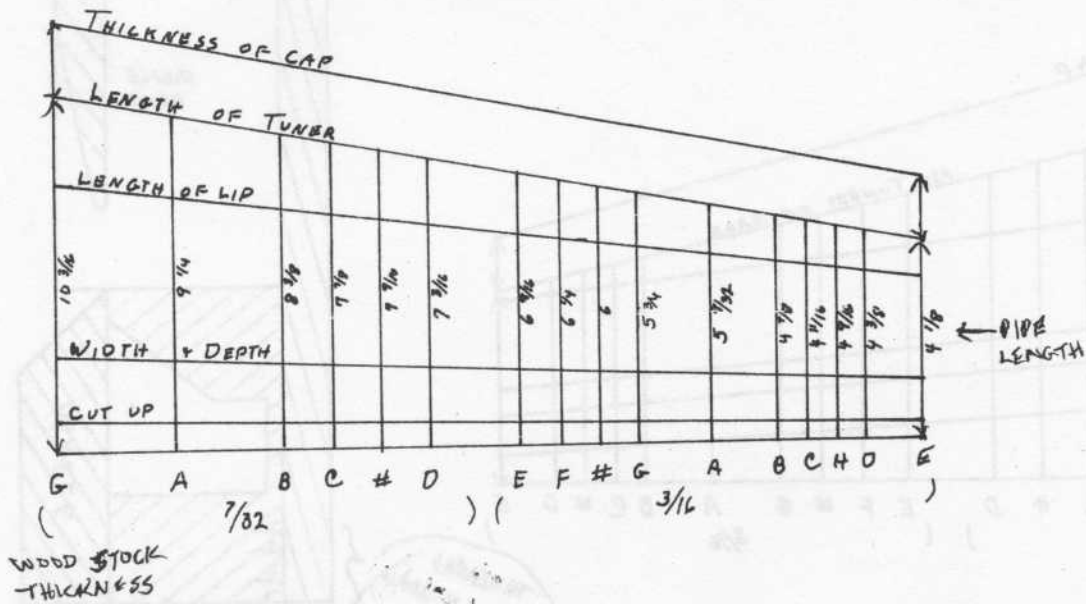
LARGEST PIPE CROSS SECTION

STYLE 146 STOPPED MELODIE FLUTE



STYLE 146 MELODIE VIOLINS

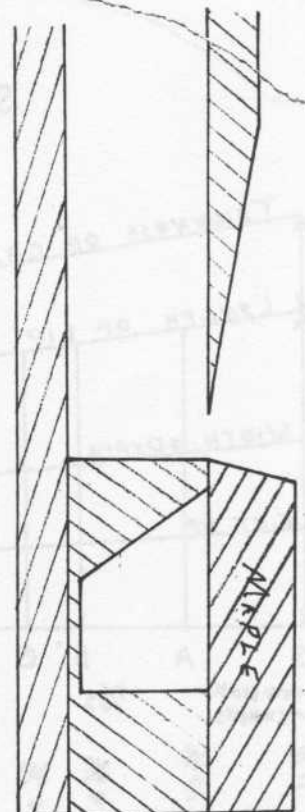
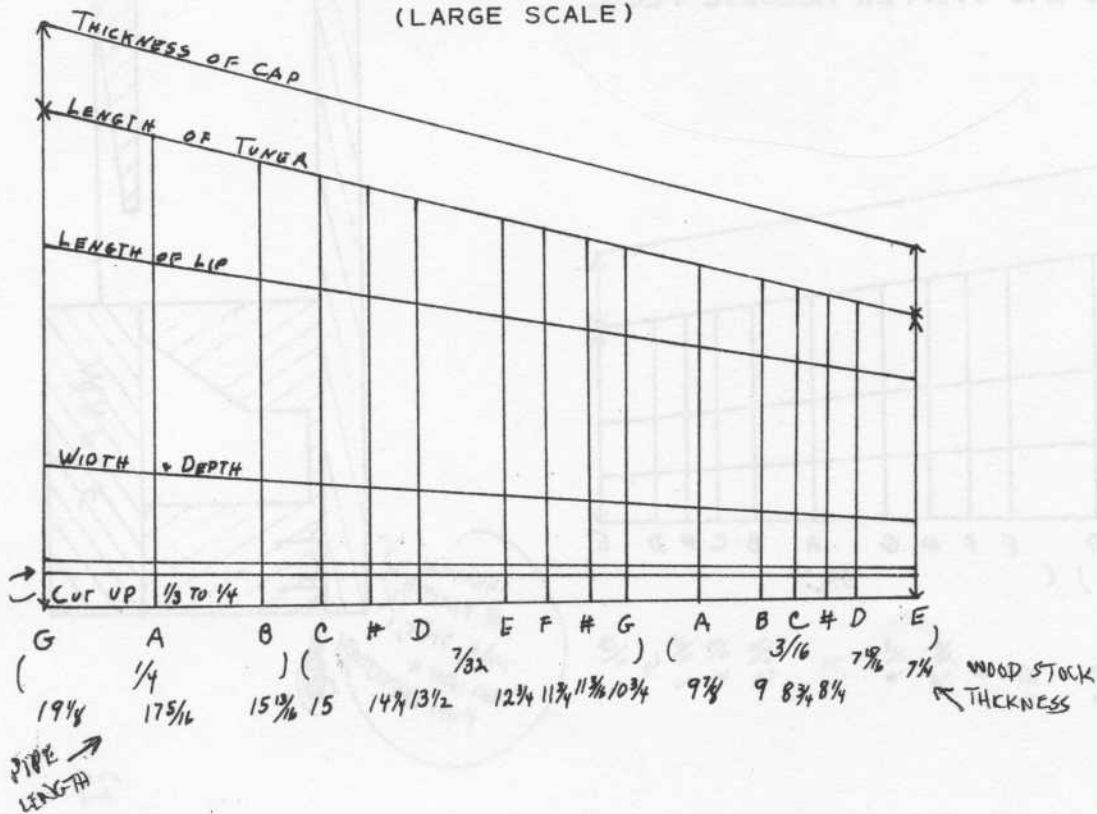
(SMALL SCALE)



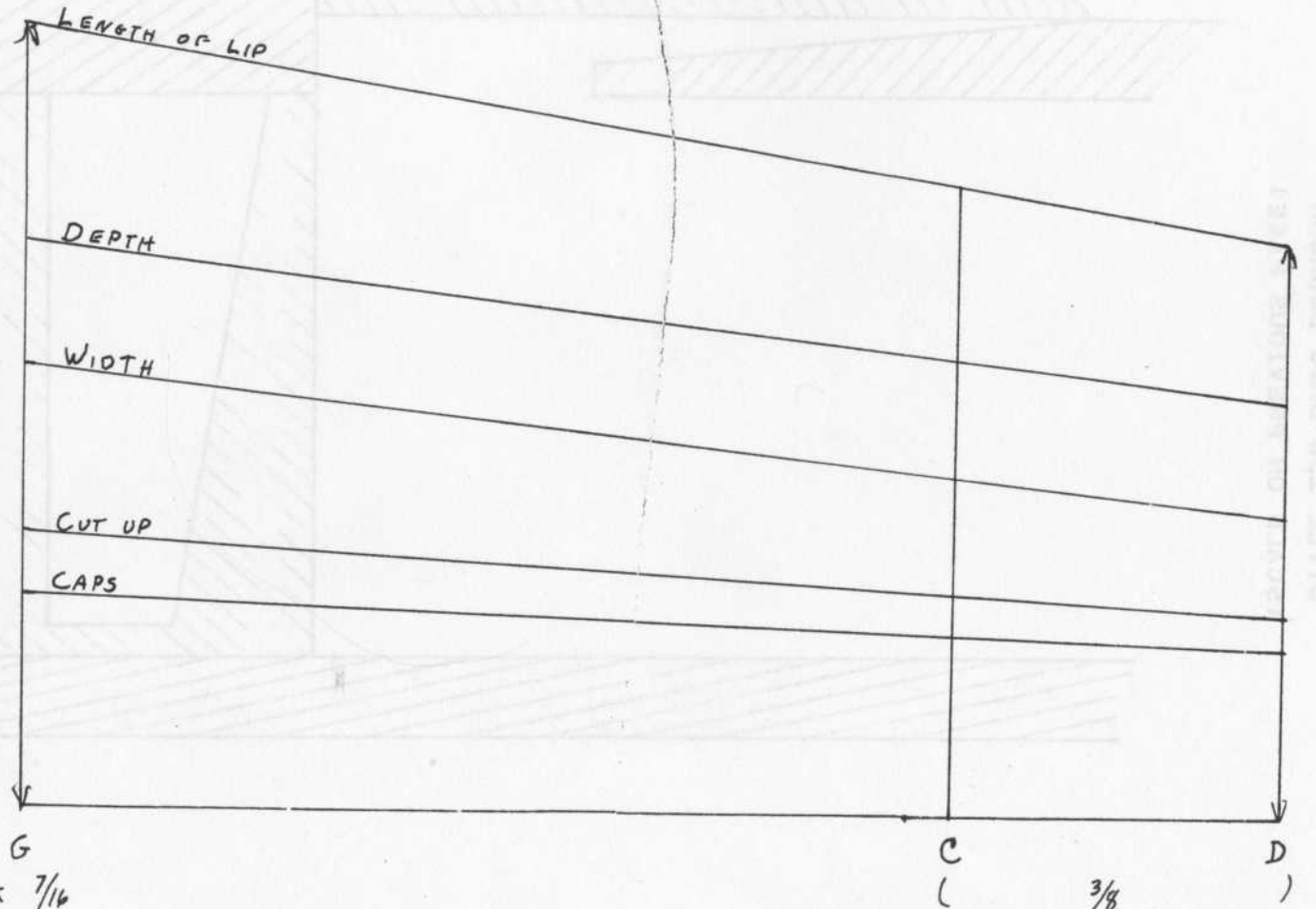
LARGEST PIPE CROSS SECTION

STYLE 146 MELODIE VIOLIN

(LARGE SCALE)

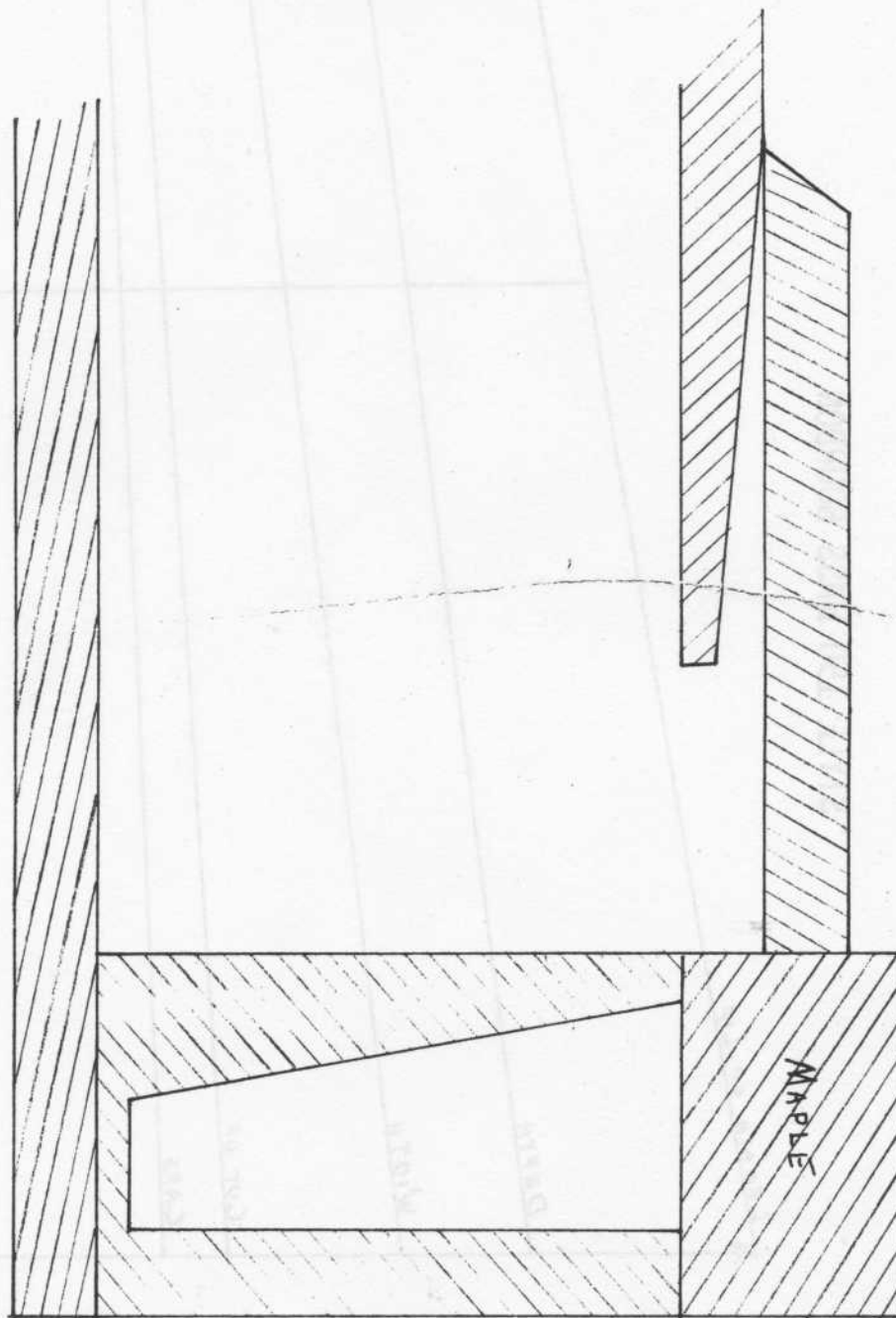


STYLE 150 BASS BOURDON



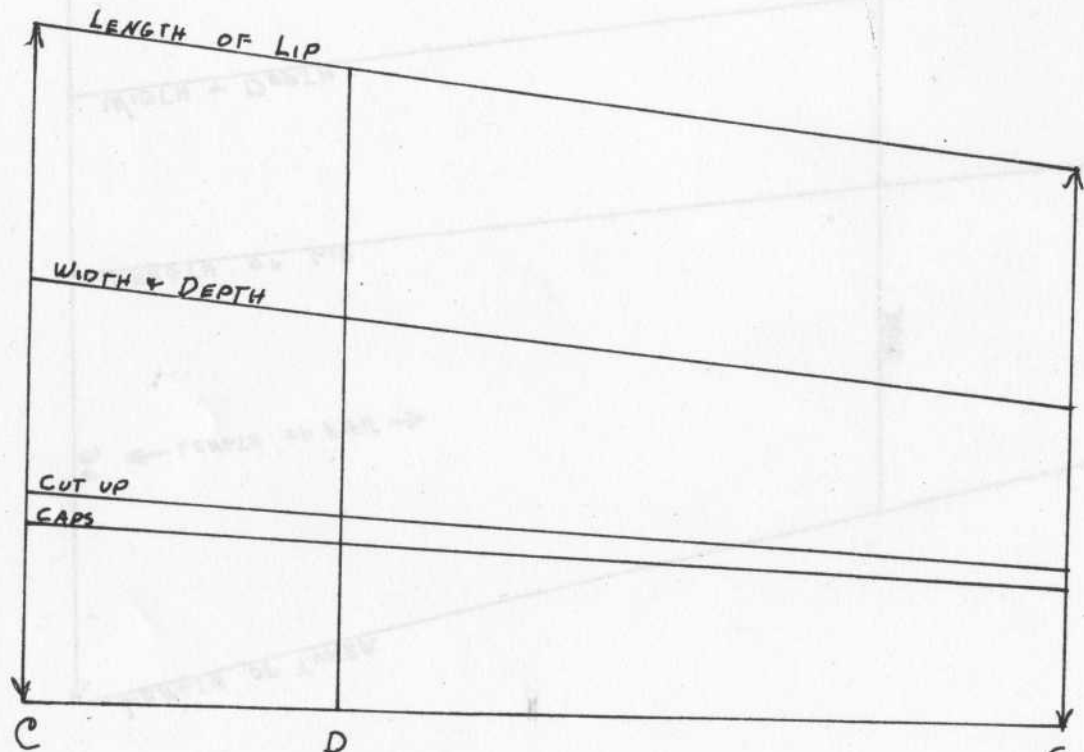
(DRAWING ON NEXT PAGE)

STYLE 150 BASS BOURDON
(SCALE ON PREVIOUS PAGE)



LARGEST PIPE
CROSS SECTION

STYLE 150 STOPPED BASS PIPE



100 STOCK 1/32
THICKNESS

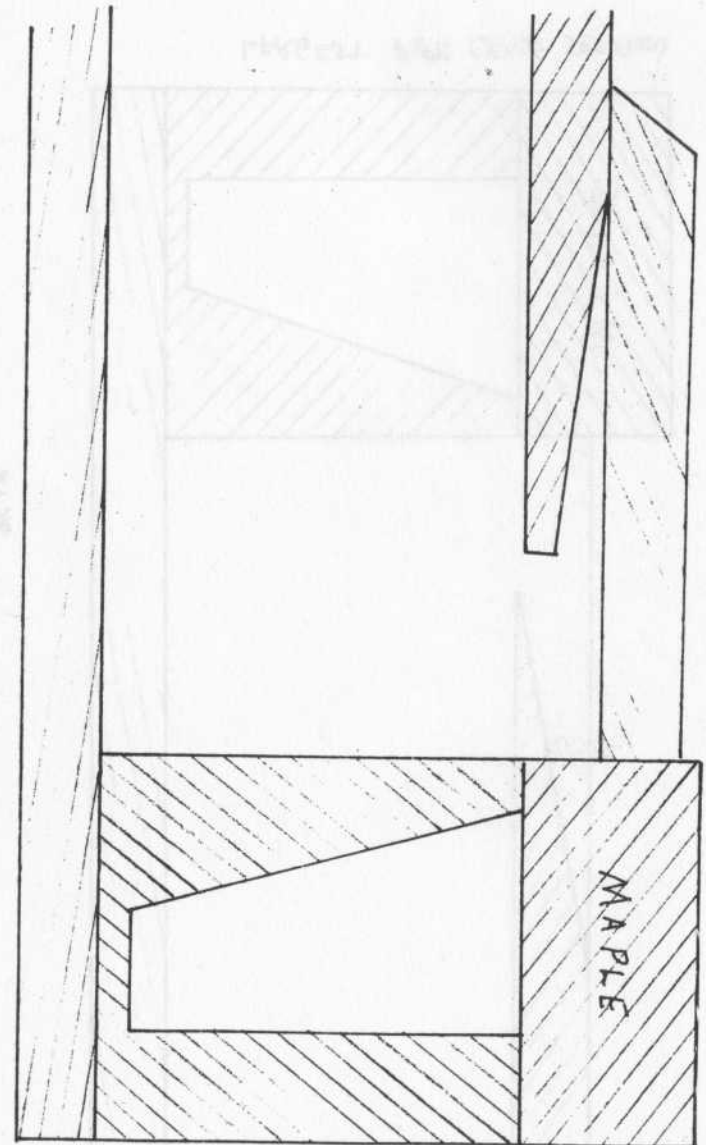
PE LENGTH 32 3/4

D 3/8

29 1/2

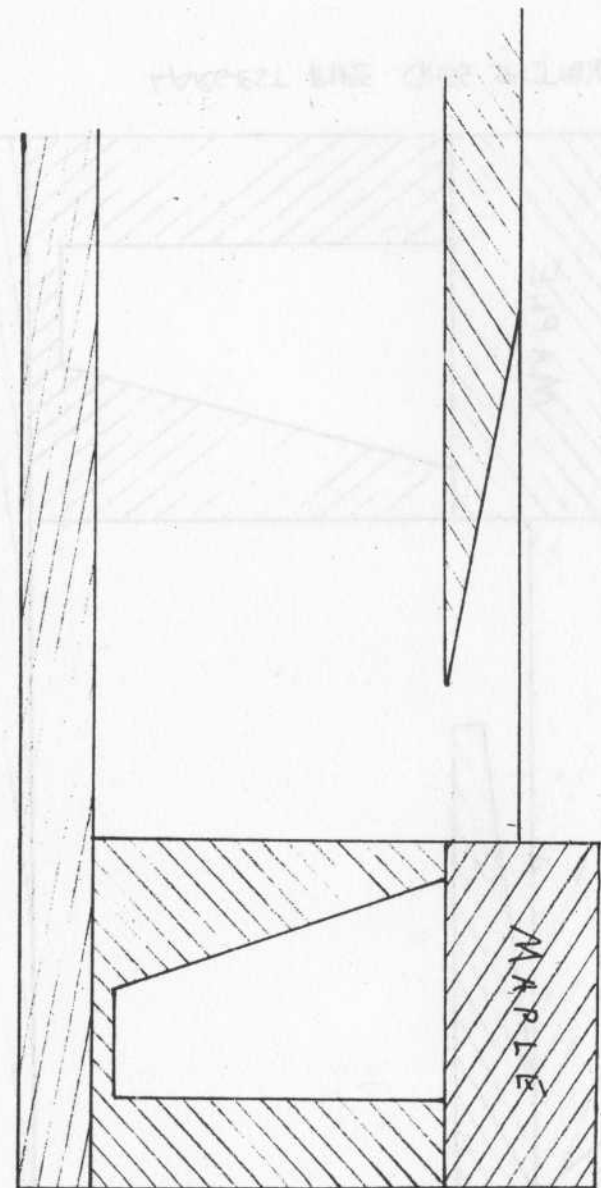
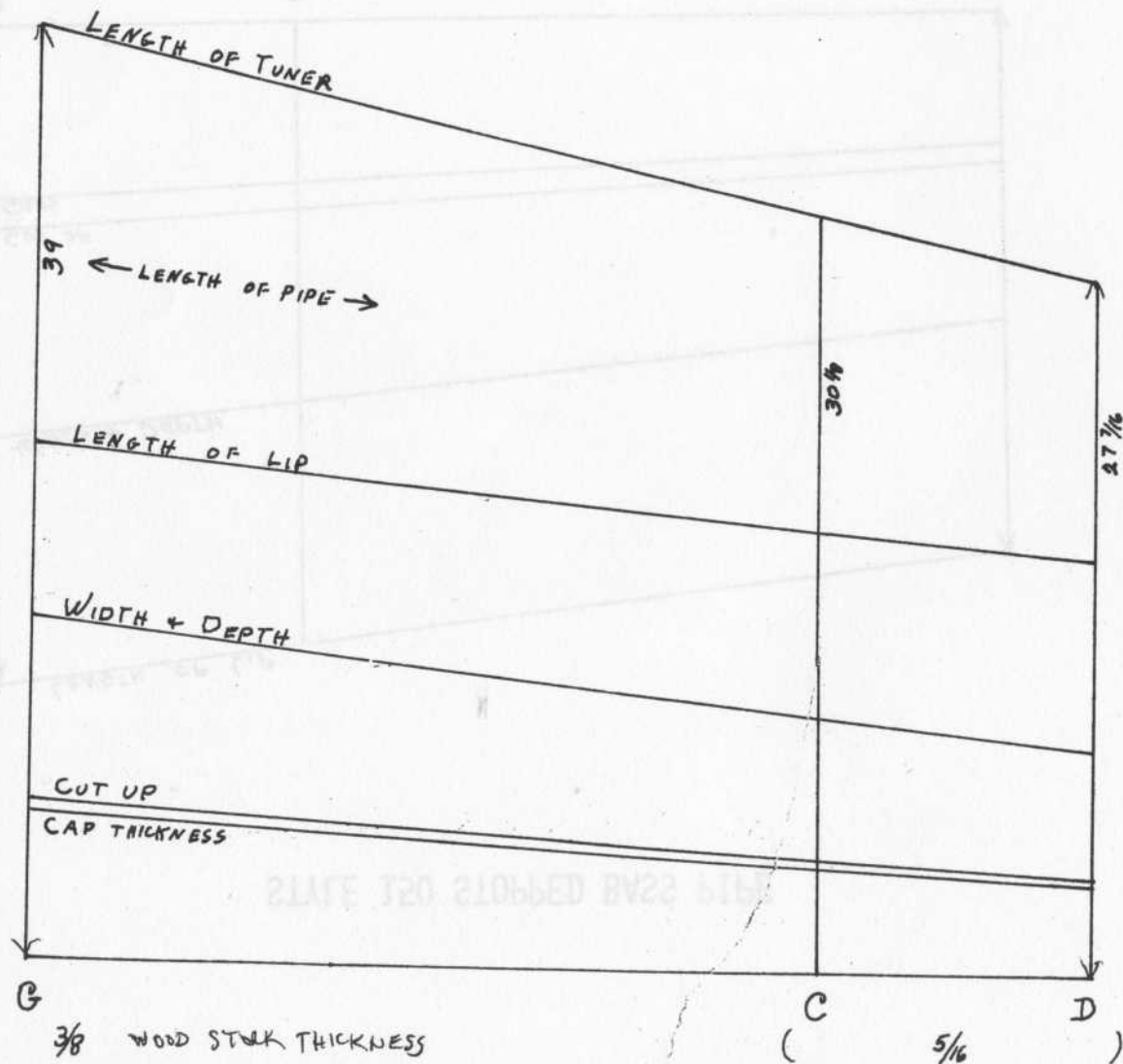
G 11/32

23 1/4



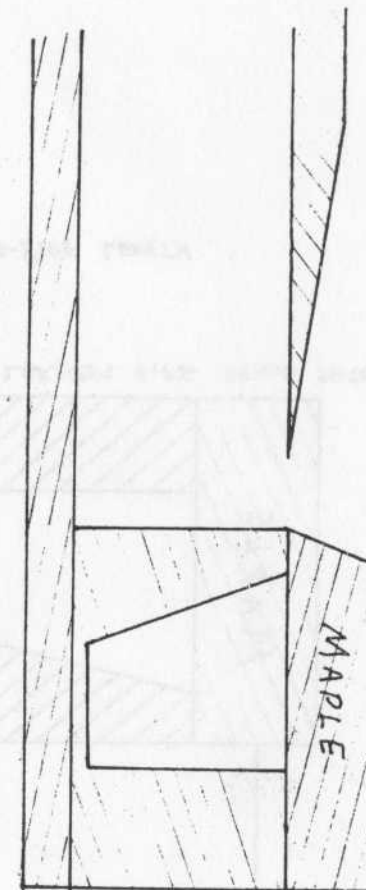
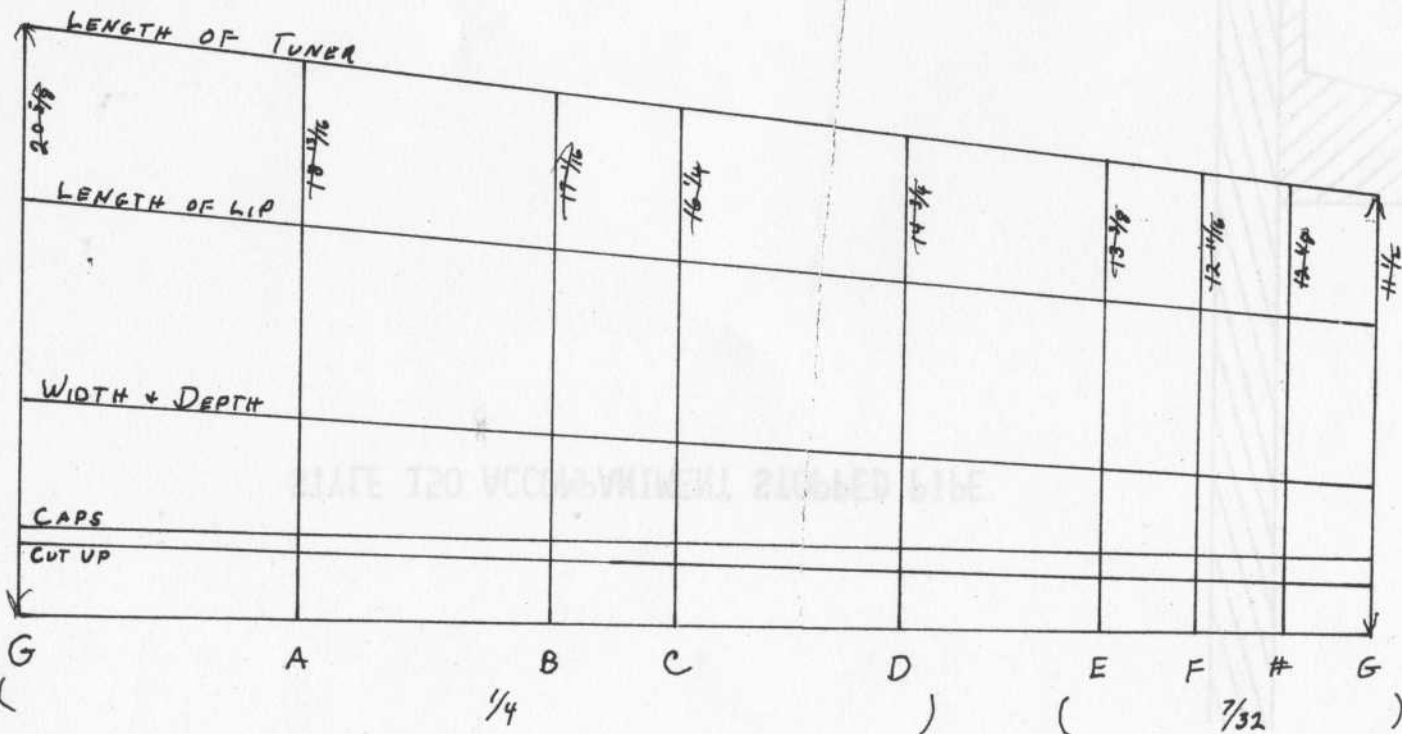
LARGEST PIPE CROSS SECTION

STYLE 150 OPEN BASS PRESTANT



LARGEST PIPE CROSS SECTION

STYLE 150 ACCOMPANIMENT VIOLIN



LARGEST PIPE CROSS SECTION

PIPE THICKNESS

PIPE LENGTH

20 5/8

17 1/4

16 1/4

14 3/4

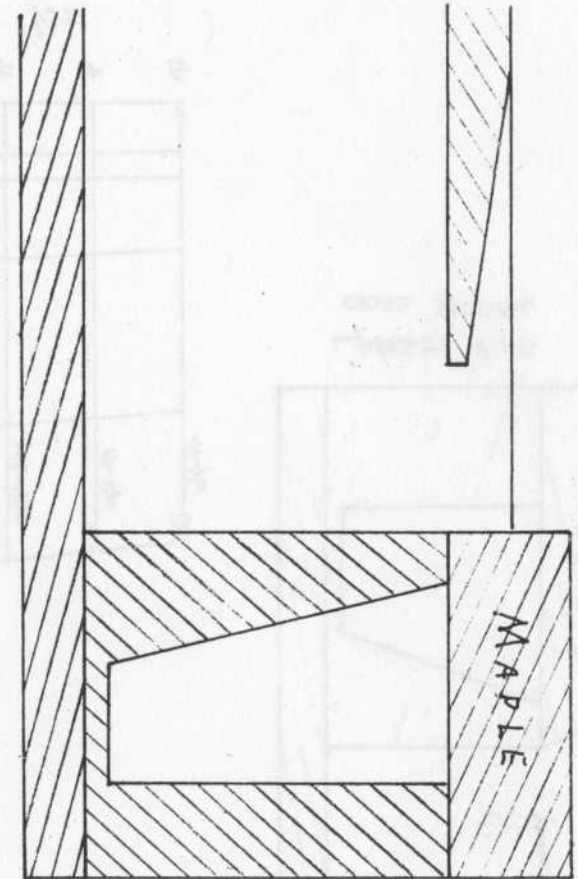
13 3/4

12 1/4

12 1/8

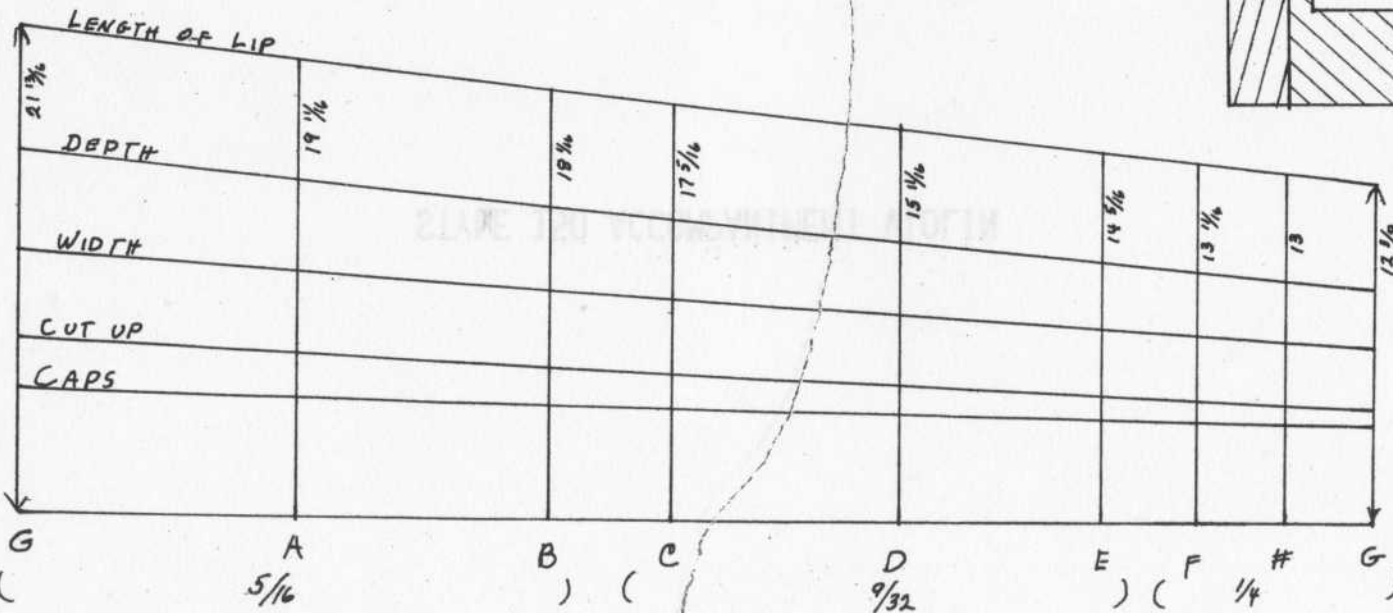
11 1/2

STYLE 150 ACCOMPANIMENT STOPPED PIPE



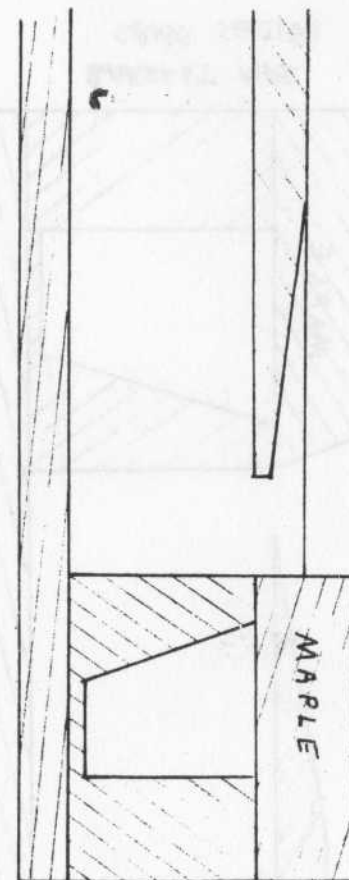
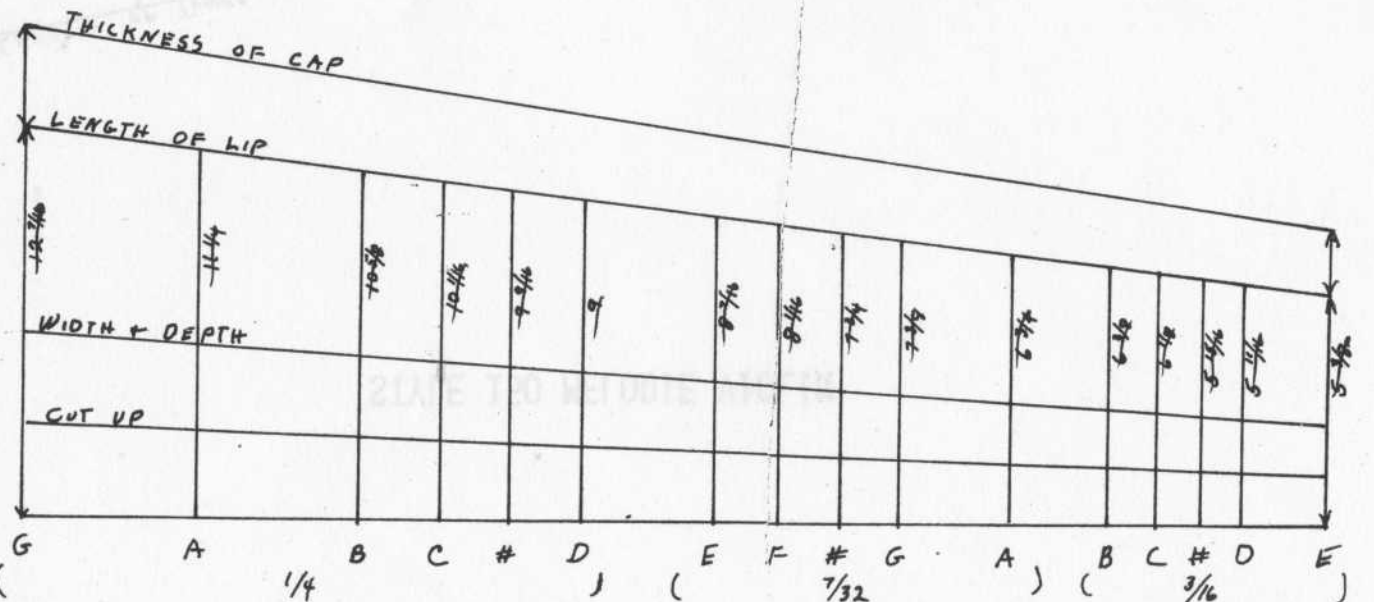
LARGEST PIPE CROSS SECTION

← PIPE LENGTH



STYLE 150 STOPPED MELODIE PIPE

(TWO SETS PER ORGAN)



LARGEST PIPE
(CROSS SECTION)

ODD STOCK
THICKNESS

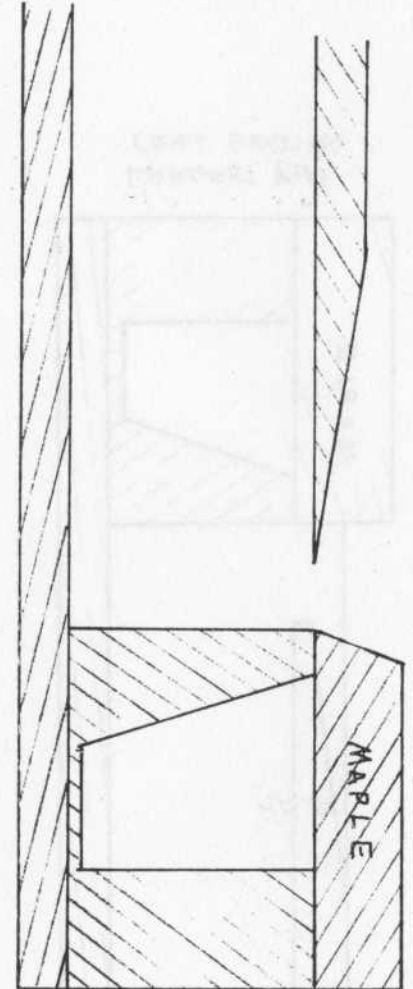
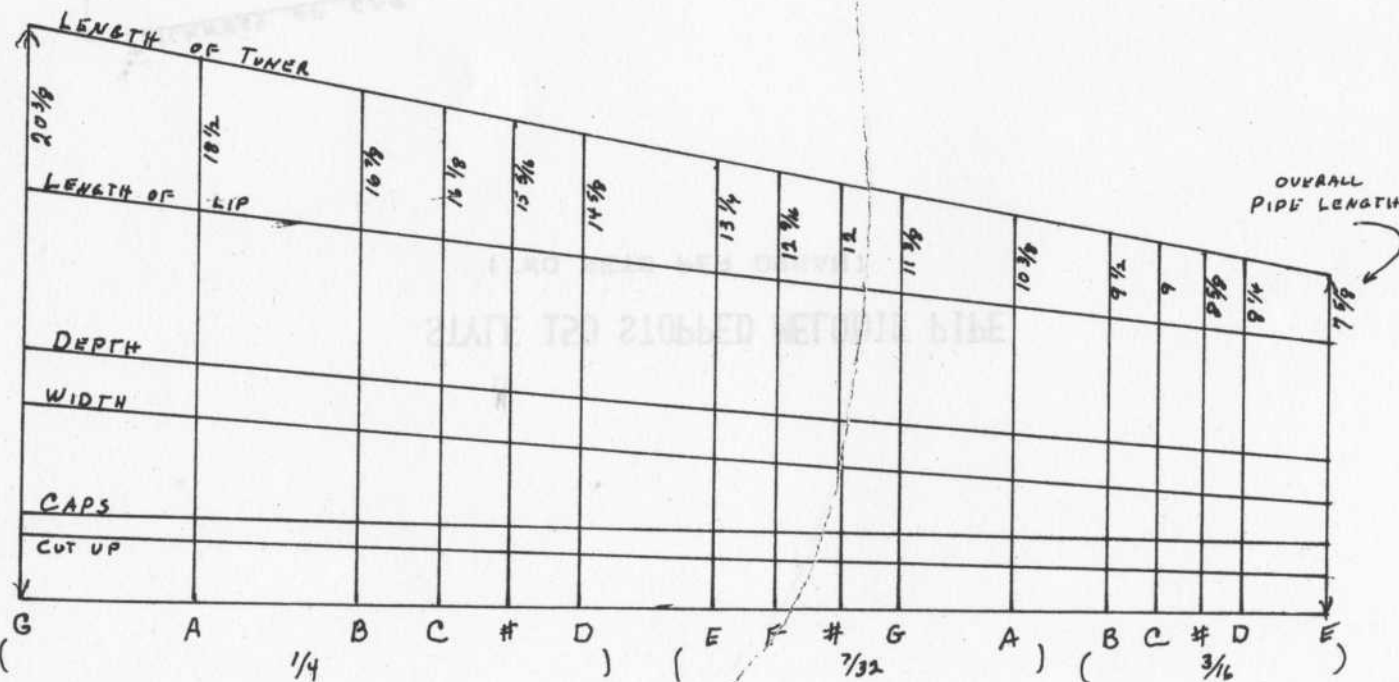
PIPE LENGTH

37

(G A B C # D E F # G A B C # D E)

12 3/4 11 1/4 10 5/8 10 1/8 9 9/16 9 8 7/16 8 1/2 7 3/4 7 3/8 6 3/4 6 3/8 6 1/8 5 11/16 5 11/16 5 3/8

STYLE 150 MELODIE VIOLIN



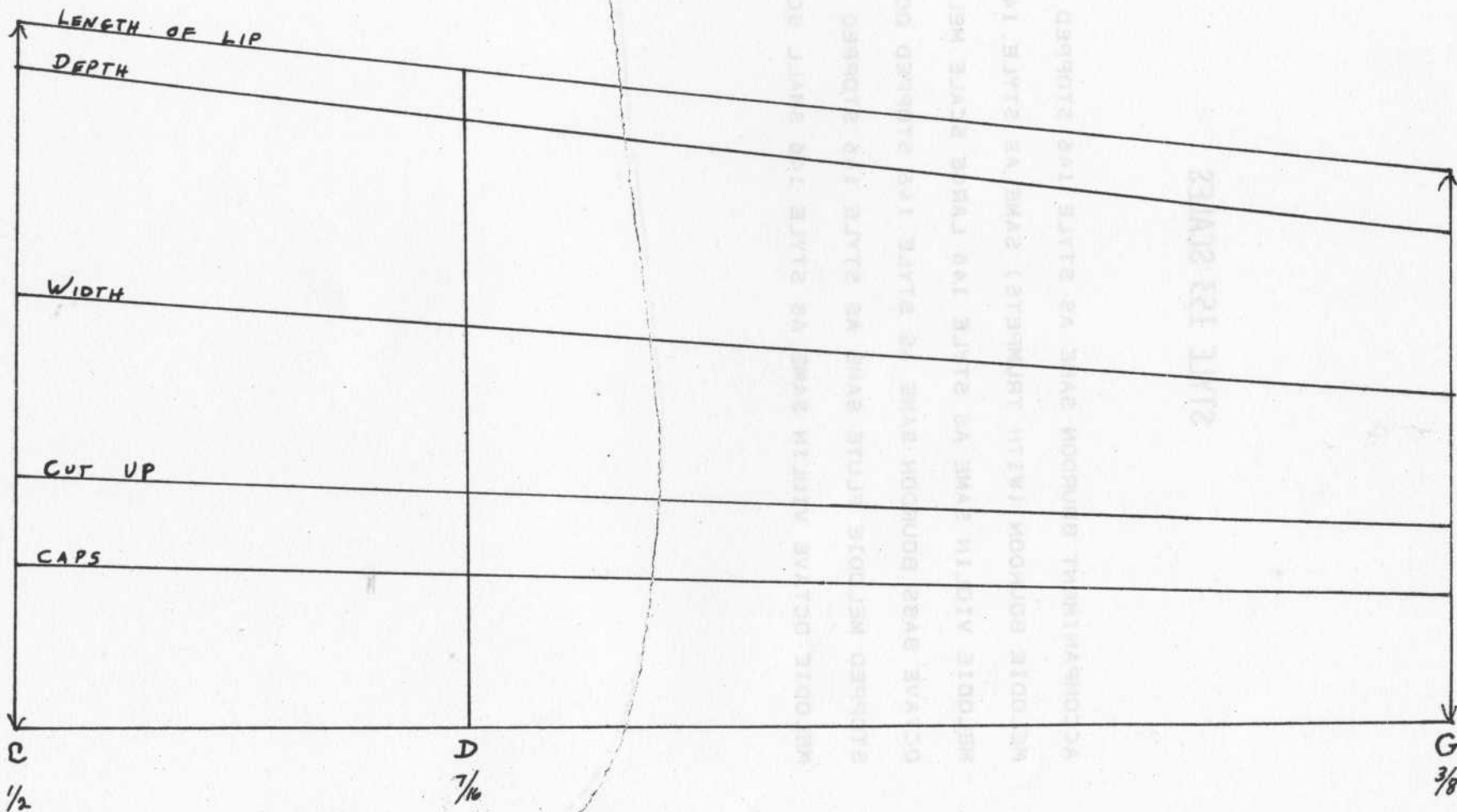
300 STOCK THICKNESS

38

STYLE 153 SCALES

ACCOMPANIMENT BOURDON SAME AS STYLE 146 STOPPED ACCOMPANIMENT
MELODIE BOURDON (WITH TRUMPETS) SAME AS STYLE 146 STOPPED MELODIE
MELODIE VIOLIN SAME AS STYLE 146 LARGE SCALE MELODIE VIOLIN
OCTAVE BASS BOURDON SAME AS STYLE 146 STOPPED OCTAVE BASS
STOPPED MELODIE FLUTE SAME AS STYLE 146 STOPPED MELODIE FLUTE
MELODIE OCTAVE VIOLIN SAME AS STYLE 146 SMALL SCALE MELODIE VIOLIN

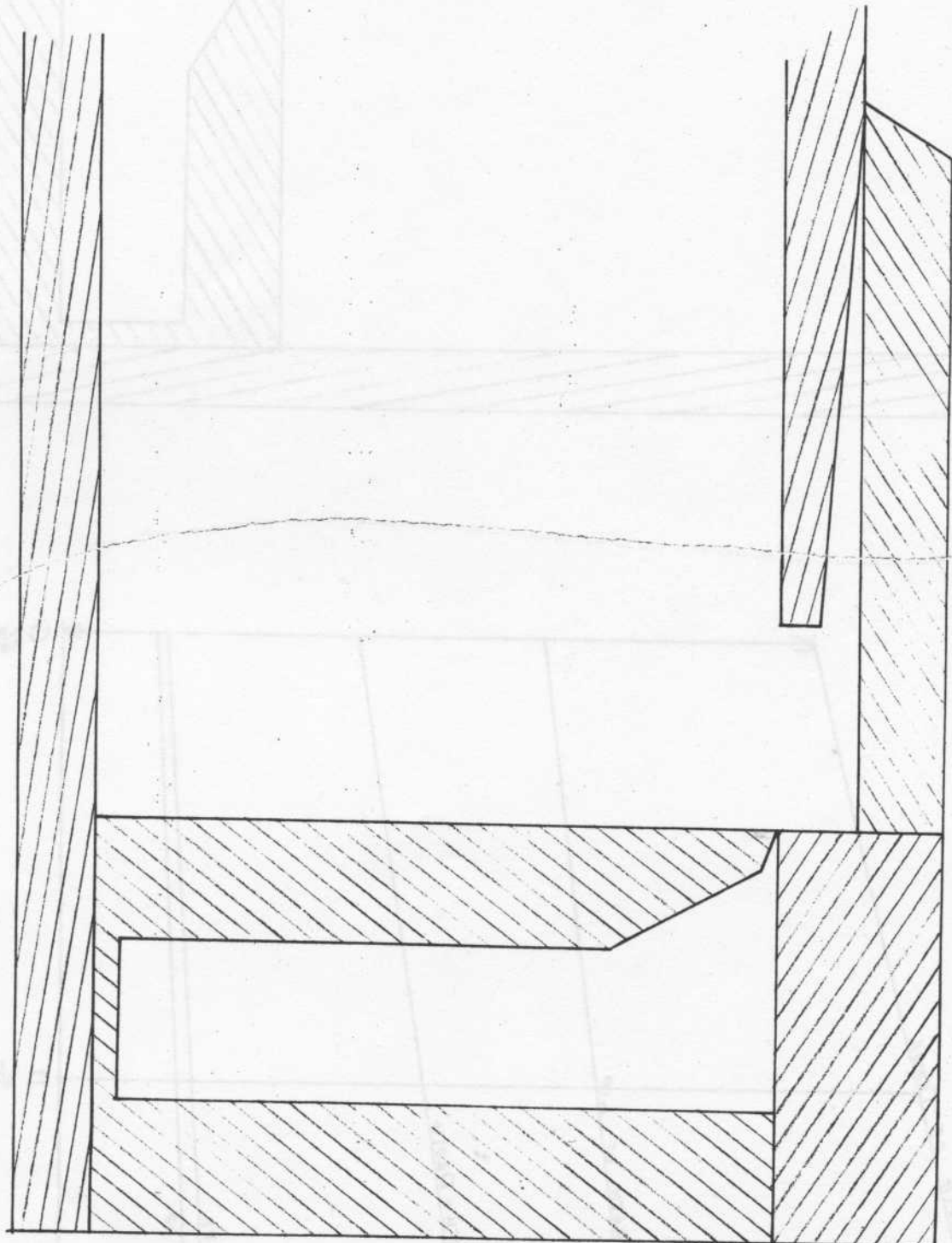
STYLE 153 BASS BOURDON



MOOD STOCK
THICKNESS

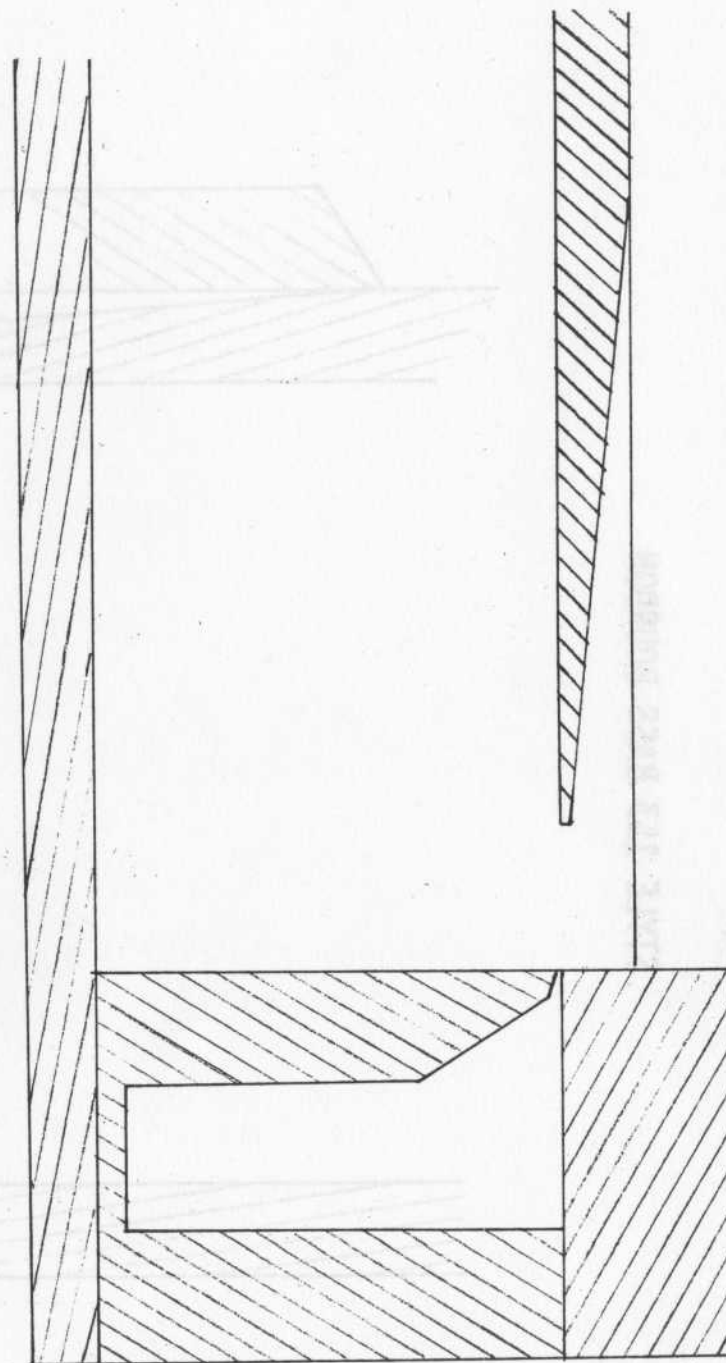
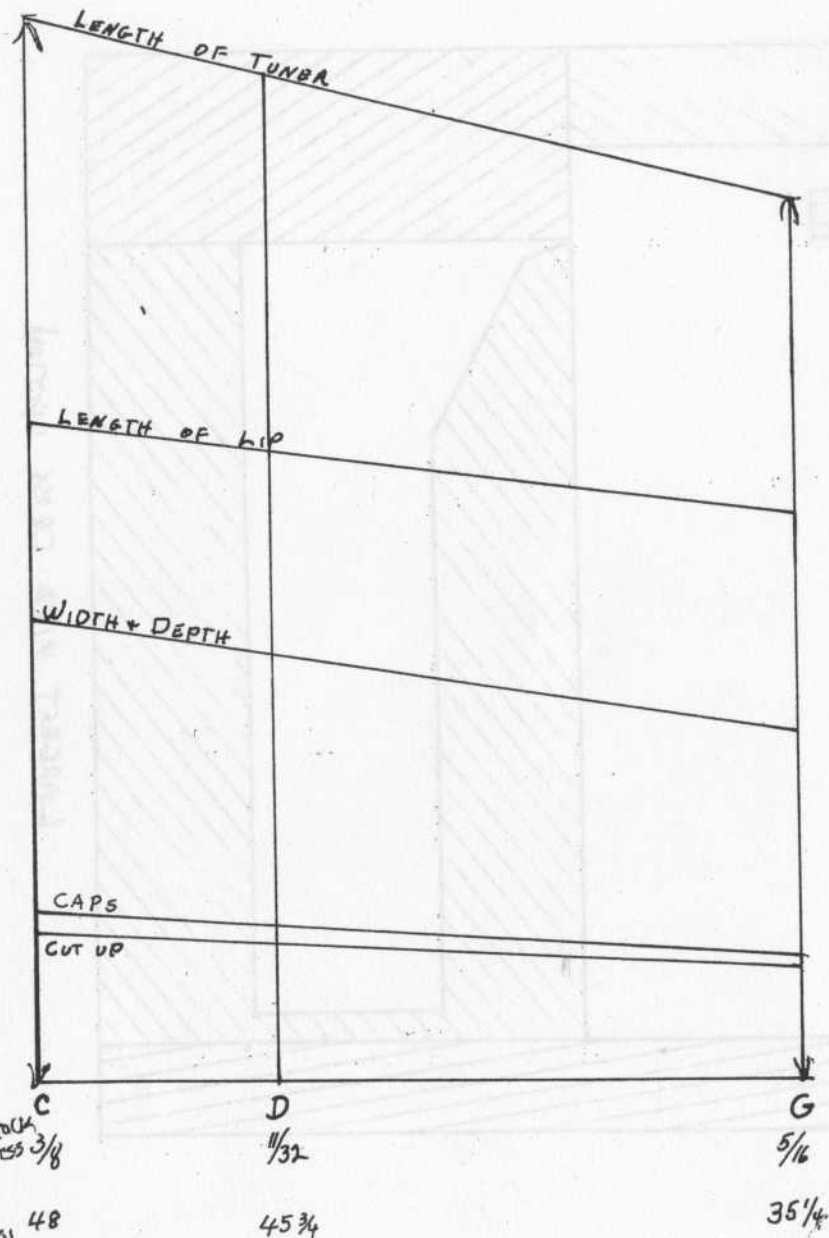
40

STYLE 153 BASS BOURDON



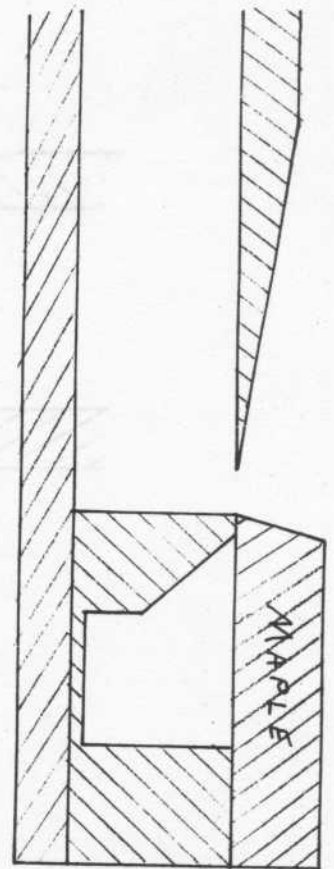
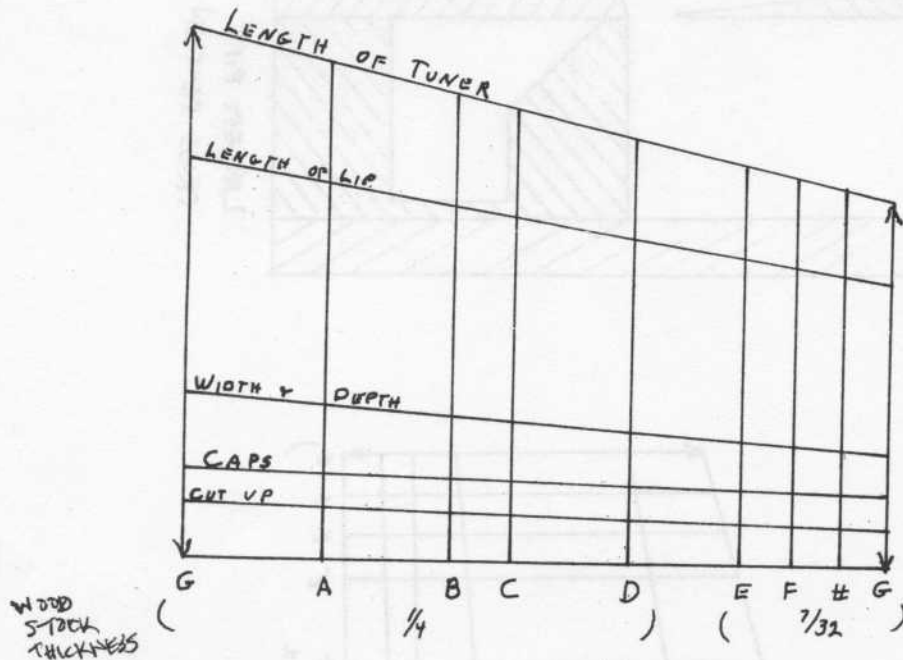
LARGEST PIPE CROSS SECTION

STYLE 153 BASS PRESTANT



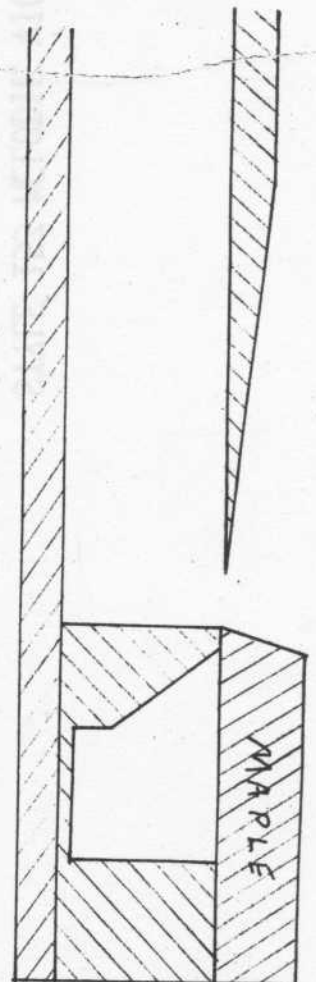
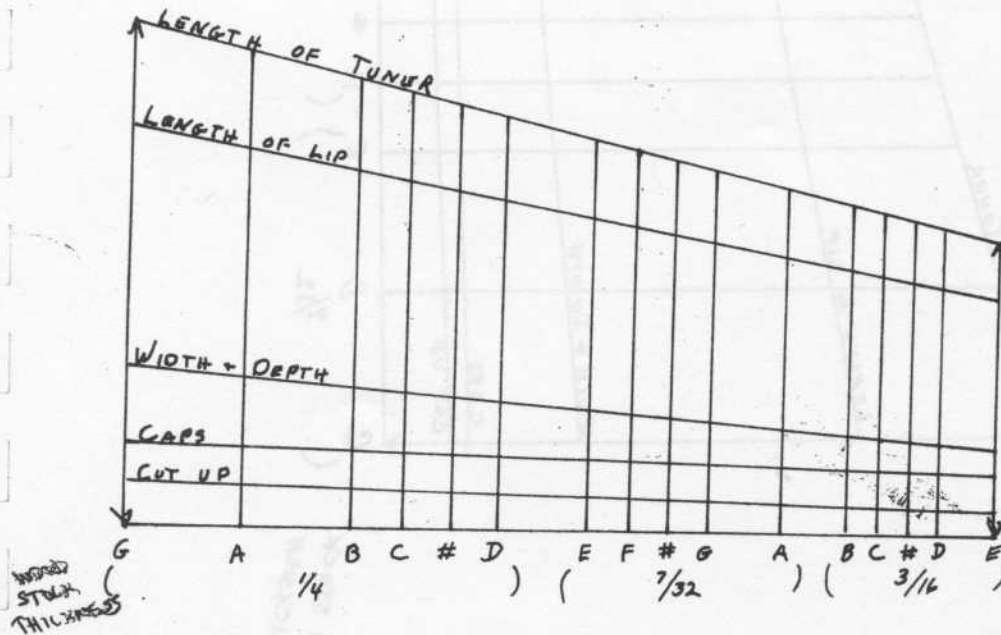
LARGEST PIPE CROSS SECTION

STYLE 153 ACCOMPANIMENT VIOLIN



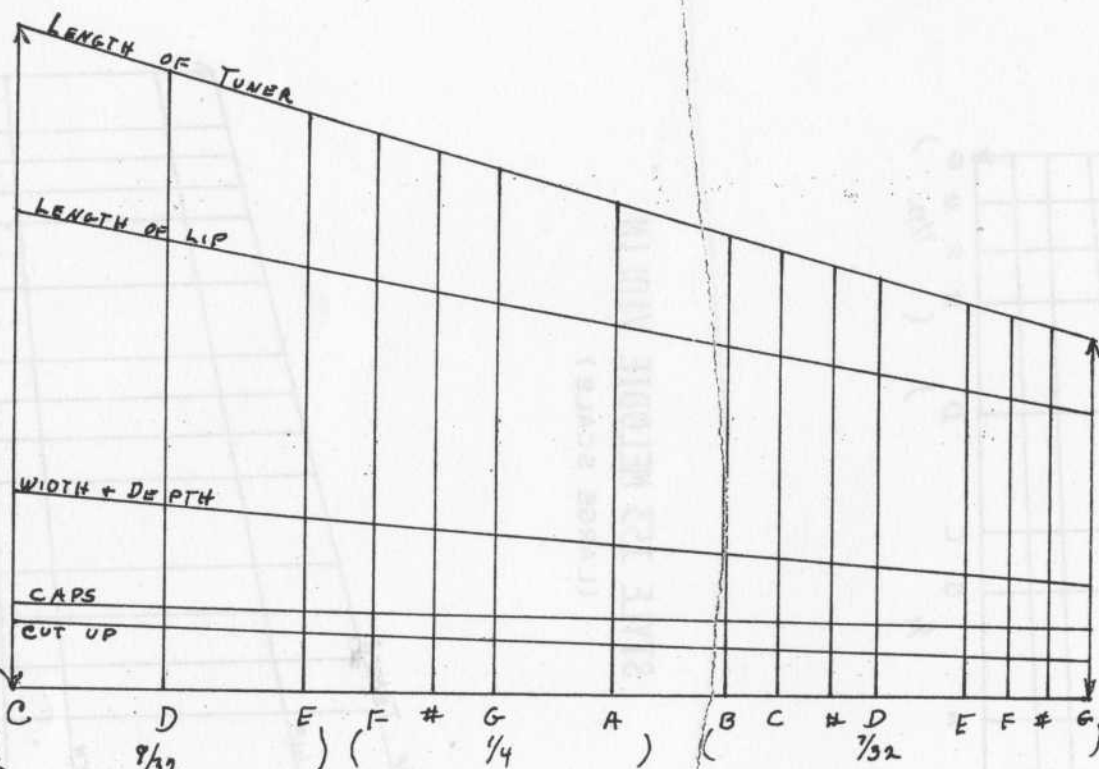
LARGEST PIPE CROSS SECTION

STYLE 153 MELODIE VIOLIN (LARGE SCALE)

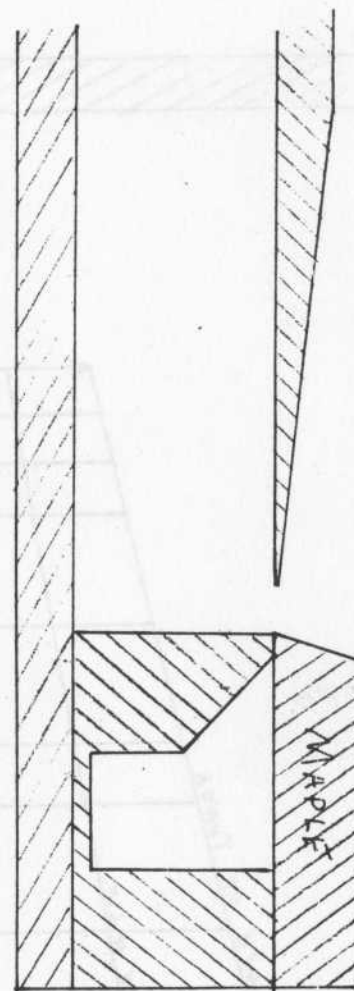


STYLE 153 MELODIE VIOLIN

(WITH TRUMPETS)

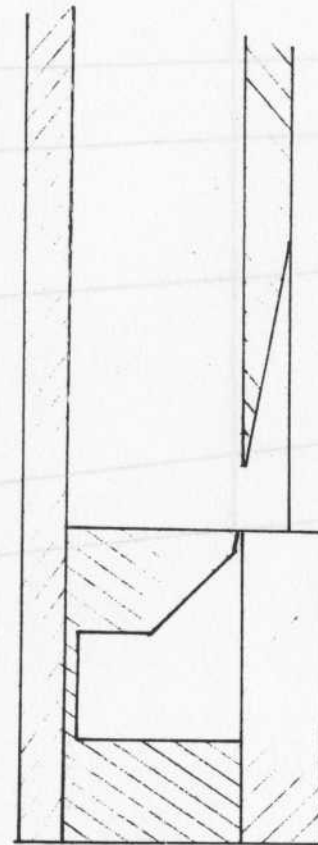
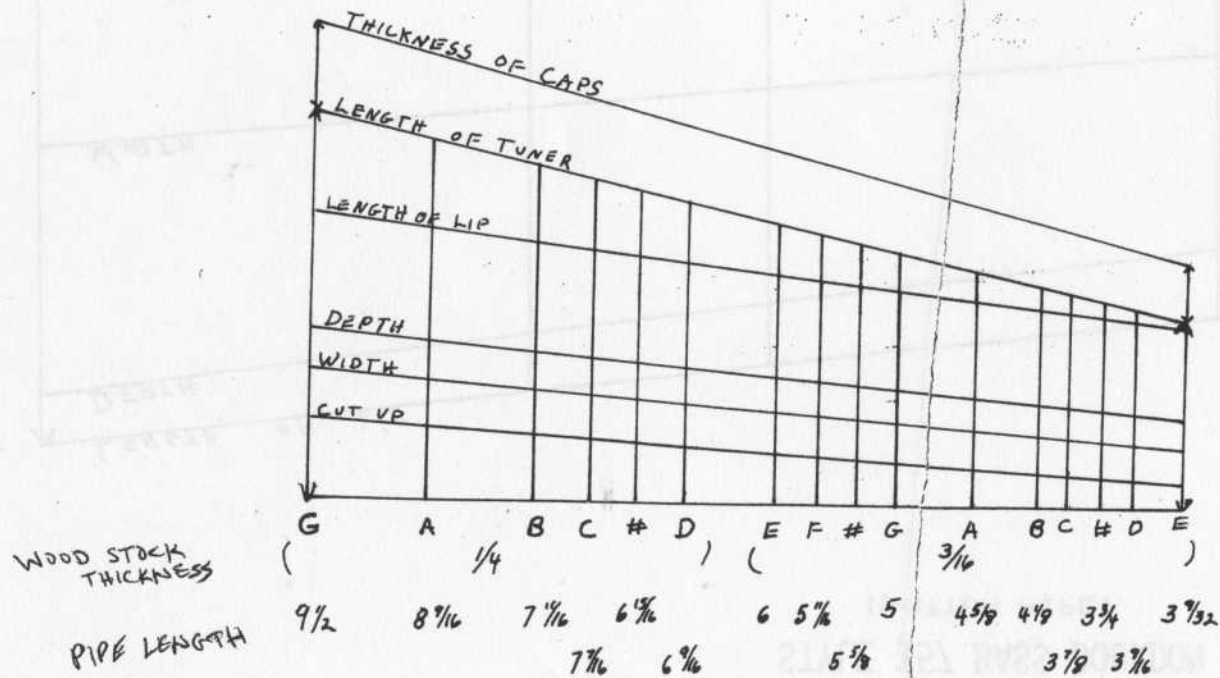


WOOD STOCK THICKNESS



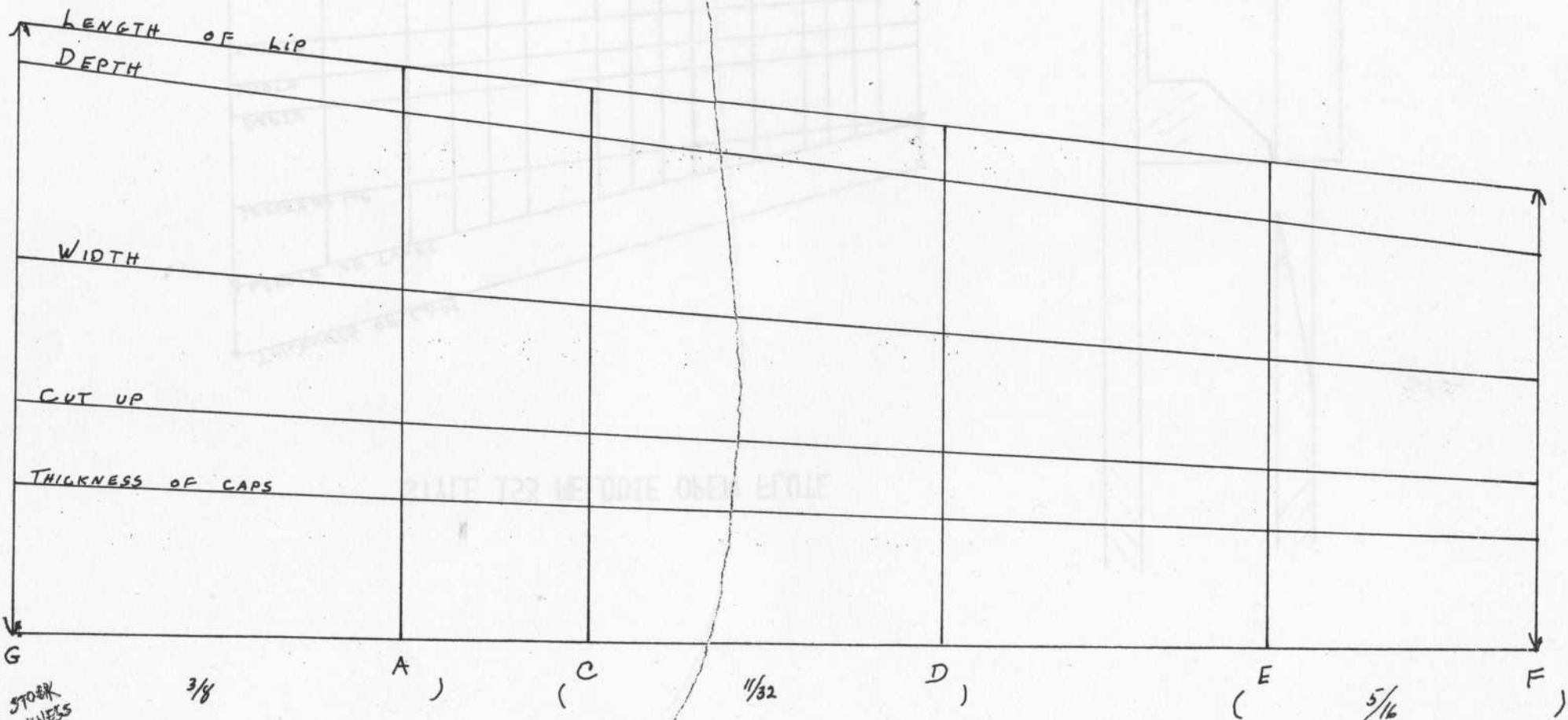
LARGEST PIPE CROSS SECTION

STYLE 153 MELODIE OPEN FLUTE



LARGEST PIPE CROSS SECTION

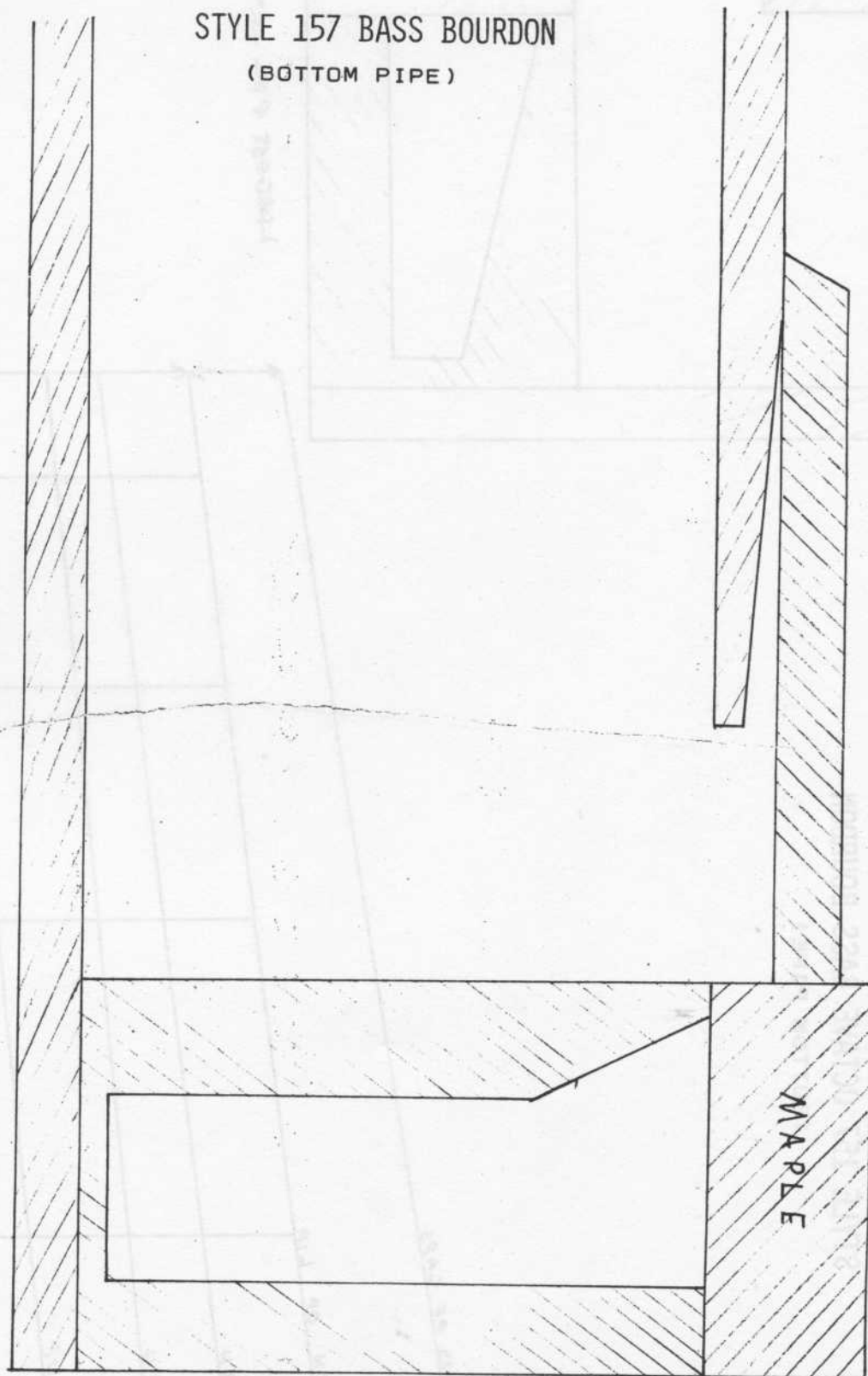
STYLE 157 BASS BOURDON (BOTTOM PIPE)



600 STOKER
THICKNESS

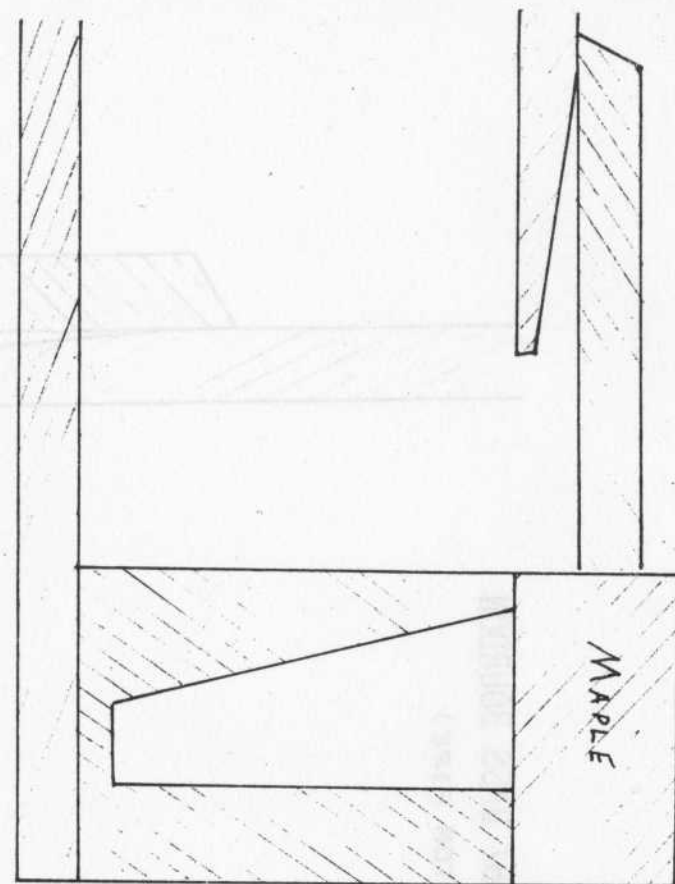
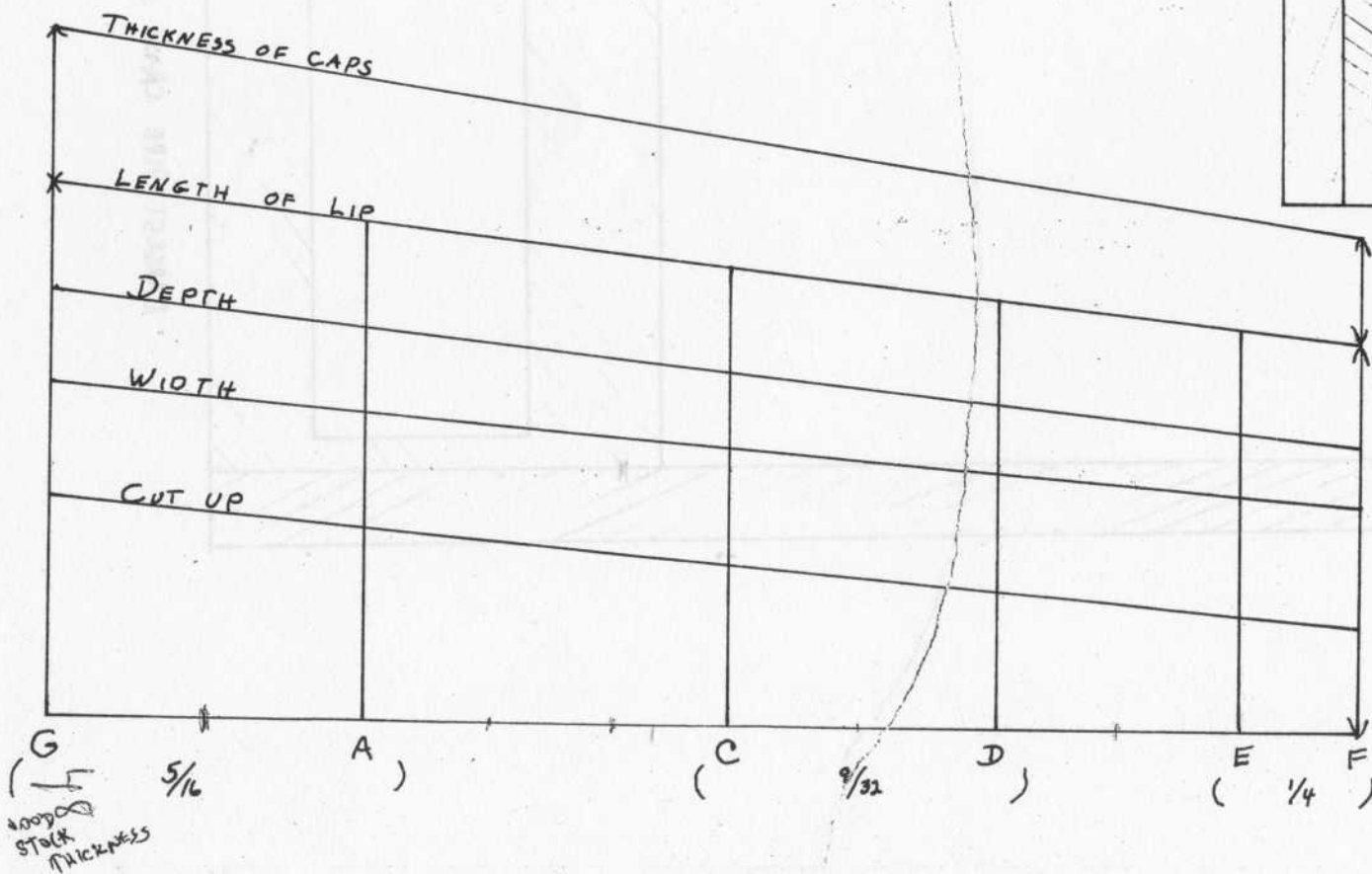
146

STYLE 157 BASS BOURDON
(BOTTOM PIPE)



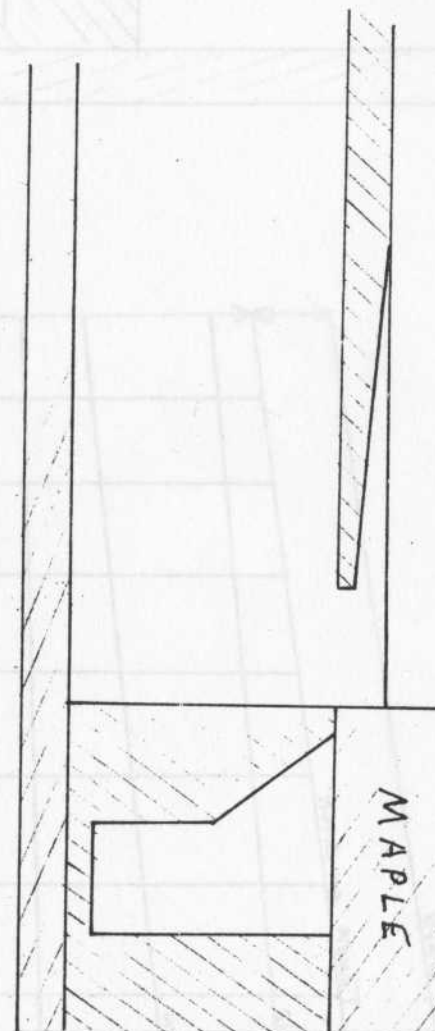
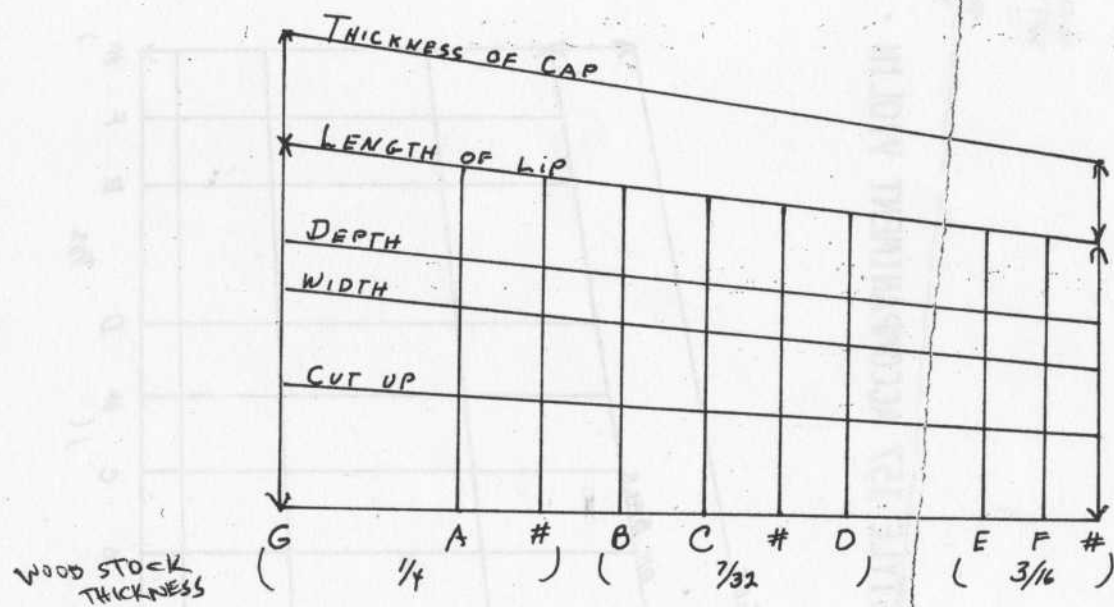
LARGEST PIPE CROSS SECTION

STYLE 157 OCTAVE BASS BOURDON (BOTTOM PIPE)



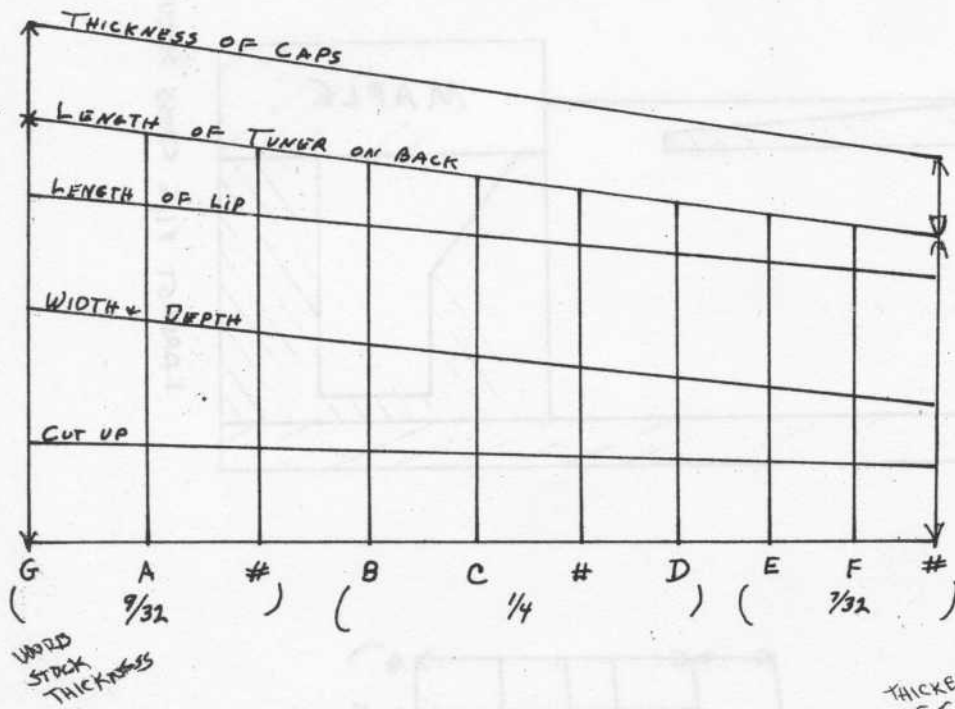
LARGEST PIPE CROSS SECTION

STYLE 157 STOPPED ACCOMPANIMENT (BOTTOM PIPE)



LARGEST PIPE CROSS SECTION

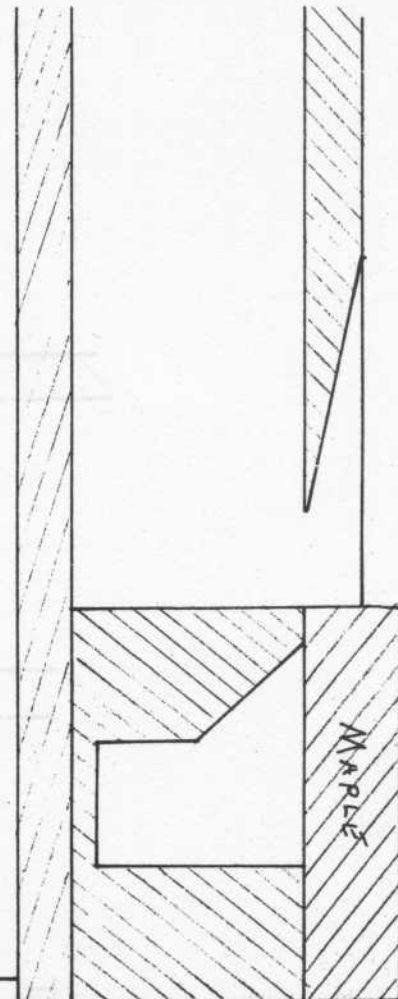
STYLE 157 OPEN OCTAVE ACCOMPANIMENT



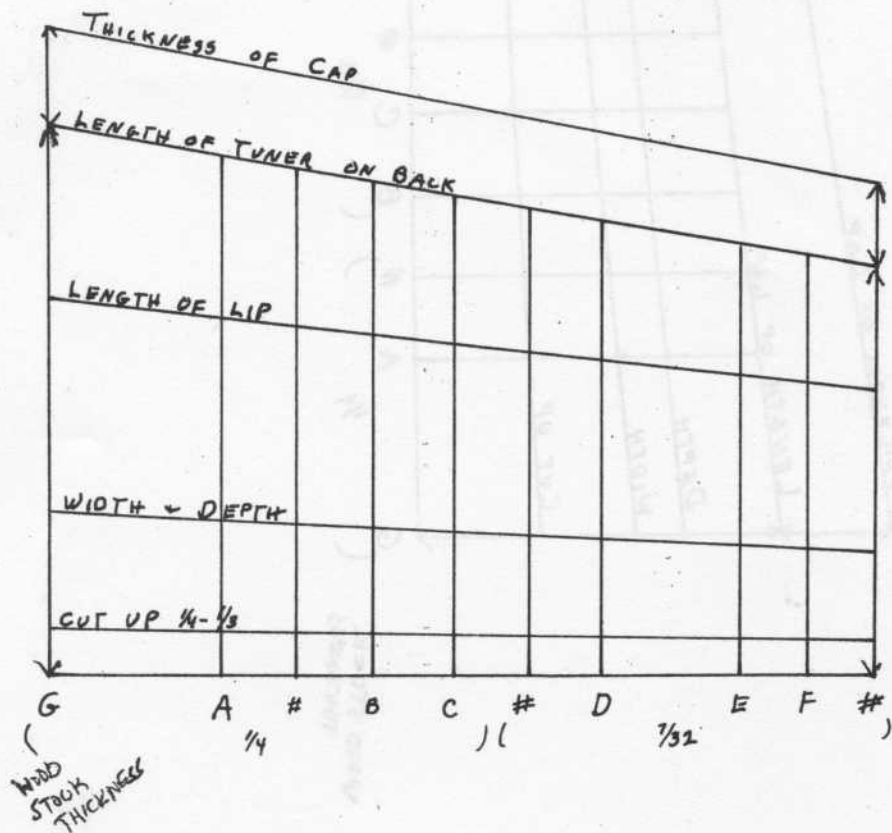
THICKNESS OF
LAST 5 PIPES → 5

THICKNESS
OF FIRST 5 PIPES → 5

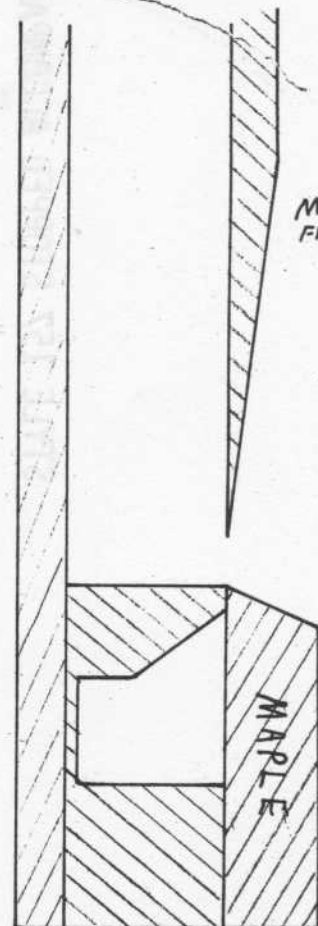
LARGEST PIPE
CROSS SECTION



STYLE 157 ACCOMPANIMENT VIOLIN

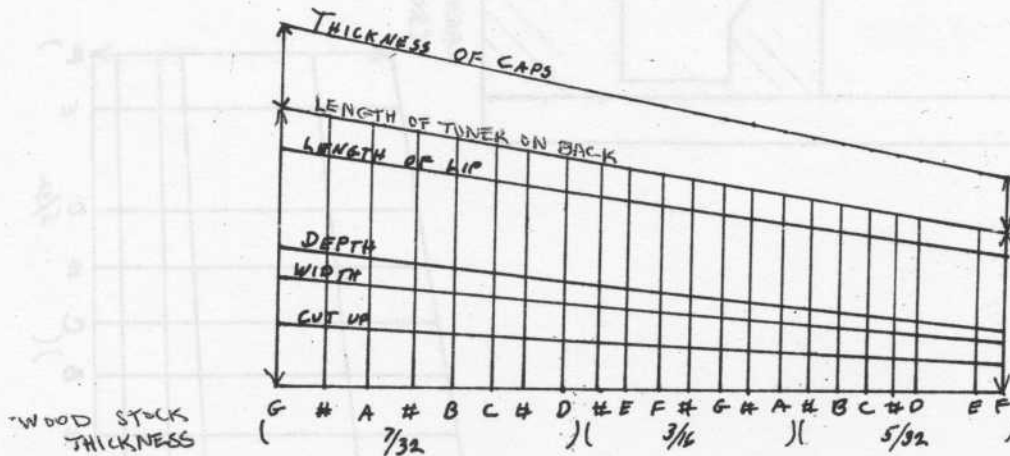


MAPLE
FRONTS



50

STYLE 157 MELODIE OPEN FLUTE



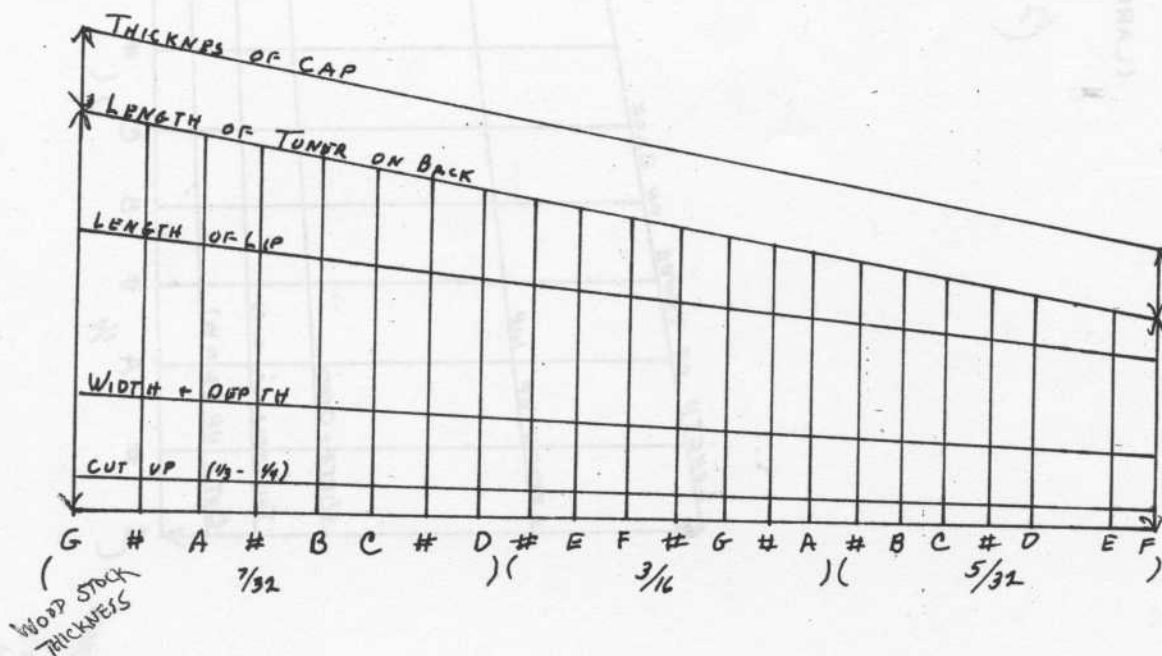
THICKNESS OF
1ST 6, 2ND 6;
3RD 6, AND LAST
4 PIPES RE-
SPECIALLY

LARGEST PIPE
CROSS SECTION

STYLE 157 MELODIE VIOLIN

(TWO SETS PER ORGAN)

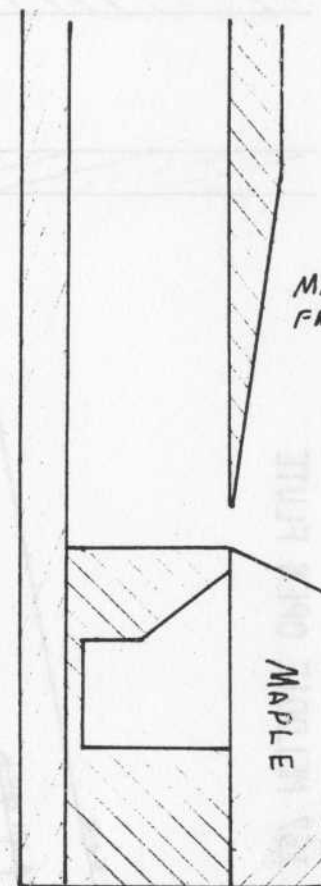
(SMALL SCALE)



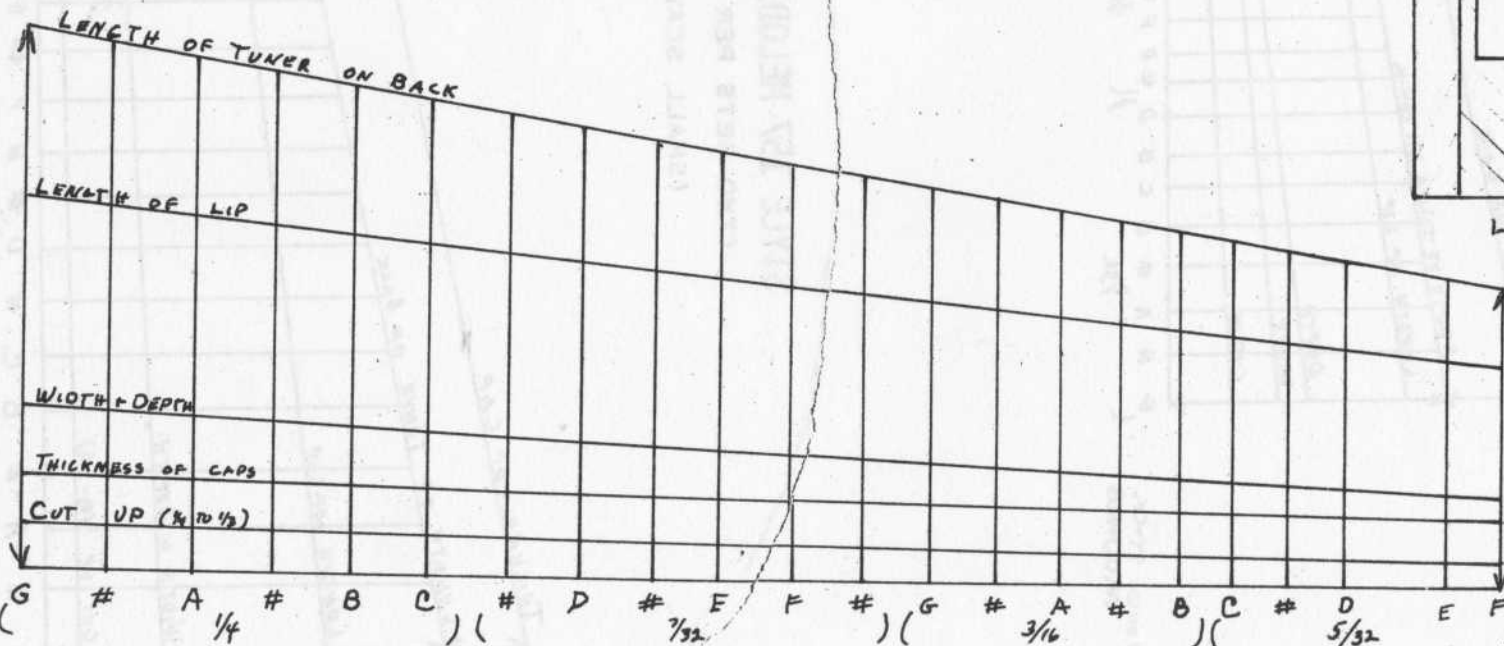
MAPLE
FRONTS

MAPLE

165
 STYLE 157 MELODIE VIOLIN (LOUD VIOLINS)
 (TWO SETS PER ORGAN)
 (LARGE SCALE)
 (22 NOTES)



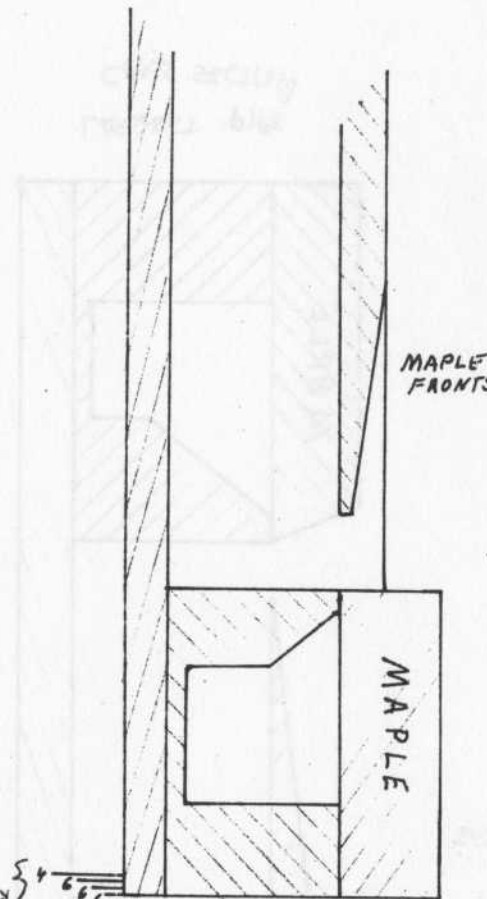
LARGEST PIPE CROSS SECTION



2nd
 FRET
 THICKNESS

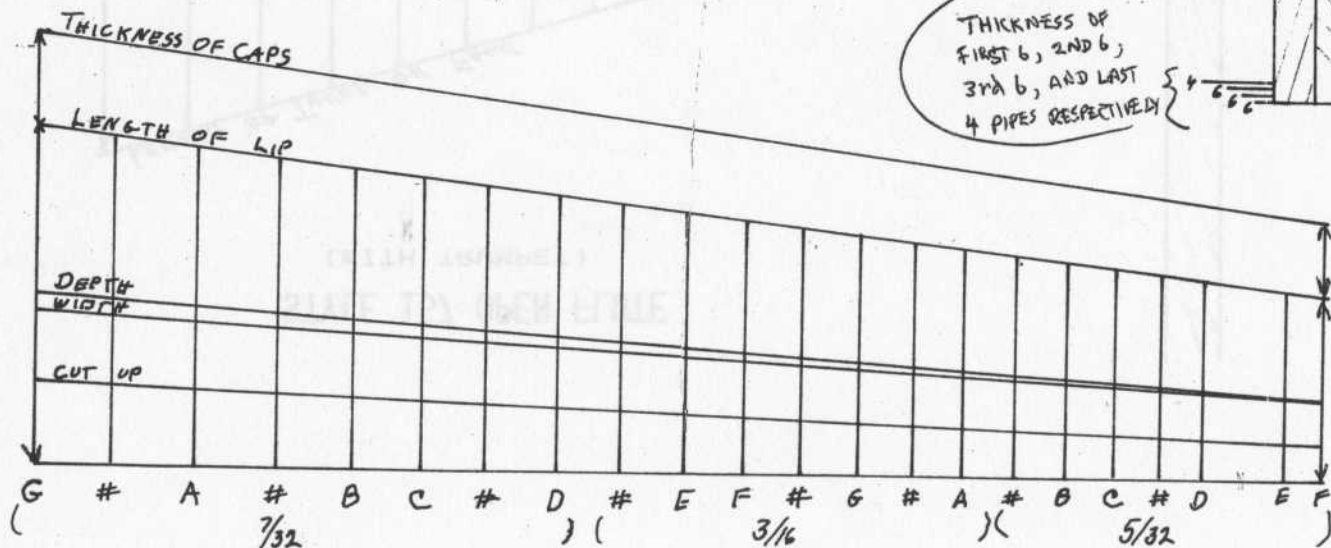
52

165
 STYLE 157 STOPPED MELODY FLUTE
 (BOTTOM PIPE)
 (157)
 (22 NOTES)



THICKNESS OF
 FIRST 6, 2ND 6,
 3RD 6, AND LAST
 4 PIPES RESPECTIVELY

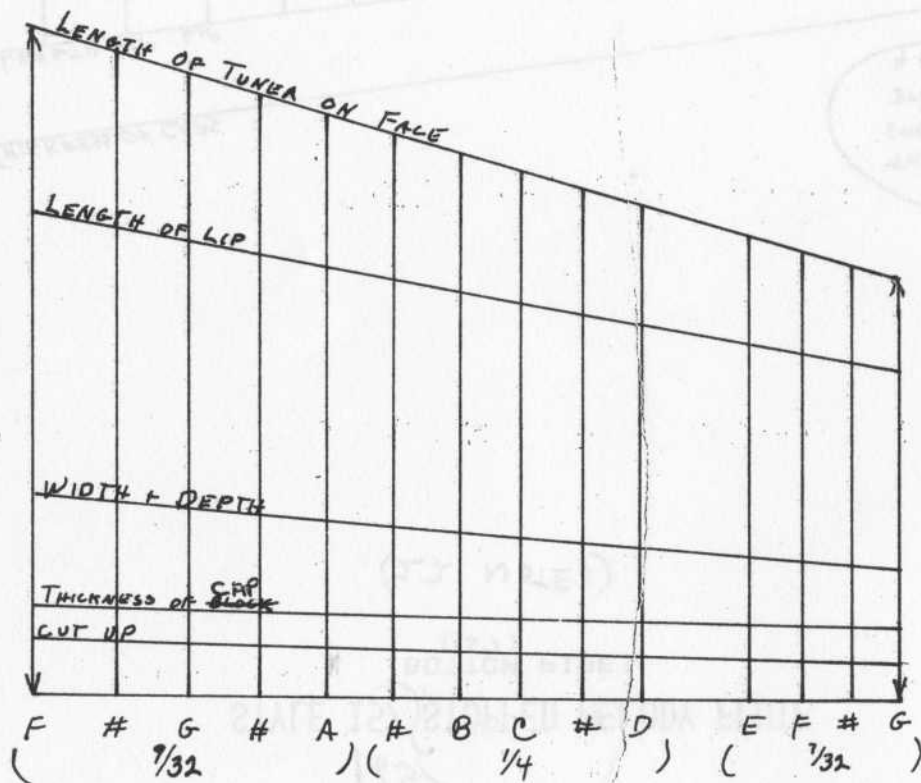
LARGEST PIPE
 CROSS SECTION



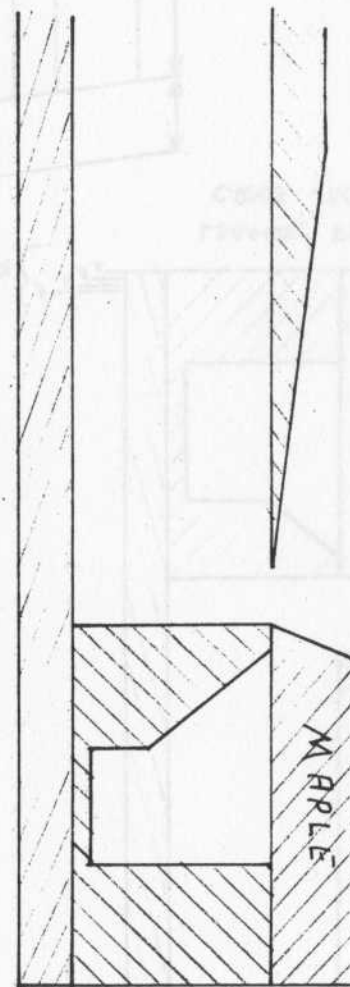
WOOD STOCK
 THICKNESS

5

STYLE 157 OPEN FLUTE (WITH TRUMPET)



WOOD STACK
THICKNESS



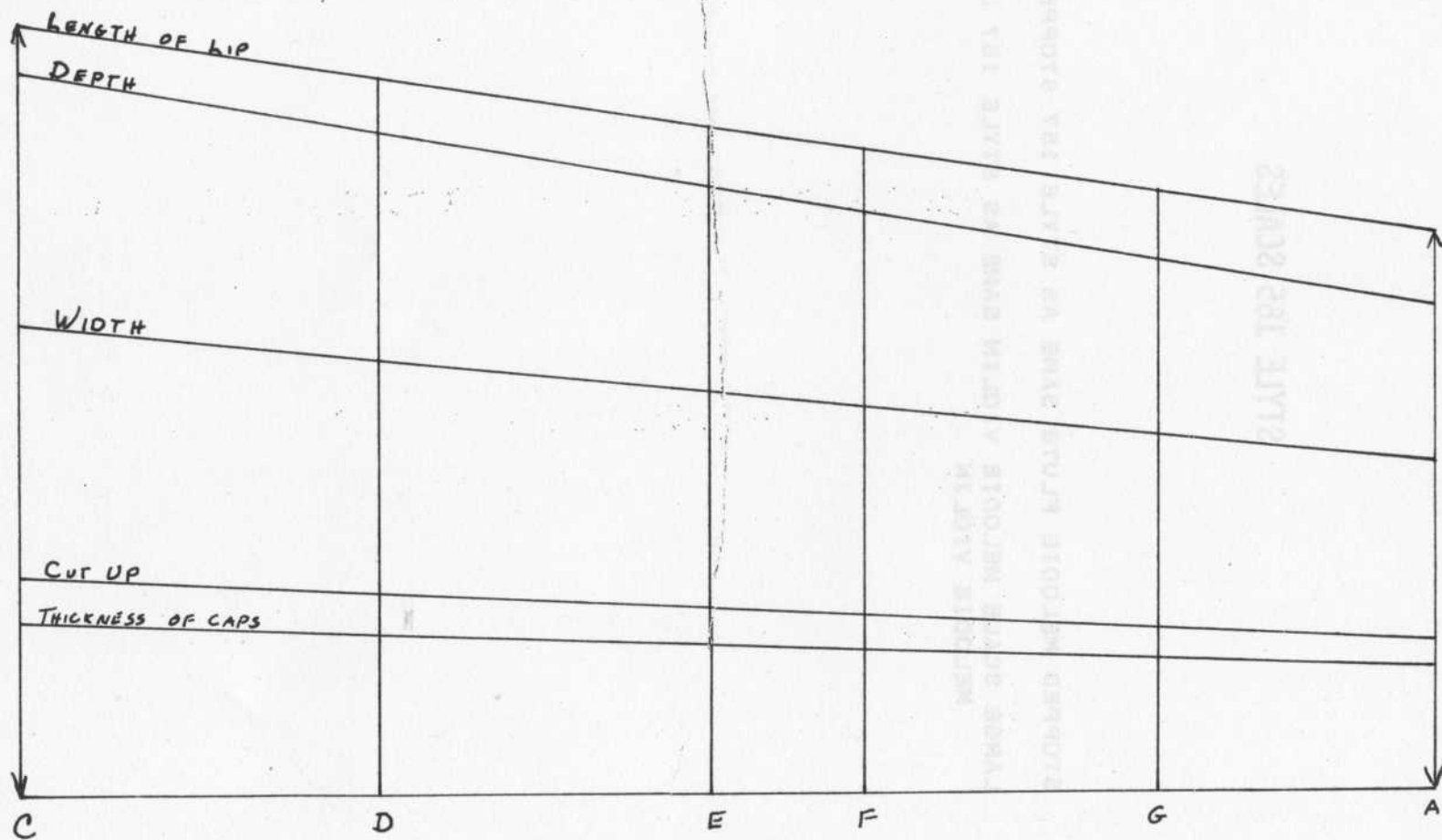
LARGEST PIPE
CROSS SECTION

STYLE 165 SCALES

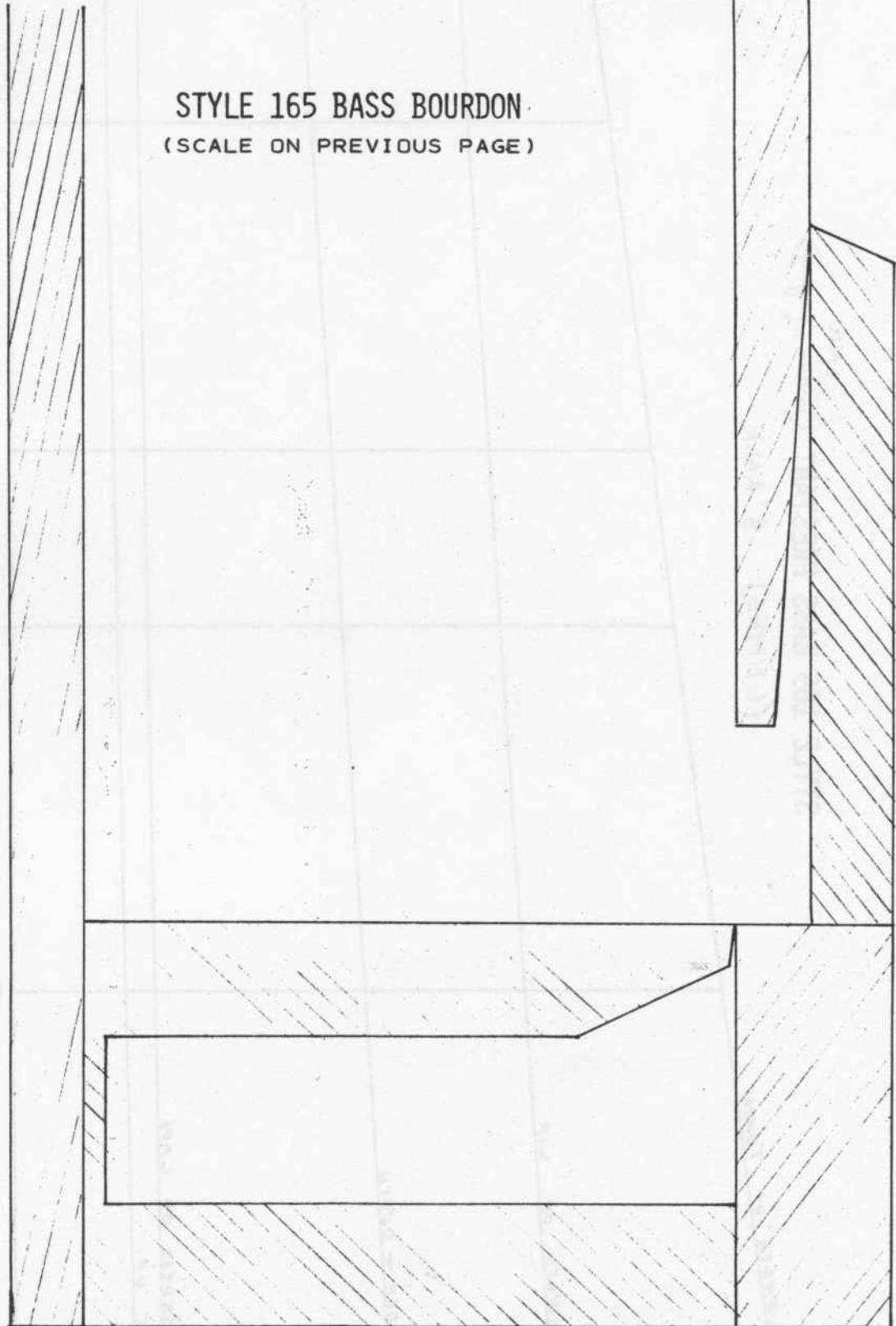
STOPPED MELODIE FLUTE SAME AS STYLE 157 STOPPED MELODIE FLUTE

LARGE SCALE MELODIE VIOLIN SAME AS STYLE 157 LARGE SCALE
MELODIE VIOLIN

(6 NOTES) 8' RANK

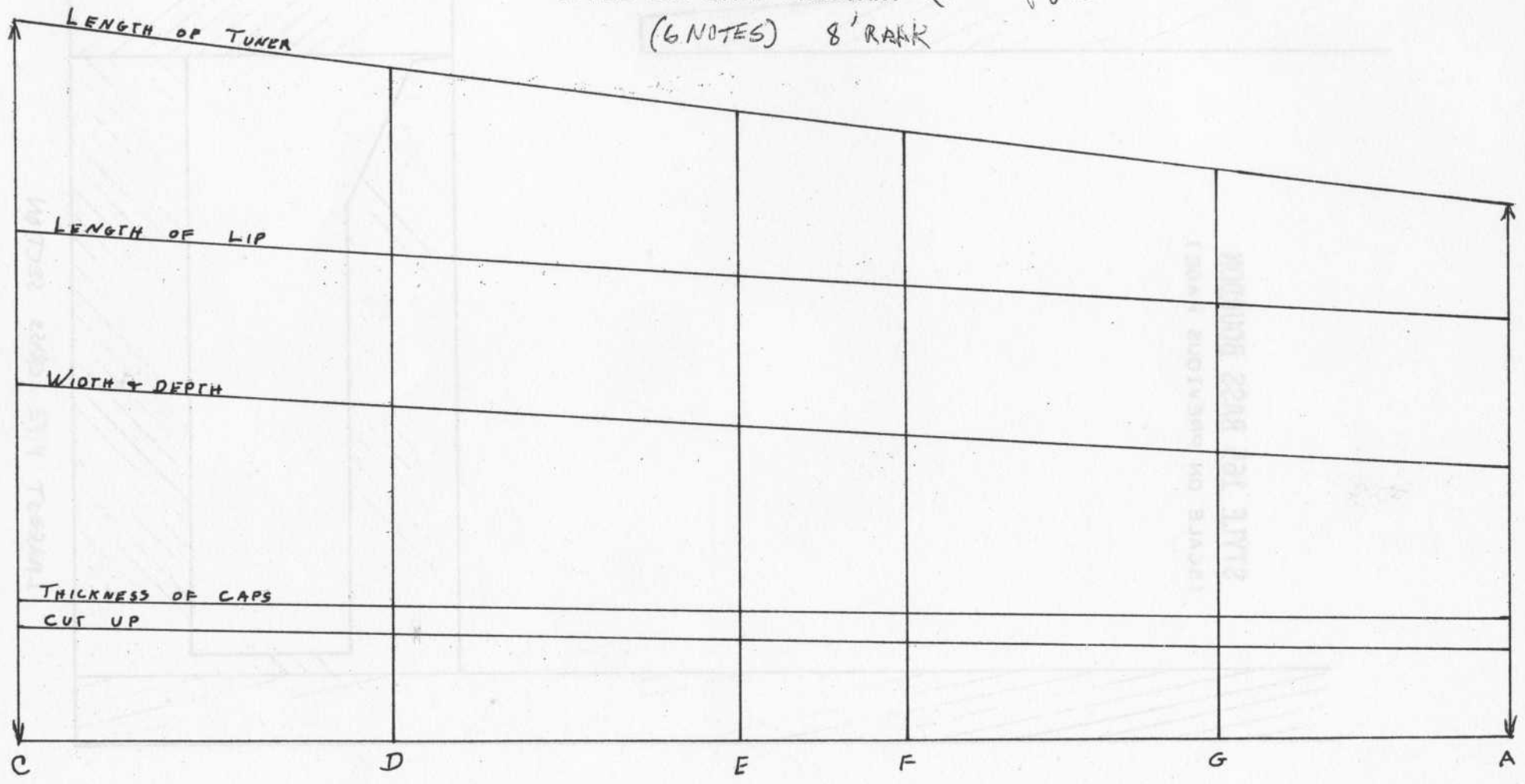


STYLE 165 BASS BOURDON
(SCALE ON PREVIOUS PAGE)



LARGEST PIPE CROSS SECTION

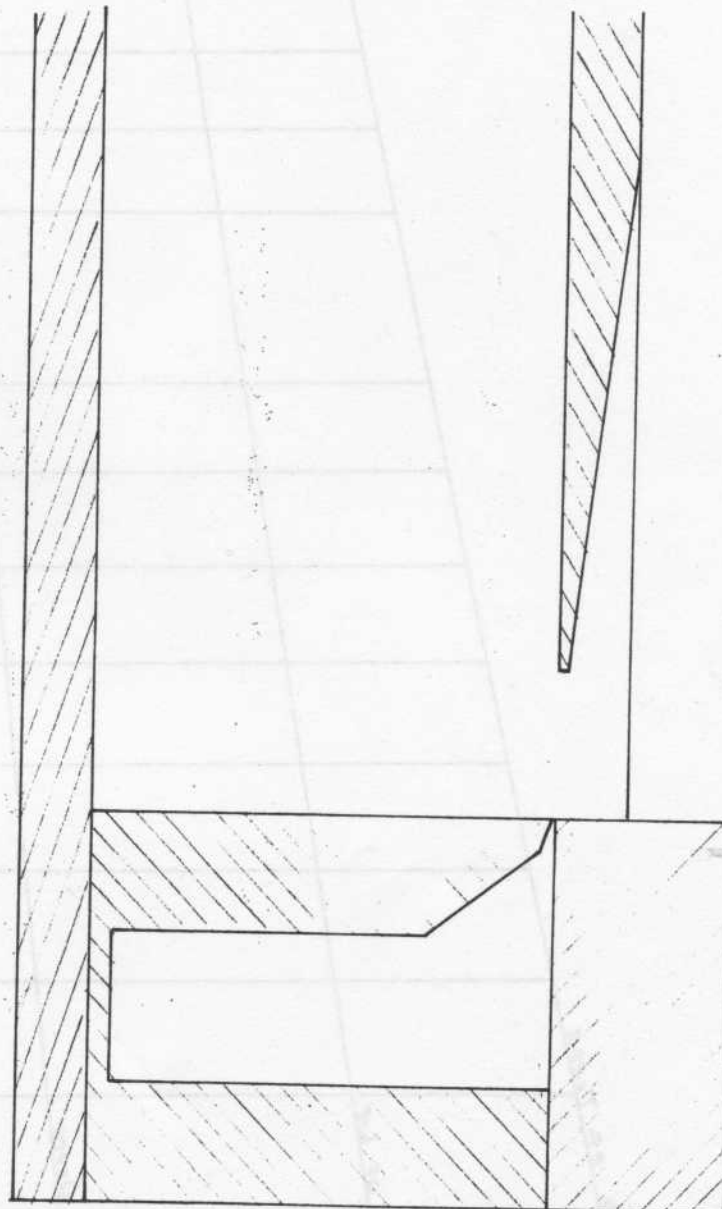
STYLE 165 BASS PRESTANT (^{open} Trillan pipes)
(6 NOTES) 8' RANK



56

STYLE 165 BASS PRESTANT

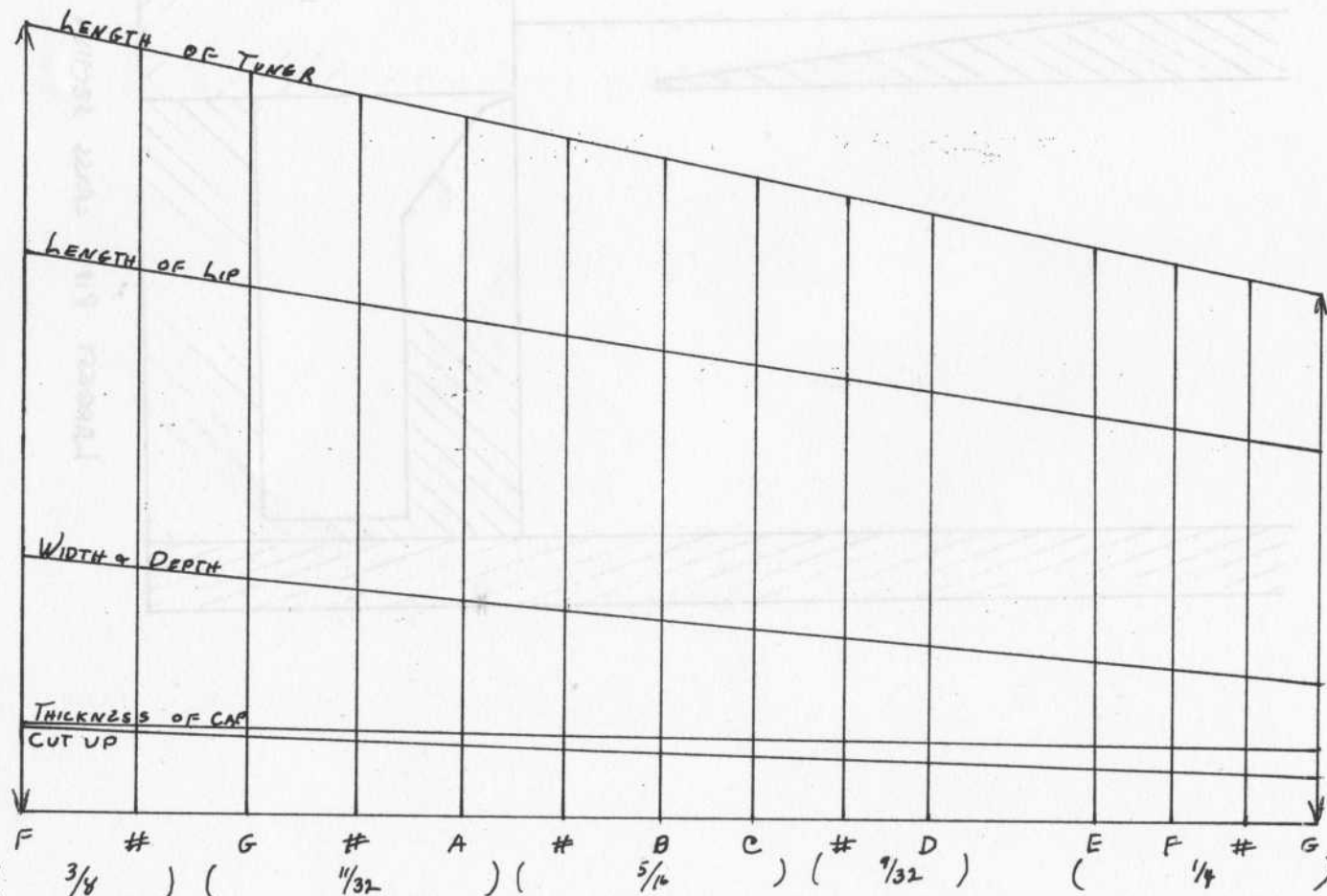
(SCALE ON PREVIOUS PAGE)



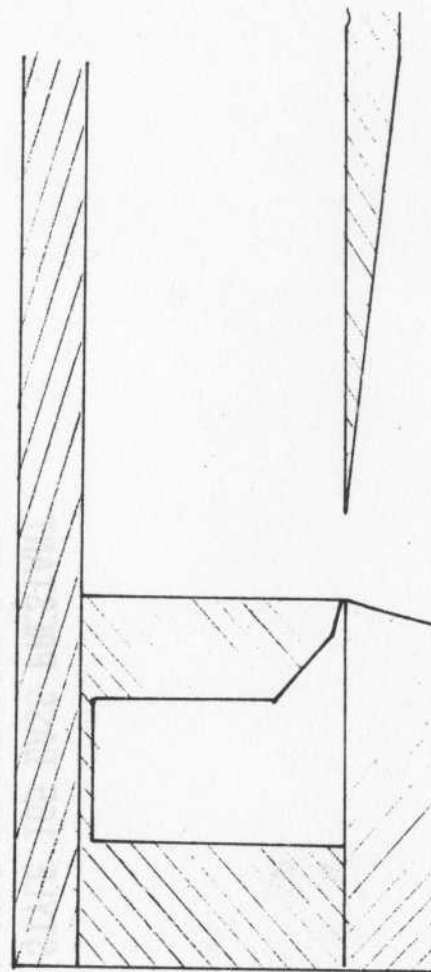
LARGEST PIPE CROSS SECTION

COUNTER MELODY VIOLAS
 STYLE 165 ~~ACCOMPANIMENT VIOLIN~~

(14 NOTES)



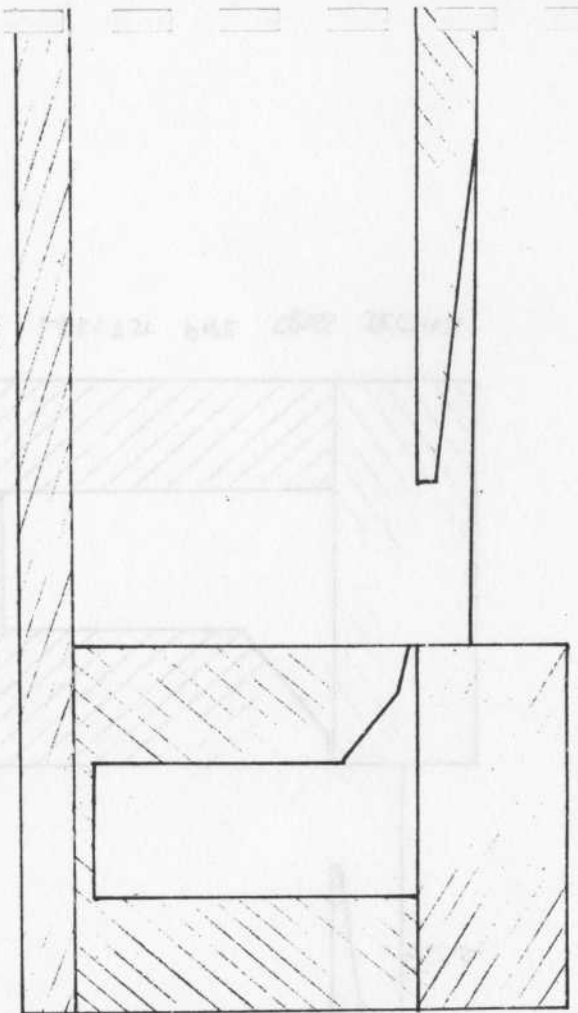
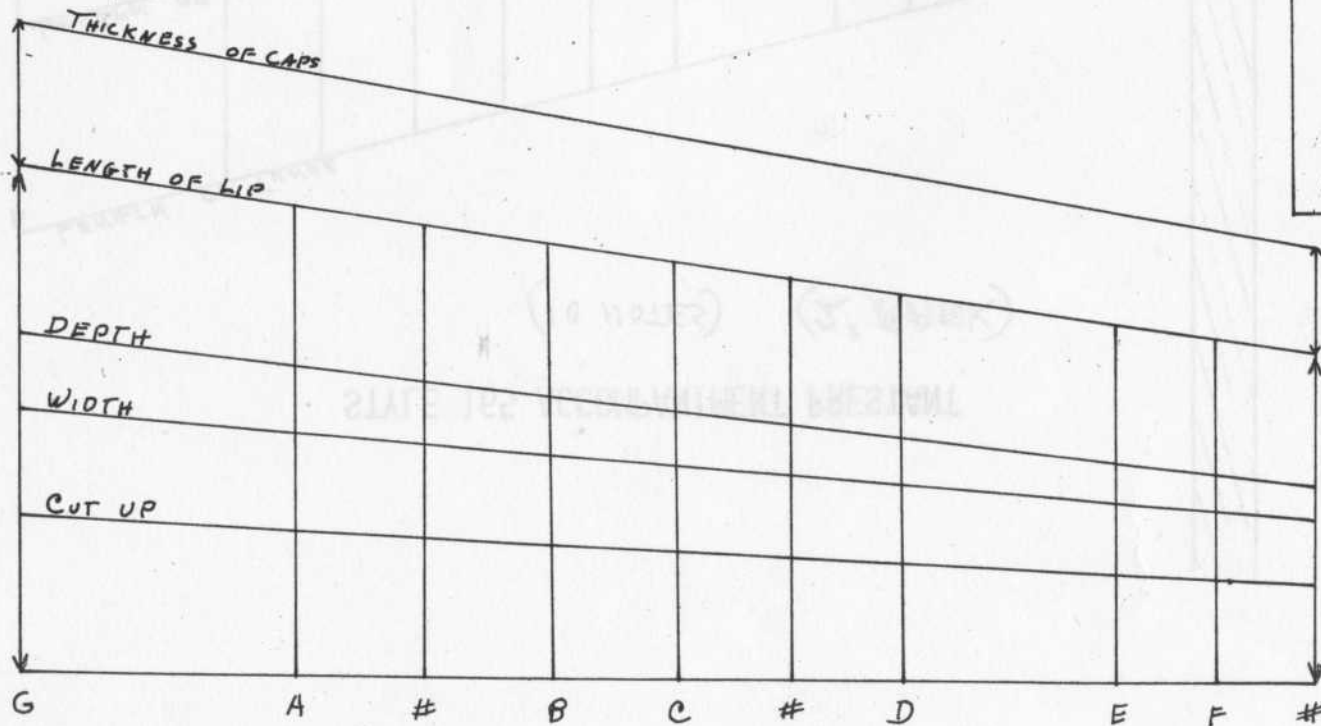
ODD
 TACK
 THICKNESS
 60



LARGEST PIPE
 CROSS SECTION

PA
 STYLE 165 ACCOMPANIMENT BOURDON (bottom, stopped pipes)

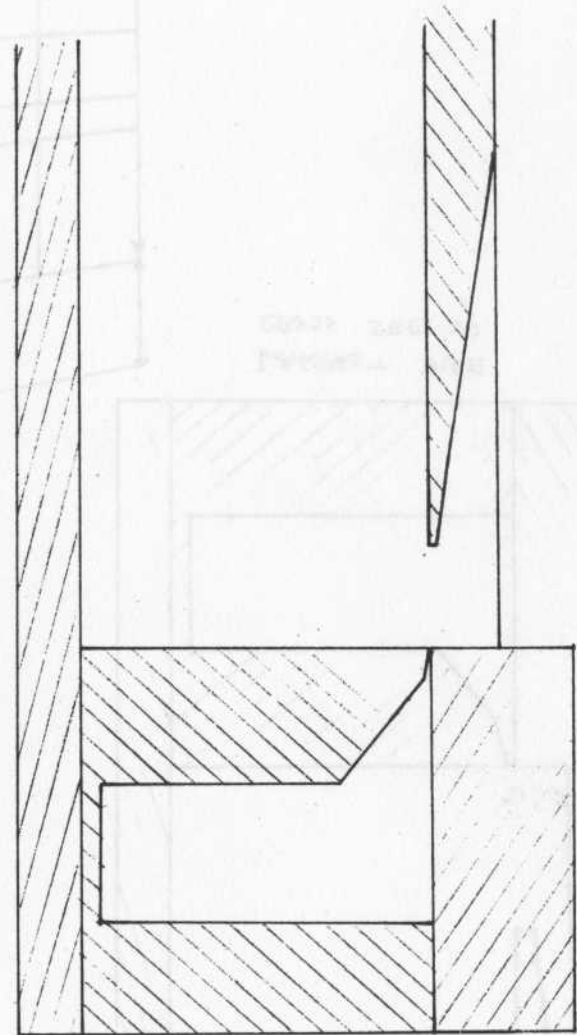
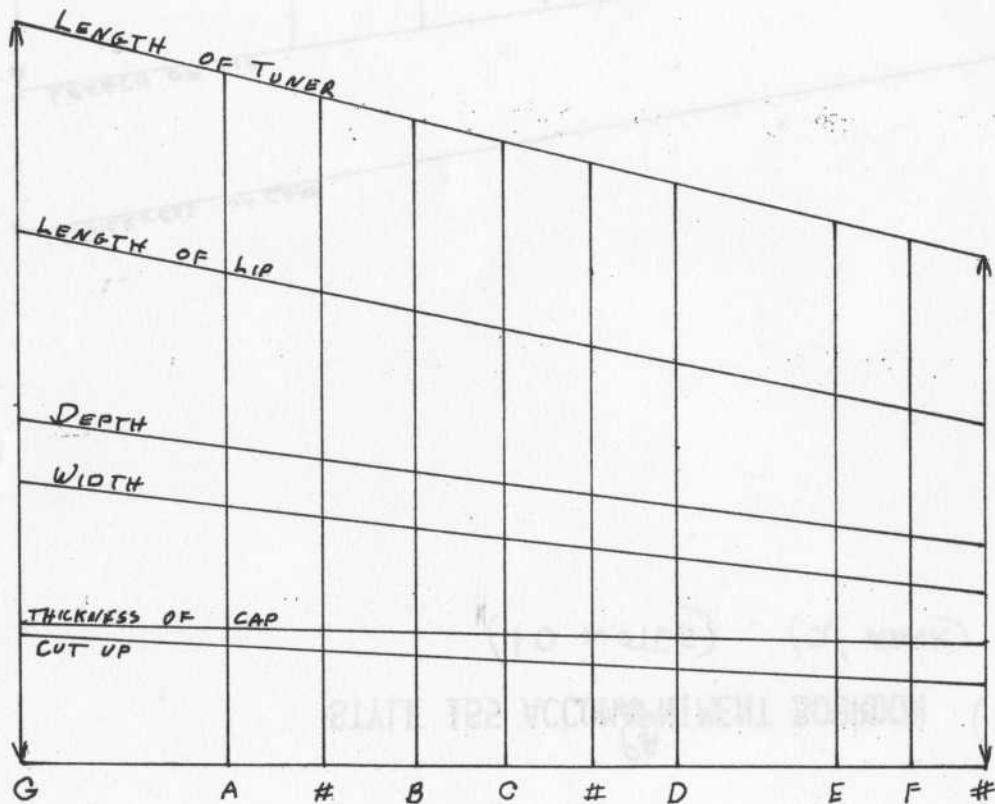
(10 NOTES) (2' RANK)



LARGEST PIPE
 CROSS SECTION

STYLE 165 ACCOMPANIMENT PRESTANT

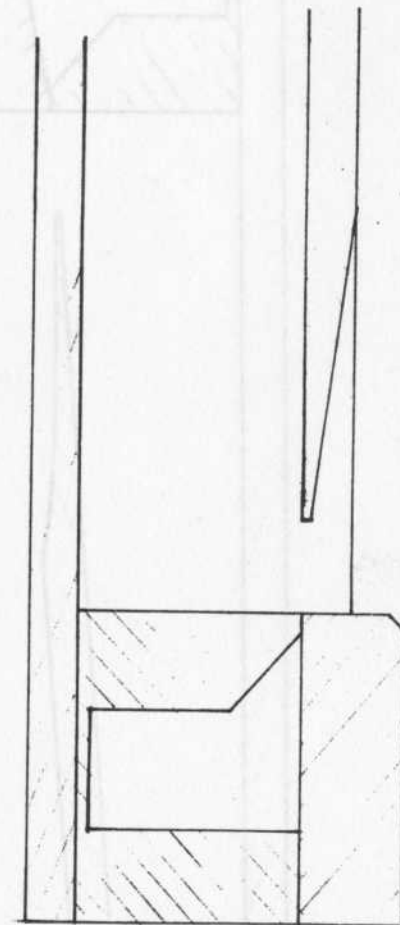
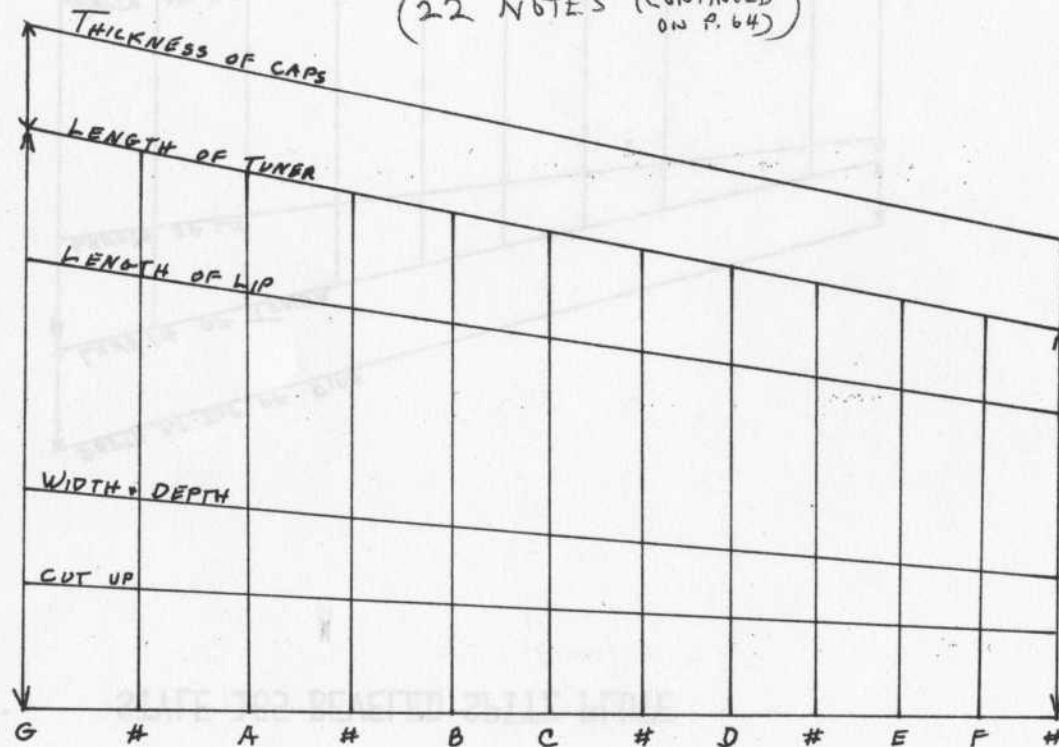
(10 NOTES) (2' RANK)



LARGEST PIPE CROSS SECTION

STYLE 165 OPEN FLUTE

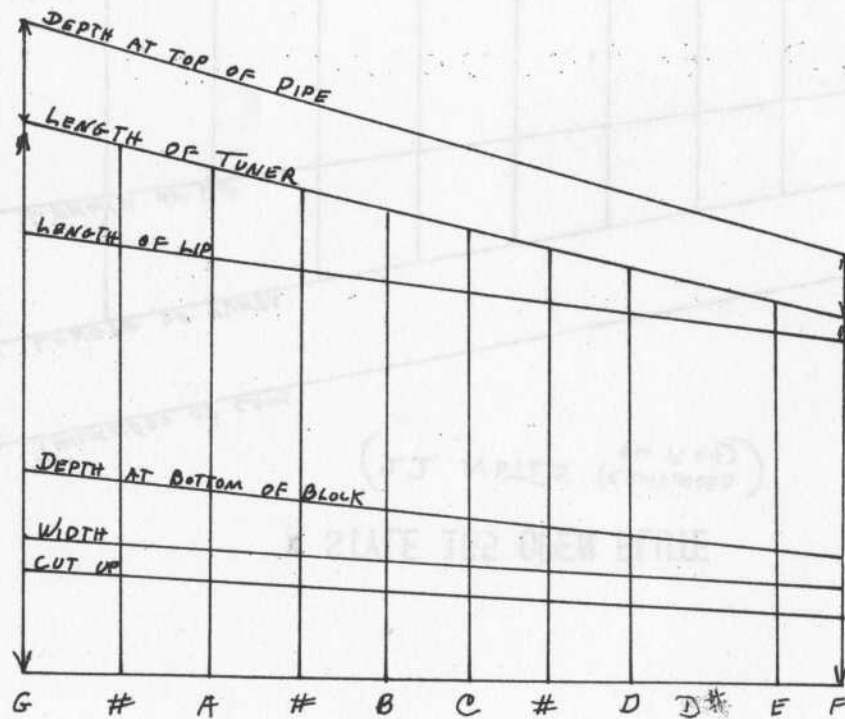
(22 NOTES (CONTINUED
ON P. 64))



LARGEST PIPE
CROSS SECTION

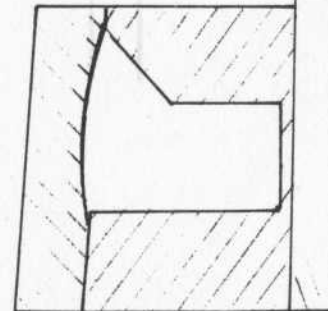
(continued
by note
on p. 64)

STYLE 165 BEVELED SPITZ FLUTE



intention
of rank on
page 63

5



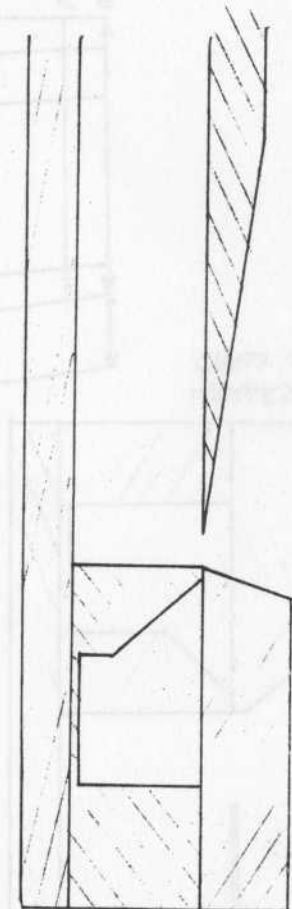
LARGEST PIPE CROSS SECTION

LOUD VIOLINS (2 SETS) ARE SAME AS STYLE 157 MELODIE VIOLINS (LARGE SCALE)

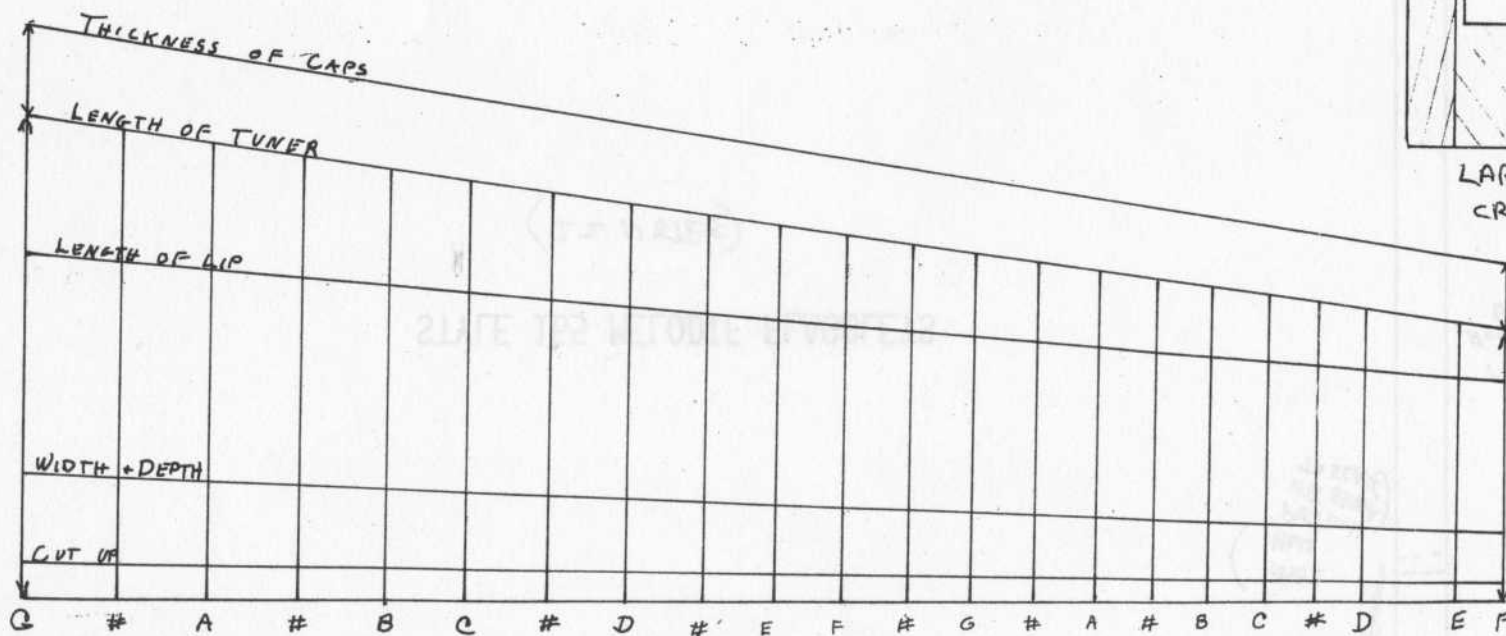
STYLE 165 MELODIE VIOLIN (SOFT VIOLINS)

(FOUR SETS PER ORGAN)
Two

(22 NOTES)



LARGEST PIPE
CROSS SECTION



STYLE 165 MELODIE FLAGEOLETS

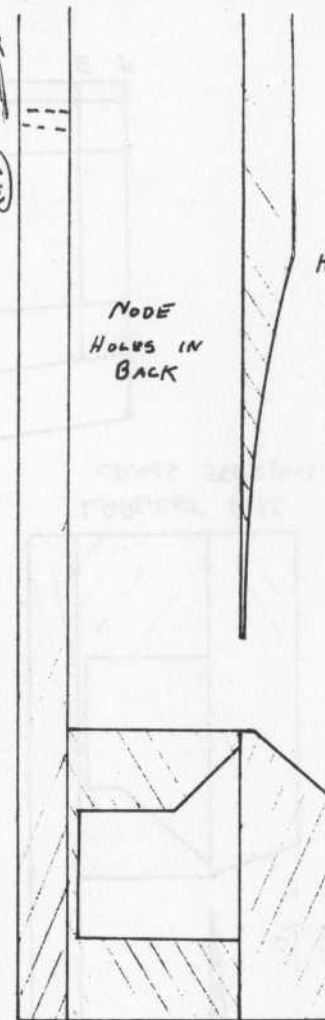
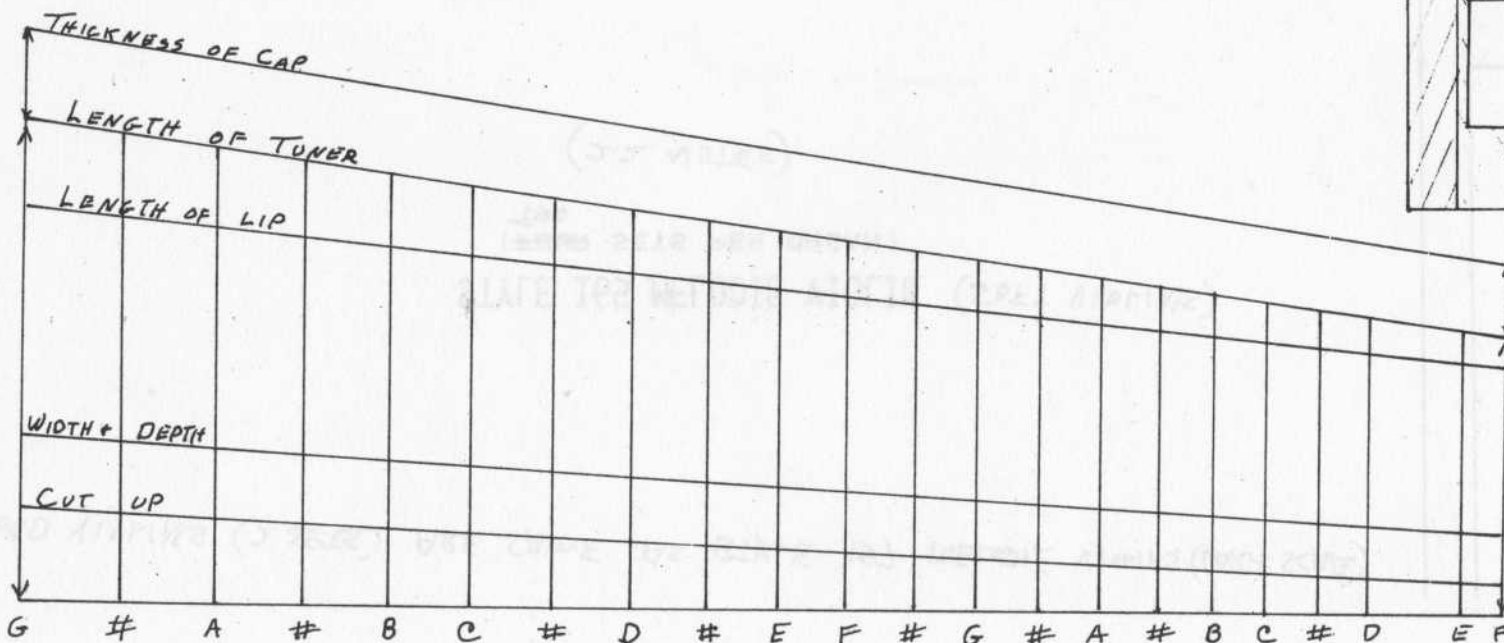
(22 NOTES)

NODE
HOLE
POSITION
NOT SHOWN
TO SCALE

NODE
HOLES IN
BACK

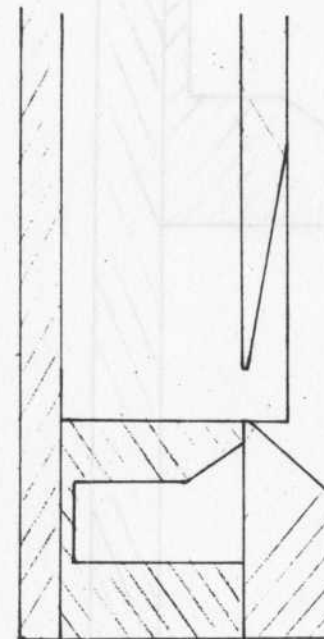
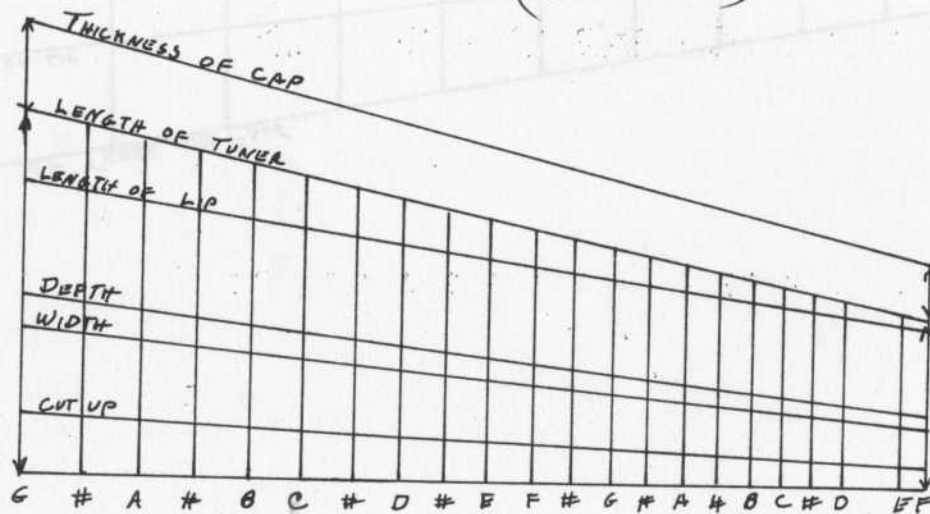
HOLLOW
LIP

LARGEST PIPE
CROSS SECTION



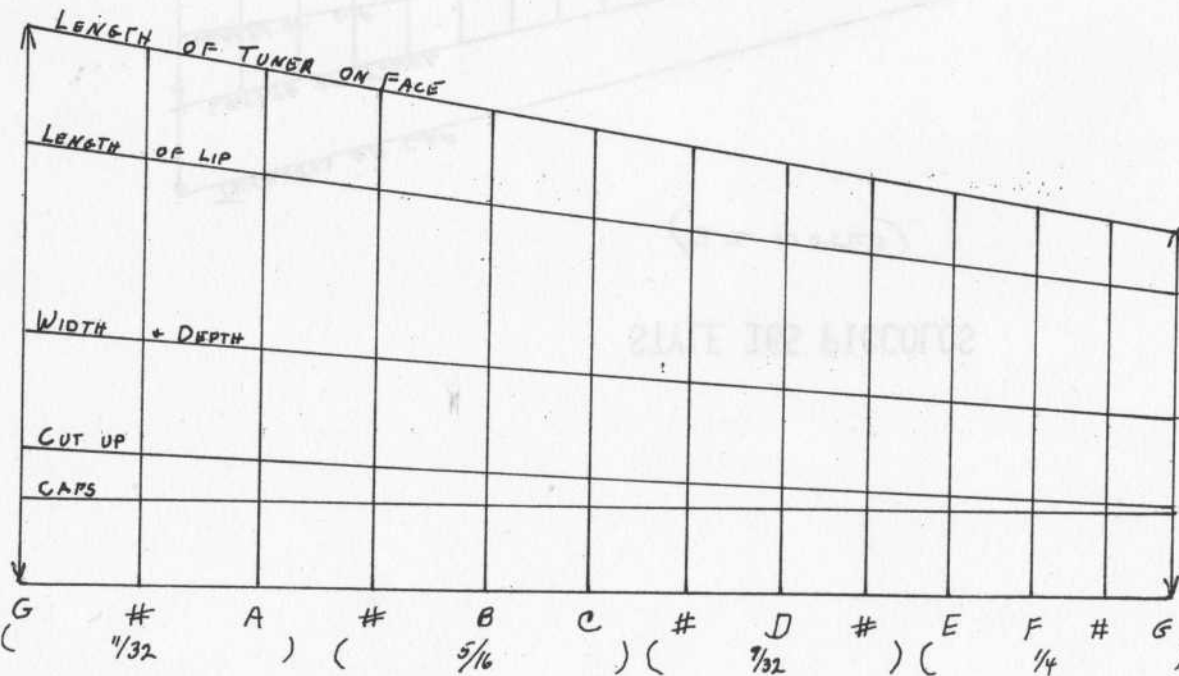
STYLE 165 PICCOLOS

(22 NOTES)



LARGEST PIPE
CROSS SECTION

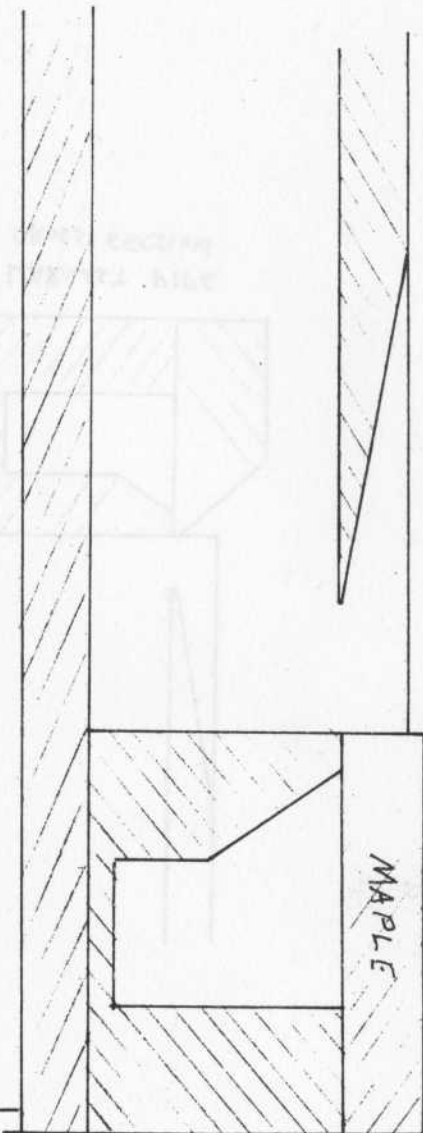
STYLE 180 ACCOMPANIMENT OPEN FLUTES



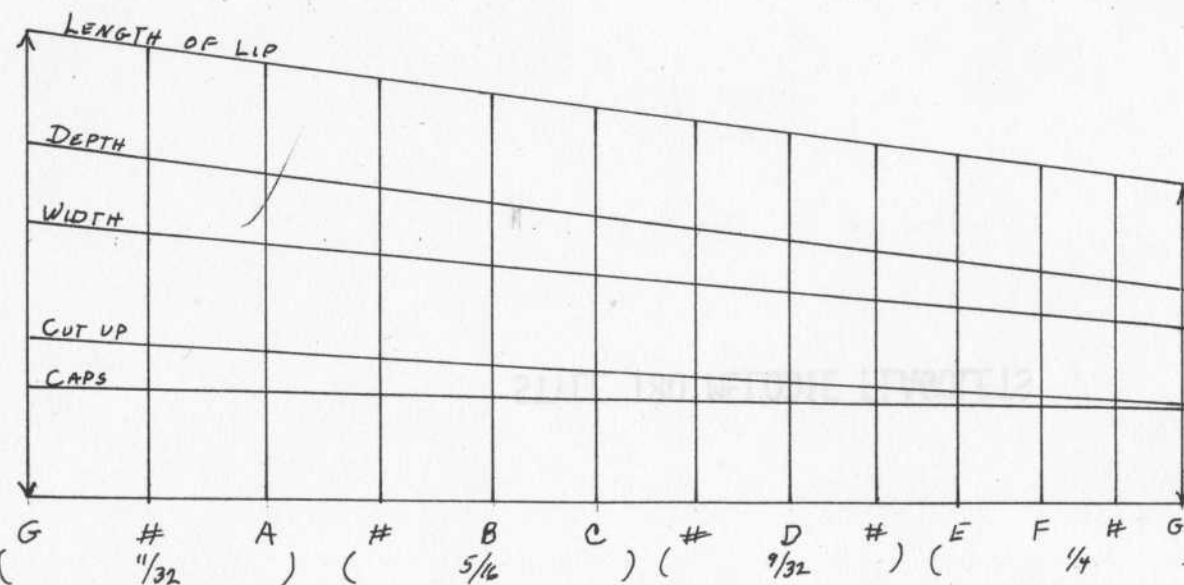
WOOD
STOCK
THICKNESS

THICKNESS OF
1ST 6 AND LAST 7
PIPES RESPECTIVELY

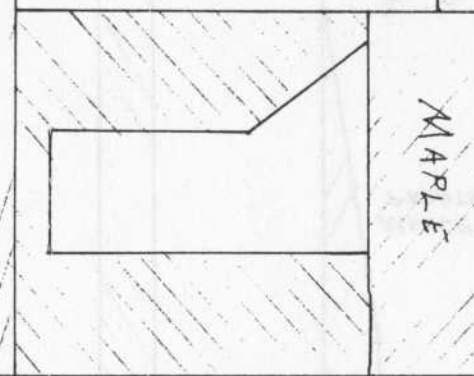
LARGEST PIPE
CROSS SECTION



STYLE 180 ACCOMPANIMENT BOURDONS

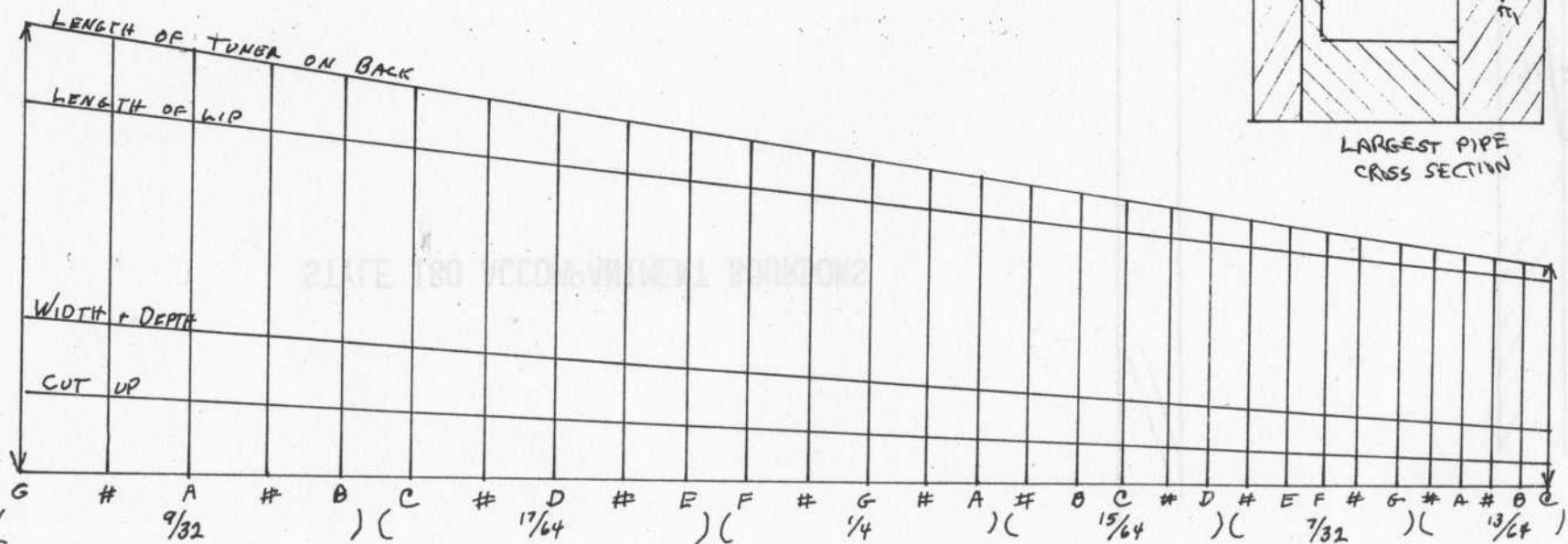
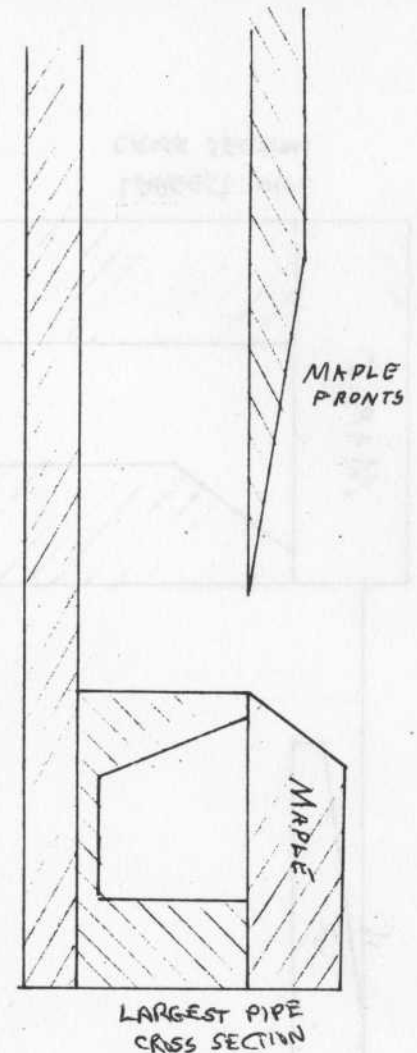


THICKNESS OF FIRST 6 AND LAST 7 PIPES RESPECTIVELY



LARGEST PIPE CROSS SECTION

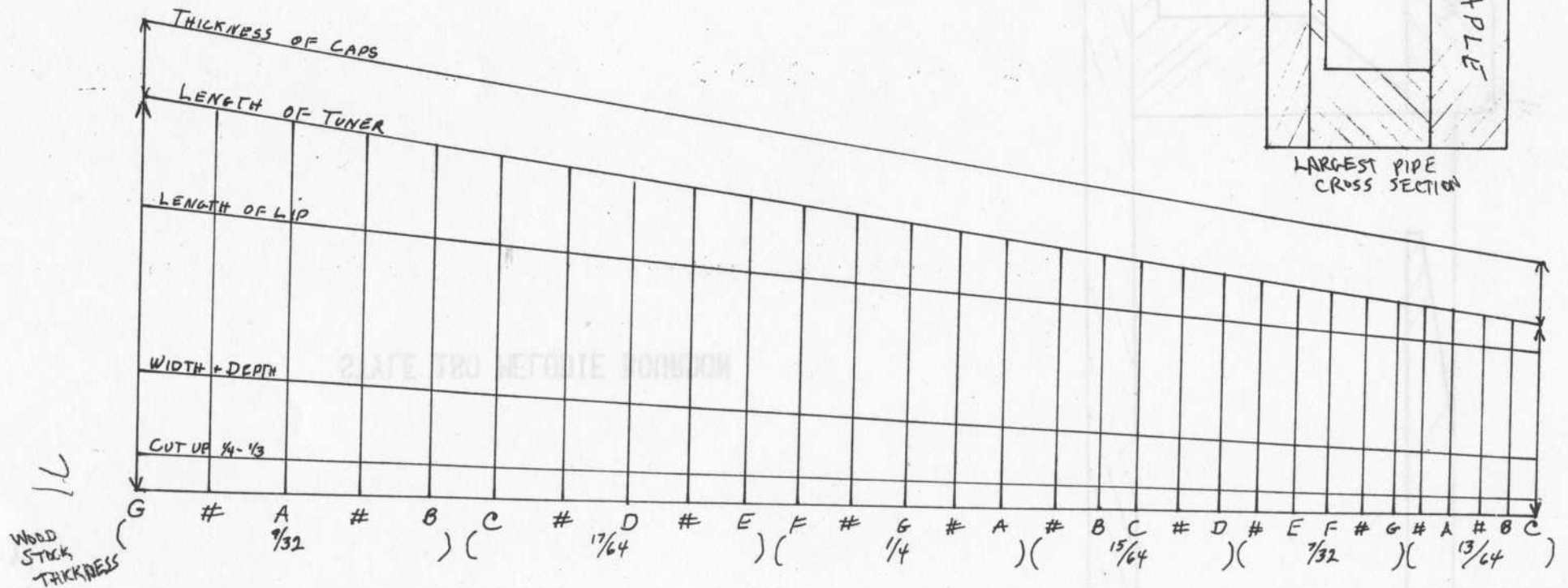
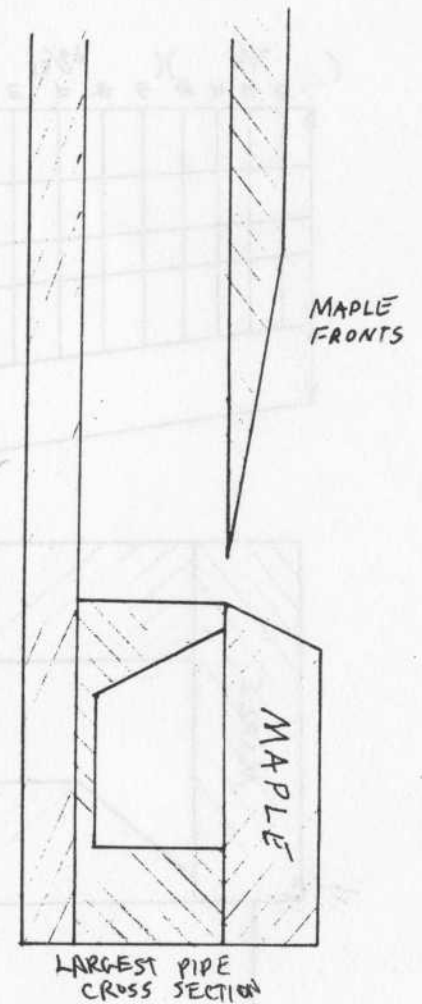
STYLE 180 MELODIE FLAGOLETS



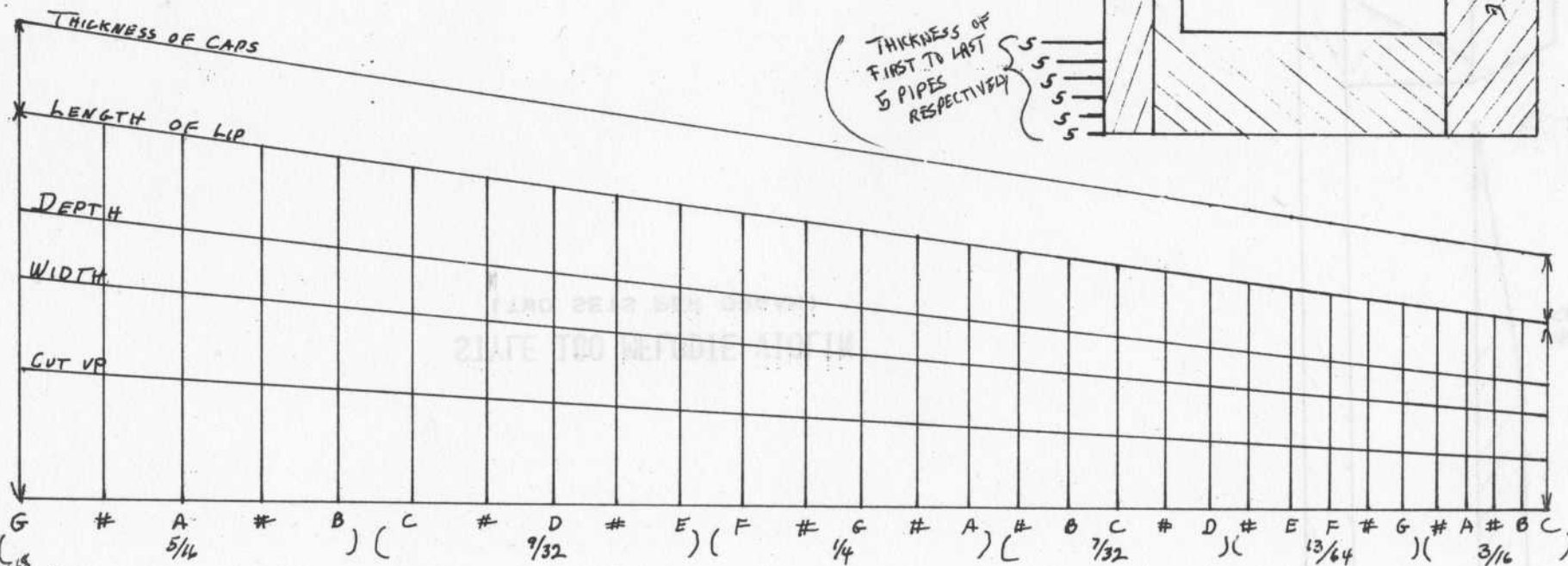
WOOD
STOCK
THICKNESS

20

STYLE 180 MELODIE VIOLIN (TWO SETS PER ORGAN)



STYLE 180 MELODIE BOURDON



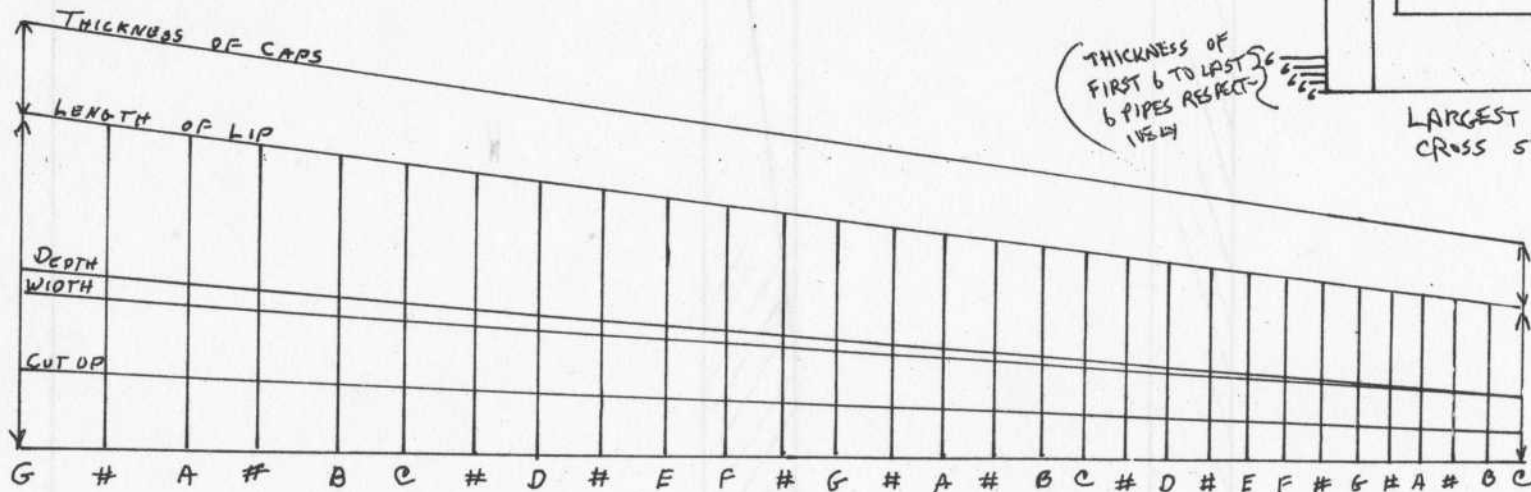
STYLE 180 STOPPED FLUTES

MAPLE
FRONTS

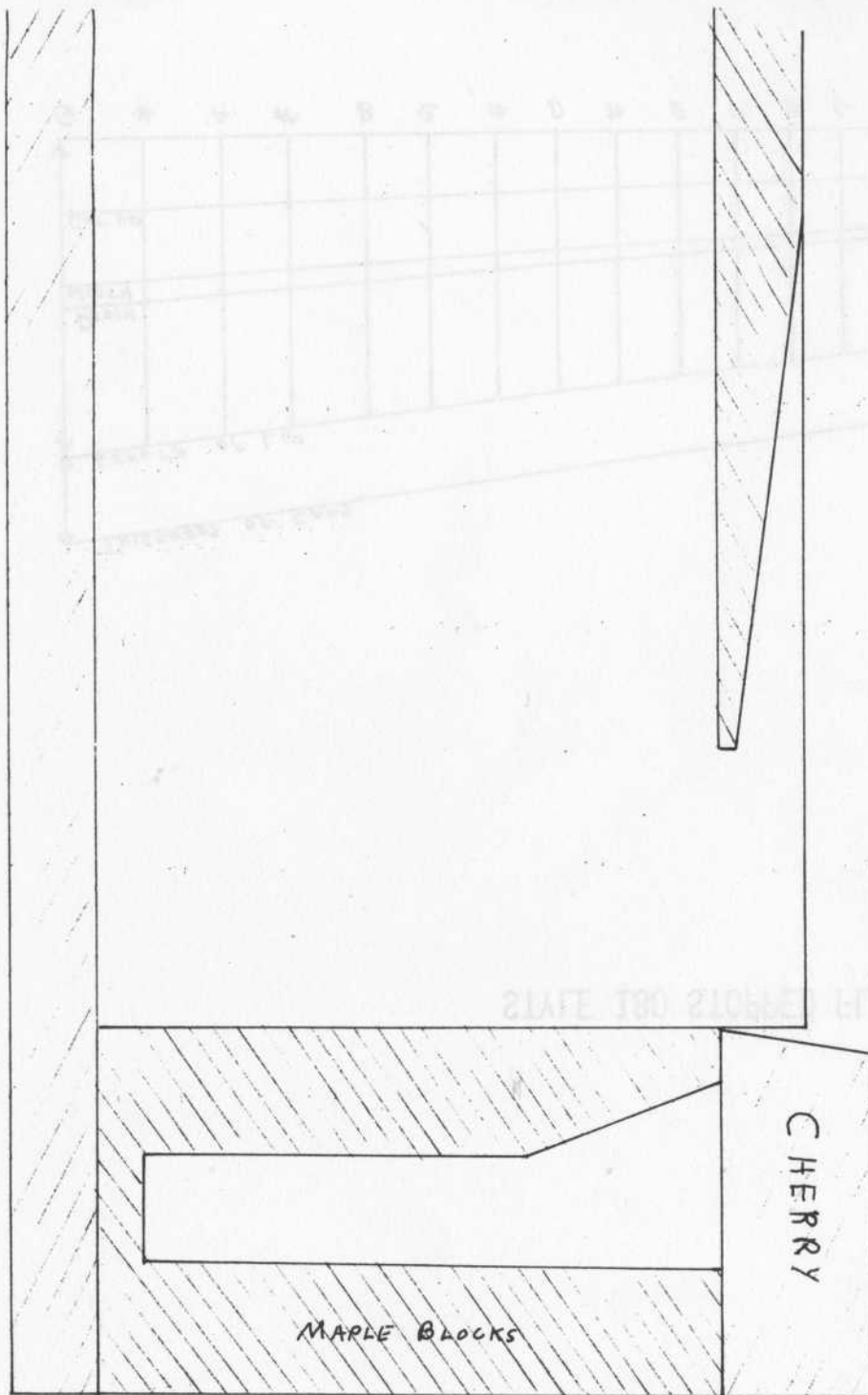
MAPLE

LARGEST PIPE
CROSS SECTION

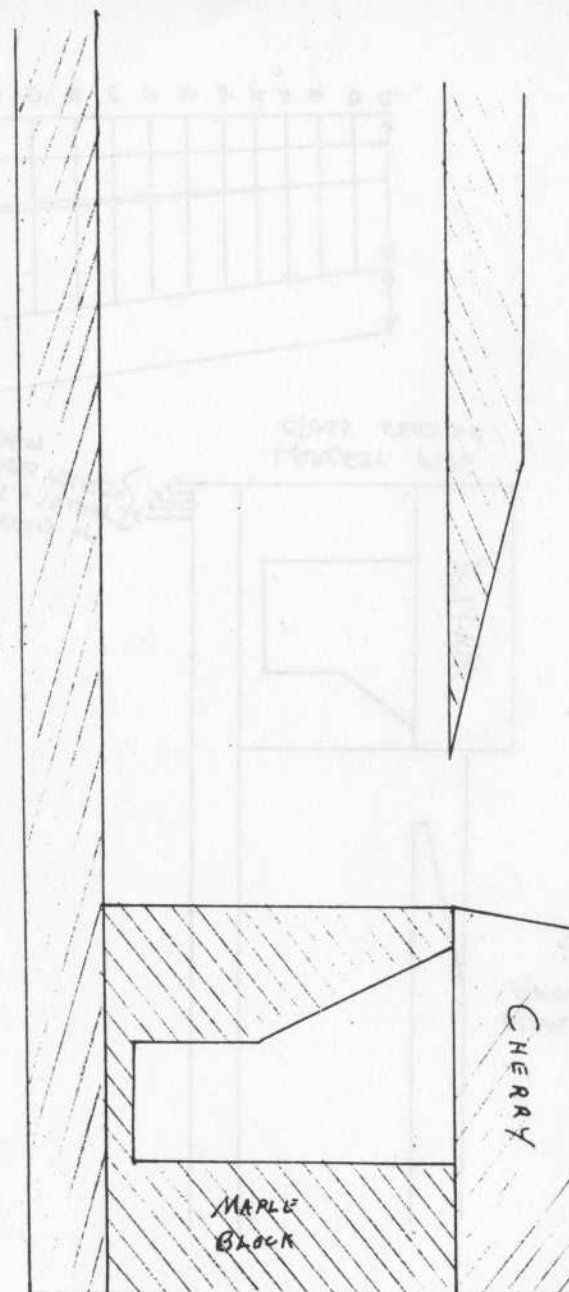
THICKNESS OF
FIRST 6 TO LAST 6
PIPES RESPECT-
IVELY



74



74

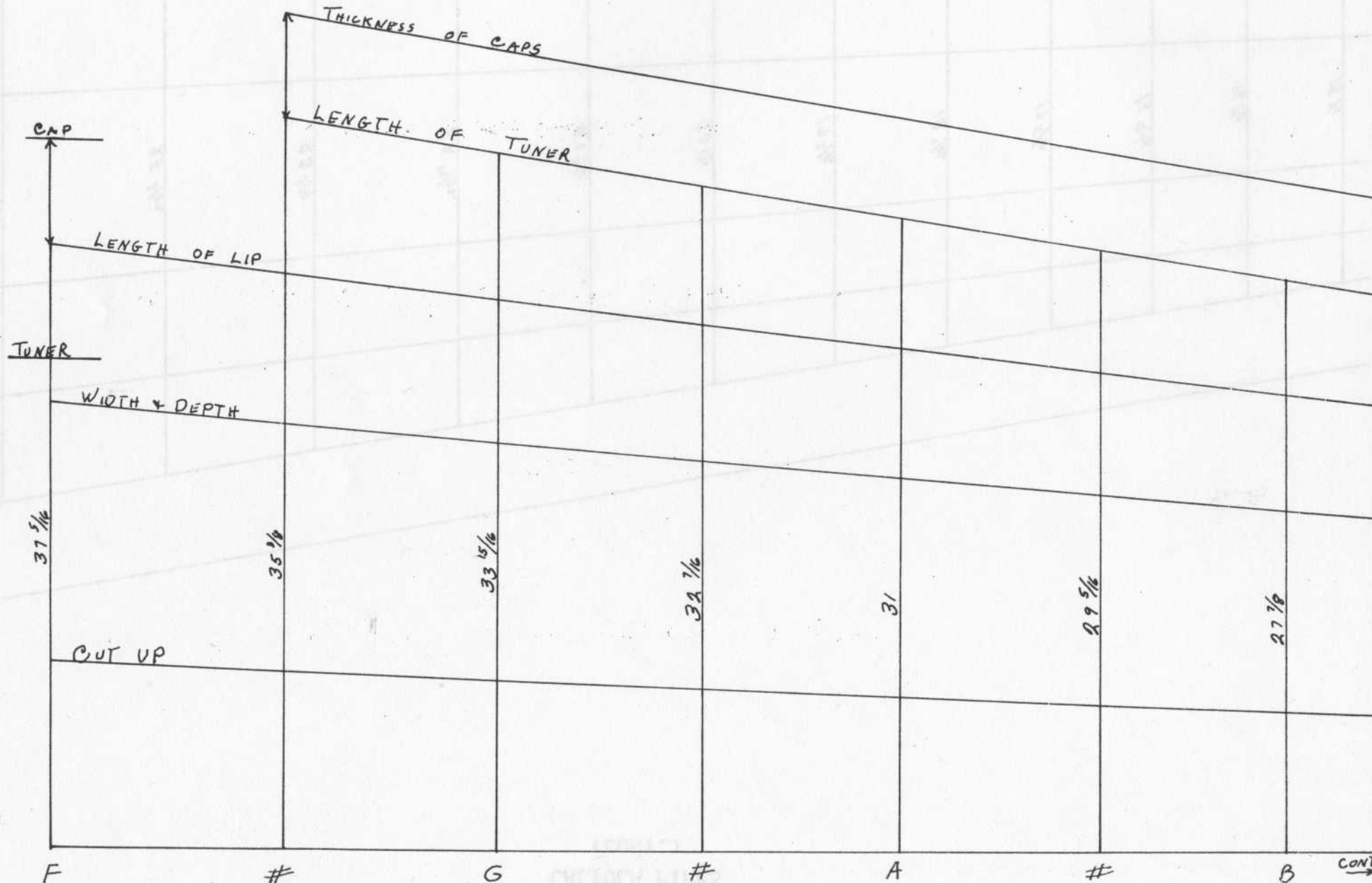


CALIOLO PIPES

LOWEST 25 NOTES LIKE THIS
F TO F

HIGHEST 19 NOTES LIKE THIS
F# TO C

CALIOLA PIPES

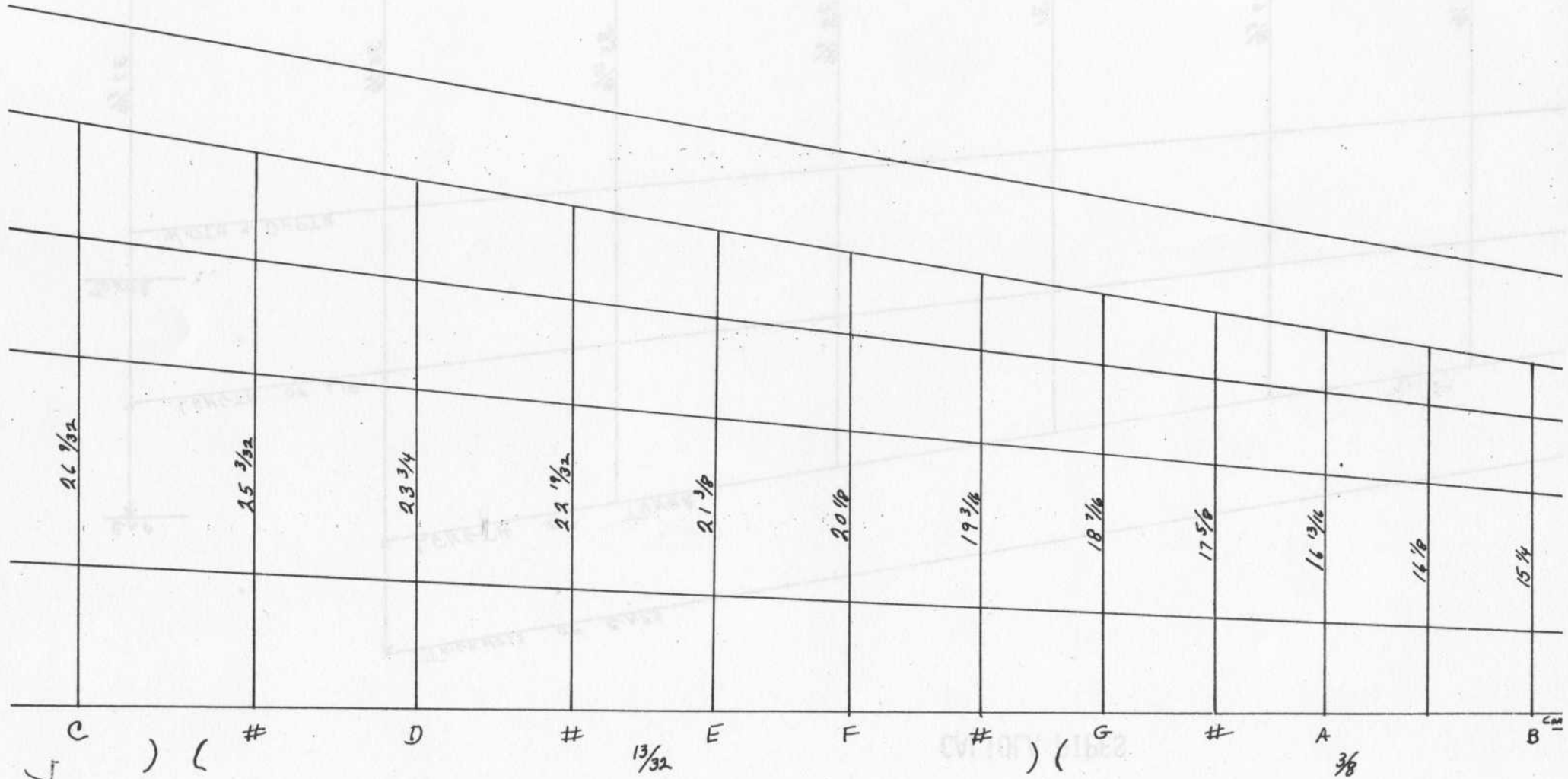


52
5000
STOCK
IN

7/16

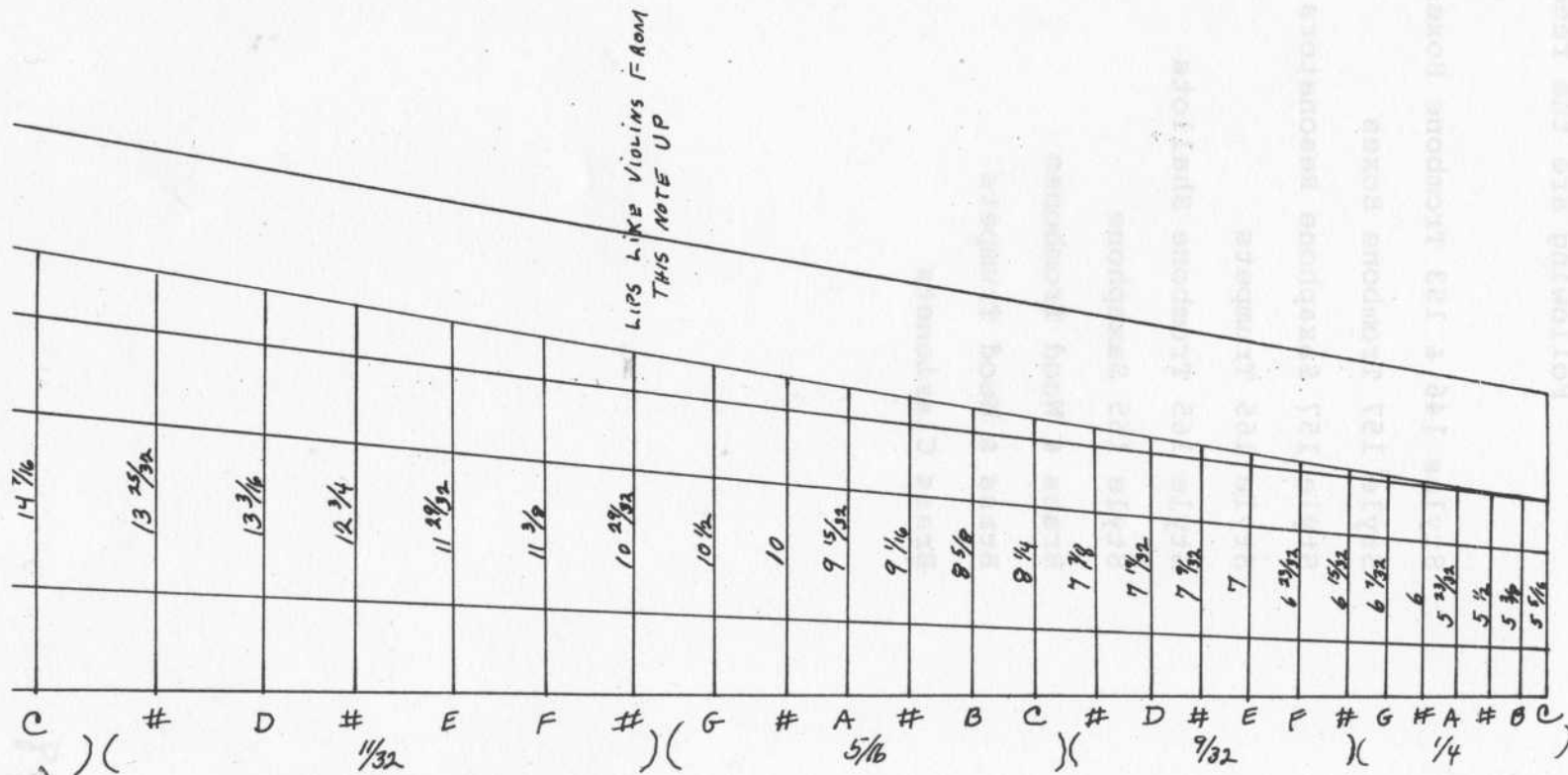
CONT

CALIOLA PIPES (CONT.)



CALIOLA PIPES

(CONT.)

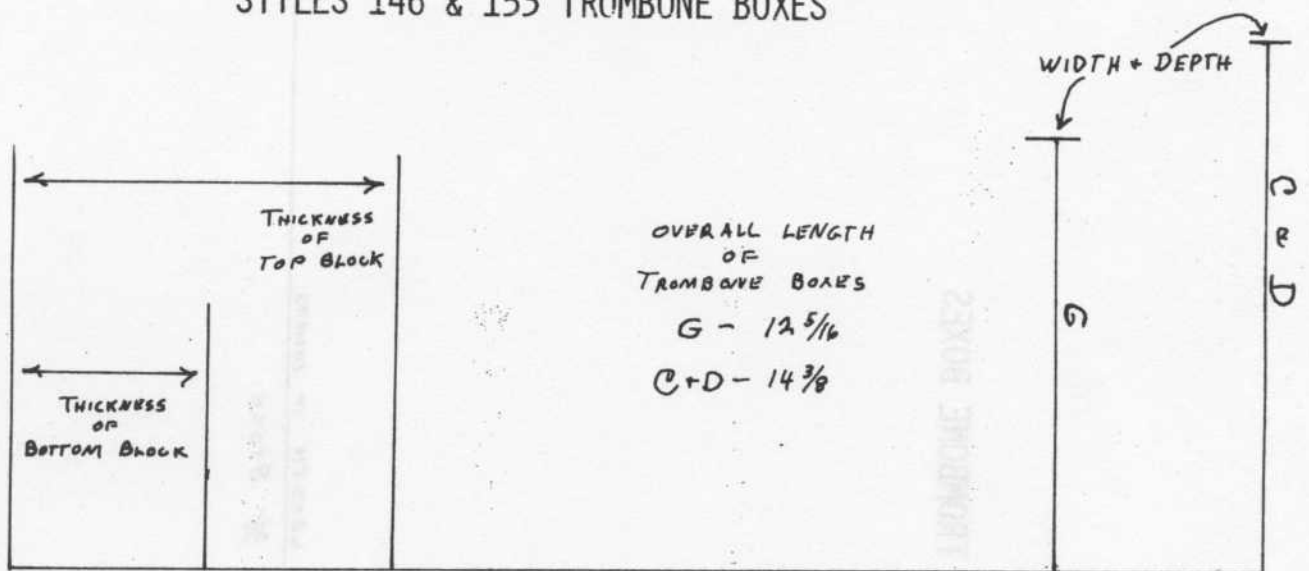


REED PIPES

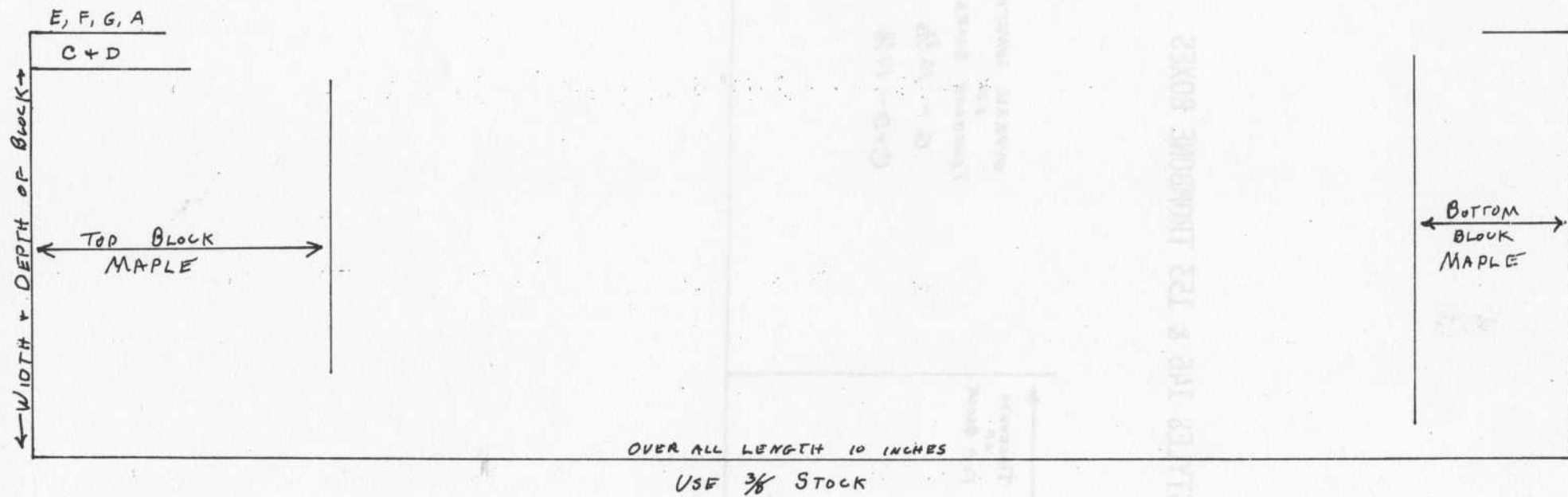
Following are the reed pipe scales:

Styles 146 & 153 Trombone Boxes	79
Style 157 Trombone Boxes	80
Style 157 Saxaphone Resonators	81
Style 165 Trumpets	82
Style 165 Trombone Shallots	83
Style 165 Saxaphone	84
Brass & Wood Trombones	85
Brass & Wood Trumpets	86
Brass Clarionets	87

STYLES 146 & 153 TROMBONE BOXES

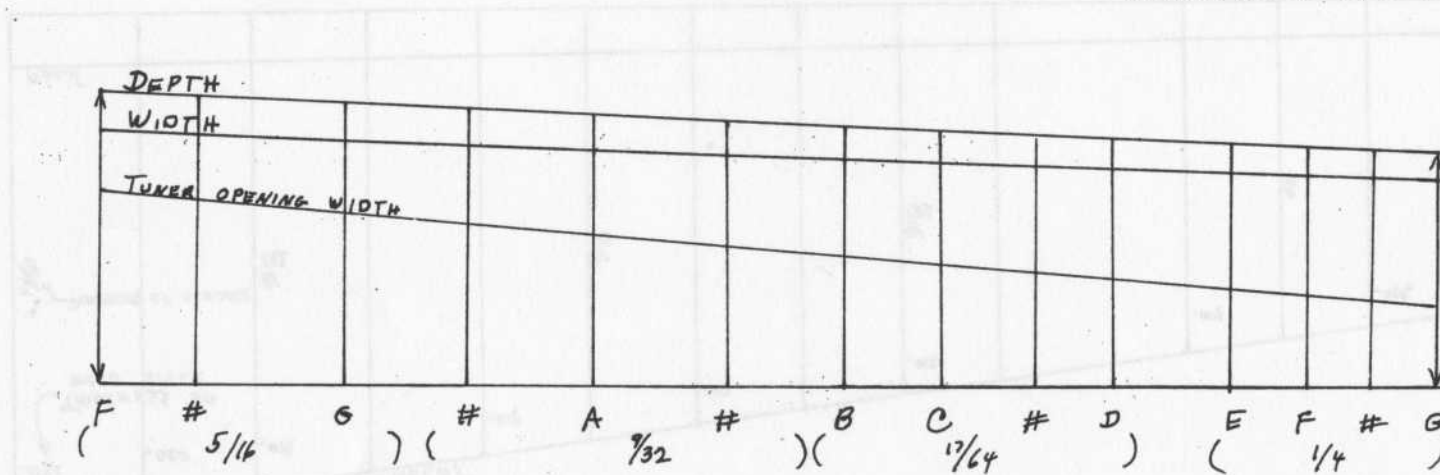


STYLE 157 TROMBONE BOXES



STYLE 157 SAXAPHONE RESONATORS

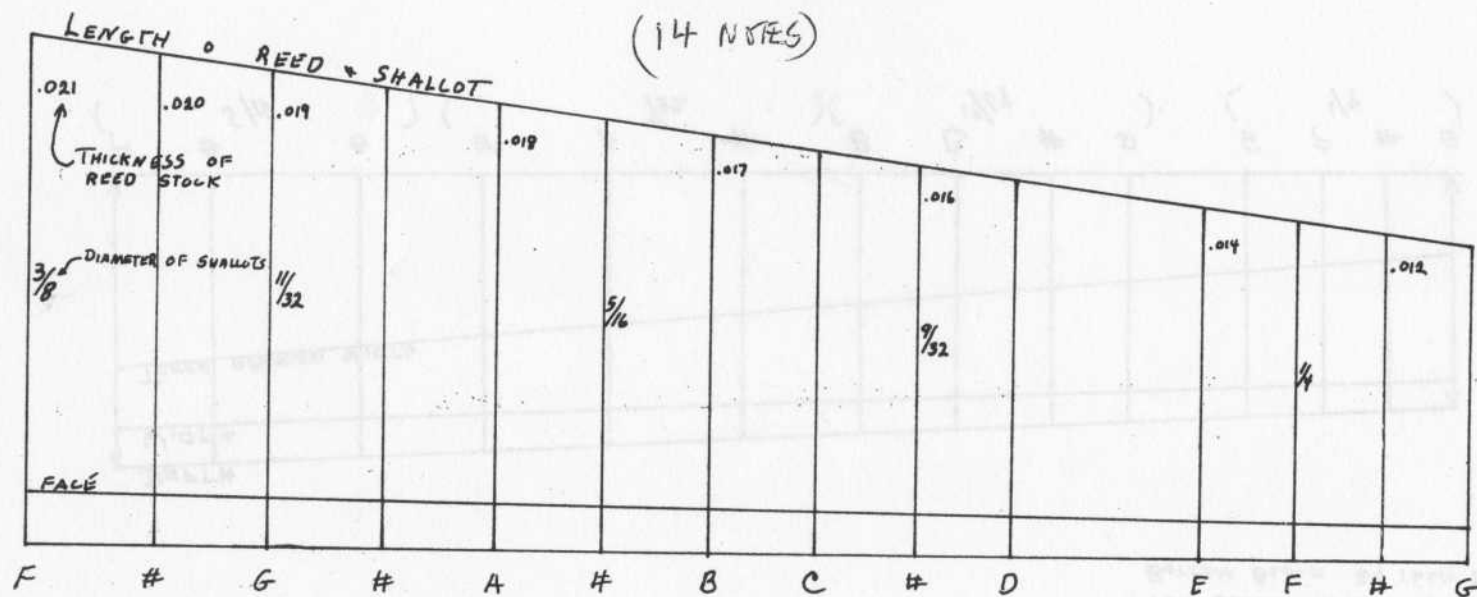
TOP BLOCK 1/4 INCH THICK
BOTTOM BLOCK 3/4 INCH THICK



WOOD STOCK
THICKNESS

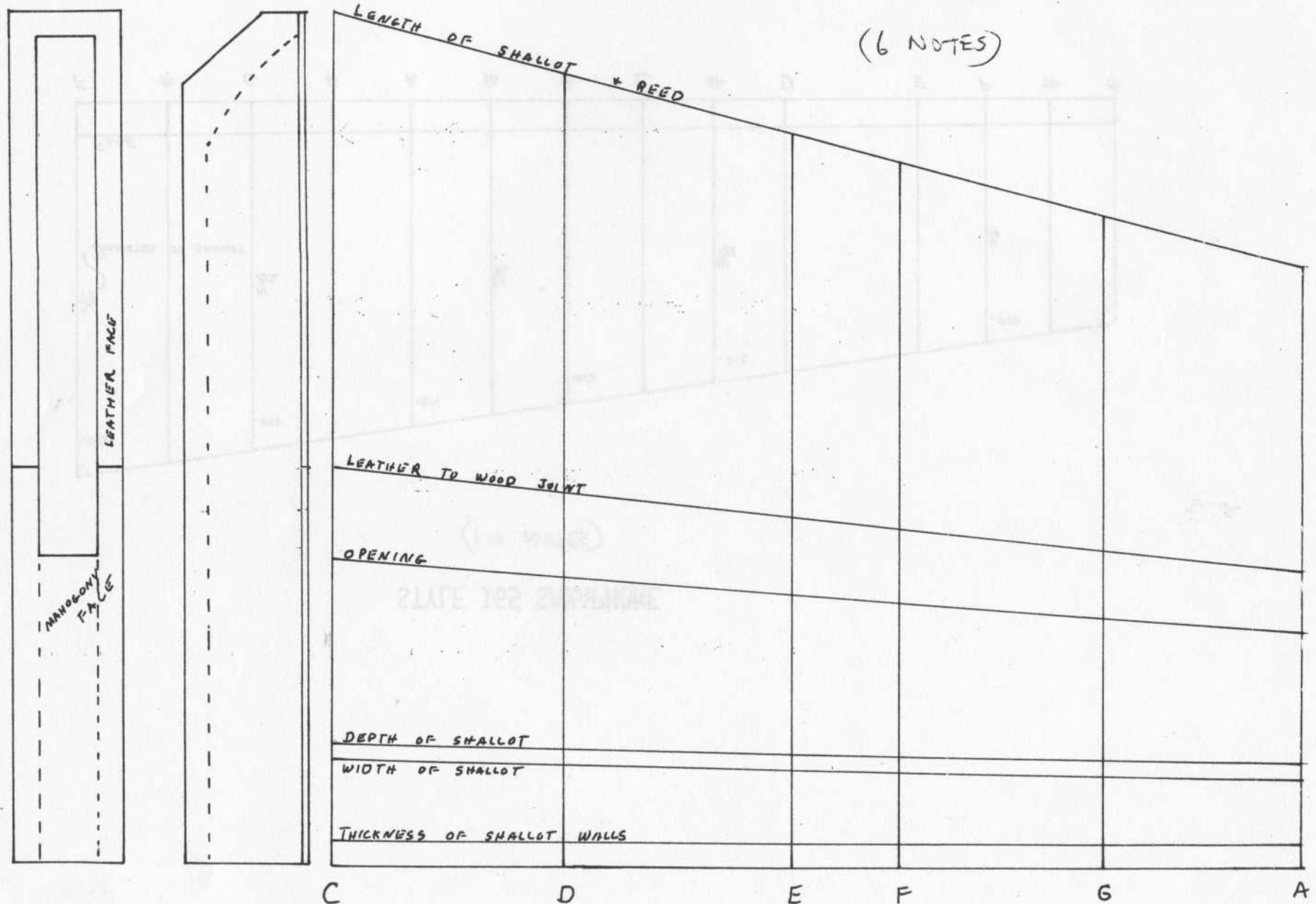
STYLE 165 TRUMPETS

(14 NOTES)



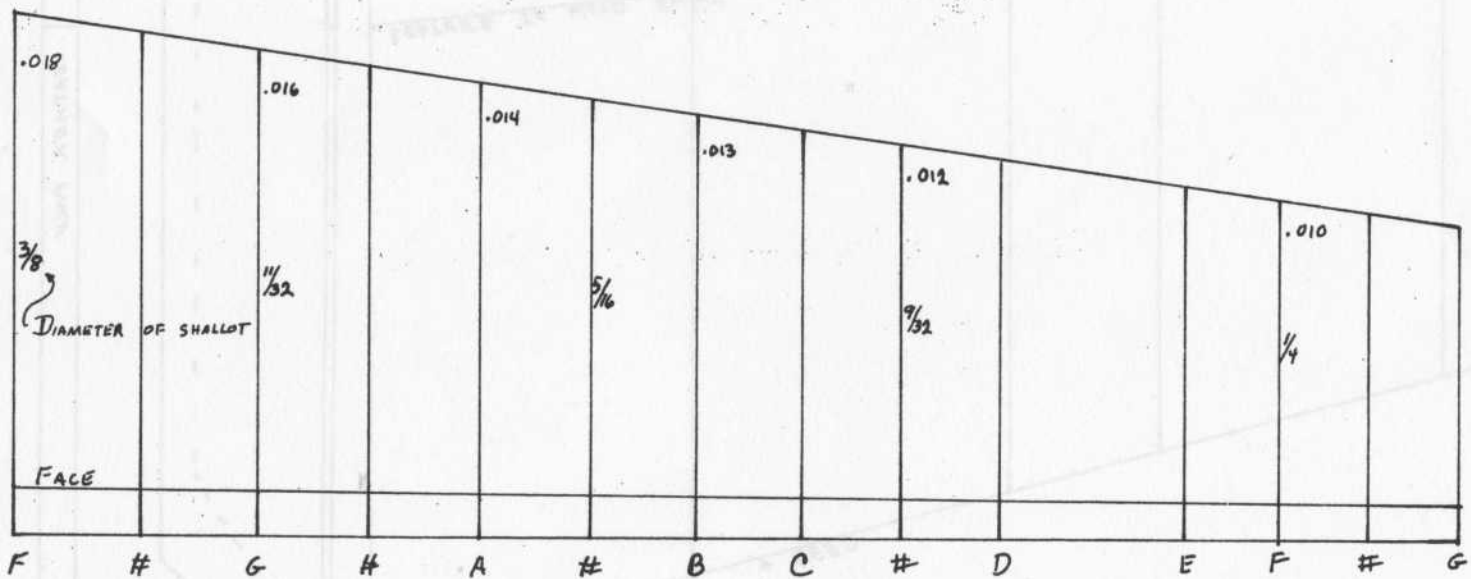
STYLE 165 TROMBONE SHALLOTS

(6 NOTES)

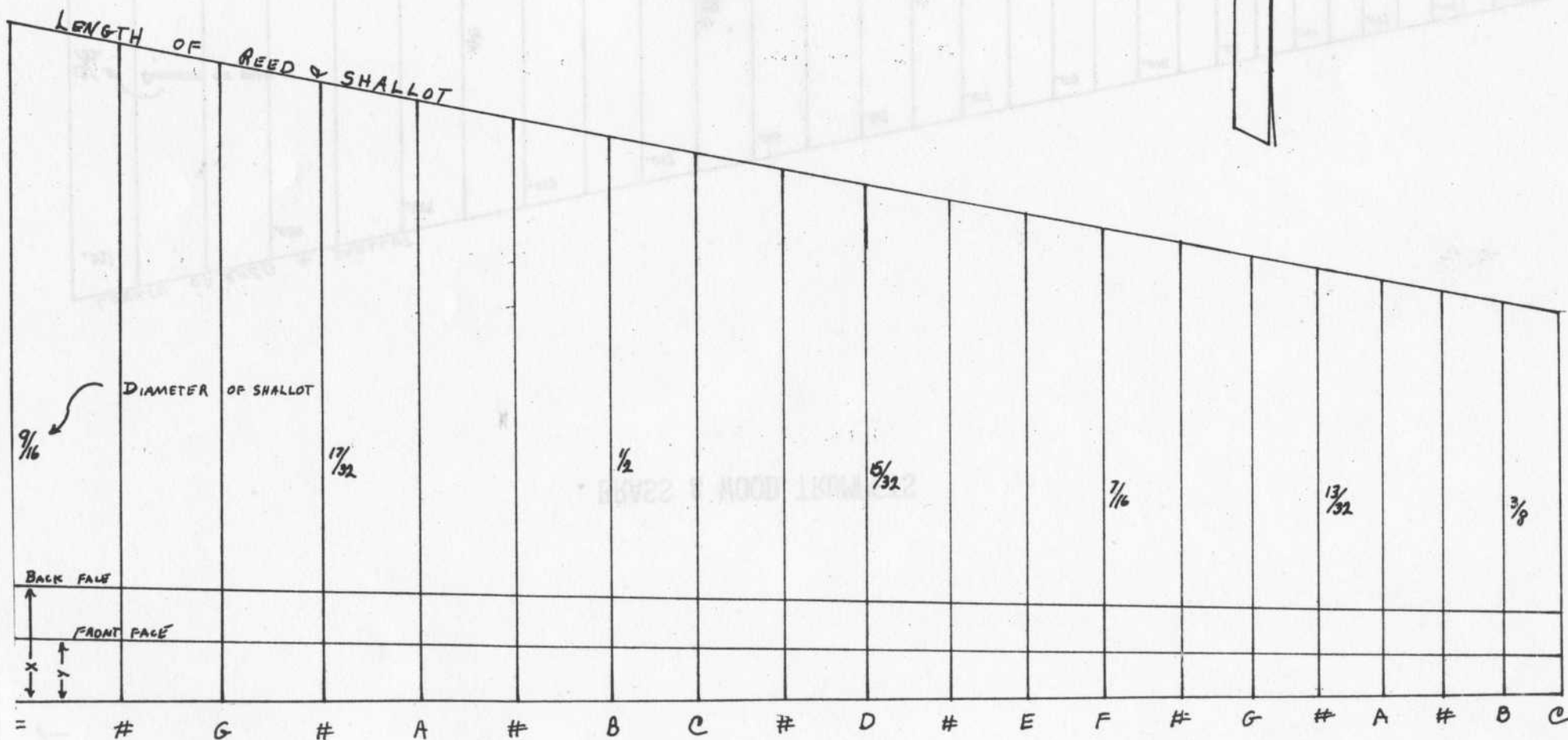
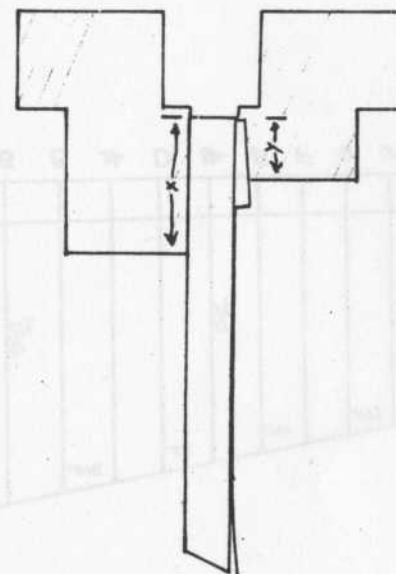


STYLE 165 SAXAPHONE

(14 NOTES)

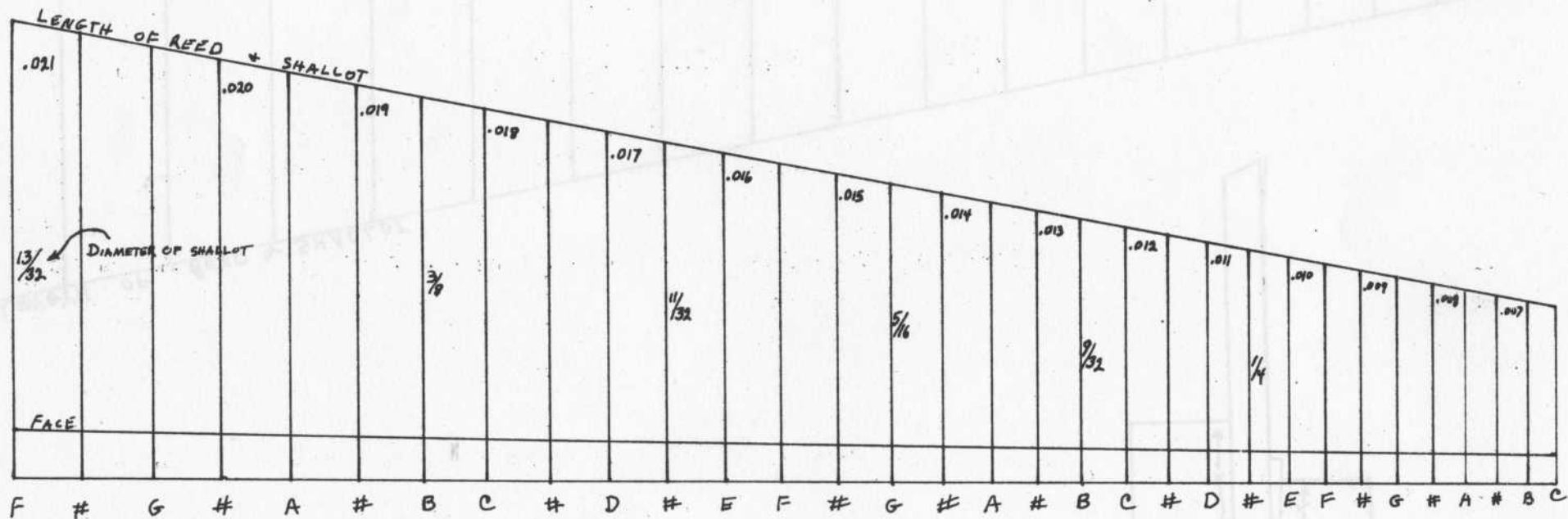


BRASS & WOOD TROMBONES



72

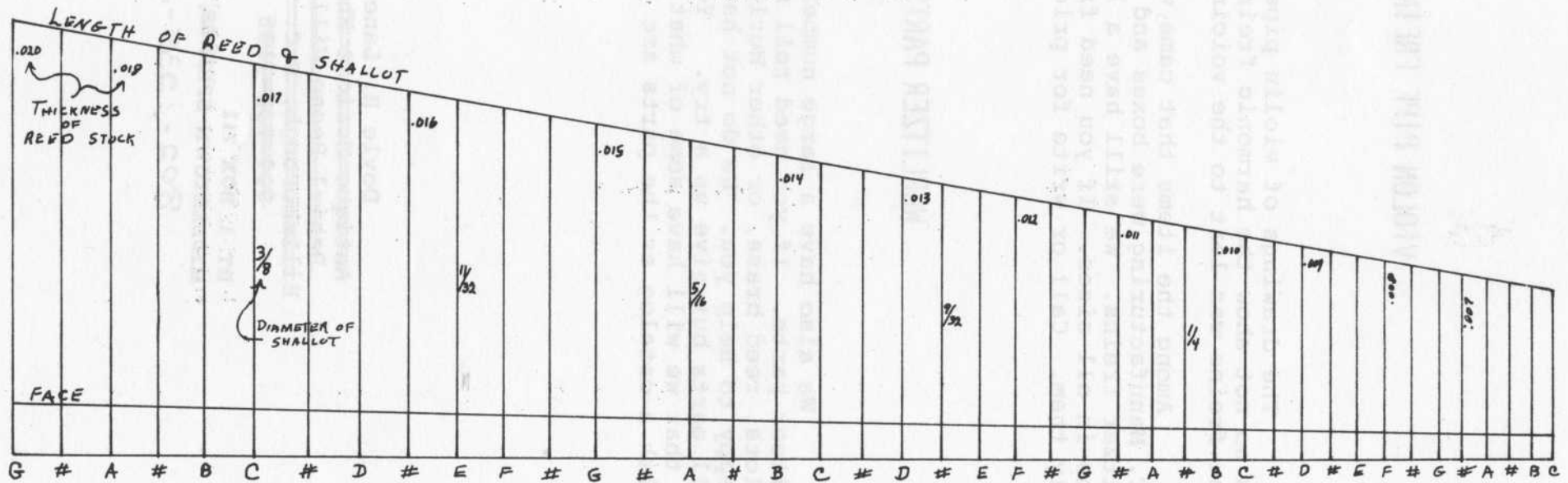
BRASS & WOOD TRUMPETS



BRASS & WOOD TRUMPETS

73

BRASS CLARIONETS



VIOLON PIPE FREINS

The drawings of violin pipes on the forgoing pages so not show the harmonic frein. Installation of the freins was left to the voicing department.

Among the items that came with the assets of T.R.T. Manufacturing were boxes and boxes of original Wurlitzer freins. We still have a large number of these freins in all sizes. If you need freins we are happy to supply them. Call or write for prices.

WURLITZER PARTS

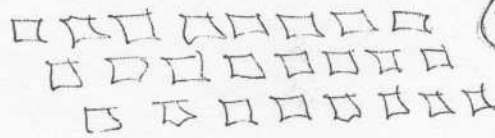
We also have a large number of other original Wurlitzer parts. If you need roll mechanism parts, shallots, reed brass, or other Wurlitzer parts we would be happy to help you. We do not have a complete stock of all parts but give us a try. Your chances are quite good that we will have some of what you need. We do not publish a catalog as the parts are too numerous and varied.

Doyle H. Lane
~~Antique Music & Wheels~~
~~Daniel Boone Village~~
~~Hillsborough, N.C. 27278~~
~~919-732-7136~~

RT. 1, BOX 711
MIDDLETOWN SPRINGS, VT 05757

802-235-2299

8?



unit block valve chest (below pipe chest)

harmonic flutes (1/2 upper 10 notes)

FLUTE REGISTER



stopped flutes on pipes 10-5

stopped pipes (on mutes)

~~UNACCOUNTED FOR
6 BASS PRESTANT
(8' OPEN PIPES)~~

3 TRUMPETS

high notes (tenors) low notes
5 KCC

low notes high notes
7 Trumpets (vibes)
(tenors forwards)

low notes high notes
7 Oxyphoe

PICCOLO + FLAGEOLET REGISTER

flageolet

open piccolos

VIOLIN REGISTER *

violin

violin

VIOLIN REGISTER *

violin

violin

3 TRUMPETS

same as left side (moving image)

(14 TRUMPETS RANGED IN FRONT WITH RESONATORS POINTING DOWNWARD)
* ONE VIOLIN REGISTER IS LOUD VIOLIN (VIOLIN & VIOLA), OTHER IS SOFT VIOLIN

FRONT

UNDER CASE: 6 BASS BOORDIN (8' STOPPED PIPES)

10 ACCOMPANIMENT BOORDIN

6 8' OPEN BASS PIPES



Style 165