

THE WALKER ORGAN – 1967

INTRODUCTION

The explosion of German fire-bombs that destroyed All Saints' Church, Clifton, on the cold night of December 2nd, 1940, was quite different from the one on the sunny morning of July 1st, 1967; this was an explosion of colour, light and music. The rebuilt church was consecrated and its walls reverberated with the new Clifton Sound.

After more than a quarter of a century the much longed for new church has been completed, and in harmony with its inspiring interior design there has been installed one of the finest contemporary organs in the country.

Not that All Saints' was without music during those twenty-seven years of confinement to the old Parish Hall: the bombs may have destroyed the building but they could not eradicate the faithful spirit of the congregation or the Musical Tradition of the church, and it is the latter that this booklet sets out to recall.

THE ORGANS - PAST AND PRESENT

The new instrument is the seventh to be installed at All Saints', and the second to be built here by J. W. Walker and Sons Ltd., of Ruislip, Middlesex.

Its superb performance surpasses that of all its predecessors, but nevertheless it would be wrong to forget completely the parts which they have played in the great musical tradition of All Saints'.

In the Beginning: When the old church was built funds were limited; until enough money could be raised to purchase an organ of a size commensurate with the requirements of the future church a temporary one was erected in the South Chapel. At this time the old organ in Bath Abbey was taken down, and Messrs. Hill & Sons, who had in hand the execution of this smaller organ for All Saints', used in the work many of the sounding boards of the old Abbey organ which had been renowned for the peculiar sweetness of its tone.

The result was eminently satisfactory but by 1870 the new organ had been erected in the North Chapel by Messrs. Hill & Sons, of London, and the former one was removed to St. John's Church, Clifton.

The Hill Organ: This was one of great power and fine tone. Pneumatic action was added to Great and Pedal Organs in 1873. The organ was originally blown by a Joy's single cylinder engine, but the bellows action was so very noisy that a new double cylinder engine and new feeders were supplied in 1886. These worked noiselessly and supplied an abundance of wind without any attention except occasional lubrication and cleaning, and with much less expenditure of water than formerly.

One who remembers the previously rather cumbersome action of this water driven organ recalls that "if the water supply failed the only way to supply wind for the organ was by hand pumping. A panel of the organ-case had to be removed and two men, on a platform some three feet high, had to rotate a large wheel-an exhausting and exciting operation".

The specification of this instrument is given below:

GREAT ORGAN

	Feet	Pipes
1. Double Diapason & Bourdon	16	56
2. Large Open Diapason	8	56
3. Small Open Diapason	8	56
4. Stopped Diapason	8	56
5. Harmonic Flute	4	56
6. Principal	4	56
7. Twelfth	2 2/3	56
8. Fifteenth	2	56
9. Mixture, 4 ranks		224
10. Posaune	8	56

SWELL ORGAN

	Feet	Pipes
11. Bourdon	16	56
12. Open Diapason	8	56
13. Stopped Diapason	8	56
14. Salicional	8	56
15. Suabe Flute	4	56
16. Principal	4	56
17. Twelfth	2 2/3	56
18. Fifteenth	2	56
19. Mixture, 2 ranks		112
20. Cornopean	8	56
21. Oboe	8	56
22. Clarion	4	56

CHOIR ORGAN

	Feet	Pipes
23. Open Diapason	8	56
24. Stopped Diapason	8	56
25. Cone Gamba	8	56
26. Dulciana	8	56
27. Wald Flute	4	56
28. Principal	4	56
29. Flautina	2	56
30. Clarionet	8	56

PEDAL ORGAN

	Feet	Pipes
31. Sub-Bourdon	32	30
32. Open Diapason, wood	16	30
33. Open Diapason, metal	16	30
34. Bourdon	16	30
35. Violone	8	30
36. Fifteenth	4	30
37. Trombone	16	30

COUPLERS

Great to Pedal
 Swell to Pedal
 Choir to Pedal
 Swell to Great
 Swell to Choir

Total number of pipes 2,114

COMPOSITION PEDALS

3 to Great Organ

2 to Swell Organ

The Harrison & Harrison Organ: The next organ was completed for Dedication by the Vicar, then Canon Gillson, M.A., at Evensong on 24th March, 1924. The gift of Dame Monica Wills, in memory of her husband, this organ had been designed in consultation with the organist, Mr. W. E. Kirby.

The specification of the organ was as follows:

There were three manuals, CC to A, 58 notes and 2 ½ octaves of pedals, **30** notes. **43** speaking stops and 14 couplers = 57 draw stops.

PEDAL ORGAN

9 stops, **3** couplers

		Feet
1. Double Open Wood (18 from No. 2)	Wood	32
2. Open Wood	Wood	16
3. Open Diapason (12 from No. 20)	Metal	16
4. Sub Bass	Wood	16
5. Violone (from No. 32)	Metal	16
6. Octave Wood (18 from No. 2)	Wood	8
7. Flute (18 from No. 4)	Wood	8
8. Ophicleide	Metal	16
9. Posaune (18 from No. 8)	Metal	8

I Choir to Pedal

II Great to Pedal

III Swell to Pedal

CHOIR ORGAN

10 stops, Tremulant, and **3** couplers

		Feet
10. Lieblich Bourdon	Wood	16
11. Geigen	Metal	8
12. Echo Salicional	Metal	8
13. Vox Angelica (ten. C)	Metal	8
14. Viole d'Orchestre	Metal	8
15. Harmonic Flute	Metal	8
16. Concert Flute	Metal	4
17. Orchestral Bassoon	Metal	16
18. Clarinet	Metal	8

IV Tremulant

(Nos. 10 to 18 in a swell-box)

19. Tuba (harmonic)	Metal	8
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V Octave

VI Octaves alone

VII Swell to Choir

N.B. No. 17 has an extra octave for use with No. VI, and is controlled by a piston labeled "Orchestral Hautbois 8 ft"

GREAT ORGAN
12 stops, 3 couplers

		Feet
20. Double Open Diapason	Metal	16
21. Large Open Diapason	Metal	8
22. Small Open Diapason	Metal	8
23. Stopped Diapason	Wood	8
24. Hohl Flute	Wood	4
26. Wald Flute	Wood	4
27. Octave Quint	Metal	2 2/3
28. Super Octave	Metal	2
29. Harmonics, 17, 19, 21, 22	Metal	-
30. Tromba (harmonic trebles)	Metal	8
31. Octave Tromba (harmonic trebles)	Metal	4

VIII Reeds on Choir
IX Choir to Great
X Swell to Great

SWELL ORGAN
12 stops, Tremulant and 1 couplet

		Feet
32. Contra Viola	Metal	16
33. Open Diapason	Metal	8
34. Lieblich Gedeckt	Wood	8
35. Echo Gamba	Metal	8
36. Voix Célestes (ten. C.)	Metal	8
37. Gemshorn	Metal	4
38. Fifteenth	Metal	2
39. Mixture, 12, 19, 22	Metal	-
40. Hautboy	Metal	8

XI Tremulant

41. Double Trumpet	Metal	16
42. Trumpet (harmonic trebles)	Metal	8
43. Clarion (harmonic trebles)	Metal	4

XII Octave

COMBINATION COUPLERS

XIII Great and Pedal Combination coupled
XIV Pedal to Swell Pistons

ACCESSORIES

Five combination pedals to the Pedal Organ.
Four combination pistons to the Choir Organ.
Five combination pistons to the Great Organ.
Five combination pistons to the Swell Organ.
Reversible piston to No. 8.
Reversible piston to Great to pedal.
Reversible piston to Swell to Great.
Reversible foot piston to Choir Tremulant.
Reversible foot piston to Swell Tremulant.

Two balanced and crescendo pedals to Choir and Swell Organs.

WIND PRESSURES

Pedal flue-work, 4 inches; reeds 15 inches.
Choir 5 inches; Tuba 15 inches.
Great flue-work, 4 inches; reeds 12 inches.
Swell flue-work and Oboe, 4 1/2 inches; other reeds 7 inches.
Action, 12 inches

The builders' latest tubular pneumatic system was applied to all the action except the manual pedal couplers, which was mechanical.

The organ was tuned to the new French pitch i.e. C=517 vibrations per second at 60 degrees F.

The blowing was by Discus fans and Electric Motor, by Messrs. Watkins and Watson, of London.

This instrument was destroyed by fire when All Saints' Church was bombed in 1940.

The Rushworth & Dreaper Organ: For five years the music for the services (now held in the Parish Hall) were accompanied by Mr. Kirby on a Grand Piano, sometimes aided by an orchestra! However, in 1946 Rushworth and Dreaper installed a two manual organ which was housed in a gallery adjacent to the temporary church. This was a most unsatisfactory arrangement because for those parts of the choral music which were sung unaccompanied the organist had to come-downstairs from the console in order to conduct the choir. This done he had to nip swiftly back up again to play his next piece!

PEDAL

7 stops, 2 couplers

		Feet
1. Diapason	Metal	16
2. Dulciana (from No. 8)	Metal	16
3. Sub Bass	Wood	16
4. Dulciana (fro, No. 8)	Metal	8
5. Flute (20 from No. 3)	Wood	8
6. Flute (20 from Nos. 3 and 5)	Wood & Metal	4
7. Trumpet (from No. 20)	Metal	16

I Great to Pedal

II Swell to Pedal

GREAT ORGAN

6 stops, 4 couplers

		Feet
8. Contra Dulciana	Metal	16
9. Open Diapason	Metal	8
10. Hohl Flute	Wood	8
11. Gamba	Metal	8
12. Dulciana (from No. 8)	Metal	4
13. Principal	Metal	4

III Swell to Great

IV Octave

V Sub Octave

VI Unison Off

SWELL ORGAN

7 stops, Tremulant and 3 couplers

		Feet
14. Open Diapason	Metal	8
15. Lieblich Gedeckt	Wood & Metal	8
16. Voix Célestes (ten. C.)	Metal	8
17. Echo Dulciana	Metal	8
18. Suabe Flute	Wood	4
19. Principal	Metal	4
20. Contra Trumpet	Metal	16

VII Tremulant

VIII Octave

IX Sub Octave

X Unison Off

ACCESSORIES

Three combination pistons to the Great Organ.

Three combination pistons to the Swell Organ.

Reversible piston to Great to Pedal.

Three combination foot pistons to the Pedal Organ.

Balanced crescendo pedal to the Swell Organ.

WIND PRESSURES

Pipe wind 4 inches. Action 8 inches.

The tone and action of this organ were unsuitable to incorporate in the instrument to be built in the new church. For this reason Harrison & Harrison were approached to discuss the size and location of the organ which it was decided to build in the new church. The contract for this instrument was signed on St. Stephens Day, 1950.

The Second Harrison & Harrison Organ: In 1952 the Rushworth and Dreaper instrument was sold to Queen's College, Taunton, and work began on the new organ to be built by Harrison & Harrison Ltd., of Durham.

It had been decided to install a two manual organ, with detached stop key console, in the temporary church so that it could then be incorporated in the final organ to be erected in Randoll Blacking's proposed building.

From the organist's point of view the arrangements for the installation of the new organ were an improvement on those previously experienced. Although the organ occupied the

same position as the old one its console was now placed on the ground floor, between the choir stalls

Here is the specification of the two manual organ:

PEDAL ORGAN

7 stops, 2 couplers

		Feet
1. Diapason	Metal	16
2. Dulciana (from No. 8)	Metal	16
3. Sub Bass	Wood	16
4. Dulciana (fro, No. 8)	Metal	8
5. Flute (20 from No. 3)	Wood	8
6. Flute (20 from Nos. 3 and 5)	Wood & Metal	4
7. Trumpet (from No. 20)	Metal	16

I Great to Pedal

II Swell to Pedal

GREAT ORGAN

6 stops, 4 couplers

		Feet
8. Contra Dulciana	Metal	16
9. Open Diapason	Metal	8
10. Hohl Flute	Wood	8
11. Gamba	Metal	8
12. Dulciana (from No. 8)	Metal	4
13. Principal	Metal	4

III Swell to Great

IV Octave

V Sub Octave

VI Unison Off

SWELL ORGAN

7 stops, Tremulant and 3 couplers

		Feet
14. Open Diapason	Metal	8
15. Lieblich Gedeckt	Wood & Metal	8
16. Voix Célestes (ten. C.)	Metal	8
17. Echo Dulciana	Metal	8
18. Suabe Flute	Wood	4
19. Principal	Metal	4
20. Contra Trumpet	Metal	16

VII Tremulant

VIII Octave

IX Sub Octave

X Unison Off

ACCESSORIES

Three combination pistons to the Great Organ.

Three combination pistons to the Swell Organ.

Reversible piston to Great to Pedal.

Three combination foot pistons to the Pedal Organ.

Balanced crescendo pedal to the Swell Organ.

WIND PRESSURES

Pipe wind 4 inches. Action 8 inches.

This was the organ to have been incorporated in the larger one whose specification is given below. In fact, the completed version never materialised, much to the relief of organist Edward Fry who drew up the plans as, having had more experience of organ planning, he now realizes' how unimaginative and dull this instrument would have sounded.

The Pedal, Great and Swell Organs were to have occupied a position on a West Gallery, with the Choir Organ at the East end of the church. The console was to be detached and placed on' the West gallery.

Three manuals, CC to C, 61 notes, and two and a half octaves of radiating and concave pedals, CCC to G, 32 notes; 48 speaking stops and 22 couplers, etc., making a total of 70 draw stops.

All manual stops were to have an extra octave of pipes at the top for use with the Octave Couplers.

The Choir Organ also to have an independent single manual console at the East end. To provide a Pedal department for this the Dulciana was to be available in 16 and 8 feet pitch and there was to be a Manual to Pedal coupler. No other couplers were to be available on the console but there was to be a Tremulant.

PEDAL ORGAN

17 stops, 3 couplers

		Feet
1. Double Open Wood (open to FFFF. 5 acoustic; 20 from No. 2)	Wood	32
2. Open Wood	Wood	16
3. Open Metal (from No. 25)	Metal	16
4. Sub Bass	Wood	16
5. Dulciana (20 from No. 5)	Metal	16
6. Octave Wood (20 from No. 2)	Wood	8
7. Principal	Metal	8
8. Flute (20 from No. 4)	Wood	8
9. Dulciana (20 from No. 5)	Metal	8
10. Fifteenth (20 from No. 7)	Metal	4
11. Twenty-second (from No. 12)	Metal	2
12. Mixture, 12, 17, 19, 22, 26, 29	Metal	-
13. Ophicleide (20 from No. 16)	Metal	16
14. Trombone (from No. 33)	Metal	16
15. Oboe (from No. 45)	Metal	16
16. Posaune	Metal	8
17. Clarion (20 from No. 16)	Metal	4

I Choir to Pedal
II Great to Pedal
III Swell to Pedal

CHOIR ORGAN

7 stops, Tremulant, and 5 couplers
(In a swell box)

		Feet
18. Contra Dulciana (from No. 20 unenclosed)	Metal	16
19. Geigen Diapason	Metal	8
20. Dulciana	Metal	8
21. Vox Angelica (flat) Ten. C	Metal	8
22. Cor de Nuit	Wood & Metal	8
23. Flute Douce	Metal	4
24. Piccolo	Metal	2

IV Tremulant
V Octave
VI Sub Octave
VII Unison Off
VIII Swell to Choir
IX Great to Choir

GREAT ORGAN

10 stops, 5 couplers, 1 transfer and tremulant
(Nos. 28, 29, 32, 33, and 34 in a swell **box**)

		Feet
25. Double Open Diapason	Metal	16
26. Open Diapason I	Metal	8
27. Open Diapason II	Metal	8
28. Gamba	Metal	8
29. Harmonic Flute	Metal	8
30. Octave	Metal	4
31. Super Octave	Metal	2
32. Mixture, 12, 19, 22, 26, 29	Metal	-
33. Contra Tromba	Metal	16
34. Tromba (from No. 33)	Metal	8

X Tremulant to Nos. 28 & 29
XI Choir to Great
XII Swell to Great
XIII Octave
XIV Sub Octave
XV Unison Off
XVI Enclosed Great on Choir

SWELL ORGAN

14 stops, Tremulant and 3 couplers

		Feet
35. Open Diapason	Metal	8
36. Lieblich Gedeckt	Wood & Metal	8
37. Salicional	Metal	8
38. Voix Célestes (sharp) Ten. C.	Metal	8
39. Echo Dulciana	Metal	8
40. Suabe Flute	Wood	4
41. Principal	Metal	4
42. Fifteenth	Metal	2
43. Twenty-second	Metal	1
44. Mixture, 12, 19, 26, 29	Metal	-
45. Contra Oboe	Metal	16
XVII Tremulant		
46. Double Trumpet	Metal	16
47. Trumpet (harmonic trebles)	Metal	8
48. Clarion (harmonic trebles)	Metal	4

XVIII Octave
XIX Sub Octave
XX Unison Off

COMBINATION COUPLERS

XXI Great and Pedal Combinations coupled
XXII Pedal to Swell Pistons

ACCESSORIES

Eight combination pedals to the Pedal Organ.
Eight combination pedals to the Swell Organ.
Four combination pistons to the Choir Organ.
Eight combination pistons to the Great Organ.
Eight combination pistons to the Swell Organ.
Two general pistons over the entire Organ.
*Reversible piston to Choir to Pedal.
*Reversible piston to Great to Pedal.
*Reversible piston to Swell to Pedal.
Reversible piston to Swell to Great.
Reversible pedal to Swell to Great.
Reversible pedal to Great to Pedal.
One general cancel piston.

Three balanced crescendo pedals to Choir, Great and Swell Organs.

*These three pistons have double touch operation as follows:-

Second touch on Choir to Pedal cancels all other Pedal couplers and brings out Nos. 5, 9, and I.

Second touch on Great to Pedal cancels all other Pedal couplers and brings out Nos. 4, 8, and II.

Second touch on Swell to Pedal cancels all other Pedal couplers and brings out Nos. 5, 9, and III.

WIND PRESSURES

Pedal flue work 4 inches, Reeds 15 inches.

Choir 3 ½ inches, Great flue work 4 inches.

Reeds 9 inches, Swell flue work and Oboe 4 1/2 inches, Chorus Reeds 7 inches.
Action 12 inches.

The stop handles were to have had solid ivory fronts, the speaking stops to be lettered in black and the couplers in red. The couplers to be grouped with the speaking stops of the departments they augment.

The mechanism would have been on the builders' latest electro-pneumatic system.

As before mentioned this instrument was never built owing to the changed style and shape of the proposed church. The existing part of the organ was then sold to the William Temple Memorial Church, Wythenshaw, Manchester, and Walkers, who were given the contract for the present organ loaned us the Positive Organ.

The "Mini-Organ": For the last two years of the confinement to the Parish Hall for services a small Walker Positif Organ was installed. This stood on the ground floor behind the Altar, with the console attached. Its specification is set out below:

Compass of Manuals CC to C 61 notes

Compass of Pedals CCC to F 30 notes

GREAT ORGAN

	Feet
*1. Open Diapason	8
2. Lieblich Gedeckt	8
*3. Dulciana	8
4. Principal	4
5. Twelfth	2 2/3
6. Fifteenth	2
7. Mixture 3 ranks	

SWELL ORGAN

	Feet
8. Open Diapason	8
9. Lieblich Gedeckt	8
11. Lieblich Flute	4
12. Dulcet	4
13. Nazard	2 2/3
14. Flautino	2

- =Bass from No. 2.

PEDAL ORGAN

	Feet
15. Bourdon	16
16. Bass Flute	8
17. Fifteenth	4
18. Octave Flute	4

COUPLER

19. Great to pedal

STANDARD ACCESSORIES

Tremulant
Balanced Swell Pedal
Balanced Crescendo Pedal

This model contained 4 ranks, including an independent Mixture "repeating" rank 282 pipes in all, enclosed in a swell box, with the exception of the bottom octave of the Bourdon 16 feet.

Attached stop key console.
Electric blower and rectifier.
Electric action.

Dimensions-console and organist's bench attached:

Height	10 feet 4 inches
Width	7 feet 0 inches
Depth	6 feet 3 inches

The fine musical qualities of this instrument inspired much better congregational singing and more artistic playing.

The New Clifton Sound: At nine o'clock on the morning of the Consecration of the new church the organ builders were still tuning and adjusting the instrument. When the time came for the service to commence the organist had not even heard some of the stops! Nevertheless, the appointed time had come, and the full glory of the New Clifton Sound burst forth at last, culminating in the majestic crescendo of "For All The Saints, Who From Their Labours Rest". A short recital was given at the end of the service.

The new Walker Organ has been built to a scheme planned in consultation with the Parish Organist, Mr. Edward Fry, and is classical in its conception. It is a Three-Manual and Pedal Organ with Tracker Action, Low Wind Pressure, Slider Chests and Open Foot Voicing of the Pipes. The instrument, which is free standing, has been incorporated in the overall design of the church.

Detailed specifications are given below:

Compass of Manuals CC to C 61 notes
Compass of Pedals CCC to G 32 notes

GREAT ORGAN

		Feet	Pipes
1. Quintaton	Metal	16	61
2. Principal	Metal 80% Tin	8	61
3. Stopped Diapason	Wood	8	61
4. Octave	Metal 80% Tin	4	61
5. Rohrflote	Metal	4	61
6. Octave Quint	Metal	2 2/3	61
7. Fifteenth	Metal	2	61
8. Tierce T.C.	Metal	1 3/5	49
9. Fourniture (19-22-26-29)	Metal	4 ranks	244
10. Trumpet	Metal	8	61

SWELL ORGAN

		Feet	Pipes
11. Gedeckt	Metal	8	61
12. Salicional	Metal	8	61
13. Voix Céleste T.C.	Metal	8	49
14. Venetian Flute	Metal	4	61
15. Principal	Metal	2	61
16. Twenty-second	Metal	1	61
17. Scharf (22-26-29-33)	Metal	4 ranks	244
18. Dulzian	Metal	16	61
19. Trumpet	Metal	8	61
20. Clarion	Metal	4	61
Tremulant			

POSITIVE ORGAN

		Feet	Pipes
21. Bourdon	Metal	8	61
22. Principal	Metal 80 %Tin	4	61
23. Koppelflote	Metal	4	61
24. Nazard	Metal	2 2/3	61
25. Blockflote	Metal	2	61
26. Tierce T.C.	Metal	1 3/5	61
27. Larigot	Metal	1 1/3	61
28. Cymbal (29-33-36)	Metal 80 % Tin	3ranks	183
29. Regal	Wood	8	61
Tremulant			

PEDAL ORGAN

		Feet	Pipes
30. Principal	Metal	16	32
31. Sub Bass	Wood	16	44
32. Salicional	Metal	16	32
33. Octave	Metal	8	32
34. Bass Flute (from No. 31)	Wood	8	32
35. Choral Bass	Metal	4	32
36. Nachthorn	Metal	2	32
37. Mixture (15-19-22)	Metal	3 ranks	96
38. Bombarde	Wood	16	32
39. Schalmei	Wood	16	32

GREAT ORGAN	781
SWELL ORGAN	781
POSITIVE ORGAN	659
PEDAL ORGAN	364

TOTAL 2,585 pipes

COUPLERS

40. Positive to Pedal
41. Great to Pedal
42. Swell to Pedal
43. Swell to Great
44. Swell to Positive
45. Great and Pedal Combinations coupled.

Five thumb pistons to Positive
 Five thumb pistons to Great
 Five thumb pistons to Swell
 Five composition pedals to Pedal
 Five composition pedals to Swell (Duplicating)
 Three general thumb pistons
 Three general composition pedals (Duplicating)
 One general cancel thumb piston
 One reversible thumb piston for Great to Pedal
 One reversible composition pedal for Great to Pedal
 One reversible thumb piston for Swell to Great
 One reversible thumb piston for Swell to Positive
 Balanced Swell pedal.

MIXTURE BREAKS

Mixtures Breaks are as follows:-

FOURNITURE GREAT (19-22-26-29)

4 ranks

1. CC.	19-22-26-29	12 Notes
13. Ten. C.	15-19-22-26	12 “
25. Mid. C.	12-15-19-22	12 “
37. Treb. C.	8-12-15-19	12 “
49. Up. C.	8-8-12-15	13 “

SCHARF SWELL (22-26-29-3)

1. CC.	22-26-29-33	6 Notes
7. FF#	19-22-26-29	12 “
19. Ten. F#	15-19-22-26	12 “
31. Mid. F#	12-15-19-22	12 “
43. Treb. F#	8-12-15-19	12 “
55. Top. f#	8-8-12-15	7 “

CYMBEL (29-33-36) 3 ranks POSITIVE

1. CC.	29-33-36	20 Notes
2 1. Ten. G#	26-29-33	8 “
29. Mid. E	22-26-29	4 “
33. Mid. G#	19-22-26	8 “
41. Treb. E	15-19-22	4 “
45. Treb. G#	12-15-19	8 “
53. Top. E	8-12-15	9 “

DISCUS BLOWER AND BOOSTER

Main Blower	1 h. p.
Booster Blower	¼ h. p.

Great	2 ½ inches
Swell	2 ¾ “
Positive	2 “
Pedal	2 ½ “
Drawstop Action	6 “

GREAT ORGAN

Wind Control by Walker Exclusive Designed Compensators ensuring steady wind supply at all demands.

Polished Zinc and Tin Front Pipes.

TRACKER ACTION

There is Tracker Action to the manuals on the latest continental lines, needle pivot bearings to metal squares and backfalls. Aluminium wire and steel cord trackers, nylon bearings and connections.

The main advantage of the use of Tracker Action is that it provides a much more intimate relationship between the sound of the pipes and the organists' mind and touch than did former methods of connecting the keys and notes.

Electro Pneumatic Action to Pedal and Drawstops.

Details of the Organs of All Saints are taken from The Clifton Sound, a booklet published by All Saints in the 1960s.