

St Margaret, Crick, Northamptonshire

1819 organ by Thomas Elliot
2008-9 restoration by Martin Goetze and Dominic Gwynn

Progress Report 2, January 2009

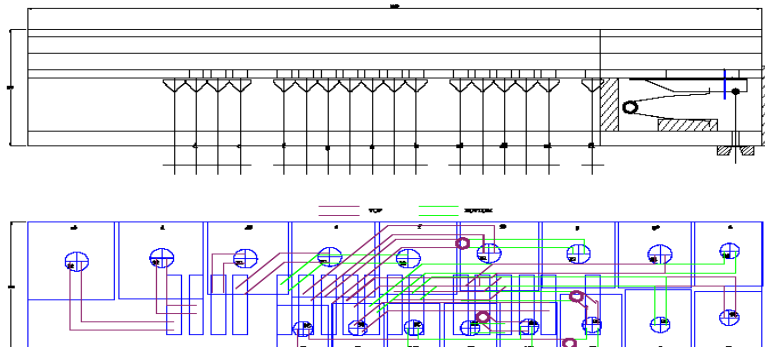
Pedal soundboard

The pedal department is in two parts: a seventeen note soundboard with pipes, and an additional, modern, soundboard with more recent pipes. It had been assumed that the seventeen note part dated from the arrival of the organ at Crick, or even possibly earlier. The pencilled inscription inside reveals that it is from 1853, made under the supervision of H. T. Elliston of Leamington.



The additional soundboard was made in 1978 by Robert Shaftoe, though the pipes appear to be late nineteenth century, from an unknown source. It was decided that these pipes should be retained, but three new ones at the top added in order to complete the pedal compass to f. The 1978 soundboard is made from chipboard, and although is good condition, did not allow for the additional pipes. A new soundboard has been planned, and it will be made following the details of the 1853 soundboard.

ST MARGARET, CRICK, NORTHAMPTONSHIRE Pedal soundboard, 1853 - top		
Drawn: M. H. G.	19th January 2009	Full size
Martin Goetze and Dominic Gwynn 1-2 East Workshops, Welbeck, Nottinghamshire S80 3LW		



Action

The key action is largely original, but has some alterations and additions made during the nineteenth century. The components have been taken apart, cleaned, repaired as necessary and re-assembled, ready for installing as assembly takes place.

One detail needing attention was the bushing of the roller boards. The original method was to saw a slot in the stud and glue in a piece of cloth. The bearing surface in the cloth is not much more than 1mm thick, and it is not surprising that subsequent work involved re-bushing along the length of the hole, which became the most widespread method. We have retained this, using new cloth.



The action to the old pedal soundboard was arranged with a direct connection between the pedalboard and the squares at the back, resulting in an unsatisfactory splayed layout. A reconstruction of the likely original plan has been made, which has involved two new roller boards and a square beam for the additional soundboard.



James drilling rollers for the Pedal coupler roller board. The pine rollers have an insert of lime for better wear.

Keyboards

There are three main areas of restoration on the keyboards. One is to restore the four keys below bottom C, which have not worked for over a hundred years. New ones were provided in 1978 by John Bowen, but they were never finished for connecting with the disused low notes of the soundboards. The keys have been covered with a plastic substitute for the ivory which would have been the original material. The adhesive which fixes the coverings is beginning to fail, so they have been removed and the keys cleaned and prepared for new ivory overlays, a store of old ivory key coverings having been discovered recently in Paris. Wear at the pivot and guide pins was in places severe. The slots have been cleaned, and new pieces glued in and fitted to the pins. The frames have been cleaned, repaired and the finish revived.



Balance pin slots with new sides glued in



Nick fitting the restored guide pin slot to the keyboard



Vertical grained lime glued on the key fronts



Conservation of the keyboard frame surface

Wind

The wind trunks have all been cleaned and repaired, and new sheepskin gasketting glued on. The fixing frames appear to have been made so that they slide over the trunks so that when installed, there is room to fix them to the next section before sealing the edges.

The bellows is a horizontal rise type, but with two sets of inward folding ribs, a rare survival of a transitional style, later ones having a set of inward and outward folding ribs. There is an outlet trunk on each side, with unusual vents from the bellows. The two feeders were taken off some time ago, but not thrown away. They were found and brought back to the workshop.

Having disassembled and cleaned the bellows, and repaired the few places that were broken, Dominic is preparing for the re-leathering.



End of a wind trunk, with a loose fixing frame



Interior of the bellows, before dismantling



Inside of the feeders, before restoration



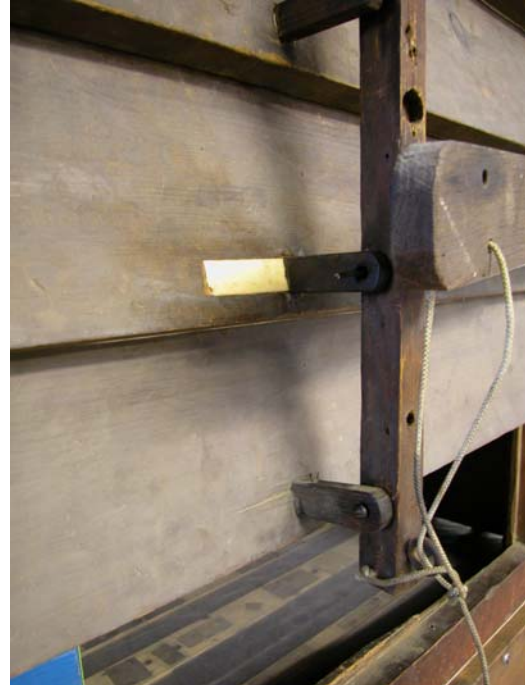
Dominic preparing the bellows

Swell

The compass of the Swell originally started at f. It was extended down to tenor c by sawing the soundboard in half and adding a new portion in the middle. The same was done with the Swell box, the central addition readily visible. A new front was then necessary, and this is what has survived. The six shutters are pivoted near to the top edge, and there are oak pins in the centre of the lower edge. Loose pins were repaired, the enlarged holes re-bored. Bedding around the edges was with two layers of sheepskin, which was renewed.



The Swell box in position. Action parts are laid out in front, with labels.



The Swell shutters and connecting mechanism.

Metal pipes

The metal pipes have been examined, cleaned and identified. An inventory has been made which shows the position of each pipe as it was before the present restoration. Where pipes had been transferred, they have been returned to their correct places. The Mixture pipes had been moved more than other ranks, and required a closer examination of the original markings before their correct places could be identified. The pipework is generally in good condition, so it has not been found necessary to make many repairs, though there will be extensions to make.

The exception is the reeds. A box in the organ and a pile of parts in the sexton's hut constitutes what is left of the old reed pipes. A start has been made on their restoration.



Stuart begins the pipe restoration

Five stages of a pipe restoration

