

BIOS RESEARCH PAPERS 2

<i>GG</i>	<i>DD</i>	<i>A#</i>
<i>AA</i>	<i>DD#</i>	<i>B</i>
<i>AA#</i>	<i>EE</i>	<i>C</i>
<i>BB</i>	<i>F#F</i>	<i>C#</i>
<u><i>BB</i></u>	<i>F#F#</i>	<i>D</i>
<i>CC</i>	<u><i>Gamt</i></u>	<i>D#</i>
<i>CC#</i>	<i>G#</i>	<i>E</i>
	<i>A</i>	<i>F</i>

Pipe Markings 2

Pipe Markings 2

This second collection of pipe markings illustrates scripts of several organ builders not represented in the first collection - especially of the Dallam-Harris-Byfield lineage.

It is clear that there are distinct scripts from the two great organ building schools which arose in the 17th century - the Smith school and the Harris school. Within these schools the constituent organ builders show slight variations within the context of the basic script whilst retaining an overall similarity. How far this distinction is consistent is by no means certain, and it remains unsafe to identify the provenance of pipework solely on the evidence of pipe markings.

There appears to be a watershed in the 18th century when the archaisms of the Smith and Harris scripts disappear and a modern style is established, characterized by modern letter forms and the use of the # sign instead of tails. As so often with changing styles there is overlap, so that we find, for example, Snetzler using tails for sharps in the second half of the 18th century.

Some early William Hill markings are given. A comparison of these with those of Gray & Davison from the middle of the 19th century shows striking similarities which demonstrates vividly the caveat that 19th century pipe markings are not safe clues as to the authorship of the pipes. It seems as if a universal script had gained currency amongst pipemakers - possibly, it has been suggested, to do with the teaching of uniform handwriting in schools; it might also be seen as a facet of the spread of factory methods of organ building with large works forces.

The compiler is indebted to the several contributors of these markings whose authorship is acknowledged with each set. He is also grateful to those who have supplied sets of markings which have so far not been used. There is an accumulation of anonymous pipe markings which will sometime be given an airing.

David C. Wickens

June 1994

Contents

Page	Year	Location	Org Builder	Remarks
01-02	1625c	Stanford-on-Avon	Dallam	
02	1631c	Tewkesbury	Dallam	
02	1653	Lanvellec	Dallam, Robert	
02-06	1662	Oxford, New College	Dallam, Robert	
03-06	1713?	Oxford, New College	Harris, Renatus	
07	1665	Nettlecombe Court	Loosemore, John	
08	1673	Walton-on-Thames	Smith, Bernard	
09	1678	Chichester Cathedral	Harris, Renatus	
09	1725c	Chichester Cathedral	Byfield, John I	
10	1708c	Sedgefield, St.Edmund	Smith, Gerard	
11-12	1715c	Whitchurch (Middlesex), St.Lawrence	Smith, Gerard ?	
13	1717c	Finedon, St.Mary	Smith, Gerard ?	
14	1742	London, St.Helen, Bishopsgate	Griffin, Thomas	
15	1742	private residence	Snetzler, John	
16	1760c	Edinburgh, Russell Collection	Anon.	
17	1765	Rotherhithe, St.Mary	Byfield, John II	
18	1769	Powderham Castle	Seede, Brice	
19	1780	Abingdon, St.Helen	Byfield, England & Russell	
20-21	1800s	Markenfield Hall (ex)	Anon.	
22	1820c	Hassop, All Saints	Lincoln, H.C.	
23	1826	Belton House	Elliot, Thomas	
24	1839	Cambridge, St.John's College	Hill, William	
25	1842	Durrow Church, Ireland	Telford, William	
26	1847	Wentworth Church, Yorks	Bishop, J.C. (prob)	to Haringhuizen, The Netherlands
26	1847	Haringhuizen, The Netherlands	Bishop, J.C. (prob)	ex Wentworth Church, Yorks.
27	1851	Limehouse, St.Ann	Gray & Davison	
28	1851	Bristol, Buckingham Chapel, Clifton	Monday, Joseph	
29	1852	Westminster, St.James, Piccadilly	Bishop, J.C.	
30	1861	Manchester Cathedral	Nicholson, John	
30	1861	Bolton, Holy Trinity	Nicholson, John	ex Manchester Cathedral
31	1837	Ludlow Parish Church	Walker, Joseph	
31	1860	Ludlow Parish Church	Gray & Davison	
31	1883	Ludlow Parish Church	Gray & Davison	

Organ Builders

Org Builder	Year	Location	Page number
Anon.	1760c	Edinburgh, Russell Collection	16
Anon.	1800s	Markenfield Hall (ex)	20-21
Bishop, J.C.	1852	Westminster, St.James, Piccadilly	29
Bishop, J.C. (prob)	1847	Haringhuizen, The Netherlands	26
Bishop, J.C. (prob)	1847	Wentworth Church, Yorks	26
Byfield, England &	1780	Abingdon, St.Helen	19
Byfield, John I	1725c	Chichester Cathedral	9
Byfield, John II	1765	Rotherhithe, St.Mary	17
Dallam	1625c	Stanford-on-Avon	1-2
Dallam	1631c	Tewkesbury	2
Dallam, Robert	1653	Lanvellec	2
Dallam, Robert	1662	Oxford, New College	2-6
Elliot, Thomas	1826	Belton House	23
Gray & Davison	1851	Limehouse, St. Ann	27
Gray & Davison	1860	Ludlow Parish Church	31
Gray & Davison	1883	Ludlow Parish Church	31
Griffin, Thomas	1742	London, St.Helen, Bishopsgate	14
Harris, Renatus	1678	Chichester Cathedral	9
Harris, Renatus	1713?	Oxford, New College	3-6
Hill, William	1839	Cambridge, St.John's College	24
Lincoln, H.C.	1820c	Hassop, All Saints	22
Loosemore, John	1665	Nettlecombe Court	7
Monday, Joseph	1851	Bristol, Buckingham Chapel, Clifton	28
Nicholson, John	1861	Bolton, Holy Trinity	30
Nicholson, John	1861	Manchester Cathedral	30
Seede, Brice	1769	Powderham Castle	18
Smith, Bernard	1673	Walton-on-Thames	8
Smith, Gerard	1708c	Sedgefield, St.Edmund	10
Smith, Gerard ?	1715c	Whitchurch (Middlesex), St.Lawrence	11-12
Smith, Gerard ?	1717c	Finedon, St.Mary	13
Snetzler, John	1742	private residence	15
Telford, William	1842	Durrow Church, Ireland	25
Walker, Joseph	1837	Ludlow Parish Church	31

Locations























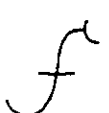
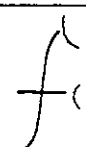






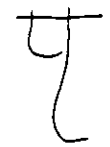

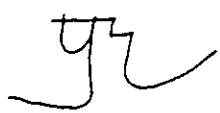
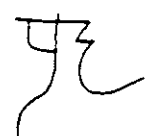












Location	Year	Org Builder	Page number
Abingdon, St.Helen	1780	Byfield, England &	19
Belton House	1826	Elliot, Thomas	23
Bolton, Holy Trinity	1861	Nicholson, John	30
Bristol, Buckingham Chapel, Clifton	1851	Monday, Joseph	28
Cambridge, St.John's College	1839	Hill, William	24
Chichester Cathedral	1678	Harris, Renatus	9
Chichester Cathedral	1725c	Byfield, John I	9
Durrow Church, Ireland	1842	Telford, William	25
Edinburgh, Russell Collection	1760c	Anon.	16
Finedon, St.Mary	1717c	Smith, Gerard ?	13
Haringhuizen, The Netherlands	1847	Bishop, J.C. (prob)	26
Hassop, All Saints	1820c	Lincoln, H.C.	22
Lanvellec	1653	Dallam, Robert	2
Limehouse, St. Ann	1851	Gray & Davison	27
London, St.Helen, Bishopsgate	1742	Griffin, Thomas	14
Ludlow Parish Church	1837	Walker, Joseph	31
Ludlow Parish Church	1860	Gray & Davison	31
Ludlow Parish Church	1883	Gray & Davison	31
Manchester Cathedral	1861	Nicholson, John	30
Markenfield Hall (ex)	1800s	Anon.	20-21
Nettlecombe Court	1665	Loosemore, John	7
Oxford, New College	1662	Dallam, Robert	2-6
Oxford, New College	1713?	Harris, Renatus	3-6
Powderham Castle	1769	Seede, Brice	18
private residence	1742	Snetzler, John	15
Rotherhithe, St.Mary	1765	Byfield, John II	17
Sedgefield, St.Edmund	1708c	Smith, Gerard	10
Stanford-on-Avon	1625c	Dallam	1-2
Tewkesbury	1631c	Dallam	2
Walton-on-Thames	1673	Smith, Bernard	8
Wentworth Church, Yorks	1847	Bishop, J.C. (prob)	26
Westminster, St.James, Piccadilly	1852	Bishop, J.C.	29
Whitchurch (Middlesex), St.Lawrence	1715c	Smith, Gerard ?	11-12

STANFORD ON AVON: TRACING FROM CORNET RACKBOARD

C	C		
C ₃	C ₃	C ₃	C ₃
D	D	D	D
D ₃	D ₃	D ₃	D ₃
E			
F			
F	F		
G	G	[G	G ₃]
G			
A	A	A	
B	B	B	B
#	#	#	

FROM FIFTEENTH
RACKBOARD

DALLAM PIPE MARKS

STANFORD ON AVON C. 1625	TEWKESBURY DALLAM C. 1631	LANVELLEC R. DALLAM 1653	NEW COLLEGE R. DALLAM 1662
			
			
			
			
			
			
			
			
			
			
			
			

STOP DIAPASON ? 1665

now

'COR DE NUIT'

PIPE MARKS

New College
Oxford

1 + 2

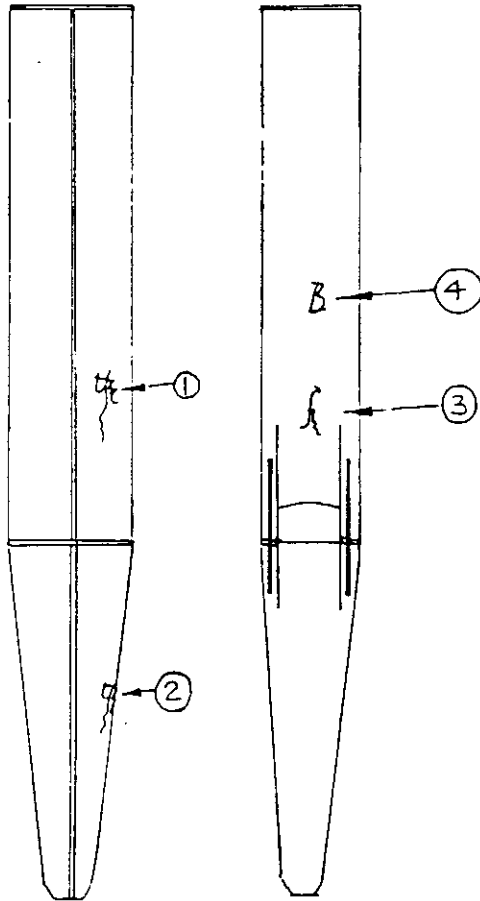
ROBERT DALLAM

1665

3

RENATUS HARRIS ?

1713 ?



In addition to the four old scribed marks, there are later inked marks, one also set marked on the flattening of the upper lip, the other in the position of ③, approx.

From pipe no. 11, this mark corresponds with the pitch mark ④ (mostly.)

PIPE NO.
& REMARKS

	1	2	3	4
3. body not original				
5. THIS MARK HAS BEEN PARTLY PLANED/SCRAPED OUT				
6. body & foot remains ?				

MARTIN GOETZE 26.7.83

PIPE No.

& REMARKS

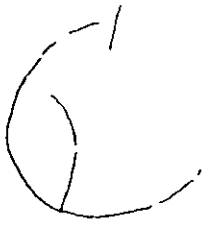
1

2

3


4

7.





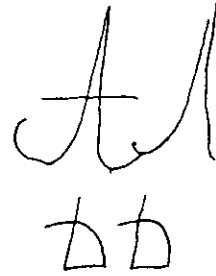




8.



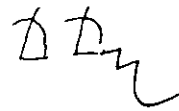




9.









10.









11.



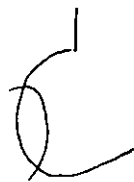






12.









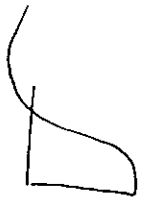











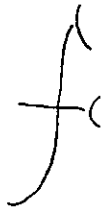



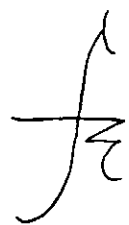
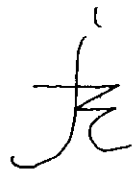

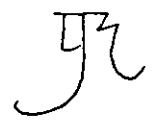





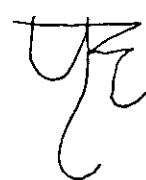










13.









	1	2	3	4
14.				
15.				
16.				
17.				
18.				
19.				
20.				
21.				
22.			 NOT CLEAR	


	1	2	3	4
23.				
24.				
25.				
26.				
27.				
28.				
29.				
30.				
31. not original		<p>BELOW FLATTENING ON LOWER LIP.</p>		

PRINCIPAL


NETTLECOMBE COURT
LOOSMORE 1665

STOPPED BASS (WOOD)

GG 

AA#? 

HELPERS (WOOD)

C 





C# 

D 

D# 

E 

FRONT PIPES (embossed, gilt)

	body	foot		body	foot
C			c°		

C#			c#°		
----	--	---	-----	---	---

D			d°		
---	---	--	----	---	---

D#			d#°		
----	--	--	-----	---	--

E			e°		
---	--	--	----	--	--

F			f°		
---	---	--	----	---	---

F#			f#°		
----	---	---	-----	---	--

G			g°		
---	---	--	----	---	--

G#			g#°		
----	---	--	-----	---	---

A			a°		
---	---	--	----	---	---

A#			a#°		
----	---	--	-----	---	---

B			b°		
---	---	--	----	---	--

These are the only marks on the metal pipes. Some are obscured by the embossing, some by layers of size and gilding.

Smith front pipes: Walton-on-Thames (1673)

PIPE MARK (CIRCS.)

	BODY	FOOT	CENTRE TOWER		E TOWER	
outside pipe →		 129,6		 201,6		 148,5
		 158,0				
C# tower		 188,3		 220,4		 177,3
		 168,5	? sounds than	4th lower (A?)		
		 168,5		 278,3		 191,8
innermost pipe		 141,8		 242,0		 159,0
		 141,8		 207,8		 159,0
		 70,0		 81,7		 137,6
C# foots		 90,9		 95,1		
		 90,9		 113,3		
		 101,0		 123,4		
		 118,2		 105,5		
		 109,2		 88,8		
		 84,9		 74,8		
		 77,0				

↑ ↑
THIS ONE FIRST PIPE,
LOOKING AT THE PROSPECT,
LEFT TO RIGHT

Goetze & Gwynn

Chichester Cathedral

R. Harris 1678

J. Byfield c.1725

Harris Gt 4' Principal (now in Ped)

c^o d^o e^o f^o g^o

a^o a#^o b^o #¹

Byfield 4' Flute on Ch

c d e f# g#

a a# b

from Nicholas Plumley

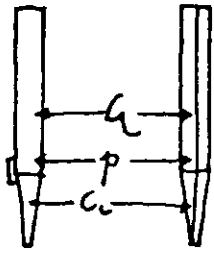
in 'The Organs and Organists of Chichester Cathedral',

Nicholas Plumley and J. Lees (1988)

St. EDMUND SEDGEFIELD

GERARD SMITH ca 1708

from various pipes making up a 4' rank now under the organ in storage



A R

Γ Γ

力 G G

re re o d

力 G G

g g

12 G R G

q q

力 A A

e e

力 P B B

f f

力 力 12

h h

g g

gr gr

a a

b b

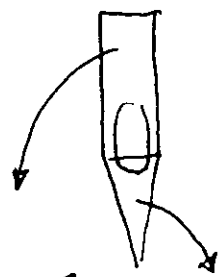
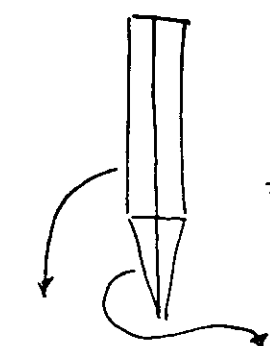
4 4

CHRIS KENT 19.3.90 + DOMINIC GWYNN 7.6.93

ST. LAWRENCE WHITCHURCH
GERARD SMITH? 1715?

FRONT PIPES (PRINCIPAL)

INSIDE PRINCIPAL PIPES



(4c) i'c r

or
flattening

D
 B A
 E E
 F F
 G G
 A A
 B B
 H

Fifteenth
d#

r^e
 d e
 15 r r

mixture
i' d#

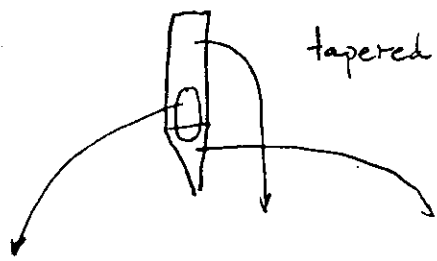
r 14 r
 13 r

Twelfth
f#

r r r
 12

tapered rank 4'?

St. LAWRENCE WHITCHURCH
GERARD SMITH? 1715?
re-working or flattening JORDAN?



Γ	Σ	Σ	Γ	Γ	Γ
π	π	π	π	π	
ρ	ρ	ρ	ρ	ρ	ρ
σ	σ	σ	σ	σ	σ
ε	Ε	Ε	ε	ε	ε
f	F	F	f	ℓ	ℓ
h	H	H	h	f	f
g	G	G	g	R	R
z	Z	Z	z	g	g
a	a	a	a	z	z
b	b	b	b	a	a
h	h	h	h	h	h
			Γ	h	h

taken from the lowest two octaves of the Great Principal.

C	Γ	P
D	∩	
E	e	
F	f	
G	g	
A	a	
B	b	
H	h	

All the original pipes are marked with their note on both body and foot, just above and slightly to the right of the flatting on the body, and just below and to the right of the flatting on the foot. In addition, the rank is marked on the foot close to the note mark. The 'P' (above) is on the Great Principal; the Fifteenth is marked '15', and the Twelfth '12' (but with the note marks corresponding to pitch, i.e. C is marked 'g').

ST HELEN'S, BISHOPSGATE : THOMAS GRIFFIN, 1742

C
C #
D
D #
E
F
F #
G
G #
a
B
L

PIPE MARKS TAKEN
FROM ROHR GEDECKT
C - b
FRONT OF FOOT, ABOUT
3/4 WAY UP FROM TDE.

These original marks are on the pipe fronts, above the mouth bevels, and are in ink.
 Taken from the St. Diap.

G G	F	f	f̄	f̄̄
<i>Diapason</i>	G	g	ḡ	ḡ̄
A A	G	g	ḡ	ḡ̄
B B ₆	A	a	ā	ā̄
H H	B	b	b̄	b̄̄
C	H	h	h̄	h̄̄
C	C	c	c̄	c̄̄
C	c	c	c̄	c̄̄
D	d	d	d̄	d̄̄
D	d	d	d̄	d̄̄
E	e	e	ē	ē̄
F	f	f	f̄	f̄̄

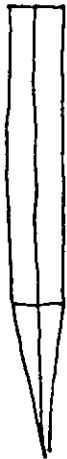
OPEN DIAPASON

$c^{\circ} - b^{\circ} +$
 $\bar{c} - \bar{b}$



first row ①
 bass 1/5 from top
 treble 1/3 from top

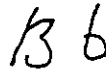
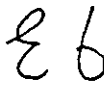
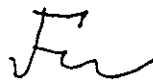
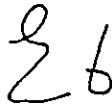
C19 marks on
 flanging
 just above
 tackboard ②



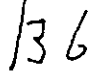
0b

7/3
 r

15



②



Russell Collection

anon. c.1760

DOMINIC GWYNN 29.9.93

Great
OPEN DIAPASON $\bar{a} - \bar{g}\#$

ST MARY ROTHERHITHE
JOHN BYFIELD II 1765

$\frac{1}{4} - \frac{1}{2}$ way
up body foot (below
flattening)

Od Od
c c
Oo Od
c# c#
Opd Od
D D
Of Od
D# D#
Ofd Od
E E
Opd Od
Of Of
Opd Od
Of# Of#
Opd Od
G G
Of Od
G# G#

Opd Opd
a a
Opd Od
B B
Opd Od
G G
Of Od
D# D#
Ofd Od
E E
Opd Od
Of Of
Opd Od
Of# Of#
Opd Od
G G
Of Od
G# G#

all marks are in front
and more or less the
same height above the
mouth. It looks as if all
the pipes were lined up
and the mouths levelled
before masking. The marks
have been superscribed
twice.

1959 MIXTURE II (1 1/3')
C D - B C#

2
CB
3
2
D
4
2
D#
5
2
E
6
2
F
7
20
F#
21
J
22
J#
23
a
24
13
25
4
27
c#

2
D
2
D#
2
E
2
F
3
F#
3
J
3
J#
3
a
3
B
3
L
3
C#

DOMINIC GWYNN 8.1.85

Powderham Castle
Brice Seede 1769

note:

foot:

body:

C

∩
CC

[none]

Gt Pr A'
from 2'C to 1'q

C#

C#

C#

foot marks:

D

∩
D#
∩

[none]

approx. 25mm below
mouth seam, more
than half way round
to back seam

D#

D#

D#

body marks:

E

E

E

approx. 40 mm above

F

∩
F#

[none]

mouth seam, close
to back seam (to
the left of the mouth)

F#

F#

F#

G

G
∩

G

G#

G#
∩

G#

A

a
∩

a

A#

B#

B

B

q
∩

q

a

g

B

P

A

C

C

St. Helen, Abingdon

b

most probably

e

Byfield, England & Russell,
1780

J_H

(previously thought to
be Jordan)

g[□]

g.

Gt A' Principal
(taken from the feet)

d.c.w. 1992.

Open Diapason and Principal, wood pipe marks, traced. They are in ink, at the top of the pipe front

Gant.

open

Gg

Prin.

G#

A

A#

B

aa

A#

BB

Stopped Diapason, wood pipe marks, traced. They are in ink, at the top of the pipe front.

G G	F F	D#
A A	F F#	E
A A#	Gam.	F
B B	G#	F#
C C	A	G
C C#	A#	G#
D D	B	A
D D#	C	A#
E E	C#	B
	D	

ALL SAINTS HASSOP

OPEN DIAPASON G - b̄
 STOP DIAPASON ḡ - f̄#

Stop Diapason ḡ - f̄#

H.C. LINCOLN c.1820
 Open Diapason
 G

	g	ḡ
	G	G
	G ^{1/2}	G ^{1/2}
G#	G#	G#
aa	a	a
B	B	B
#	#	#
C	C	
C#	C#	
D	D	
D#	D#	
E	E	
E ^{1/2}	E	
F	F	
F ^{1/2}	F#	
F#	G	

actual size, halfway
 up front or just
 above, and at
 tableboard height.

G
G#
a
b
b
c
c#
d
d#
e
f
f#

in ink, 2/3 up the
 front wall. ḡ → only
 one or two marks on
 flaps (e.g. G G on fr
 BB flap)

BELTON HOUSE : METAL PIPES

ELLIOT 1826

PRINCIPAL

MARKED pr (4 STROKES) AND 5
CIRCUMFERENCE OF 1ft C 79,0 mm

C C# D D# E F

F# G G# A B ♯

MARKS, FULL SIZE, TAKEN FROM 1ft OCTAVE

EXTENT OF FLATTING

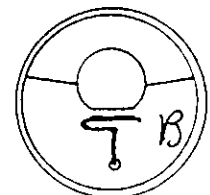
SCRIBE LINES ON
INSIDE OF PIPE

OP. DIAPASON

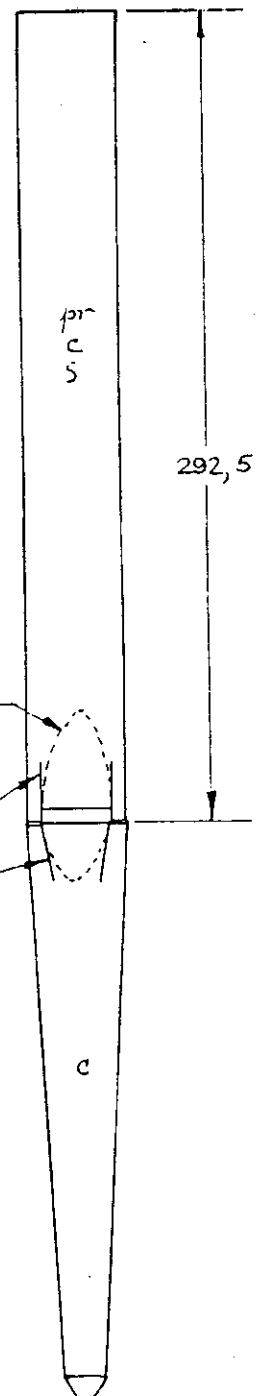
MARKED o/c (2 STROKES) AND 3
CIRCUMFERENCE OF 1ft C 83,3 mm

HAUTBOY

ONLY PITCH MARKS
(AS ABOVE, PRINCIPAL) ON
THE RESONATOR AND BLOCK
BOTTOM. THE SHALLOTS ARE
TAPERED AND HAVE THE PITCH
MARK STAMPED ON THE SIDE.



END VIEW OF BLOCK,
LOOKING TOWARDS RESONATOR



Ch Cp through 7 ^c	CL Pr	Sw Pr	(Cl) 15	Cl 12
body (foot sim.)	body (foot sim.)	body (foot sim.)	body & foot	foot (body sim.)
a	a	a	a	
B	B	B	B	
4	4	4	4	4 4
e	e	e #	e	e e
g	g	g	g	g g
o	o	o	o	o o
7	7 #	7 #	7 #	7 7 #
f #	f	f	f #	f #
				u
				B

register marks - on body immediately below note mark:
(foot marks - note only)

o/2	for	for	15	e e
ch	ch	fu	1	g g
			4	12
			15	

Durrow Church, Ireland
Ch Pr

1842 Telford

f#

f#
pr

l#
Ch pr

l#

cl#
pr
Ch

B
pr

cl#

B

C

C
Ch pr

D
pr

D

E

E
Ch pr

$\frac{3}{4}$ up body front

scw

1847 organ
 ex Wentworth Church, Yorks.
 now at Haringhuizen,
 the Netherlands

Sw Pr:

Gt Pr:

C

C

C#

D

D

E

E#

E E#

F

F#

F F#

G

G G

G#

G# G#

A

A A#

B

B

B#

B#

Sw-
 pr

pr

probably Bishop

per Gerard Verloop

St. Ann Limchouse
G.D 1851

A	a	a	pr	principal
B ₁	b		op	open diapason 2
B ₂	B		2	
C	c		Doc Op	double open diapason
D	D			
E	e			
F	f	#		
G	g			

dcw

Buckingham Chapel,
Clifton, Bristol

I. Monday, 1851

pipe marks taken from Swell Harp, a¹ - g^{#2} ;
similar to those on all other ranks except
Gt. Dul and Sw. Sel.

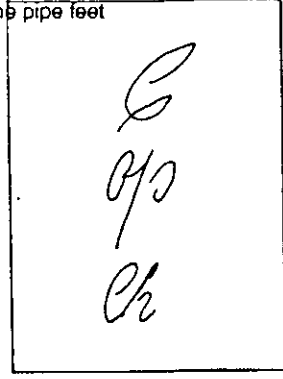
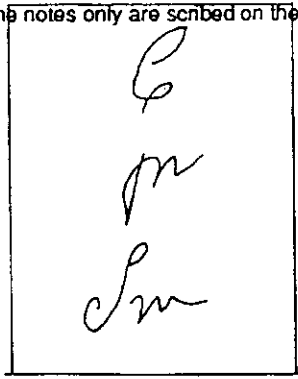
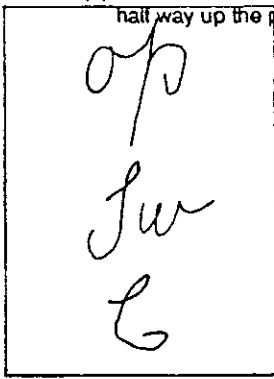
a		('Pr' - Principal)
a [#]		
B		('Op' - Open Diapason 'Sw' - Swell)
c		
C [#]		('Pr' - Principal ...)
D		
D [#]		('15' - Fifteenth)
E		
F		('tr' - Tierce)
F [#]		
G		
G [#]		

pipes marked centre of body approx. $\frac{1}{2}$ way up
note marks on feet (and bells of Gamba)
no marks on wooden pipes

reeds and Gamba have note marks only

Sample pipe marks from three ranks: Bishop, 1852

The marks are taken from pipes in the 1st. octave. The marks in the boxes show the arrangement on the pipe bodies, and are to be found about half way up the pipe fronts: the notes only are scribed on the middle of the pipe feet



L#

L#

L#

D

D

D

D#

D#

D#

E

E

E

F

F

F

F#

F#

F#

G

G

G

G#

G#

G#

a

a

a

a#

a#

a#

B

B

B

(basic alphabet)

J. Nicholson

Manchester Cathedral 1861

Great Principal

1' C to $\frac{1}{2}$

body

foot

C:

D:

E:

F#:

G#:

A#:

B:

body marking

$\frac{1}{2}$ way up body

front

C

C

Pr

Principal

Gr

Great

Similar script on all other metal ranks

Ludlow Parish Church

For Snetzler markings see Pipe Markings 1

Sample markings by other builders. (Joseph Walker, Gray & Davison)

Great; Open Diapason no. 3

Walker 1837

D D# O P C C# G a e

Choir Dulciana (and Swell Principal)

anon.

a# b e d { h# g#
Dul

Great; Contra Gamba 16' (1883)

Gray & Davison

a B b f# d# e f g

Swell; Keraulophon 8' (1860)

Gray & Davison

a B b c d e f g#

Great; Open Diapason no. 2 (1883)

Gray & Davison

a B H C G D# e f#

Body; G#

Op

Gt

Foot; G#

Dec 1901.

Aims of BIOS

- 1.** To promote objective scholarly research into the history of the organ and its music in all its aspects, and, in particular, into the organ and its music in Britain.
- 2.** To conserve the sources and materials for the history of the organ in Britain, and to make them accessible to scholars.
- 3.** To work for the preservation, and, where necessary, the faithful restoration of historic organs in Britain.
- 4.** To encourage an exchange of scholarship with similar bodies and individuals abroad, and to promote a greater appreciation of historical overseas and continental schools of organ building in Britain.