

## The Charter

As organ builders carrying out restoration or reconstruction, we undertake to observe the utmost

### PRUDENCE.

The first requirement for restoring an instrument (or reinstating its original condition as closely as possible) is to do the strict minimum necessary. The object is not to produce an instrument having the appearance of a new one, but to preserve evidence of its use when that does not entail modifying either its functioning or its musical characteristics. When an organ is dismantled, every possible precaution must be taken to limit the potential damage caused by changes in humidity. Replacing a part of an instrument is never to be undertaken as a matter of course or 'just in case'.

### REVERSIBILITY

Work carried out on an original historic part of an organ must always be reversible, in other words be capable of being rectified to come closer to the fixed objective. It is vital to preserve the elements which have been removed and take detailed photographs of them, but everything possible should be done to leave original parts functioning.

### HUMILITY

Any attempt to modernise an original mechanical part or acoustic properties should be avoided. Modern techniques and norms can no longer be applied when restoring an early instrument is concerned. It is up to the organ builder to adapt his way of working to that of the original craftsmen. Similarly, when it comes to selecting materials, the restorer must avoid the temptation to 'improve' on the work of earlier craftsmen, even in the case of certain mechanical defects or voicing which do not actually render the instrument unusable. Organist must accept instruments as they find them and adapt their playing to the musical and technical potential of a restored instrument.

### TRANSPARENCY

Future generations must always be able to identify those parts of an organ which have been remade, copied or repaired. The date of work carried out must be indicated by discreet marking and the nature and extent of each modification described in an official record of the work. If no model for the restoration of a particular part still exists in an instrument (or in another instrument by the same builder), an organ contemporary with the one being restored should be chosen. Restored parts of cases and consoles are to be stained so that they are no longer visible, but details must be provided, including photos of the state before and after restoration.

### MAINTENANCE

Early pipes must always be tuned very carefully, and as rarely as possible. The overall tuning of instruments must be checked periodically by the builder who carries out the tuning contract. When an organ is to be tuned and overhauled completely, the pipework must be cleaned first.

When the firm carries out work on part of or on a complete historic instrument., the above

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(IBAN : FR76 1513 5005 1008 1034 5416 269. CEPAFRPP513)

Acceptant le règlement des sommes dues par chèques libellés à son nom en sa qualité de membre d'un centre agréé par l'administration fiscale.

principles are scrupulously observed.

I undertake personally and give my word of honour that I will always conform to the spirit and letter of these conditions and will seek neither to disregard them at the request of a third party nor ask anyone else to do so.

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