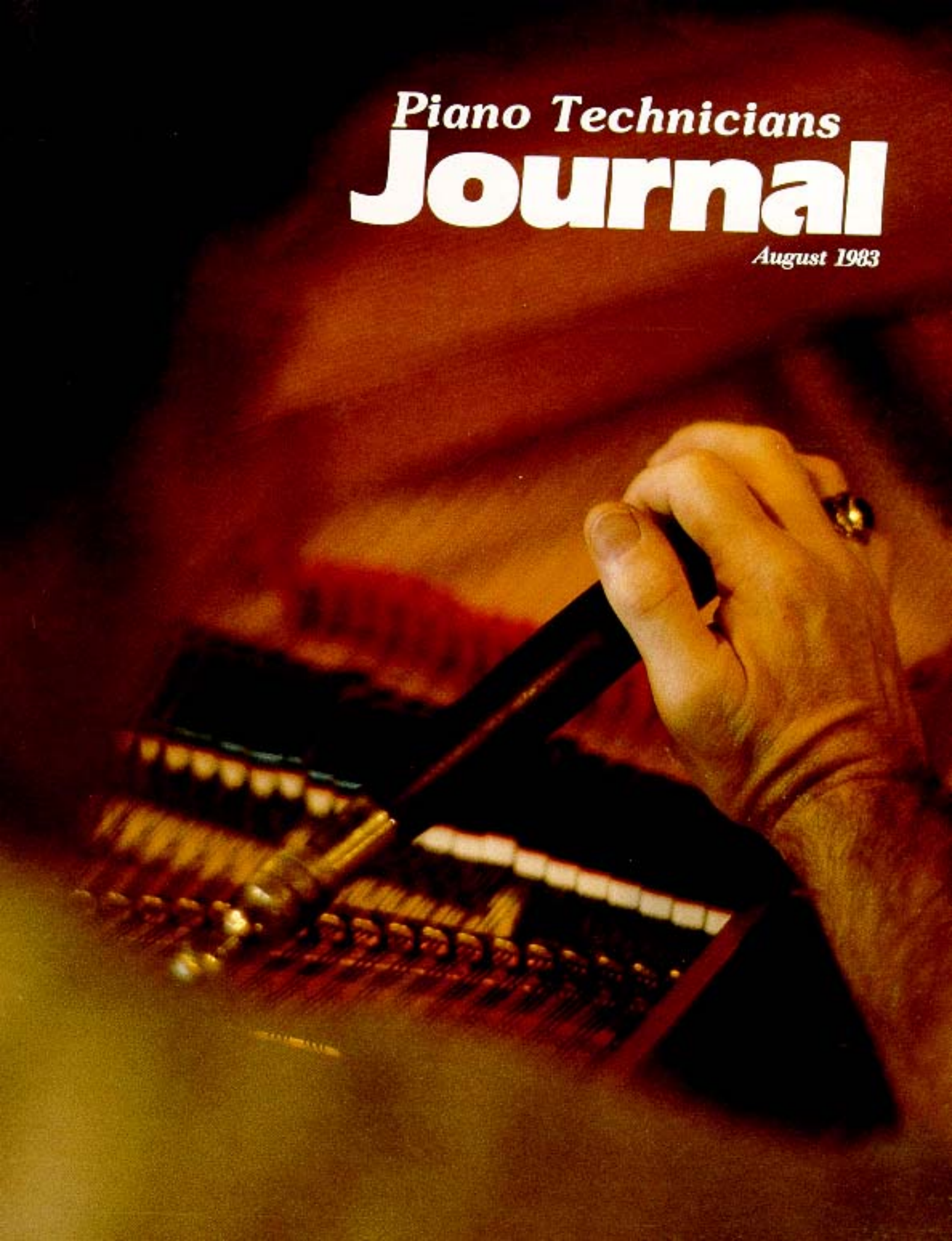
Piano Technicians Journal

August 1983



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Piano Technicians Journal
Official Publication of the Piano Technicians Guild

August 1983
Volume 26, Number 8

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PIANO TECHNICIANS JOURNAL (ISSN 0031 9562), the official publication of the Piano Technicians Guild, is published monthly and issued to members. Annual subscription price: $85 per year; $155 for two years; $7.50 per single copy. Editorial Offices: 1515 Dexter Avenue North, Seattle, WA 98109. Telephone (206) 283-7440 or 282-1991. **Closing date for copy and advertising is six weeks prior to date of publication.** Advertising rates are furnished on request. POSTMASTER: Send address changes to **The Piano Technicians Journal,** 1515 Dexter Ave. North, Seattle, WA 98109.

Reprints of most articles are available from the Guild home office. 1515 Dexter Avenue North, Seattle, WA 98109. Price per page (plus postage): $1.25 for the first page of each **Journal** article researched, $1.00 for additional pages of the same article. **Second class postage paid at Seattle.**
US ISSN 0031 9562 Foreign and Domestic.

THE PIANO TECHNICIANS GUILD, INC.
1515 Dexter Avenue North
Seattle, Washington 98109

Telephone: (206) 283-7440
282-1991

Office Hours: (Pacific Time)
Monday — Friday
9:00 a.m. — 5:00 p.m.

Messages may be left after office hours by calling (206) 282-1991. Your call will be answered by a tape recording machine.

Editorial

Don L. Santy
Executive Director

How do you make money? It's simple if you follow the rules. You simply buy low, sell high and watch your overhead. A little luck helps. Timing is important. Being at the right place at the right time, ready and able to take the advantage helps.

Being willing and able to work long hours is essential. Little of any value happens without some effort and sacrifice. Self-discipline, like asking yourself before buying something, "Can I get along without it?" can save you lots of money. Or like saving a little out of every dollar earned can make it possible for you to take advantage of an opportunity when it comes along. After all, life is just one long series of lost opportunities for those who are either not prepared to take advantage of them or don't recognize them when they come along. Liquid assets are the key.

These are long standing prerequisites for wealth as any "old timer" can testify. The trouble is getting the idea over to the young. They all think they are going to make it big, all at once and later.

One of the problems of being in the service business for yourself is that you are limited in terms of what you can personally generate or produce. Once the fact is established that you don't want to take on the headaches of hiring people then management of your money becomes paramount.

The ability to generate money is only part of the game. Managing it properly is another kettle of fish. I have seen many top sales people and good personal producers go down gasping simply because after they made it they didn't have the slightest idea of how to handle it.

The stock market at this time is risky, in my opinion, because it has no historical data to deal with what's happening right now. Precious metals are too volatile. Municipal bonds are at the mercy of the shifting winds of politics. Real estate has flattened out, although it was the direction I chose many years ago. The "fantastic big idea that'll make you a million" seldom happens; it's about as rare as an icicle in Africa, and it's childish to depend on it. There are people who spend their entire lives waiting for it to happen. Meanwhile their bills go unpaid, their spouses get fed up, their children go without and their initial enthusiasm turns into a facade of foolishness.

Most people make their money in bits and pieces over a long period of time, starting young and sticking to it.

When I first arrived on the Seattle scene in 1950, I was given some excellent advice by three top businessmen. The first I remember was, "Anybody can make a living out here, if they just make themselves useful." The second was, "There is nothing you can do for yourself that can compare to what others can do for you if they want to," and the third, "You see all that land out there (from a mountain top)? Well, that's pure gold, just go out and scoop it up."

Thankfully I listened to that advice and did something about it. I started right out helping people in organizations, made many friends in the process and then started to invest in bits and pieces of land. I would spend practically all of my time driving around looking for "for sale" signs on interesting pieces of property on lakes, streams, salt water and in the mountains. If it didn't look too expensive I would contact the owners and see how desperate they were to sell. Once that was established I would offer them a couple of hundred dollars down and twenty-five or fifty dollars a month on a contract with as little interest as possible. I spent most of my salary for land payments. Luckily I was single and getting fairly good money. When I needed cash flow I would sell a piece for about three times what I paid for it and go on to the next deal. What amazed me was that *anybody* could do it — but they didn't.

Each piece of property became a "profit center." Combined they would buy a larger piece, something more choice and more attractive. Lots turned into acres and acres turned into improved property with buildings and dwellings. For somebody used to working within budget limitations for social

agencies and schools it became quite a revelation. I found I could make more money in my spare time than I could in my chosen field.

This was no miracle. It didn't take a genius or even an astute businessman. It just took the recognition of an opportunity and a little preparation to take advantage of it. How much money do most people throw away a month on foolish little things they could just as well do without? Probably equivalent to a payment on a piece of land. How much are people willing to go without now in terms of fun and games for the longer haul? Not many. A characteristic of many young today is they want it and they want it now! Immediacy is the word. That's why it's so refreshing to see other youngsters peck away at carving a career or saving their money which will inevitably turn into another opportunity.

If I were in business today earning my living on the basis of personal production, I would consider "diversification." A well known doctor once told me that he was living a dangerous life. If he were to be stricken with one of the diseases he was seeing daily, he would be in bad shape. He wasn't ready to retire, and the only way he could make a living was to get on his feet each day and move around seeing his patients.

To diversify one simply looks around for a "hot industry," one that will improve while your main line may dip in demand. Get the curves working in harmony and when earnings go *down* on one curve, they may go up on the other, which will tend to even them out and result in an averaging of income. Your secondary effort may mean no more than a good investment which requires minimal time and effort. It could mean an endeavor your wife could have or one of your kids — with you as the comptroller, of course.

If you are a young technician, just starting out in business, when you are not servicing your trade, learning your craft or taking care of your personal and/or family needs — start harvesting investments for the future. You never know when it'll come in handy and there is no time like the present to get started.

What A Coincidence!

Todd Warmington

One of the popular marching bands in Minneapolis from 1900 till the band was disbanded in the 1930s was the Minneapolis Working Boys Band. Kids under 16 years of age were provided a horn and musical instruction without charge.

Since some of the band graduates became prominent in the music world, Carl Warmington, a member of the S.W. Florida Piano Technicians Guild chapter and a former working boys band member, started research to trace the careers of prominent alumni. Almost no membership records of the band existed.

Carl found that the MWBB supplied musicians for Paul Whiteman and other big bands, sousa bands, radio-TV staff orchestras, concert band directors and soloists, Hollywood studio orchestras, movie theaters, public school music directors, etc. But no musician was located who had graduated to a symphony orchestra. Success came in May on the Piano Technicians Guild tour of the Orient. On one of the bus trips Carl was chatting with Cliff Johnson, Twin City chapter of the Piano Technicians Guild and bassist with the Minnesota Symphony Orchestra. He discovered that Cliff got his first horn and instruction with the Minneapolis Working Boys Band!

Both agreed that this youth group of musicians played an important part in their early musical training.

President's Message

Ernie Preuitt
President

Another year has rolled around and your humble servant has rolled with it. It has been some work, some heavy thinking, some sacrifice, some expense plus some other "****". Yet, I have enjoyed every minute of it, and am looking forward to another twelve months of excitement and progress.

Please accept my thanks for your cooperation this past year, and for your confidence in making me your president for another year. I shall do my best to serve you and the Guild with the dignity you deserve.

I sometimes wonder which is the most difficult task, people getting along with me, or me getting along with people. As for getting along with me, I don't care for people who think they are beaten, and most of all, those who don't care to win. If you are afraid to take a dare or try something new, you will surely be a loser. People who think they are outclassed are about as obnoxious to me as those who think they are better than anyone else.

If you can subscribe to this little rhyme by the famous poet "Anonymous," you'll get along fine with me.

WHEN YOU THINK YOU CAN

If you think you're beaten, you are;
If you think you dare not, you don't.
If you'd like to win, but think you can't,
It's almost a cinch you won't.
If you think you'll lose, you're lost,
For out in the world we find
Success begins with a fellow's will.
It's all in the state of mind.

If you think you're outclassed, you are;
You've got to think high to rise.
You've got to hustle before
You can ever win a prize.
Life's battles don't always go
To the stronger or faster man;
But soon or late the man who wins
Is the one who thinks he can.

Now, it is just as important for me to get along with people. The only difference is there is only one of me and many of you. Someone once said, "You can please some of the people some of the time."

My goal is to please as many of the people as I can and still do the most good for the Piano Technicians Guild. It will be easy if we treat each other with the respect and understanding we all would like to have from others. If I can subscribe to one of the "Southwestern Bell Talks," I think I will get along fine with people —

The six most important words: "I admit I made a mistake"

The five most important words: "You did a good job"

The four most important words: "What is your opinion?"

The three most important words: "If you please"

The two most important words: "Thank you"

The one most important word: "We"

The least important word: "I"

A good pledge for all of us and a goal worth everyone's efforts is to work together and be happy.

PEACE — Ernie

The International Scene

Fred Odenheimer, Chairman
International Relations Committee

The convention in Tokyo has come and has passed and only wonderful memories remain. It was an unforgettable experience. Everything was running smoothly, and the convention committee and all those who had a hand in arranging the proceedings deserve the highest praise and our heartfelt thanks.

The Akasaka Prince Hotel, just opened, had unbelievable accommodations with a view of the city below, and you felt you were in a suite rather than just the ordinary hotel room. Proceedings started with registration and everyone got his "satchel" from JPTA with all the information inside including a tie-clip with the JPTA logo.

An Executive Board Meeting the late afternoon of May 22 was the first official function of the convention. By-laws changes were brought up at that meeting which could cause delays at the Council Meeting the next day, and the Board agreed on mutually acceptable recommendations to the Council. We had a chance to observe Aki, our translator. Her skills were astonishing and she kept this meeting and the ones of the next day moving without a hitch.

The Council Meeting of May 23 went smoothly; everything planned was accomplished, with the exception of a logo which we could not agree upon. The Board was instructed to make a decision.

Officers for the coming two years are the following:
Nobuo Tanaka, President
Charles Huether, Vice President
Kazuyuki Ogio, Secretary
Fred Odenheimer, Board Member

Next meeting to be held in Kansas City, Missouri, July 1983 in conjunction with the Piano Technicians Guild convention.

Membership-at-Large in countries where IAPBT is not represented was adopted and Mr. Klaus Fenner then became the first member at large. Application for membership by the Korea Association of Piano Tuners is pending. Meeting adjourned 5 minutes ahead of scheduled time, followed by lunch for the participants.

In the afternoon a video program, "A Day in the Life of a Japanese Technician," made us think of our own work and how similar our tasks are. For the Piano Technicians Guild, V.P. Charles Huether presented a program of past piano manufacture in the U.S. with some historical notes and pictures. Both sessions were followed by a question and answer period.

The banquet in the evening, attended by some 300 members and guests, was certainly an event to be remembered. It was a full course dinner in the truest sense of the word with champagne, white wine for the fish and red wine for the meat dish and for those who wanted it, naturally, sake. Dinner ended with coffee. The menu was printed in Japanese and French, and there were place cards for all attending. Entertainment, speeches and exchanges of gifts concluded a remarkable day.

THE ORIENT TOUR

Dan Evans
Western Regional Vice President

Here is a brief report of the Orient Tour:
We flew to Seoul, Korea by way of Anchorage. Arrived about 6:30 am (1:30 pm Los Angeles time) ready to see the town. We were very impressed with the Samick and Young Chang factories. Very modern and very busy. Royally treated to dinner and with gifts. Met with the Korean Piano Tuners Association who heard we were in town and looked us up. They want more information on the Piano Technicians Guild.

Kawai and Yamaha tried to outdo each other in gifts, banquets, parties and sightseeing. Spent last night in Hamamatsu in Yamaha's country club. Fantastic! Written up in daily newspapers.

We met Freddies Club Universe group at Tokyo. They had had a great tour of Japan. The IAPBT meeting was a success. Instant translation. Klaus Fenner and visitors from New Zealand and Australia were present. A tuner from Canada joined us. Wants a Piano Technicians Guild chapter there. Fenner was accepted as an affiliate (?) member of IAPBT. Also the Koreans joined as a group!

We toured the Hsing Hai Piano Company here in Peking. They ask for suggestions to improve their product. Had meetings with executives of the Trade Association but there is no piano technicians organization. We have been hosted by top directors at twelve-course banquets until we are ready to burst!

All along the way we have had royal treatment and have a very high standing. The doors are wide open for friendly relations.

Grace Mehaffey sprained her ankle in Japan but it is much better now. Betsey Harris has a bad throat, but otherwise we are all fine. Sightseeing is fantastic and I'm sure everyone feels we are getting more than we could have dreamed of. The trip is a complete success!!!

Now we are off to Manjing, Shanghai, Hong Kong, etc. Wish you were here!
As ever,
Dan Evans

THE TECHNICAL FORUM

Jack Krefting,
Technical Editor

To follow up on last month's discussion of small-time piano builders, we have another fascinating account of what can be done if one has the desire and ability. The following was written by Frank H. Moser, son of the piano rebuilder but not himself a technician, who has volunteered to answer further inquiries about his father's work. Frank's address is 1009 North Baywood Drive, Holland, Michigan 49423, and here is his account:

A One-Man Grand Piano Manufacturer

In the 1940s Felix Moser made ten small grand pianos with equipment he himself manufactured in Holland, Michigan. The ten grands are now located in areas as far away as Africa and California. The price of each piano was $300.

The equipment he made consists of two large presses for the manufacture of the rims. He made other smaller pieces of equipment as well. The larger press for the outer rim has nine specially made clamps and two aluminum liners to keep the wood from drawing the veneers apart when the tremendous pressure of the clamps is applied. The rims were formed by steaming and bending in the press before the final gluing took place. Both presses had their own legs to support them. The inner rim of the grand piano was made in a second, smaller press. This press was closed by large steel C-clamps.

Felix Moser Grand Piano

Photo 1

The soundboards were made in another specially made press that could edge-glue the straight grained pieces of wood to make the large boards needed. After making them roughly level they were sanded in a large mechanical sander at one of the local furniture factories.

The plate of the piano was made at a local foundry from a single shrink aluminum pattern plate. The aluminum pattern plate was itself made from a wooden pattern which no longer exists. The aluminum plate is in excellent condition as are the presses for the outer and inner rims and the soundboard press.

To make the pianos, Felix made full scale drawings of the plate and strings, the keyboard, the action, the wood plate and the outer rim. Also a half scale drawing of both the outer and inner rims. The large T-square and straight edges used to make the drawings are as straight and true today as when he used them.

Aluminum Plate Pattern

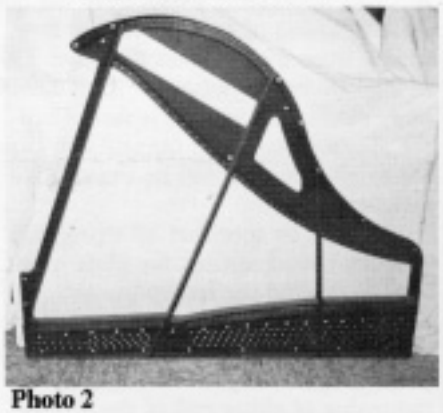


Photo 2

Press For Outer Rim

Photo 3

Press For Inner Rim

Photo 4

In addition to the large pieces of equipment used to form the rims and soundboard, he designed and made many of the tools required in his work. There are, for instance, 16 wooden planes ranging in size from five inches to 28 inches in length, and from three-sixteenths to three inches in bite.

Felix Moser's father, Ferdinand, was a cabinet maker in Switzerland. Felix and his two older brothers came to the United States in 1889 when Felix was 14 years old. He took a number of correspondence courses in drafting and cabinet making.

His piano making experience started with the W.W. Kimball Piano Company in Chicago, where he became a foreman. Later he became the Assistant Superintendent of the Bush and Lane Piano Company in Holland, Michigan. After the great depression wiped out many smaller piano companies in 1932, he became a cabinet maker at the West Michigan Furniture Company in Holland.

Vertical Rebuilding

The procedure for ordering bass strings is fairly straightforward and very well documented, so rather than go through all that we will just touch on a few highlights.

For one thing, it is very important that the scale be maintained unless it is the express wish of the rebuilder to change it, and that should be only in the certain knowledge that the changes will represent an improvement in real terms. If some of the strings were iron- or aluminum-wound, there was a good reason for that; sometimes it was a matter of tone quality, but more often it was because of the difficulty of spinning extremely fine copper wire onto the core. A less dense material could be used in larger diameter, and hence was easier to use. If one simply measures the diameter of the aluminum, for example, and replaces it with the same diameter in copper, the result will be a far heavier loading and a major change in the scale. In these cases, a good string winder can be of great help. Send him not only a pattern and samples, but also the old strings.

Sending the old strings is a good idea anyway, because then the string winder doesn't have to guess at when the wire diameters changed; each core and each wrap can be measured and duplicated, at least in a general sense. One might logically wonder why it is desirable to make a paper pattern if the old strings are to be sent in, and indeed, if the winding lengths were perfect and no strings are missing, that might be true. Another occasion when a pattern is unnecessary is when the string winder has the complete scaling information already; if in doubt, though, send extra information on the chance that it will prove helpful.

When the strings arrive, and before drilling the pinblock, check them to be sure they are right. It won't be possible to check for tone, of course, but at least one can count the strings and check a few samples for correct winding lengths, etc. Put them back in the wrapper and store them in a clean, dry place, away from sunlight, sanding dust and other possible pollutants. Avoid coiling them tighter than about an 18" diameter coil, as this can damage them.

It is a good idea to wear clean gloves when installing bass strings, as the oil in the hands can discolor or even deaden them. The actual installation of the strings was covered last month, so we will proceed to the pressure bar.

Before the pressure bar was removed, its position was noted — it either sits on little bosses cast into the plate or it floats on its screws, and in the latter instance it is important to get it close enough so the counterbearing angle will be correct when the piano is brought to pitch. Too much counterbearing causes tuning difficulty because of the added friction between the wire and the V-bar/pressure bar combination; too little counterbearing can lead to buzzing, false beats, and the inability of the strings to stay spaced properly.

With the pressure bar in position, it is time to dress coils and chip. Dressing coils, or bringing them up neatly against one another under the becket, is done for tuning stability and looks, and not necessarily in that order. There are varied opinions on whether neat coils contribute to tuning stability, but everyone will agree that they look better when they don't look like fishline on a bait casting reel. The usual way to do this is to turn the pin counterclockwise about 60 degrees while quickly pulling up the coil with a string lifter or hook, and turning the pin clockwise to hold it in that position. Be sure to give enough of a turn to maintain the coil, but not so much that the string takes a double bend at the becket, as this will lead to a slipping becket later. Having been bent once under tension, the wire then relaxed when the pin was driven, with the result that the sharp bend no longer nested against the tuning pin. If too much tension is placed on the wire before the becket is reseated at the becket hole, a second bend will inadvertently and unfortunately be made, as shown in **figure 1.** Subsequent attempts to squeeze the becket into the pin are generally unsuccessful, especially

with the smaller wire sizes, and the piano will not stay in tune because its termination is insecure.

With moderate tension on the wire, the beckets should be tightened with the usual tool shown in **figure 2,** or alternately with a small plier. Pinching the becket home usually has the effect of loosening the coil enough that it will not stay neatly in place, so it is necessary at times to use a technique that adds tension while tightening the becket while holding the coil tight, a procedure that can easily be done by anyone with three hands.

Actually, it isn't as difficult as it sounds; indeed, anyone with fundamental skills who will take the time to set coils and beckets can do a fine job in that area.

Chipping is simply tuning without the action or keys; the strings are sounded instead by plucking with some sort of tool or "chip." Some prefer a hardwood stick, others use a fingernail, while still others use a whittled toothbrush handle or something similar — anything that is softer than the string is fine.

The biggest problems in chipping usually involve either the fear of being on the wrong pin or that of rolling the bridge. The former can be avoided by pushing a front rail paper punching of a given color over one tuning pin on each C or each A, for example. Then, if further identification of pins is desirable, a second color of punching can be used to mark one pin of each F or G or whatever note seems convenient. It is not necessary to have another piano handy for a pitch reference; indeed, if it is used chromatically this could cause bridge roll. All one needs is a point of reference such as a tuning fork.

One method which avoids bridge roll involves tuning all center strings first, followed by all right strings, say, and finally by all left strings. If the technician is using a C fork, it is easy to set C52 a few cents sharp to compensate for the anticipated drop without setting it so high that the string is damaged in the process. Then set all C center strings, followed by all $F^{\#}$ strings if the $F^{\#}$ was the secondary note selected, and quickly set the remaining center strings using the musical ear rather than the

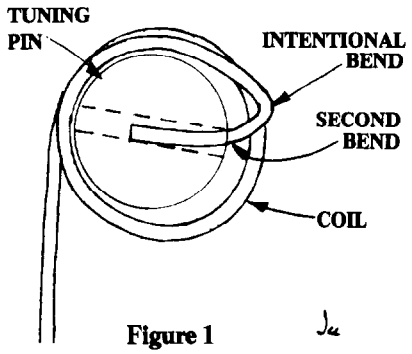


Figure 1

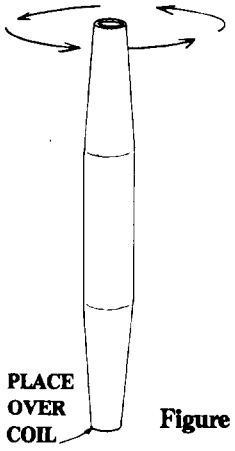


Figure 2

more accurate but less practical technician's method.

The quicker the piano is brought to pitch or a little above, the better. The notion that a piano should be brought to pitch in 50¢ or 100¢ increments is, in my opinion, specious. For one thing, every time the wire is pulled through the bridge pins there is a tendency for the bridge to roll toward the tuning pins; so the fewer times this has to be done, the better. Besides, if the plate would break from the uneven stress of chipping it isn't strong enough to have lasted so long already. Never having heard of a plate breaking during chipping, I think we can discount that as a source of worry.

When all center strings (and one string per note in the bass) have been chipped, quickly chip the outer strings to pitch. Don't spend much time on any string, though, because they are going flat again anyway and the idea is to get the tension on the board and back as quickly as possible. When the first chip is complete, check the initial reference note and you will find that it has dropped noticeably; partly from the normal stretching of any new string, but mostly from the fact that the other 230 strings are compressing the soundboard now, where they weren't before. Chip the entire piano again immediately, and the result this time will be much more satisfactory.

Check to be sure that all strings are properly seated against the plate where they go around the hitchpins, and doublecheck the coils and beckets as outlined earlier. If it is necessary at this point to level the pins or do much tightening of either end of the strings, the resultant drop in pitch would indicate another chip; otherwise we can proceed to the assembly of the case, which we will do next month.

Viennese Action

Some time ago one of our readers requested information on regulating a Hajak grand which has the "bumping action" and backwards-facing hammers. The following response by Frank French of Vienna was sent to Arlie Rauch, who had made the request, and is also presented here for the benefit of all of us:

"Dear Mr. Krefting,

In response to your request regarding the rebuilding and regulating of the 'German bumping action,' known here as the Viennese action, I am sending you some information. I have been servicing these pianos for about five years now and I suppose it's high time to make a contribution to the *Journal.*

"Firstly, I would like to offer a few observations and some historical background which I have gathered here and there along the way. This type of action has been in existence almost since the first pianofortes were made. No one knows exactly who first developed it, but it was in use from the start of piano building and was manufactured in Vienna up until the second world war, at which time the large markets for these pianos in Eastern Europe ceased to exist. Its proponents claimed it had some advantages over the modern 'English' mechanism so builders continued to make it long after

it had become functionally obsolete. One of the advantages claimed was its robustness; it was hard to seriously damage and relatively easy to service, being so simple in its operation. Unlike its modern counterparts in upright and grand pianos, the hammer does not strike the string as such. It rubs and strikes it simultaneously since it has backward facing hammers, and at the point of letoff the hammer is propelled forward (toward the front of the piano), so it really has two motions at once. This is why the hammers must be covered with leather which can withstand the 'rub.' Normal felt hammers uncovered would wear out in short order.

"From the player's point of view it is a matter of 'drawing the sound out of the piano' rather than 'hitting the sound into the piano.' This explains something about the historical development of the Viennese piano and its literature, the music of Haydn, Mozart, Beethoven and Schubert, most of which was written for and played on this type of piano.

"Since many of these pianos are still in use today and some of them have found their way into the United States as well, I think it would be useful to have some dialogue and discussion regarding their operation. Therefore I am sending along the following information regarding the rebuilding and regulation of the Viennese action. For this I am deeply grateful to Dieter Bergauer, master of master piano builders here in Vienna without whose expertise this project would not have been possible."

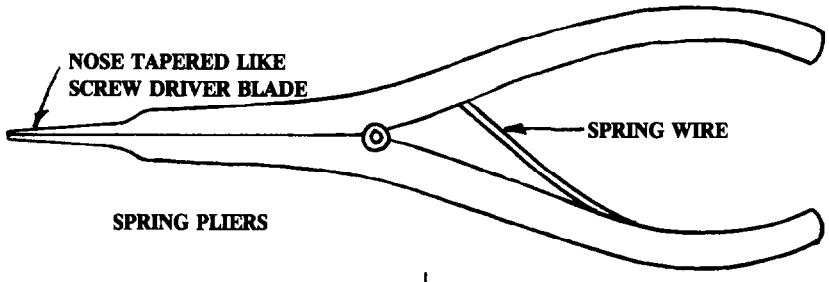
— Frank French
Vienna, Austria

Notes On Rebuilding And Regulating Wiener Mechanic

1. After action has been removed from piano, with special care taken that none of the hammers have caught up on the bottom of the pinblock, remove let-off rail assembly from the rear of the action. It is held in by several screws.

2. Remove the individual hammers from the kapsels. For this operation a spring pliers is necessary to pry the sides of the kapsel apart. A spring pliers is a special tool which opens outward on application of grip. The nose is filed flat on both sides and tapered something like a screwdriver blade. (**See figure 3.**) Number the shanks after removal.

Figure 3



3. Remove the old leather from the hammer heads. Some additional cutting or filing may be necessary to get them clean.

4. File and resurface the hammers in the usual fashion. If the felt is too far gone they will have to be refelted. (On antique historic pianos there is often no felt, only several layers of leather.)

5. Cut new strips of comparable deerskin in such a way that the stretch is from side to side, not from top to bottom. Use hot animal glue which dries fast enough to make it possible to glue the leather on one side of the hammer, then stretch it over the hammer and glue the other side. Avoid getting glue on the crown.

6. After glue is dry trim the excess leather with a small, sharp pair of scissors.

7. Clean the kapsels by holding the key and dipping the brass kapsel in nitrous acid, then rinse it in water and dry with a cloth. Special care must be taken with the nitrous acid as it can burn you severely.

8. Clean the pins in the rear of the hammer shank by sticking each side into a soft wood and turning it gently. This removes old rust and grime without damaging the action center.

9. Clean the leather beak or spout at the back of the hammer shank with a sandpaper file. File the shanks gently with sandpaper to clean them.

10. Side-to-side key movement is crucial in this kind of action, since the hammer is directly connected to the key. Be sure to eliminate all excess side-to-side motion at the balance rail by rebushing the keys when necessary.

11. Before installing the hammers, oil the points of contact on the kapsels. A very fine pair of tweezers is useful to get the smallest possible drop of oil right at the point of contact. Light gauge household oil or sewing machine oil is recommended. Reinstallation of hammers is the reverse of step 2.

12. Clean the wool contact points of the let-off rail assembly with cloth and pumice before reinstallation. Often a used hammer on a shank helps to add pressure when cleaning the wood to get it really clean.

II. Regulation (See figure 4.)

13. "Lost motion"— Hammer shank tails should engage immediately on depression of the key. Some adjusting of the kapsel will be necessary to effect this. If there is lost motion the entire kapsel must be revolved one full turn counterclockwise (360 degrees) and/or bent backward until it makes direct contact with the let-off "tripper." If on the other hand the hammer hangs, caught up on the let-off tripper, then the kapsel must be turned in the opposite direction or bent forward. Too much bending is not recommended as it will change the position of the hammer. In any case, the hammer should rise immediately on depression of the key.

14. Hammer alignment — place a board one half-inch thick and five inches wide and spanning the length of the scale over the strings of the piano at the point where the hammers strike the strings. The board will have to be notched to accommodate the divisions along the frame and planed to accommodate the overstrung bass section. Mark the points of the strings on the board to determine the exact location of each unison. With the action in the piano make sure the first and last ham-

Figure 5

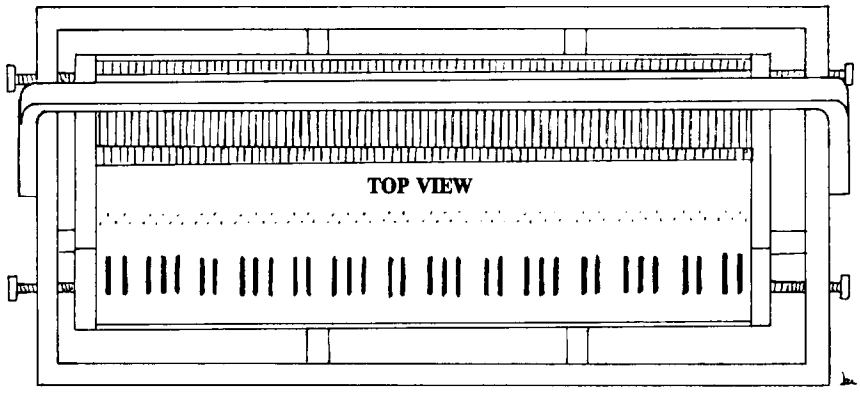
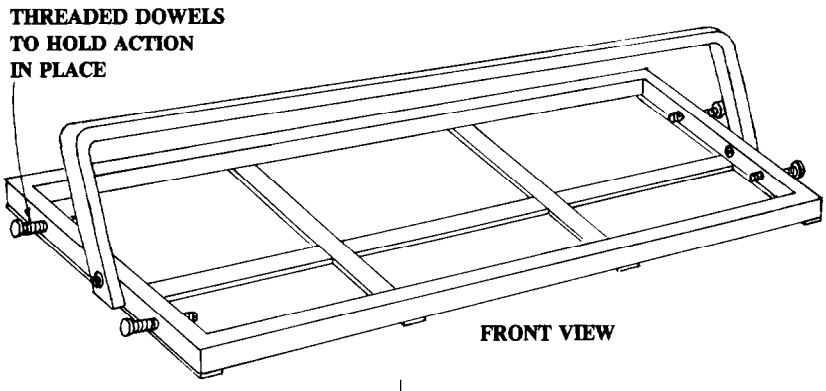


Figure 6



mer of each section meets the strings squarely and measure the distance from the hammer to the string. Remove the action and suspend the board at the proper distance above the hammers, aligning the string markings according to the first and last hammer of each section. A special device will be necessary to suspend the board above the action. (**See figures 5 & 6.**) Each hammer should be adjusted so that it strikes squarely on its corresponding marking. Some side-to-side bending or turning of the kapsel may be necessary.

15. Let-off — A weight of 100 to 130 grams should be sufficient to depress each key enough to raise each hammer. It should not let off, however. If it does it means there is not enough resistance and the tail of the key must be built up with thin card or the wire on the tripper strengthened to add resistance. Ideally the hammer lets off with an additional light tap after the key has been depressed with the weight. If this does not happen it means that the resistance is too much and the tail of the key must be filed to reduce resistance.

16. Backchecks — Backchecks should be set so the hammer is as high as possible after it lets off. This means the tail of the hammer is as low as possible which enables it to get back under the tripper for the fastest possible repetition.

When properly regulated this mechanism plays well enough so that most pianists can't tell the difference between it and its modern counterpart, the repetition or "English" mechanism. In the very earliest pianofortes there is no difference whatever, partly due to the lightness of hammers. But in the course of history as the demand for louder pianos increased it became necessary to build bigger pianos with denser strings and heavier hammers. This proved to be the demise of this type of action and its primitive fulcrum contraption, which in order to compete with the modern grand action requires 30 to 50 grams of additional weight on each key, an added strain on the player.

A typical joke around Vienna is, "You can tell by the way that guy plays that he learned on a Wiener." And it has made for some heavy-handed playing on the later models. Some students say "Practice on a Wiener and build up your chops." Fortunately, music is not made by muscle alone. Nonetheless, a good number of historic pianos have this kind of action or something similar. With the growing interest in playing the original music on the original instruments we may well be seeing more of this kind of action in the years to come.

Viennese Grand Action

Figure 4

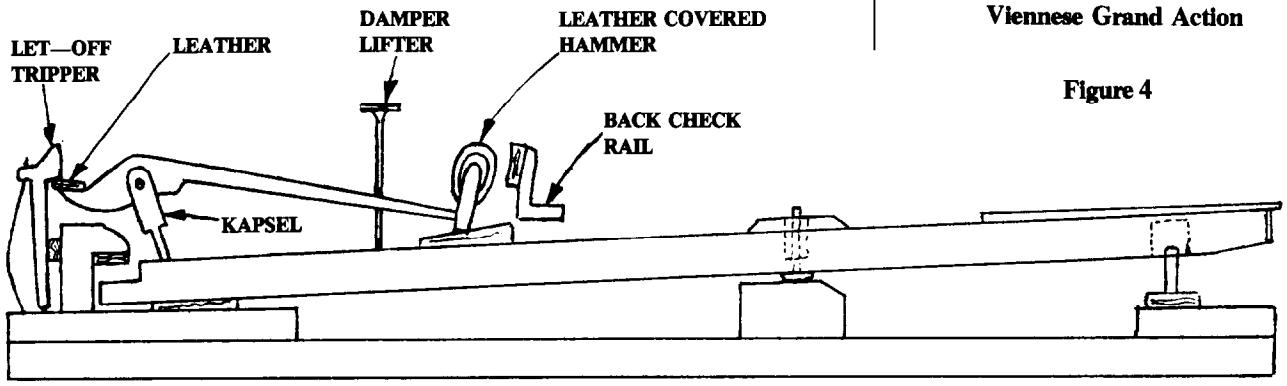


Photo 5

Photo 6

Antique Piano

QUESTION: *Here is what I have* (see **Photos 5 and 6** . . . ed.). *I hope someone there can tell me what I have. As you can see, its condition is something less than perfect. There is no identification on it . . .*

— Jack Knox, RTT
Cottonwood, Arizona

ANSWER: I showed these photographs to Jim Campbell, who is not only our illustrator but also our resident early instrument expert. According to Jim, in all likelihood it is a piano made between 1795 and 1805, based on several of its features.

Note, for example, that the tuning pins are located at the bridge end to the right, clavichord-style, rather than to the left and back as was done from about 1805 and later. The five-octave keyboard is also typical of that time period.

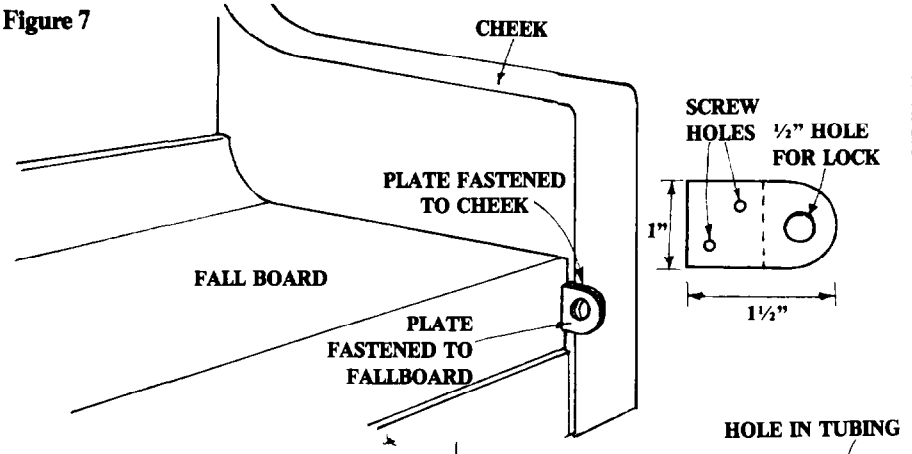
Jim suggests three places to look for identification: many of the old makers signed their instruments on the wood of the end keys, so it would pay to remove them for inspection. Look also on the back of the nameboard, as it is always possible that it has been reversed; finally, the area under the soundboard sometimes is signed.

A local antique expert, while not disputing Jim's knowledge of piano design features, placed the instrument's manufacturing date a bit later on the basis of its empire styling, probably between 1810 and 1830.

Tech Tip

Walt Sierota sent in the following tip, illustrated in **figure 7:**

Figure 7



Many customers inquire about locks for pianos. I came across a piano today which has a simple but effective locking system. The parts consist of two pieces of strap steel fastened to the inner face of the arm and the outer edge of the fallboard, extending about ¾" beyond the front edge.

— Walt Sierota, RTT
Philadelphia Chapter

Gadget of the Month

Herman Koford, whose ideas have been heard in these pages in the past, has another gadget for those who work on brass rail pianos **(see figure 8):**

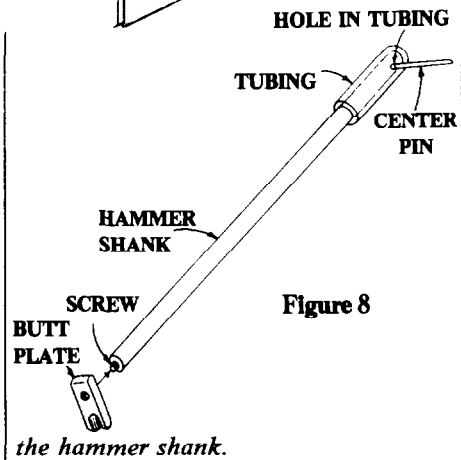


Figure 8

Dear Jack,

I sent you an envelope containing several samples of some ideas — a hammer shank with a screw in the end (the screw is just long enough to screw into the butt plate half way. This is to hold the butt plate in place). The permanent screw goes in half way, enough to catch the butt plate, then back off the hammer shank.

Sometimes the break is at the groove. File a butt plate or cut with a fine hack saw. The groove in the butt plate will do just as well.

To replace a center pin when the action is in the piano, a very simple inserter can be made by anyone. Just a hammer shank and a piece of tubing and it works.

(I have one made of metal but it is more complicated and requires tools to make.)

— Herman Koford
Los Angeles, California

Reader Comment

Mr. Krippenstapel, in his article on string stabilizing, refers to the difference in tension between the tuning pin area, speech area and hitch area. In several new pianos where this factor has been extreme to the point of being a problem I have gotten excellent stability by lubricating the string bearing points and flexing the speech area with a lath. Try it, you'll like it.

— Wilbur O. Buss
Ames, Iowa

In Conclusion

Keep sending in those ideas for multi-purpose tools, as well as all other technical material for publication, to me at this address:

Jack Krefting, Tech Ed, PTJ
2337 Royal Drive
Ft. Mitchell, KY 41017

It's The Little Things That Count!

Gerald F. Foye, RTT
San Diego Chapter

Old Charlie was about half way through tuning an upright with tight tuning pins when the threaded end of his tuning hammer shank broke right off. Being a showman type, Charlie recalled the old adage, "the show must go on." Charlie faked it through the rest of the tuning, banging the key with his left hand and placing the tipless tuning hammer over the approximate location of the corresponding pin and pretended to continue the tuning. Being a conscientious fellow, he didn't skip a single pin either. Charlie figured it was a good thing he had completed the pitch raise or else he would have had to fake it through that part also.

How many of you have had the experience of a broken tuning lever shank? First of all it teaches us to carry a spare hammer. Secondly, it teaches us how to repair a broken tuning lever shank!

Before getting into repairs you might first want to check with the manufacturer to see if there is warranty coverage. Assuming that you decide upon repair, it is a reasonably easy task to re-thread the shank end. Unfortunately, the same is not true for salvaging the head, since it is quite difficult to remove the broken portion of the shank.

I prefer a hex-shaped die (1/8 - 27 pipe thread) for the reason that it is easier to retain the die in a vise and hand twist the tuning lever into it than it would be to attempt to hold the lever in a vise while threading with a die handle as is normally done. You will end up with a scuffed tuning lever.

Before beginning, the outside diameter (O.D.) of the shank that is to be re-threaded must be reduced in size. Failure to do so will result in a damaged threading die. If you don't have a friend with a good lathe, then grind, file or sand to size. The reduced diameter should be about .400" (four-hundred thousandths of an inch) or about 10.2mm.

Note that the die is marked as to the starting side. Use some form of oil for cutting. Make a full turn, then back off a quarter to clear the die. Continue until there is about 5/16" of thread length. Clean after the operation.

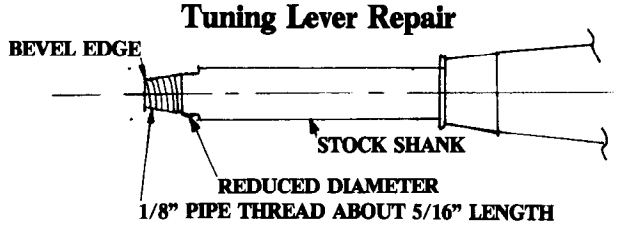
The tricky part, which is hard to explain on paper, is getting the correct number of threads. To be on the safe side the levers generally come with plenty of thread which is fine except the head can become so tight as to be very difficult, if not impossible, to remove. This is the reason many technicians have several tuning levers set up with tips for every job. However, I have found by experimenting that when the thread is just the right length it will allow the head to be tight enough to stay in place, yet not so tight it cannot easily be removed for changing heads. A half thread can make the difference.

Another possible problem that has occurred is a head that has not been machined quite right. In this case the lever shank can bottom out in the head before actually being tight enough to hold properly. This is easily corrected by grinding off a little of the shank end (about one thread).

After completion of the threading operation, bevel the edge of the shank end lightly to remove burrs.

A word on tips and heads. Keep threads, as well as the inside of the tips, clean. Keep an assortment of tips and find one that fits properly to avoid tuning pin damage. This also makes tuning easier. If you have a tip that consistently sticks on pins, discard it. Experiment with different brands — some tips are too soft.

Tuning Lever Repair



Sound Background

Jack Greenfield, RTT
Chicago Chapter

Early French Harpsichords and Harpsichord Music

Origin of the French Harpsichord

A manuscript in Latin written by Henri Arnault, a physician and scientist who was in the service of Louis XI in the middle of the fifteenth century, describes a harpsichord with the compass B2-A5 and four different actions, each different from the type which became standard. From the figures for string length scaling, it is probable that the pitch was similar to that in use today. Although this is one of the earliest descriptions of the instrument, building harpsichords and composing music for them did not become significant in French musical activity until the second half of the seventeenth century.

Control by Instrument Makers Guild

The earliest evidence of instrument building consists of the names of makers in Paris attached to the royal court. Later, in 1599, Henry IV issued a statute establishing the Guild of Master Makers of Musical Instruments of the City and Suburbs of Paris. Guild control there was more rigid and continued for much longer than in other countries. Hubbard believes the economic monopoly and technical restraints of the Guild Statutes retarded the production and development of French harpsichords until the end of the seventeenth century when designs based on Flemish instruments were adopted.

Masters were limited to one shop. Some of the regulations, such as the sharing of better imported materials discovered by more enterprising makers, reduced competition and benefited the less competent ones. Membership qualifications were eased for sons of masters. Each master was limited to one apprentice. Apprentices lived with the family of the master and were legally bound to work for the master for six or seven years without compensation. At the completion of the apprenticeship, the trainee became a journeyman and could hire himself out to work for any master. The typical shop contained a master, a journeyman, and an apprentice. It was customary for many journeymen to develop their skill by working for various masters while saving enough money to become masters and to open their own shops. A son of a master usually continued in his father's business. Control by guilds in France survived until about 1775, although in London they died out about 75 years earlier.

Earlier French Instruments and Builders

Although surviving French-built instruments are few, there is a considerable amount of information about them, beginning from the start of the seventeenth century. Some of the available documents are inventories of instruments in the shops of instrument makers. Many listings show a greater proportion of smaller instruments than large harpsichords. The word "spinette" was often used as a generic term for all keyboard stringed instruments. Clavichords were frequently mentioned until their use in France dropped off about the mid-seventeenth century.

In general, before complete adoption of the Flemish design near the end of the seventeenth century, the earlier French harpsichords resembled Italian instruments in some details — such as the shortened scale and lighter construction — and Flemish in other details. Marin Mersenne, the great French scientist whose work is one of the foundations of modern acoustical physics and tuning theory, devoted 25 pages in his 1636 book, *Harmonie universelle,* to discussion of the spinet and harpsichord. The instruments illustrated are of the Italian type. Unfortunately, Mersenne's material on instruments is not as valuable as his other studies because of ambiguities and errors in data such as string diameters and lengths. He showed some experimental instruments which may never have gone beyond the drawing board.

Hubbard examined four surviving representative two-manual French harpsichords built during the middle of the seventeenth century. He described their tone as "percussive and thin with very little sustaining power or majesty of effect." These and the earlier French instruments evidently were not as highly regarded when they were built as the large number of Italian and Flemish instruments which were being imported.

Documents in French archives contain the names and many details on the instruments of seventeenth century

masters, but until the final decades none appears to have done any outstanding work even though some families had followed the trade for several generations. A member of the Denis family which began instrument making in the preceding century, Jean Denis, is known as author of a book published in Paris in 1643 and 1650 on playing the harpsichord. He included directions for tuning; for equal temperament he specified a series of equally tempered fifths from $E^{\flat}$ to $G^{\#}$, but he was vague concerning the thirds.

Harpsichord Development Delayed by Lute Popularity

It is quite likely that the greater popularity of the lute in France during the first half of the seventeenth century and earlier may have reduced any impetus toward development of domestic keyboard stringed instruments. The lute was used not only as an accompanying instrument but also in solo performance. Besides transcriptions of vocal music and dance compositions the French lute repertoire included transcriptions of English virginal works.

Patronage by Louis XIV

French stringed keyboard or *clavecin* music first rose to prominence early during the reign of Louis XIV (reigned 1642-1715). Although his father, Louis XIII (reigned 1624-1642), had also been fond of music, Louis XIV, a powerful, absolute monarch, apparently strongly preferred it to the other arts; he was himself a musician who played the harpsichord, lute, and guitar. Under him, music in general flourished. He enjoyed all types of instrumental and vocal music, and maintained a staff of dozens of musicians and singers who followed him wherever he went, providing music at meals, promenades, outdoor occasions such as the hunt, and social events.

Growth of French Harpsichord Composition

While Italian compositions and performers dominated early performance, eventually a French national style began to appear. The "French Clavecin" style of keyboard music was initiated by Jacques Champion de Chambonnieres (1601-1672). His father had been harpsichordist to Louis XIII as he himself became to Louis XIV. During his career, Chambonnieres (or Champion) rose to such high esteem that the king appointed him to the nobility. Chambonnieres' clavecin suites published shortly before his death served as models for the composers that followed.

Louis Couperin (1626-1661), a protege whose career began when Chambonnieres introduced him to the royal court in 1655, was more advanced in the use of contrasting major and minor tonalities and some chromaticism in his compositions. Couperin, also organist at the King's chapel, was the first of nine members of the Couperin family appointed to serve as organists at the Church of Saint Gervais in Paris.

Members of this notable family of men and women musicians were active in Paris for over two centuries as organists, harpsichordists, violinists, vocalists, and composers. The most distinguished was Francois Couperin (1668-1733), a nephew of Louis. When Francois was 25, Louis XIV personally appointed him organist in the private royal chapel. He became a teacher to the royal family in 1694 and was ennobled two years later. In 1701 he began service as an unofficial *clavecinist* to the king, although he did not receive an official appointment until 1717.

Francois Couperin was an outstanding virtuoso on the harpsichord and has been described as the "supreme master" of French harpsichord composition. He published four volumes of harpsichord works containing a total of over 230 pieces, many like miniature tone-poems presenting a wide range of picturesque subjects — the world of nature,

"character" portrayals, anecdotes, and satire. The clear, elegant style ranges from lightness to deep profundity.

Another first-rank French clavecin performer and composer was Jean Philippe Rameau (1683-1764), who acquired fame also as a theatrical composer for his operas and ballets and as a theorist for his treatises on harmony and composition. Rameau wrote many of his 53 harpsichord pieces earlier in his career when he was a little-known, poorly paid but talented harpsichordist. He had an interest in theory and the ambition to compose opera and ballet music. He was fortunate to gain financial support from a very wealthy nobleman beginning in 1731 and he soon rose to fame as the leading French musical figure for his theatrical compositions and theoretical studies. His harpsichord pieces containing chromatic dissonance, unusual modulations, and sonorous arpeggio figures are considered more "pianistic" than those of other clavecinists.

Besides the Couperins and Rameau, there were other composers not rated as highly. Jean Baptiste Lully (1633?-1687), who wrote great opera and ballet before Rameau, left only three pieces for harpsichord.

Tuning for Early French Harpsichord Music

The music of the French clavecinists reflects the contemporary trends in tuning. According to Lindley in the section on "Temperaments" in the 1980 Grove Dictionary of Music, Chambonnieres requires regular meantone temperament. His pupil, Louis Couperin, wrote some music with accidentals indicating the possibility of using a modified meantone temperament. Couperin's nephew, Francois, definitely departed further from the limits of regular meantone temperament; he was even in favor of equal temperament at one time, but changed his mind and turned against it.

Barbour's analysis of Francois Couperin's 27 suites for clavecin states that all but six exceed 12 different scale degrees; one has three extra notes, the others have only one or two extra. This does not necessarily eliminate the use of regular meantone temperament. In some cases, where enharmonic differences occur in different movements of the same suite, a few strings could be retuned in a short pause between movements. It is also possible that Couperin may have written intentionally to obtain, in some passages, the wolf interval dissonance that regular meantone tuning would produce. Lindley could find little documentation for the practice of extensive retuning during performance, but did find more frequent references to the use of regular meantone as a circulating temperament to obtain the peculiar tone color of the wolf intervals.

Rameau, in his earlier writings, showed a preference for irregular circulating temperaments; but in 1737 he retracted these views and came out in favor of equal temperament. By then most of his harpsichord music had already appeared in collections published in 1706, 1724, and 1736. By then he also had achieved great popularity as a composer of opera. He continued his work for the theater but wrote only six more pieces for harpsichord before retiring from composition entirely to write on theory.

French Harpsichord Making Advances

The growth and popularity of French harpsichord music gave impetus to French instrument making. The French industry advanced to a term of leadership in Europe after adopting the designs of the rapidly declining Flemish industry in the final decades of the 1600s. At first the French shops reconstructed Flemish instruments to make them more suitable for French music; then modified Flemish designs were used in building new French instruments.

Nicolas Blanchet, who opened a shop in Paris in 1686, and his successors, first a second and then a third generation Blanchet, and then the shop apprentice, Paskal Taskin, were the most renowned French builders of their time. Their instruments, either rebuilt Ruckers or new, were considered among the finest available.

PIANO APPRAISALS

A Pretty Sticky Wicket

Joseph Anthony Meehan, RTT
Maine Chapter

IV. Knowledge of the Market in Piano Appraisals

Technicians who regularly work for and with dealers (of both new and used instruments) have an advantage when it comes to appraisals. Regardless of this you should make it a regular habit to visit dealers in your area, at least to check the going prices. This does not, however, determine the value. It should go without saying that dealers by their very nature have to sell at a higher price than a private party. This is simply good business. Private sellers don't have to provide or back up warranties, or pay for overhead, floor plans, a staff of specialists, etc.

Dealers, however, do provide the starting place for piano prices. (Actually, manufacturers' suggested lists on new pianos are the first spot on our map.)

On the whole, prices for *new* pianos remained fairly steady for most of the '70s. In the last few years there have been some surprising jumps, especially in the top-of-the-line brands. Also, technicians should be aware of recent changes in ownership and location and the cessation of manufacture of particular brands.

Even more dramatic changes have taken place in *used* pianos.

Solid old uprights that have been reconditioned and/or refinished are hovering around a thousand when ten or fifteen years ago it wasn't uncommon to actually be paid to haul one away. Used grand piano prices have accelerated steadily in recent years with a constant demand.

Keeping abreast of the piano market involves a bit of nosiness on the part of a technician. Don't be embarrassed! Ask the price of a recently purchased piano, new or used. This is considered input and it's important for you to know what is being paid for what.

Reading the trade magazines is imperative. *The Music Trades* and *Musical Merchandise Review* offer monthly reports on trends in the music market. If you're a subscriber, then you know that these are not the best of times for new piano and organ sales. However, people have been lining up to buy portable electronic keyboards.

It is also easy to write directly to the sales division of a particular piano company and request a catalog of models available. Some will also enclose a confidential wholesale price sheet and recommended retail prices.

On this subject, I refer the reader to Ben McKlveen's fine article that appeared in the *Piano Technicians Journal* (November, 1980, pp. 21-22, Vol. 23, #11). Mr. McKlveen stresses the importance of "knowledge of the piano market and current piano prices," (new and used) for those who do appraising.

In dealing with appraisals for insurance purposes, he suggests:

"1) *Write* the appraisal to include the make, model and serial number of the piano;

2) State a fair market value;

3) Be sure to date the appraisal, and

4) Discuss with your client the option of purchasing a policy that includes replacement cost coverage."

This last item I have found to be very critical. Insurance companies tend to price according to original price minus depreciation. They overlook the fact that depreciation for pianos is very slow compared to automobiles, electronic equipment, etc. Also, they are not aware that because the list price of certain models has risen so dramatically (imports especially), certain pianos have actually appreciated. (More on depreciation next month.)

Antiques?

"Mr. Meehan," the caller says, "we have an antique upright . . . been in the family 45 years." There are people out there who make no distinction between old pianos (those that have just come through the wars) and antique pianos (meaning a piano that is of more value due to rarity, uniqueness, ornament, history, etc.).

In eleven years of full time piano service, I think I have seen three pianos (in the field — not in museums) which would qualify as antiques. One was a Broadwood Square circa 1820 which had no iron plate and only weighed about 150 pounds. Pianos like this you don't forget because they are not run-of-the-mill.

But how many times have you heard customers seriously describe their old upright as a valuable antique? Have you ever met anyone who collects old pianos? They'd probably have to collect house jacks first to support the weight.

Continued on page 26

Shoptalk

Susan Graham, RTT
San Francisco Chapter

Rotten To The Core?

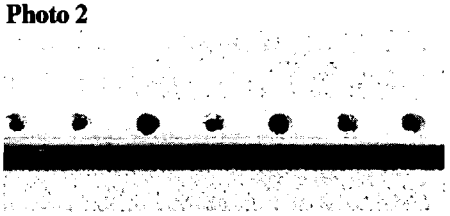
There are two rules which usually apply in selecting topics for articles. One is to write about repairs only after I have done them several times: techniques improve through repetition, and there is more opportunity for possible problems to arise and be solved. The other rule is to write articles which are as universally applicable as possible. Well, sometimes rules are made to be broken. This month I'm writing about something I've done only once, may never do again, and which applies only to a specific brand of piano. The repair is replacing the core of a Steinway hammer flange rail. Because it is a repair we may not see often but must do when necessary, I'm taking the plunge and putting on paper my experiences in solving this problem. If nothing else, this article can furnish guidelines for those with less experience, and an invitation for comments from those with more. I myself owe thanks to Sheldon Smith for his advice and encouragement. I also owe thanks to Joe Bisceglie at Steinway, who was very helpful when I called him with questions, even though the procedure I followed and will describe here is not officially recommended by the factory.

An action rail in a Steinway piano is a maple dowel encased in a brass tube (**photo 1**). The tube is crimped to form four corners and sides, which hold the dowel firmly and provide surfaces to anchor the flanges. Both the tube and the dowel are one long continuous piece. Holes are drilled through the brass and into the wood, so the flange screws actually are inserted into wood.

The problem arises when the holes in the dowel become stripped and don't hold the screws tightly (**photo 2**). Due largely to age and wood fatigue, this can be exacerbated by over-enthusiastic or careless tightening of flange screws. To help prevent this, always keep flange screws in order so each goes back in the same hole every time. Turn the screw backwards to center it in the hole before turning it down, and try just to snug the screws down without crushing wood.

Photo 1

Photo 2



Obviously, if the screw is loose, the flange is not anchored and may click. Regulation and spacing will be unstable. There are plugging techniques for spot-repair of a few loose screws, but if the whole rail is deteriorating, it should be replaced or recored. This is especially important when an action is rebuilt, since installation of new parts puts added stress on the old rail. It makes no sense to do a beautiful installation of hammers on a shaky foundation.

Official advice from Steinway is to replace the entire rail; new rails are available from them. Replacing the whole unit is simple if you are skilled at soldering. Otherwise, the task of firmly soldering a wooden-cored brass rail to cast-iron brackets can be tricky. The problem is that the bulky soft metal around the joint acts as a heat sink, pulling the heat away from the joint so rapidly the solder will not melt and flow. Even so, the heat must be carefully applied to avoid damaging the wooden core. Achieving a safe but effective heat balance, creating a solid join, and maintaining the correct action spread as well as a 3° tilt of the rail can be an interesting challenge. The tilt is a slight backward inclination: the top surface (the part the flange will contact) is slightly lower at the back edge (toward the wippens) and the side surfaces are about 3° off vertical. This corresponds to a matching tilt of the wippen rail, and is part of the action design which must be maintained.

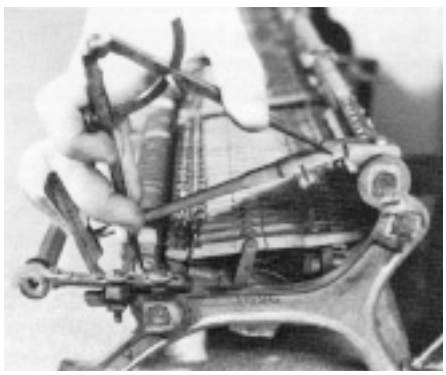
The alternative to replacing the rail is to drive out and replace the maple core of the existing rail, leaving the brass tube intact and in place (**photo 3**). Although this also is not as simple as it sounds it seemed more compatible with the skills of the average piano technician and was the method I chose.

However it is done, this repair must maintain the correct action spread. Ac-

Photo 3

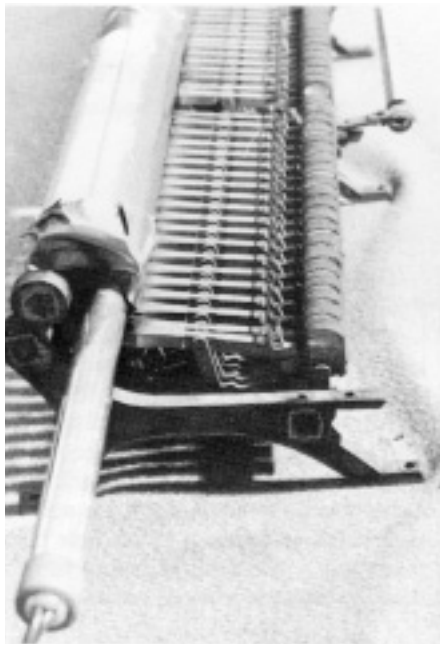
tion spread is the distance from the center of the hammer flange centerpin to the center of the wippen flange centerpin (**photo 4**). This distance is engineered in correspondence with the arcs the key and various action parts describe in motion. It must remain unchanged whenever work is done to the action — replacement of parts or work on the rails — or the action will be unregulatable. (Carelessness in matching hammer flange centerpin location is frequently responsible for unresponsive newly rebuilt actions.)

Photo 4



Common sense suggested using heat to shrink the wood and expand the brass. After the action spread was recorded and the hammer flanges removed, two short dehumidifiers were wired to the flange rail (two short ones because there is a vane in the middle of the rail which prevents close contact if one long element is used). To intensify the heat around the flange rail, and to protect the wippens, a cardboard mailing tube was slit and cut into sections so it could be wrapped around the rail and taped closed (**photo 5**). The action stayed like this for two weeks.

Photo 5



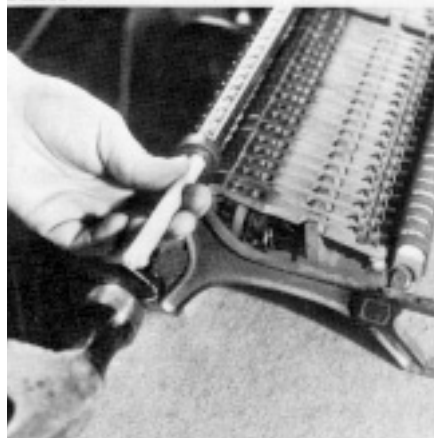
I obtained a new dowel from Steinway, assuming this would insure quality and correct dimensions. More dehumidifiers and another tube were used to create a mini-hot-box to dry out this dowel (the tube was also left open-ended and placed in front of a space heater to circulate warm air through it and draw out moisture). The dowel was measured with a micrometer; after two weeks it had shrunk only .002". However, since the shop is maintained at 40% humidity and inside the tube there was considerably less, I decided that more shrinkage was unlikely and proceeded.

Removing the old dowel was simple. A countersink was used to clean away wood which had extruded through the holes in the brass and might have caused the dowel to hang up (**photo 6**). I made drivers from a dowel with a slightly smaller diameter than the core itself; starting with a 6" length, I placed it end to end against the core and tapped it with a hammer (**photo 7**). The action stack was braced by placing the opposite end bracket against a vise so the bracket was supported but the core was free to slide out. As the core moved, longer lengths of driver were used until the core protruded about half its length. It was then free enough to pull out. Short lengths of dowel are used since they are easier to control: the core must be taken out straight, without raising or lowering the free end or otherwise stressing the brass tube.

Even after drying, the new core was larger than the old one. Although the dowel must fit tightly, it must be driven in without damage to the rail. To reduce the diameter uniformly without a lathe, I chucked the dowel in an electric drill, mounted the drill on the bench, and drove a nail through a board at the same height as the drill chuck. I stood the board on end in a vise with the nail driven into the free end of the dowel to stabilize it. Sandpaper was used to reduce the dowel as it turned in the drill.

Photo 6

Photo 7

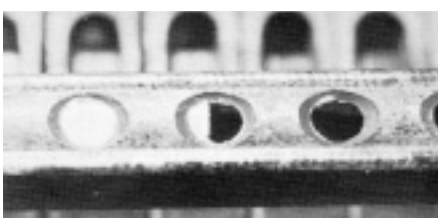


The other problem encountered in driving the new core is that a 4½' length of dowel is not very rigid. In the factory, it is pressed into place with a hydraulic press. When one attempts to drive it in with a hammer, a great deal of sideways spring and sway result, rather than the desired longitudinal movement. Rather than reduce the diameter further, I cut the dowel in two segments, calculating the location of the cut so it would fall under a bracket when the dowel was installed. Then the dowel and the inside of the tube were coated with Slipspray.

Orientation of the grain in the dowel is important. Since its entire purpose is to hold screws inserted from the top, it should be positioned so the screws run in parallel to the grain. In effect, the dowel is quarter-sawn; sand one end smooth enough for the grain lines to be visible and be sure to start the dowel into the tube with these lines running vertically.

I considered an ideal fit to be indicated when the wood peeled off in very fine shavings at the end bracket as it entered the tube. It shouldn't be so tight that huge curls of wood are raised or it will not go in place without damage to the brass or the dowel itself. On the other hand, the dowel must fit tightly enough to be immobile once in place. Thin shavings at the entry bracket are a good sign. The progress of the dowel can be observed through the holes in the brass (**photo 8**): it should move several holes with each blow from the hammer — if not, it may be too tight. The stack must be firmly braced; it may be necessary to place thin shims between some parts of the bracket and the brace, if the bracket curves inward, so it is supported over as much of its surface as possible. Do not anchor the action by clamping the bracket feet to the bench; this restricts only the base of the brackets. Therefore, instead of being able to give slightly with the lateral stress applied near the top, the bracket will work against the rail and may come loose at the joints.

Photo 8



When the dowel is in place it is drilled for the screws. Since the rail has that slight tilt, the holes should be drilled at a matching tilt. The holes in the brass tube show the location for the holes in the wood, but there is still some leeway in centering the bit. Since the front-to-back location affects the action spread, the correct center is important. Set up a square beside the brackets (remove wippens where necessary) to measure the degree of tilt of the side faces, and to reference the drill to the same angle. Drill and install a sample shank at each end of each section (be sure to reinstall the rail cloth). Check the action spread. When the samples are correct, set up a guide for the drill. A piece of stock the length of a section can be clamped firmly to the brackets, shimmed to the desired distance for front-to-back guiding and tilted to align the backward tilt. If the stock is routed to an L it will be easier to stabilize it on the bracket.

Since the thick part of the screw (where it is not threaded) extends only through the flange, the rail holes can be drilled with just one bit. Select the bit size in the usual way: measure the median diameter of the core of the screws, or hold a screw up behind the bit and look to see that the threads but not the core of the screw are visible.

Before installing new shanks and flanges, check all the solder joints. I found a few of these joints had cracked in the solder itself; not enough so the rail was loose (if so, it should be repaired before drilling the screw holes), but enough to warrant repair. Handily, my neighbor is a welder so I called him for expert advice. We used a triangular file and opened up the crack; we did not remove all the old solder but just opened up the crack as if to shim it. The area was brushed lightly with flux to remove any impurities. Because of the "heat sink" properties of the action bracket it was tricky to get the solder hot enough to flow into the joint. Instead of an electric soldering gun, we used copper soldering plugs, which have more mass than a gun tip and hold more heat longer (the plugs were heated with a torch). It was also helpful to use a heat gun to warm the whole joint before application of the solder. Solder is held at the joint and the tool held against it to melt it in place, rather than melting the solder onto the tool and attempting to carry it to the joint. It worked best to warm the joint, melt on a lump of solder, and then reapply heat from the heat gun while working the solder with the copper plug to get it to flow into the crack. (If you are unfamiliar with general soldering techniques, get help or advice on materials, tinning the plugs, etc.) I should emphasize that this is a technique to mend a broken joint where the solder is still adhering to the pieces it holds together but has cracked within itself. If the solder has come loose from either the rail or the bracket, it must be removed and completely redone. If the dowel is the correct size and the installation carefully done, this should not be necessary. Otherwise you might as well have replaced the entire rail from the start! With skill and a little luck, however, recoring is an easier way to a permanent solution to the problem of stripped screw holes in a Steinway action rail (yes, this occurs in wippen rails, too). Good luck!

The Eclectic's Notebook

Christopher S. Robinson
Connecticut Chapter

Pas de Deux

One of the special and extraordinary things about the Piano Technicians Guild is the exchange of material and information which occurs not only within our membership, but over long distances. That may seem to be an obvious and simple-minded statement, but not if we give it more than passing scrutiny. The rough draft of this article was scratched out as your writer returned to New England from having delivered a one-day seminar on grand piano action geometry and regulation to the Los Angeles Chapter and friends. One of the ideas which was most sharply illustrated to me during that trip is how all of us, as individuals, tend to become tracked or tunnel-visioned by the problems and viewpoints which are peculiar to our own locality. When we are fortunate enough to be placed in circumstances where it becomes possible to exchange ideas and perspectives with technicians who are removed from our own region or locality, the potential for expansion and alteration of patterns of thinking is substantial. Technicians with a completely different set of concerns can open us up and unlock our minds, if only we can allow ourselves to be affected.

Last month, in our pursuit of piano tone, we voiced, or regulated the "oscillator" in the subject piano: the string, or music wire. As we move our investigation into the superstructure, belly, or "amplifier" of the instrument, there are two additional points which require some supplementary discussion: the points at which the string terminates into the belly assembly. While it is true that we discussed the process of correctly terminating the wire in the last article, we did not examine the integrity of those points in and of themselves. Please look at **photo 1**: the picture of a bridge with the bridgepins removed. What is absolutely clear in this picture is that the piano string, when seated, will have an X-axis or lateral termination point which is perceptibly shorter than the Y-axis or vertical termination point. In addition to the fact that these two distinctly different lengths in one string will produce two different sets of overtones which will beat against each other, the technician will note a situation where the wire is actually being inefficiently DAMPED by its very contact with the wood body of the bridge. This is not unlike driving around in your automobile with one foot resting on the brake while the other pushes on the accelerator! If you wish to return to the image of the archer, imagine the power lost if he allowed the bowstring to brush against his arm as the arrow was released.

There is one certain symptom of the bridge condition shown in our photograph. If the technician sees or hears the string go down when he/she renders it to the bridge, and there is no improvement in tone, or in fact the tone becomes worse, then there is probably poor bridge notching/pinning at fault.

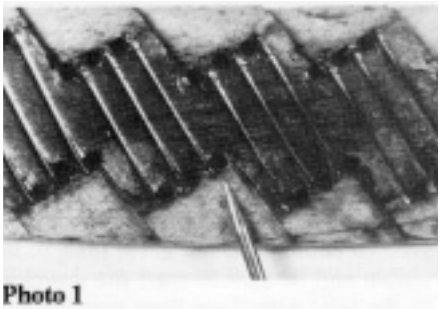


Photo 1

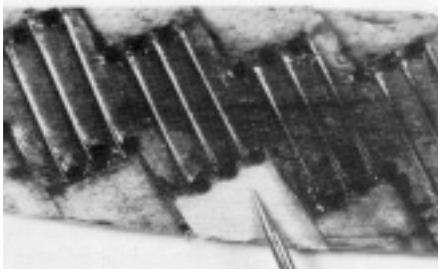


Photo 2

It is not possible to properly voice a piano which has a bridge condition as indicated in photo 1. The condition must be corrected as demonstrated in **photo 2.** Re-notching a bridge is an extremely simple operation, and this writer only wishes that all rebuilders would do it regularly instead of the highly questionable approach of scraping the notches for a clean appearance. I will make any rebuilder/reader of this column one promise: you will be able to *hear* the difference in your work when you adopt renotching as opposed to scraping the bridge gains as a regular step in your rebuilding processes. It will also look nicer!

Now let's look at **photo 3.** The item on the right is, of course, an agraffe. The peculiar object on the left is called a HOLLOW MILL. The hollow mill is

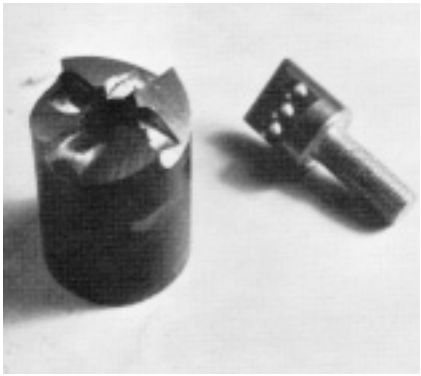


Photo 3

most commonly used for sizing bar stock in screw machines, but it is unparalleled for adjusting agraffe height and facing-off to string flare. The reader may recall an article by Bill Pealer on agraffe alignment in the *Piano Technicians Journal* of January, 1983. Bill specified the thicknesses of shims which were required to attain alignment when the agraffe did not face-off properly to its strings. The only problem with this approach is the question of what to do if the agraffe is already high in the string band (horizontal plane of all the wires). Do you insert a washer or shim and make it higher? No, you do not. You twist the agraffe in your quarter-inch hollow mill, very gently, as indicated in **photo 4,**

Photo 4

lowering the unit at the same time as you attempt to get it to properly face-off the string in question.

Immediately the issue arises whether or not this column is advocating the replacement of agraffes as a feature of rebuilding or voicing operations. I do not replace agraffes as a regular step in my own rebuilding work at the present moment. However, I know at least two prominent people who have decided to make that move, and I'm seriously considering it myself.

It is an interesting and contradictory problem. As rebuilders we spend a great deal of attention in shaping and resurfacing the capo d'astro or vee-bar, but virtually no time is spent with the equally important termination point created by the agraffe. There are very few technicians who would deny the importance of proper termination at the vee-bar, and very few of them who do anything about the soft brass agraffe. If the agraffe is defective, it must be replaced, just as surely as the bridge termination in photo 1 required correction. This is a subject that I, for one, would be anxious to see a series of articles on in our own *Journal.*

Ray Zeiner provided the pictures for this month's article. Next issue we shall continue our journey.

chooses the appropriate size copper wrap from his stock (**photo 5**), and winds a few turns of it by hand onto the swaged area at one end of the string (**photo 6**).

Then the machine is turned on, and the string begins spinning. As it spins, the string maker guides the copper wrapping down the string with one hand, using the other to keep the string from vibrating back and forth (**photos 7 and 8**). Part of the skill is in knowing how much tension to apply to the copper wrap as it is turned onto the core, and in being able to keep this tension constant not only in this one string, but throughout the set.

Piano Appraisals
Continued from page 18

On pp. 15-17 in the July, 1980 (Vol. 23, #7) issue of the *Piano Technicians Journal,* the article on antique pianos by Lita Solis-Cohen shows and tells about real piano treasures. We're talking about pianos that go for $390,000 at auction. Still think that 1899 McPhail is worth holding onto?

Also, in the June, 1976, *Journal* (Vol 19, #6), p. 7, former technical editor Don Galt says, "One of the best places to get a line on this sort of action is at an auction house. And one of the best people to ask for information on antique piano values is the operator of an auction house . . . One popular misconception that tuner-technicians can help to correct is the notion that pianos automatically become valuable with extreme age. This is obviously not true. The idea may have its roots in the notion, equally false, that violins and the other instruments of that family become more valuable with age. Neither a violin nor a piano acquires quality, simply through the aging process, that it did not have originally."

This is an important point. Our job is to judge the condition and life expectancy of a piano *as a functional musical instrument,* not as a collector's item. I don't want to imply here that very old, valuable pianos aren't out there. But they are rare and it should be pointed out to a client that our purpose for appraising is in the long run for making music.

Let's face it, people will collect something because it is rare, original, beautiful, old, odd, or even because somebody famous once used it. But none of these factors will necessarily change a wild card into an ace. Unless specifically hired for that purpose (i.e., antique hunters or artifact collectors — which is not part of our training and knowledge), our job is to evaluate a piano on grounds of its musical worth. This should be within our capability as service personnel with knowledge of today's market prices.

THE FULL TIME TECHNICIAN

by Clair Davies, RTT
Bluegrass Chapter

Go Buy the Tool

This is straight from the *shoulder.*

Get an impact hammer. Don't put it off any longer. I waited much too long and I regret it.

Only after finishing my article last winter on shoulder pain and its remedies did I open my eyes and finally buy this extraordinary tool. Making up my mind to spend the money had taken almost five years.

The first pitch raise job paid for the tool. And the darn thing worked! I could have torn my hair out.

The impact hammer, as you may know, has the power to jump the string a half tone with a flick of the wrist. The tool does the heavy labor. Your shoulder does nothing. After some practice, you can also fine tune with it, contrary to what you may have heard. And despite the sudden change in tension, or perhaps because of it, you don't break strings.

Some tuners contend they don't need an impact hammer because they use the "impact technique" with a number three tip on a regular tuning hammer, a tool they already own. Wittily, they call themselves "jerk tuners," and would have you believe they get the effect of an impact hammer without having to buy one.

Nonsense.

Jerk tuning is a cheap imitation. Its mechanical efficiency is only a fraction of that of the impact hammer, so the shoulder carries the burden by main force.

Don't get me wrong. Jerk tuning plays a vital role in attaining stability, but should be used only when tension changes are small.

See for yourself. Raise pitch in front of a mirror next time the opportunity arises. View the needless violence of jerk tuning when used for big changes. Watch closely as your face reflects the strain. Feel it in your neck and shoulder.

Then go buy the tool.

Parting with a dollar to get the right tool for the job is something many of us have a hard time doing. We buy on the cheap, if we buy at all. Instead of shelling out, we make do. This is poor economy.

I'm an inveterate tightwad, I admit. But I'm not proud of my parsimony. I see it as a flaw. I fight it.

Look at my shop, for example. I *live* in my shop. It's my refuge. I make all the rules there. I am boss there, certainly, as I am no other place on earth. My shop is also where I make a third of my income.

Nevertheless, I was in business ten years before I had any kind of shop, and another ten before I built and equipped one I could let anyone see. A shop seemed like a luxury. I was getting along just fine without one, or so I thought.

Compared to what I'm able to do now, I was faking it.

An old electric drill was my single power tool; the kitchen table was my workbench; hand tools, few, dull and unrespected, hung on a pegboard in a closet. I rebuilt pianos, and sometimes refinished them, in the living room.

Rarely replacing parts beyond hammers and strings, I *made do* with old pinblocks, old soundboards, old bridge caps and old actions.

I sent my keys out to be recovered and *made do* with whatever came back. I *made do* with rattling, whispering key bushings, reluctant to pay for rebushing or for the tools to do it myself.

My woodworking activities were harnessed to a claw hammer, a mat knife, a wood rasp, Elmer's glue, sandpaper and a recalcitrant coping saw that snapped its blade at the slightest provocation. The big purchase the year I got married, I remember, was a half-inch chisel, which I used soon afterward to nearly cut off my thumb.

I had set about cobbling up a sewing

box for my new bride, using the top of a grand piano as a workplace and employing my left hand as a hold-down while plowing dados with my right.

When I made the slip I said, "Now I've done it," and stepped calmly to the kitchen sink. Calmly? I almost passed out as I watched my life's blood swirling down the drain. The quick-witted young wife took charge then, stanched the flow and got me into the car.

That was an indelible lesson in the shortcomings of being poorly equipped. Some clamps and a proper bench (not to mention common sense) would have saved me a trip to the emergency room. I wonder what the doctor bought for *his* shop with the money he made on me that night.

I have lacked tools through most of my career because I took a long time discovering myself, as have others who end up in this business.

Nevin Essex, a younger tuner here who doesn't miss much, says piano tuners all seem to have failed at something else.

Be that as it may, I believe I'm a *born* piano tuner. A fussy perfectionism, smart hands and a solitary nature made such an occupation inevitable, though I lived nearly to grandfather age before knowing that. I was born to shopwork too, if you can ignore the testimony of that chisel.

But for years I tried to escape, attempting to be anything other than a piano tuner, seeking my gift elsewhere, squandering myself as part-time actor, part-time playwright, part-time musician — yet, interestingly, always earning my living as a tuner.

All that turmoil ended during the big divorce when I realized with profound surprise that my spirits were being sustained by the long-despised piano work.

Piano tuning preserved my self-esteem through that awful time. I lost the love of one small, dark-haired angry woman, but not the regard of hundreds of other people — my customers. It struck me that I would never be as good at anything as I was at tuning. In trying to escape piano work, I was scorning the heart of me. *Tuning* was my gift — a small gift, to be sure, but genuine, verifiable.

That was when I started getting serious about tools. If piano work was going to be my destiny after all, I had better stop monkeying around. My minimal facility as a technician, working with makeshift equipment, was revealed by each new tool I bought and began to use. A drill press, a table saw, planes, a gluepot . . . How could I have been such a pinhead? Tools make the job easy. Tools make the job *possible.*

Jobs I could never do in the past, but wanted to, like cutting and forming a bridge cap, or rebushing keys, I can step into my shop now and do in a jiffy.

Now, there's a bench long enough and high enough, and lighting strong enough, and all the right jigs, clamps and cutting tools, and enough muscular machines lined up along three walls, to let me make things *right* instead of just making do.

You'd think I'd have no problems after learning such a great lesson, but I still must argue at length with myself every time the shop or the toolbox asks for more money. The tightwad in me has not been overthrown.

Finding the money for tools is not hard. Mainly, it just requires a decision to do it. The means come readily to hand once a decision has been made. And you don't miss the money after it's gone. At least this is true for me. The money comes back.

But you don't like to untie the purse strings without good cause. Where do you draw the line? How do you know when you really need a new tool?

If you believe in the importance of self-esteem and reputation, you need *any* new tool that promises to help you do better.

You can't argue with that assertion unless, like I was, you're undecided about your place in this world. A full-time commitment to piano work obliges you to keep looking for ways to upgrade.

Though you may take great pride in your cleverness at nursing things along, you can't ignore the fact that inferior equipment is bound to keep you from doing your best, and marks you as a second-rate technician.

Will the new tool work? Is it really an improvement? Is it worth the money?

Sitting, wondering, and looking at the catalogue won't give you the answers. You just have to buy the tool and try it. But I don't remember having enormous regrets over any tool I've bought. Taking a chance on tools has always turned out to have been a good risk.

The saving grace is that good tools are not all that expensive compared to their value, their capacity for return on investment. Consider it. Would you have an income without them? They really should cost more than they do.

The impact hammer is a beautiful example. It allows me to do more work — and make more money — without working harder. That's what we want. Over the years that tool will add thousands of dollars to my income for the cost of two hours' pay.

Finally, there's a corollary to this injunction of mine to go buy the tool, whatever tool; and that is, go *make* the tool.

Some of our most effective tools can't be bought. We have to make them. We see them every month in the *Journal.* Take a look through your back issues. Look at all the great tools you could have with just a little bit of doing.

What? You say you don't have the tools to make tools with? What can I say?

INDUSTRY NEWS

Piano Technicians — The Education Never Ends

Ray Reuter
National Piano Service Manager
Kimball Piano and Organ Sales Division

The old saying, "The more you learn, the more you realize you have yet to learn" is particularly applicable in the piano service business. Most piano technicians learn their craft through experience. There are very few formalized training programs, therefore much of the knowledge technicians acquire, comes from on-the-job training.

A problem with that approach is that each particular instrument manufacturer has specific product variations that challenge even the best of technicians. Innovations in piano technology occur almost daily, so that even while the standard core of knowledge never changes, specific techniques are constantly varying.

A few major keyboard manufacturers are taking steps to educate piano technicians about their various products and innovations. For instance, Kimball has developed a seminar in order to help technicians understand our manufacturing process, and this, in turn, helps them to familiarize themselves with our various instruments.

We provide formalized training in piano maintenance (with an emphasis on polyester finish repairs), troubleshooting, regulation and voicing. The seminars also give participants an opportunity to share their experiences with other technicians in the field. The feedback we get has indicated that this shared knowledge is particularly beneficial to new technicians.

The opportunity to see the actual step-by-step production process is quite a benefit to the piano tuner. Just being able to see how a piano is assembled from beginning to end is very important in helping technicians know what potential situations they may face, how they come about, and how they will affect the instrument.

Another facet of the program is a technical presentation describing the unique laminated soundboard we use, why it works, how it works, and the research the company has done over the years to perfect our soundboard system.

We offer one-week seminars in November, January, February and March (traditionally technicians' slower months) at the French Lick Springs Golf and Tennis Resort in French Lick, IN. The proximity of the resort to our piano manufacturing plant allows in-depth tours of our production facility.

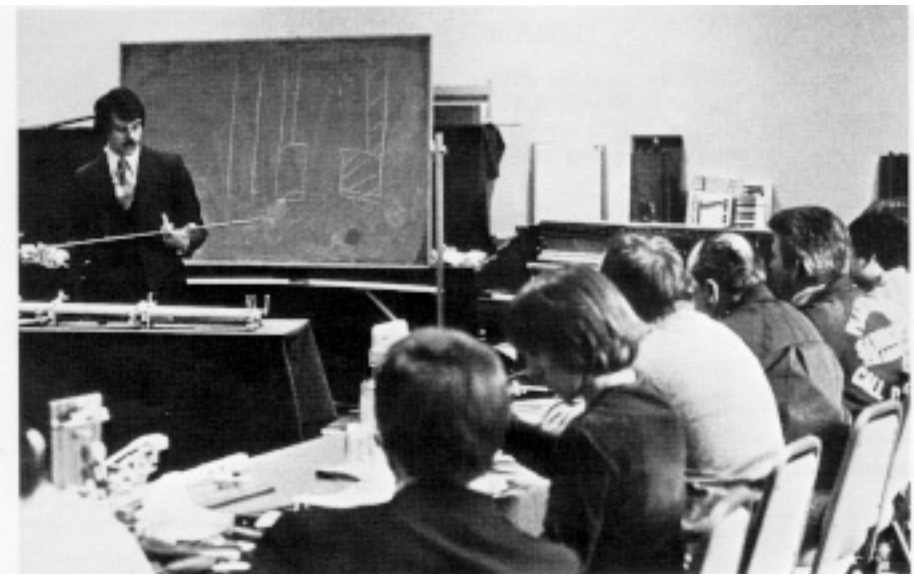
We try to limit the classes to about 20 technicians, but the interest has been so strong that we have allowed as many as 40. We primarily invite Kimball dealer technicians on a first-come, first-served basis; then, if there is room, we open the seminars up to independent technicians. If we know a particular dealership has specific needs, we will encourage its technician to attend the seminar, and make a special effort to address those needs.

The only cost the technicians incur is the transportation to French Lick — we pay all room and board.

Why does Kimball go to the expense of conducting these seminars? For two reasons — one, we feel committed to maintaining a professional standard in the music industry, and product education supports this goal.

Secondly, piano technicians are often primary purchase influencers, and the more they know about our instruments, the better prepared they are to service, as well as recommend them.

For more information on Kimball's piano technician program, contact: Kimball Piano and Organ Sales Division, Box 460, 1549 Royal Street, Jasper, IN, 47546



Ray Reuter, Kimball's National Piano Service Manager, describes the workings of a Kimball Piano at a Kimball Piano Technicians' Seminar.

Aeolian To Reopen East Rochester Facility

(Memphis, TN, May 26): Peter M. Perez, Chairman and Chief Executive Officer of Aeolian Pianos, Inc., today announced the reopening of that firm's Aeolian American factory in East Rochester, NY.

The facility will immediately resume production of the well-known Mason & Hamlin, Chickering and Knabe piano lines.

Founded in 1854 as a reed organ manufacturer, Mason & Hamlin was acquired by the Aeolian Corporation in 1932, just prior to its merger with the American Piano Company. The first Mason & Hamlin pianos were produced in 1883 and have enjoyed an enviable reputation among both professional and amateur musicians for the ensuing century.

Chickering is the oldest piano line continuously manufactured in the United States, having come into being in 1823 in Boston. Indeed, Jonas Chickering was the founder of the American piano industry and was responsible for numerous technical improvements in the instrument. The original Chickering firm was purchased by the American Piano Company in

1908 and became part of the Aeolian product line with the 1932 merger.

William Knabe established the firm that bore his name in 1837 in Baltimore and, prior to the Civil War, dominated the piano market in the Southern states. Long known as a concert instrument favored by leading performers through the U.S. and abroad, Knabe was purchased by the American Piano Company in 1908. Knabe pianos have been manufactured in the East Rochester factory since 1929. Among the memorabilia at the East Rochester facility is the lavishly carved square grand, with mother-of-pearl keys, made for composer Francis Scott Key by Knabe and his partner, H. Gaehle, in Baltimore in 1842.

According to Perez, the firm is "already at work re-activating the manufacturing process in East Rochester. We anticipate regaining almost all of our former, experienced workforce because of the efforts of local union leaders. All the manufacturing equipment is in place and operable, and our material suppliers already have pledged their support in expediting our requirements. Our dealers, who are truly the prime motivation for this reopening, have been informed that some time will pass before pianos are available for shipment because of the renewed emphasis we are placing on quality control in both our Memphis and East Rochester plants.

"All of us at Aeolian regard this as the 'rebirth' of the Mason & Hamlin, Chickering and Knabe piano lines. These outstanding instruments are a heritage, and we will take all the time necessary to ensure that today's pianos equal, if not exceed, the quality of their predecessors," said Perez. "At present, our projections call for shipping the first 'trickle' of these pianos out of East Rochester later this summer. We will not reach our full, quality-controlled production capacity until 1984."

Perez also announced that Aeolian American will be operated as a separate company. Elmer Brooks, Jr., a 42-year veteran of the piano industry, will assume the post of Chairman of the Board of Aeolian American effective immediately.

Joining the firm as President and Chief Executive Officer will be David R. Campbell, whose background includes senior management positions with both Currier Pianos and Kimball Piano and Organ.

A graduate of Tufts University and Berklee College of Music, Boston, Campbell is well known in manufacturing and technical circles and is an active member of the Piano Technicians Guild.

Heading the Aeolian American marketing and dealer services operations will be another industry veteran, Jack Strange, who directed that firm's marketing and sales department from 1962 to 1969.

1982-1983 MEMBERSHIP/BOOSTER CLUB

Membership Is Everybody's Business

Charles Huether
Vice President

Many years ago the Piano Technicians Guild Inc. asked members and interested industry people to comment on their personal experiences belonging to and with members of the organization. The replies were interesting and inspiring. We are reprinting a few of them. Keep in mind that they are about twenty years old.

A Better Understanding

It is the opinion of our members that the Guild is responsible to a great degree for a better understanding between the manufacturer, dealer and technician, but above all a better understanding of ourselves and responsibility to the public.

We have seen through the past years, since our organization came into being, the chips have been brushed from the shoulders of the egotist and it has changed him into a respected servant of the public.

Because of our Guild, he is no longer an unknown tuner, he is looked up to as a responsible citizen of the community. This has come about as the Guild has helped him to improve himself technically, and encouraged him as it were, to hook his cart to a star. It has changed him into a dignified Craftsman who now can hold his head high and look forward to a good and full professional life.

— Martin L. Palm

Tangible Benefits

The only sensible way to be sure that the piano technicians' craft is perpetuated, and at a high level, is for the conscientious practitioners to get together . . . to exchange ideas and to articulate goals. Naturally, part of the machinery of the Piano Technicians Guild is set up for this purpose. Thus it would seem that, sooner or later, the conscientious technician will realize that his objections to membership, be they real or imagined, are far outweighed by the benefits.

. . . Perhaps the most interesting phenomenon to me is the acquisition of respect, comradeship, and, indeed, even partnership with one's competitors.

Oddly enough, it appears that those who gain the most from the technical programs at conventions and chapter meetings are those who are truly experts already . . .

It is thus that from a session, say, on hammer reshaping, the novice might emerge with a long sought basic understanding of the problem, while the expert . . . might have discovered the key enabling him to double his efficiency and improve the result at the same stroke.

Such an occurrence is really a commonplace one, but it can only occur under the auspices of an organization.

The organization for the piano service trade is the Piano Technicians Guild, Inc.

— Douglas Strong

Piano Technicians Guild Benefits All

Just a word of thanks to the Piano Technicians Guild for its continuous efforts toward the upgrading of the profession of Piano Servicing. The entire Piano Industry has received untold benefits from the work of the Piano Technicians Guild.

Its high ideals — its integrity — its constant work toward greater productivity — its dissemination of "know how" to its membership — and to those NOT of its membership — has been an inspiring thing to all of us who have watched it from the sidelines.

Membership in the Piano Technicians Guild organization should be something for all to cherish, and to hope that some of its idealism might somehow infect the rest of us.

The benefits derived from associating and working with the Piano Technicians Guild, from the dollar and cents angle, are without limit.

Best Wishes.

— Schaff Piano Supply Company
R.E. Johnson, President

The enthusiastic response of long ago encourages us to ask for letters today. If you would like to write telling of your experiences concerning benefits of belonging to the Guild we would be most appreciative. Send your letters to: Membership, c/o Editor, *Piano Technicians Journal.*

Booster Club	Pts.	Mbrs.
AKINS, Keith	1	1
ALLEN, Jon	1	1
ANDERSON, Vernon A.	5	1
ATHERTON, Olan M.	7	3
BAIRD, John H.	1	1
BALIGIAN, Agnooni C.	1	1
BANTA, Norman	5	1
BARBER, Edward D.	5	1
BEATON, Richard	4	1
BECK, Jacqueline	3	3
BERRONG, Jack	2	2
BITTINGER, Richard	26	6
BLAKENEY, Laurie	1	1
BLANTON, Tom R.	1	1
BLOCH, John	4	1
BONFIETTI, Gino	5	1
BOONE, Danny L.	4	1
BORDELEAU, Edward	4	1
BOURDON, Donald W.	2	2
BOWSER, Gary	7	2
BOYNTON, Richard B.	1	1
BRADY, Stephen H.	1	1
BRIDGES, Nate	1	1
BRILEY, James E.	3	1
BROOKS, Walter	7	3
BROWN, Glenn	1	1
BROWNFIELD, G.D.	9	2
BRUBAKER, Jerry R.	5	1
BRYANT, Ken	3	3
BULLOCK, Wilber W., Jr.	9	2
BUNKER, Mark	5	1
BURGETT, Kirk G.	1	1
BUTLER, Richard J.	1	1
BUYCE, Harold R.	2	2
CALLAHAN, James	4	1
CASWELL, Alan R.	5	1
CHURCHILL, Kenneth R.	3	3
COATES, Timothy C.	5	1
COBERLY, R. L.	1	1
COLEMAN, Jim, Sr.	1	1
CONNER, J. Stuart	1	1
CRABB, Larry	17	7

Booster Club	Pts.	Mbrs.
DAVIES, Clair	8	2
DE ARMOND, C. Earl	4	1
DEROCHER, James E.	4	1
DETAR, Brian S.	1	1
DELLINGER, Ray	8	4
DENNIS, Robert R.	4	1
DOERFLER, Richard	1	
EATON, Wendell E.	4	2
ERBSMEHL, Charles R.	1	1
ERLANDSON, Robert	1	1
EVANS, Daniel A.	4	1
FLEGLE, Richard A., Sr.	3	3
FLOYD, R. Errol	2	2
FREIDIN, Irving	5	1
GARRETT, Joseph A.	5	2
GEIGER, James B.	7	3
GORESKO, Eben	1	1
GRACE, John E.	2	2
GRIFFIN, Rudolph	5	1
GRIFFITH, M. Laverne	1	1
GROSSMAN, Matthew	1	1
GUERRA, Edward F.	5	1
GURDA, Robert	9	2
GUSTAFSON, David	1	1
HAINES, F.L.	1	1
HAINES, Roy	3	1
HALE, David	1	1
HALE, Robert	14	3
HARMON, Clayton	2	2
HAWKINS, Marshall B.	9	2
HEETER, Ric D.	5	1
HEIKKINEN, Dale E.	5	1
HESS, James N.	4	1
HESS, Marty A.	1	1
HITT, Henry L.	1	1
HOCHERL, William	5	1
HOHF, Robert	10	2
HOFTETTER, Robert	1	1
HOUSTON, James	4	1
HOWENSTINE, Richard	1	1
HUFFORD, Robin	3	1
JOHNS, Barney	1	1
JONES, Arthur B.	1	1
JONES, Joel	1	1
JORDAN, Wayne	6	3
JORGENSEN, Owen	1	1
JORGENSON, Les	1	1
JUNKER, Don	1	1
KEAST, Lawrence J.	1	1
KEYES, Otto R.	4	1
KINSER, Bill	4	1
KLINE, Albert	5	1
KURK, Dennis	1	1
LAGOY, Martha M.	4	1
LANDIS, Glenn A.	3	1
LARAVELA, Larry	4	1
LARKEY, Frank	1	1
LEARY, Janet	1	1
LITTLE, Mary Davis	1	1
LOEFFLER, W.J.	4	1
LOVE, David	4	1
LUY, George	1	1
MACKINNON, R. Taylor	1	1
MAGEE, Paul M.	1	1
MANHART, Hugh J.	3	3
MARCIANO, William	4	1
MARKS, James M.	1	1
MARTIN, Edward E.	1	1
MARTS, Kenneth E.	4	1
MASTAGNI, Angelo	3	1
MAYR, Vitus J.	9	2
MCVAY, James I.	1	1
MEHAFFEY, Francis	1	1
MEISSNER, Walter	1	1
MERANDO, Joseph	5	1
MICHEL, Christi S.	1	1
MILLS, Fred	1	1
MIZELL, Wade	1	1
MOBERG, Jonathan	4	1
MOFFAT, Nelson A.	1	1
MONROE, Paul	1	1
MOORE, Robert	1	1
MOTSKO, William R.	1	1
MULLER, George W.	1	1
MURRAY, Samuel	1	1
NICHOLSON, Dennis	1	1
NICHOLSON, Steve	1	1
NOSSMAN, Ron	1	1
ORR, Ronald	3	3
PENNINGTON, David L.	2	1
PERKINS, Robert K.	2	2
PERRY, Mark J.	1	1
PHILLIPS, Webb	9	2
PREUITT, Ernest	9	3
RANDOLPH, Terry	3	1
REEVES, Jack M.	1	1
REEVES, Robert A.	1	1
REITER, Michael D.	5	1
RIDENHOUR, Richard	8	2
ROBY, Tom A.	4	1
ROSENFELD, Jim	1	1
QUINT, Richard B.	1	1
SADLER, William	4	1
SANDERS, Charles	1	1
SANKEY, Lee M.	5	1
SCIORTINO, Joseph	8	2
SEYMOUR, Edwin E.	5	1
SHUFELT, Clayton F.	1	1
SILVA, E. Michael	4	1
SMIT, Robert	6	3
SMITH, Sheldon P.	3	1
SMITH, Virgil	16	4
SNYDER, Willis	5	1
SPURLOCK, Bill	4	1
STALCUP, Rocky	4	1
STONE, Patrick L.	3	1
STONE, Sidney O.	16	6
TAPP, Kenneth W.	5	1
THERIAULT, Marshall	3	1
THOMAS, Dean	2	2
THOMAS, H. Vince	4	2
THOMPSON, Treacey	1	1
TOWNSEND, Steve	1	1
TRAVIS, John W.	1	1
TRUAX, Richard	4	1
TUBLITZ, Evan	6	2
UPHAM, Russell	1	1
VERHNJAK, Karl	6	2
WALKER, Elizabeth K.	1	1
WALSHE, Robert C.	5	1
WELTON, T. Scott	8	2
WEST, Ivan	4	1
WHALEY, Denzil	1	1
WHITTING, Edward	5	1
WIGHT, Blais	1	1
WILEY, John	5	5
WILLIAMS, Vernon P.	3	3
WINN, Lloyd	5	1
WOLF, Bob	24	6
WONDRA, Lola	4	1
WOOD, Edwin	2	2
YEPSON, Howard A.	1	1
YONLEY, Fred, Jr.	9	2

Restorer's Club

BITTINGER, Richard E.
CASWELL, Alan R.
COATES, Timothy C.
CRABB, Larry
DELLINGER, Ray.
GRIFFIN, Rudolph
HALE, Robert
HAWKINS, Marshall B.
HOHF, Robert
PREUITT, Ernest S.
REITER, Michael
SANKEY, Lee M.
SEYMOUR, Edwin E.
SMITH, Virgil
WOLF, Bob

1982-1983 RECLASSIFICATIONS

Registered Technician

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WOOD, Douglas E.
POSTMA, David

Philadelphia Chapter
COLEMAN, Kenneth

South Jersey Chapter
JONES, Arthur B.

San Francisco Chapter
SHEEHY, Kathleen M.
HEYMAN, Ida J.
WILLIAMS, Margie A.

Ontario Chapter
DEITZ, Susan M.

Boston Chapter
GRILLO, Robert A.

Twin Cities Chapter
ALTON, Richard F.

Los Angeles Chapter
POWELL, Terri

Toronto Chapter
LAWRIE, Thomson T.
SHAFER, John R.

Dallas Chapter
HESS, Lloyd H.

South Jersey Chapter
SCHUMAN, Jeffrey

Philadelphia Chapter
BERRONG, Jack

New Members

Registered Technician

Central Pennsylvania Chapter
HERROLD, Gregory S.
RD #3, Box 365
Bellefonte, PA 16823

Conservatory of Boston Chapter
SOMMERS, Patricia F.
11 Norris St.
Cambridge, MA 02140

STEIN, Toby
64 Highland Ave.
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819 Woodlawn
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655 N. Alexander, Apt. 2A
Duncanville, TX 75116

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P.O. Box 20318
Santa Barbara, CA 93120

South Bay Chapter
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Huntington Beach, CA 92647

Twin City Chapter
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Annapolis, MD 21401

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Connecticut Chapter
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4659 Moore, Apt. 25
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Utah Valley Chapter
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Provo, UT 84603

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SATOR, Lim T.
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Silver Spring, MD 20906

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Takoma Park, MD 20912

Western North Carolina Chapter
SCHERE, Julie L.
4943 Park Rd. #311
Charlotte, NC 28209

Member At Large
CARTER, Eugenia
4601 Roberts Road
Denison, TX 75020

Auxiliary Exchange

Convention News

Though it may be hard to believe, at the time this column is being written, the convention has not yet happened, so we don't have any post-convention details to report. Look for some early reports in the September issue.

A Pause For Ethics

Why do I call it a "pause" for ethics? I call it that because I think our business ethics are something we need to stop and consider. We may be doing things that might appear to be unethical to our customers even though we never intended to be unethical in any way. On the other hand, we may be irate about practices of other technicians because we have not paused to think through their actions or their reasons for doing things a certain way.

Stop for a moment and consider the customer who calls to book a tuning. The customer doesn't mention any repair work even when the person who books the appointment asks if the piano needs anything more than a tuning. The technician arrives at the customer's home and soon discovers several small repairs which the piano needs. The technicians brings these repairs to the customer's attention. The customer agrees that those things need to be done. The technician completes the repairs and the tuning and gives the customer a bill which reflects charges for everything that was done.

At this point two quite different things could happen. The customer could look at the amount on the bill and begin writing a check for that amount, content that he/she had called a person who could not only tune the piano but could also know what repairs that piano needed and could do the repairs right then for a reasonable fee. *Or* the customer could look at the bill and be very surprised that the total price was much higher than the price quoted on the phone when he/she booked the tuning.

Right away you may point a finger at the customer, charging him/her with being in the wrong for not realizing the repairs would be extra. You could say that surely the customer realized when the technician showed him/her the repairs the piano needed that those repairs would not be done for free. Of course, you are right, and, of course, the technician probably feels he/she made it clear the repairs were extra. All I am pointing up is that a customer who *feels* he/she has been cheated or misled or taken advantage of will not usually call back the next time the piano needs service.

It is true that many repairs are easy to assess. Most technicians have fixed prices for replacing a jack or replacing a keytop. However, there are also many repairs which take an amount of time that is difficult to assess before the fact. Sometimes the causes of a particular problem don't become evident until after the technician starts working on the possible problem areas, particularly if it involves a bothersome rattle or a partial action regulation. If a technician quotes a price of $20 for the work, invariably it will take $40 worth of labor to track down and solve the problem. Therefore, many times a technician is reluctant to quote a definite price in advance for some types of repairs.

The reason that a technician in such a circumstance must be sure the customer doesn't doubt his/her ethics is that many unethical servicepeople bilk customers out of their money using similar techniques: they quote one price over the phone and then present a bill which is much higher; they come to the house to fix one thing and end up finding all kinds of other things to fix, and they don't tell the customer how much it will come to until after the work has been done. Although technicians who find needed repairs after they see a piano and who don't know exactly how much it will take to do the repairs until after they are done almost always do so with no intention whatsoever of defrauding the customer, it is important for us to see how their actions might be interpreted in this way.

It could be extremely useful to your technician's business for the two of you to sit down and discuss the words he/she uses to explain repairs that are needed and to let the customer know approximately how much those repairs will cost without being tied down to a final figure in advance. You could do some role playing where you play the customer and you react the same way you would to any serviceperson who

came to repair something for you. The two of you might discover that sometimes the technician might be misinterpreted by the customer. Sometimes technicians simply assume people will trust them so they relax too much and get too casual about their price quotes. It always pays to be direct and businesslike where money is involved.

Why Pay National Dues?

Recently a friend of mine mentioned that the spouses in her area didn't want to form an Auxiliary chapter because, among other things, they didn't want to pay the national dues. Since the national dues are so low ($5 a year) we don't hear this complaint often, but I think the theory behind it merits some discussion. People who have not participated in an organization on the national level often have had no occasion to see where the dues money is spent. People who have been very involved sometimes may take offense at this because they are so very aware of how much time and money they end up investing in the organization in addition to the dues they pay; but they shouldn't be offended. People simply don't know where the money is spent.

The national dues which people pay to the Piano Technicians Guild Auxiliary are used to enable the organization to exist. We already ask a lot of our national officers by expecting them to use their time and talents to promote the organization; we need to be able to pay for their postage, printing, and long distance business calls for the Auxiliary. Once a year the national Board meets to discuss and prepare the Auxiliary's business. They work out the details of national fundraising projects; they discuss the various problems encountered by local chapters and try to figure out solutions; they make plans for the national conventions and assist the people who plan local and regional conventions. Although Auxiliary Board members are never paid, the Auxiliary does extend to them a $15 per diem when they attend the national Board meetings. The Auxiliary also pays the editor of this column $50 each year to cover typing and photocopying expenses. In recent years the Auxiliary has produced several newsletters which are printed and mailed to each of the members. Each fall the Auxiliary sends its president to the planning meeting for the next summer's convention. Many times the Auxiliary uses some of its treasury funds as deposits on fundraising projects. These projects would not be possible if advance money were not available. Even though the fundraising money comes into the checking and savings accounts and then goes back out again as soon as the funds are given as a gift to one of the Guild projects or spent in other ways designated by the Auxiliary Council, while the money is in our savings account we earn interest on it. That is one reason the national dues have been kept so low for so long.

When a member pays national dues to the Auxiliary that member is saying, "I support what the Auxiliary is trying to accomplish. Here is my $5 to keep things going."

Did You Take A Summer Vacation?

Here it is . . . summer is drawing to a close again. They are showing fall clothes in the department stores. The papers are running the "Back to School" ads again. Did you and your technician take some time off during the summer to get away together, away from the business, away from the telephone?

Business has been slow in many parts of the country. Perhaps you didn't have as much money this summer as you had hoped to have. Maybe you let this stop you from taking a vacation, but that seems like double punishment. When a person is self-employed flexibility and creativity become very important. If business is slow maybe you should cram two weeks' tunings into one busy week and call the other week vacation. If money is short you may need to modify your vacation plans accordingly . . . go camping instead of staying in a hotel, go to a state park instead of a big city, etc. The end result will be that you have the same amount of cash flowing in from your business but your technician will feel like a successful businessperson who plans things well and gets time for a vacation and important relaxation instead of like a poor businessperson who doesn't even have a full week's worth of work.

In this business fall and winter are usually the busy times (some climates excepted). It wouldn't be wise to take time off during the busy season. But it is also not wise to lead into the busy season without taking time for a breather beforehand.

Vacations don't just happen by themselves, especially for self-employed people. You need to realize how important it is for you to get away from the business and refresh yourselves. You need to mark off vacation days in ink and abide by them as faithfully as you would a concert tuning.

Labor Day Weekend is coming up. Your piano customers will be out relaxing and bidding goodbye to summertime. Why don't you and your technician sit down and plan a fun little vacation for yourselves! Be as good to yourself as you would be to your employees. Count up your comp-time and let yourself take some of it, even if you take it in an inexpensive manner. After all, how much does it cost to go walking in the woods?

Classified Advertising

FOR SALE

FOR SALE: PIANO SERVICE BUSINESS. Outstanding full-time business available in Denver, Colorado for a well qualified tuner-technician. Service entails primarily Steinway pianos and includes much prestigious concert work. Business produces a high annual income; ample work always available. Sale price: $20,000. Inquiries: **Dennis Wenzel, 57 Grant St., Denver, CO 80203. Phone (303) 778-1509.**

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YOU CAN PROGRAM YOUR CUSTOMERS WITH THE PIANO OWNER'S GUIDE! Now in its twelfth year, our softbound edition is on SALE August through September at flat sale price of $1.75 each (regular price: $3.95). Minimum order: 10 copies. Prepayment required. FREE shipping! **APEX PIANO PUBLISHERS, P.O. Box 1009, Mountain Home, AR 72653.**

KORG WT-12 CHROMATIC TUNER. 7-Octave visual tuning range on lighted V-U meter: C#1 to C#8. 5-octave aural tuning: C#2 to C#7. Generates 2 volumes. Full Calibration. Quartz crystal. Case, stand, AC adaptor, batteries, earphone, 1 lb., One Year Warranty. Introductory offer, $135 ppd. ($230 list). **Song of the Sea Dulcimers, 47 West Street, Bar Harbor, Maine 04609. (207) 288-5653.**

TO BE SOLD TO HIGHEST BIDDER August 15th, 1983 with reserve Mason Hamlin model RBB, 7' grand #44514 with model B Ampico Player. This is in exceptional restorable condition, to be sold as is or restored. **Richmond Piano, Richmond, VA 23221. (804) 358-1929.**

FOR SALE: CHICKERING 5'8" GRAND #126897 with Ampico Player good unrestored condition $3500. **Richmond Piano Rebuilders Inc., 3133 W. Cary St., Richmond, VA 23221. PH (804) 358-1929.**

ACCURATE ELECTRONIC TUNING!! Substantial improvement over any published method. Clearly written instructions. Easy-to-learn routine. Designed for use with Hale Sight-O-Tuner — can be adapted for others. $10.00. **Don Hardin, 2620 Cypress Ave., Stockton, CA 95207.**

COMPLETE HOME STUDY COURSE in Piano Tuning, Regulating and Repairing. Write or call for free brochure. **Aubrey Willis School of Piano Tuning, P.O. Drawer 15190, Orlando, FL 32858. Phone: (305) 299-3690.**

A GUIDE TO RESTRINGING will guide you safely through a restringing job with confidence. Increase your income with fully reconditioned, fully rebuilt, fine old pianos. Now almost forgotten, they're out there somewhere in our good old USA, ten million of them! Why not make up for lost income due to the present recession — NOW's the time, not LATER. The price? Less than the cost of a single tuning. A GUIDE TO RESTRINGING, enlarged second edition. Perfect binding — $30.00, hard binding — $35.00. Order from: **John W. Travis, P.O. Box 5359-0359, Takoma Park, MD 20912.**

ZUCKERMANN HARPSICHORD KITS — A real challenge for the interested technician. Factory direct shipment at factory prices. Trouble-shooting and advice for kit builders. **Authorized Agent Yves A. Feder RTT, Harpsichord Workshops, 2 North Chestnut Hill, Killingworth, CT 06417. Telephone (203) 663-1811.**

STEINWAY MODEL "A" #46266. Ornate rosewood case w/matching bench. Completely rebuilt and new finish. $11,000 — Will send photo and info. **Tom Kuntz, W. 6145 Heine Rd., Coeur D'Alene, Idaho 83814. (208) 667-1205.**

ANTIQUE STEINWAY UPRIGHT — Circa 1885. Ornate case, white w/original painting on sides & front. Completely restored. $10,000 or best offer. Pictures available upon request. **Blees Piano Service, 8350 Olive Street Road, University City, MO 63132. (314) 991-4290.**

WANTED

WANTED: MASON & HAMLIN. Want one that was a player. Have player mechanism to install. **Brady, 4609 Cranbrook, Indianapolis, IN 46250. (317) 259-4305, after 5 pm. (317) 849-1469.**

PIANO REBUILDING APPRENTICE. Full-time position with training available in rebuilding grand pianos. Must have tuning experience as part of the employment requires in-home tuning calls. Send brief resume to: **HENRI'S MUSIC CO., P.O. Box 3859, Green Bay, WI 54303.**

WANTED: HIGHLY SKILLED PIANO REBUILDER, state background and experience. **Cunningham Piano Company, 5427 Germantown Avenue, Philadelphia, PA 19144. (215) 438-3200.**

WANTED — Conn Strobo-Tuner. Call **Costello, 7217 N.E. 175th, Bothell, WA 98011. Phone (206) 485-6229.**

MISCELLANEOUS

SIGHT-O-TUNER SERVICE. Calibration, repairs, and modification. Write or phone **Richard Weinberger, 14130 Alta Vista, Saratoga, CA 95070. Phone (408) 867-4513.**

SIGHT-O-TUNER MODIFICATION. For the first time — INTERNAL ERROR COMPENSATION. The "Error" discussed by Steve Fairchild has been compensated internally, freeing both dials for measuring. No confusing Error Compensation Chart or third dial. Bourns 10-turn Knobpots give increments of .01¢! Now tune with even higher accuracy in less time. Cleaning, calibration, guarantee, and temperament systems of leading concert technicians included. Best prices — why pay more? Repairs accepted. Methods proven by full-time concert RTT with electronic experience. Careful — don't get off pitch! **RICK BALDASSIN, (801) 374-2887.** Endorsed by Dr. Albert Sanderson, inventor of the Sight-O-Tuner.

Coming Events

September 16-18, 1983
ANNUAL WISCONSIN DAYS
University of Wisconsin at Madison
Contact: Bob Hohf
431 N. Main St.
Lodi, WI 53555
(608) 592-3731

October 2-4, 1983
FLORIDA STATE CONVENTION
Sheraton, Jacksonville Beach Resort Inn
Jacksonville Beach, FL
Contact: Barney J. Johns
3546 Oleander St.
Jacksonville, FL 32205
(904) 786-0868

October 15, 1983
OHIO STATE SEMINAR
Mount St. Joseph College
Cincinnati, Ohio
Contact: Robert D. Mollard
9335 Ranchill Dr.
Cincinnati, OH 45231

October 14-16, 1983
TEXAS STATE CONVENTION
Downtown Holiday Inn
Wichita Falls, Texas
Contact: Jimmy Gold
2101 Walnut
Duncan, OK 73533
(405) 255-5804

October 20-23, 1983
NEW YORK STATE CONFERENCE
Executive Hotel
Buffalo, New York
Contact: Charles Erbsmehl
4165 Ransom Road
Clarence, NY 14031
(716) 759-6126

THE PIANO TECHNICIANS FOUNDATION

DONATIONS TO THE STEPHEN JELLEN MEMORIAL LIBRARY

In Memorium

STEPHEN S. JELLEN
Wendell Eaton
F. Kelso Davis
Bob Russell, Sr.

PAUL CHEATHAM
Piano Technicians Guild
Past Presidents' Club
Ernest Preuitt

WALTER STEVENS
Dallas Chapter

CARL WICKSELL
Piano Technicians Guild
Ernest S. Preuitt
Charles Huether
Brian Scott
Faith Lutheran Church
Past Presidents' Club

REGINALD MOORE
Ernest S. Preuitt
Wichita Chapter

AUBREY WILLIS
Piano Technicians Guild
Ernest S. Preuitt
Past Presidents' Club

HENRY MACCONAGHY
Piano Technicians Guild
Ernest S. Preuitt
Past Presidents' Club

FLOYD QUALLS
Piano Technicians Guild
Ernest S. Preuitt
Jesse Lyons
Past Presidents' Club

BEN BERMAN
Charles Huether
New Jersey Chapter
New York City Chapter

HYMAN LUDMAN
Bessie Ludman

LESLIE & FREIDA HOSKINS
Norman & Pauline Miller

GEORGE PETERS
Piano Technicians Guild
Sid Stone
Tom Blanton
Charles Huether
Ernest Preuitt

C.J. "SHORTY" WAGNER
Wendell Eaton
Dorothy Kain
Mary Talento
Livia Braun
Mr. & Mrs. Irvin Soles
Lloyd Wagner
Connecticut Chapter
Piano Technicians Guild
Lee Iovino and Tony Iovino
Laura G. Grafius & Henry C. Greene
Ruth Owens and Sarah Owens
Pennsylvania State Convention
Central Pennsylvania Chapter
Erie, PA Chapter
Hannah Grover
Kenneth Pearson

ROBERT BOBST
Piano Technicians Guild

DONATIONS TO THE SCHOLARSHIP FUND

In Memorium

GEORGE YOUNG
Ernest S. Preuitt

GEORGE PETERS
Ernest S. Preuitt

C.J. "SHORTY" WAGNER
Ernest S. Preuitt

PERCY D. SPROULE
Mrs. M.E. Whitehouse
Mrs. F.A. Wilson
Mrs. G.E. Rouatt
Miss Madelene Cutler
Mrs. R.D. Nelson
Mrs. Mabel Quinn
Mrs. Moira Vine
Mr. N.G.A. Wilson
Mr. Keith Sproule
Mr. Merle Sproule

Honoring

NORMAN MILLER
Pauline Miller

PIANO TECHNICIANS GUILD
Piano Travelers Association

DONATIONS TO THE RESEARCH & DEVELOPMENT FUND

In Memorium

PERCY D. SPROULE
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C. RAYMOND FEASTER
Douglas R. Strong

ROBERT HAYWARD
Douglas R. Strong

HARRY W. HUGHES
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WILLIAM HUPFER
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Douglas R. Strong

RUSS MUTTART
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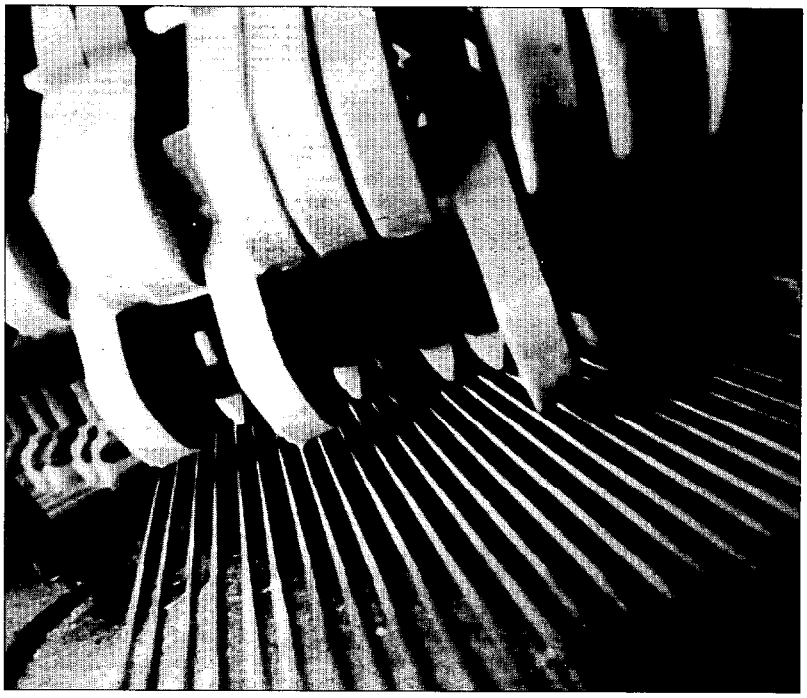
The Consistent Hammer



Wurlitzer understands your frustration in voicing an instrument with hammers that are not of uniform density. That's why we have new hammer presses that control both vertical and horizontal pressure on the hammer. They allow us to produce a hammer with more uniform density, one that will require less voicing and care, one that will be more consistent, from piano to piano. And the shanks are cut with such precision that the striking point on a Wurlitzer Piano is consistent within each model.

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All of this, of course, provides a more uniform and dependable piano that can make your job a little less frustrating.

Our continuing commitment to you, the technician, is apparent in our ongoing willingness to teach and train. Our key technical people attend PTG meetings and conventions and conduct training sessions. Our service department continues its seminars. Our technical staff is at your service to provide any assistance you might need, just call 800/435-2930 toll-free between 8:00 a.m. and 4:30 p.m. For parts call Code-A-Phone 800/435-6954. In Illinois call 815/756-2771.

We recognize that a quality instrument must be well maintained. That's why Wurlitzer Pianos are designed, engineered and built with you in mind.

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Piano Technicians Journal
UPDATE
August 1983

Convention Update

Don L. Santy
Executive Director

Another great convention behind us.

The great thing about it is that once more many of our members were able to see, listen to and converse with the leadership in the craft. Stimulating classes, warm comraderie and lots of fun and socializing took place in New Orleans.

The sad part of it was that there were RRT's from our membership missing. They were either unwilling or unable to attend. Friends and associates of the Guild and the membership numbered 563.

Steinway and **Kimball outdid** themselves to provide a gala Presidents Reception and entertainment. **Yamaha** once again hosted a private reception, and several of our valued exhibitors donated prizes for our drawings.

The Local Host Chapter, under the leadership of Nolan Zeringue and Henry Hitt, provided valuable services and sacrificed numerous hours of their time and effort on our behalf. The Guild Musicians, George Defebaugh, Jack Caskey and many other accomplished musicians kept the place jumping with their spirited renditions throughout the convention.

The Hotel was absolutely *super* in space and accommodations. We heard many generous compliments. We used 28 classrooms, three large ballroom sections, and many small meeting rooms, *all at no cost.* The hotel included this valuable space in our room fees. They dropped our guaranteed room pickup number in half and gave us a flat rate for rooms, single or double. This is unusual for a hotel and we appreciated the accommodation. While "off the street" rates were lower this year because of the reverse economy, we must remember the hotel has been holding our space in reserve for three years and their extremely expensive space, and labor to serve that space, were included in our room costs. *Somebody has to pay for them.*

We will be going to Hyatt Regency Hotels for the next two years (at least), and you will find their accommodations equally as good. We have some good rates on rooms and will probably not experience "off the street" rates in competition with us at that time. Members who refuse to stay in the headquarters hotel may be disappointed since room will not be so readily available next year.

The Home Office Staff worked hard and long to assist the members during the convention. They were on the job at seven in the morning and seldom finished until late in the evening, throughout the weekend and the fourth holiday. They received only their regular pay and expenses, no overtime — and two members worked for free (they simply accompanied staff). Members in attendance see little of the vast amount of work performed behind the scenes, the advance planning months ahead and the huge cleanup that follows. It looks easy because it's done by experts. The staff has been in this business for many years and anticipates problems before they occur — or if they don't, they try to solve them before anybody notices.

The Board has instructed the Home Office Staff to do a comprehensive study on attendance ratios over the years to try to determine why the numbers have dropped so dramatically during the past three years in particular. Highly successful State, Regional and Local seminars are suspected to be one reason. Unusually high hotel costs are another. The drastic economy no doubt had an effect. We fully recognize that a great deal of time and effort goes into the planning and execution of a convention when a relatively few number of members participate. One important factor to consider is that it is there for all to attend if they want to. This is the vehicle for electing officers, making decisions, amending the by-laws, providing an opportunity for expression and input from the membership and numerous other intangibles not possible in any other Guild operation.

Speaking of decisions, the question of collecting dues for chapters was decided. This was not a result of anything the Home Office suggested. The IRS agent who examined our organization suggested this as was reported in the Update some time ago. As a matter of fact the Home Office suggested we collect them in the first place. We will continue to do so. Please let us know well ahead of time if you wish to participate.

The Directory issue was decided. It was not the intent of the Board to "lay on an extra charge" to the membership. They had a budget problem. The extra cost of the Directory along with a *Journal* was considerable and some way had to be found to pay for it. They decided to go back to the system of a directory issue of the *Journal* as a compromise. Naturally, somebody is going to be unhappy. Either those who want a full 12 issues of technical material or those who don't want to pay for a directory will find it difficult to accept. You've heard the expression, "You can't please everyone" — but we certainly do our best to try.

The Institute was produced like a finely honed theatrical production under Ben McKlveen, assistant Martha Lagoy, and their crew consisting of Jim Geiger, Paul Williams, Joe Helmer and others. Dick Bittinger, eager for his turn next year, was everywhere picking up information and making plans for Indianapolis. He is going to go into an entirely new concept and it sounds like it may be an exciting time for those looking for

something different in an Institute.

With the retirement of Dan Evans from the Western Region, Jim Bryant has moved into his place and wasted no time in getting into the line of fire. Jim has some definite ideas on how things should develop, both in the convention format and in the general reorganization of the Guild. I'm sure we will hear a lot from this long valued member.

Our efforts on behalf of the Council directive in regard to finding a site on a college campus were reported in detail. So far five college campuses have been examined in depth by at least seven Guild officials. Many, many problems confront us. The logistics alone are formidable. Getting people there from major corridors of transportation. Housing them in adequate quarters is practically impossible except for those willing to sleep on small dorm cots and share bathrooms. Meal functions, transportation to classes, meetings and special events, and finding adequate exhibit areas are all extremely difficult. No college campus we have examined can provide us with everything our members want. A large section of our convention supporters will most certainly be disappointed but we are doing our best. College dorms are not nearly as 'cheap' as most people think and the transportation required to get people around will more than make up for it, or if it doesn't, the cost of additional space will. Registration fees will have to rise to compensate for it.

We could conceivably go to smaller and less expensive hotel facilities, but where could we put the classes and large meetings? Who would pay for them? Where would we put all those pianos and what small hotel can give us the hundreds of sleeping rooms we require? There is more than meets the eye.

Content of the *Journal* also became a minor issue with a few people this year. Controversy vs. non controversy was the question. Some like it; some don't. Some people think the *Journal* ought to be just technical and others think it should be generalized and appeal to non-technicians as well. Most are pleased with the improvements and overall attractiveness of recent issues. We continue to upgrade and improve and still keep the costs in line to the best of our ability.

SEMINAR AND CONVENTION DATE REQUEST FORM

SPONSOR: Mail original and two copies of completed form to your RVP.

RVP: After giving approval sign, date and mail original and one copy to Guild Vice President, keeping one copy for own files.

GUILD VICE PRESIDENT: After giving approval will sign, date and mail original to the home office, keeping one copy for own files.

HOME OFFICE: Will stamp date of receipt and mail a copy of approval with appropriate seminar and convention material to the contact person named on the form.

SEMINAR NAME: _____

SPONSORED BY: _____

DATES REQUESTED: _____ _____ SITE

Note: Dates between May 15 and October 15 will not be approved.

Names of Instructors to be Invited: _____ CITY _____ STATE

_____ _____

_____ _____

_____ _____

Attendance Goal: _____

Area to be Solicited for attendance: _____

☐ Members ☐ Non-members

Contact Person: _____ Name

_____ Address

_____ State Zip Phone

Date of Application: _____ Signed _____

PLEASE RETURN THIS APPLICATION WITH TWO COPIES TO YOUR REGIONAL VICE PRESIDENT.

Regional Vice President Approval: Date _____ By _____

Vice President Approval: Date _____ By _____

Council Session

Resume of the Action by Delegates in Council Session, July 3 and 4, 1983

This is a condensed report of all of the important action by the delegates at the Council session held in New Orleans, Louisiana, July 3 and 4, 1983.

NEW CHAPTERS Two new chapters were granted charters and all who worked to assist them were congratulated.

POCONO NORTHEAST, PA	#186	NORTHEAST REGION
EL PASO, TX	#799	SOUTH CENTRAL REGION

LIFT CHAPTER CHARTERS The charters of the following five chapters were lifted for lack of members:

COLUMBUS, GA	#319	SOUTHEAST REGION
EAST TENNESSEE	#374	SOUTHEAST REGION
MACON, GA	#312	SOUTHEAST REGION
MONTGOMERY, AL	#361	SOUTHEAST REGION
EL PASO, TX	#798	SOUTH CENTRAL REGION

CHAPTER NAME CHANGE Names of the following chapters were changed as shown:

HAMPTON, VA	#233	to HAMPTON ROADS, VA
TEMPLE WACO, TX	#767	to HEART OF TEXAS
SAN FRANCISCO EAST BAY	#945	GOLDEN GATE, CA

REPORTS OF OFFICERS, EXECUTIVE DIRECTOR, STANDING AND SPECIAL COMMITTEES were all received as printed in the agenda book. The 1982 minutes were approved.

BUDGET The budget was adopted as printed.

AMENDMENTS TO THE PIANO TECHNICIANS GUILD BYLAWS AND REGULATIONS Action by the delegates was taken on the proposed amendments listed in the Council agenda book and published in the May Update.

1. **CHECKING REFERENCES FOR BUSINESS ETHICS** The proposed amendment was amended and adopted as follows: "All applications must be reviewed regarding compliance with business practices in accordance with the Piano Technicians Guild Bylaws."

2. **ETHICS CONCERNING FEES FOR RECOMMENDING DEALERS** Proposal to change this Code was defeated and the Code was struck out of the list in the Internal Code of Ethics.

3. **ETHICS FOR VISUAL TUNERS** The original amendment was amended and adopted as follows: "Members shall not advertise or otherwise imply or claim to the public that their method of tuning is inherently superior to other professional methods of tuning."

4. **CODE OF ETHICS** Adopted as printed to read "No member shall be permitted to use our organization's name to promote a piano tuning school."

5. **ELIMINATE BUSINESS PROMOTION COMMITTEE** The Business Promotion Committee was eliminated from Guild standing committees and the entry for Public Relations Committee changed to read: "There shall be a committee on public relations to consider and/or develop advertising and public relations programs."

6. **ELIMINATE RECOGNITION COMMITTEE** As proposed this committee was eliminated.

7-9c. **MERGER OF HALL OF FAME AND AWARDS COMMITTEES** The two committees were combined so that the one committee would handle Hall of Fame, Member of Note and Golden Hammer Awards.

SECTION B — GUILD REGULATIONS — ARTICLE I — COMMITTEES

AWARDS COMMITTEE The Piano Technicians Guild shall make the following awards:

1. **Hall of Fame** — There shall be a Hall of Fame to honor those who have shared their talents, time and loyalty to our profession so that we may have what is ours today. Therefore, the Piano Technicians Guild has instituted this Hall of Fame record wherein names with tributes and profiles of honored ones may be preserved and remembered.

2. **The Golden Hammer Award** to one (1) member each year for outstanding service and dedication to the Guild over a period of years.

3. **The Member of Note Award** to not more than four (4) members each year for recent outstanding service and dedication to the Piano Technicians Guild.

4. The Guild may make an annual award, with the approval of Council, to the person, organization or business deemed by the Executive Board to have done the most to promote public interest in the piano industry.

PROCEDURES:

A. The Awards Committee shall be composed of five (5) RTT members of the Piano Technicians Guild, one of whom may be from the piano industry. Each member shall be from a different region.

B. If a chapter nominates a committee member to the Awards Committee, the committee member must either resign from the committee or withdraw his nomination.

C. The Awards Committee shall complete its work by March 31 of each year. The person(s) so honored will be recognized at the following Annual Convention during the opening session.

HALL OF FAME AWARD

D. Only chapters may nominate candidates for the Hall of Fame, and a resume of the candidate must accompany the chapter's choice of nomination.

E. After committee chooses no more than two recipients, the chairman *may* request more information for the Hall of Fame Record Book (if needed, from other sources throughout the country other than the recipient's chapter, or other nominating chapters).

F. The Recipients shall be presented with a certificate suitable for framing and a lapel pin, if living and present. If the honoree(s) are not present, the award(s) shall be forwarded to the local chapter president who will bestow the honors in an appropriate manner.

G. If the honoree is deceased, the award shall be made to a member of the family. (In this case, the certificate only would be adequate.) If the award to the deceased cannot be made at the convention, then the certificate shall be forwarded to the local chapter president nearest the recipient who will present the award in an appropriate manner.

H. All persons elected to the Hall of Fame shall be additionally honored by having a picture, if available, and a short history outlining their contribution to the piano industry included in an honor roll to be displayed in a prominent position at each convention. After the convention the book will then be returned to the National Office for safekeeping.

I. Eligibility qualifications for a person to be considered for nomination to the Hall of Fame should include the following:
   1. Long-term dedication to the causes, ideals, and purposes of the Piano Technicians Guild.
   2. Outstanding personal and professional integrity to the point of being an inspiration to others.
   3. Outstanding contributor and implementor of ideas, programs, etc., resulting in a definite improvement and upgrading of the piano industry as a whole.

J. Suggestions for nominations shall be solicited through a form in the monthly chapter mailings, with the chapter form completed and a resume of the nominee to be sent to the committee chairman, no later than December 31.

K. After convention resumes of unselected nominees shall be sent back to the chapter for them to update the resume and again submit the following year, if so desired.

10. **GUIDELINES FOR INTERNATIONAL RELATIONS COMMITTEE** The proposed amendment was amended and then adopted as follows: "This committee shall be responsible for fostering relations with organizations and individuals in countries outside the regional jurisdiction of the Piano Technicians Guild, who are in the piano industry, especially piano technicians. The committee will be responsible for Piano Technicians Guild Tours to these countries. It shall review and approve or reject applicants for affiliate membership."

11. **CHAPTER PROGRAM DEVELOPMENT AS A STANDING COMMITTEE** The special board committee was approved as a new standing committee.

12. **ELIMINATE HOME OFFICE COLLECTION OF CHAPTER DUES** This proposal was defeated and therefore chapters may still ask the home office to collect chapter dues.

13. **SENIOR MEMBER TRANSFERS** Senior members who have been members-at-large may now remain members-at-large even though they may move into the jurisdiction of a chapter.

14. **SENIOR MEMBER DUES** This proposal which would have reduced the number of choices open to senior members who pay no Piano Technicians Guild dues was not adopted.

15. **NEW CHAPTERS WITHIN JURISDICTION OF PRESENT CHAPTERS** A new rule was adopted regarding formation of new chapters, as follows: "When a new chapter is proposed within the jurisdiction of an existing chapter, the board(s) of the existing chapter(s) must be notified in writing at least two months before the new chapter is chartered. The new chapter must be approved by the RVP and by a simple majority of the existing chapter(s). The Piano Technicians Guild Board of Directors shall have the power to overrule if requested. No portion of an existing chapter's name may be used without its consent. New chapters must either send a representative or a letter through the RVP to the Council Meeting at which the charter is approved."

16. **REINSTATEMENT OF FORMER MEMBERS** The present requirements were rescinded and new rules adopted as follows:

    Any former member wanting reinstatement must make application as a new member. The application fee will be assessed but back dues will not. Former student, apprentice, associate, allied tradesmen and affiliate members may be readmitted to their former classifications without examination. Former registered-technician-tuner members must take examinations and pay the required examination fees, unless their original examinations had the same form as those in use at the time of reinstatement.

17. **ELIMINATION OF REBATES FOR APPLICATIONS MADE AT SEMINARS** This proposal to eliminate the type of $30 certificate issued to nonmembers at local conventions and seminars was not adopted. Local events may continue to issue these certificates and assume responsibility for the refund of money.

18. **TIME LIMIT TO PASS THE THREE PARTS OF THE EXAMINATIONS** The following was added to Article IV Section C of the Regulations: "Failure to make 80% on one or two parts of the exam will not require retaking the parts passed at 80% as long as all three parts are passed no more than two years prior to the reclassification." (The three parts are the bench test, written test and Registered Technician Tuning Test.)

19. **STUDENT MEMBERSHIP** A proposal to allow an applicant who failed the chapter examinations to be accepted by the chapter as a student was defeated.

20. **RECERTIFICATION OF CERTIFIED TUNING EXAMINERS** Amendment adopted as printed to read: "Recertification shall require passing the tuning exam at 90% again and being reapproved by the Executive Board."

21. **RECLASSIFICATION FEE** Apprentice members taking the tuning examination for reclassification to Registered Technician are not required to pay the $10 reclassification fee but must pay the tuning test fee. Reclassification fees are $20 with $10 to be sent to the home office by the chapter.

22. **RVP ASSISTANTS** The following was adopted: Regional Vice Presidents may appoint assistants to help with duties within the region. Expenses incurred by such assistants will be covered by the Regional Vice President allowance subject to prior approval by the Regional Vice President.

23A-23B. **ADVERTISING BY ALLIED TRADESMEN AND ASSOCIATES** Both of these proposals were withdrawn but the delegates directed that the subject be referred to the Internal Code of Ethics Committee for a report by the next council session. The president reported that the subject was to be explored by a committee of the board but that in view of the decision of the council the whole area of advertising by members would be included and the Internal Code of Ethics Committee increased to five members.

24. **PRIOR NOTICE FOR BYLAWS AMENDMENTS** By general consent the delegates approved changing the date for submitting bylaws and regulations amendments to the bylaws committee to January 1.

BYLAWS COPIES The delegates voted to have a copy of the bylaws as amended included in the next issue of the Membership Directory.

501 (C) 3 The possibility of the Guild being changed from a trade association with 501(C)6 IRS status to an educational association with 501(C)3 IRS status was discussed. The Piano Technicians Guild bylaws would need to be changed to meet the government requirements for the new status but if it could be obtained the Guild would be eligible for reduced mailing costs. The home office will explore the matter and report to the membership.

CTE & EXAMINER LEVEL The use of the terms "CTE" and "EXAMINER LEVEL" by members or in advertising in the *Journal* was discussed by the Council. The Editor of the *Journal* is to screen all material received to prevent such usage in the Piano Technicians Guild *Journal* and other publications.

1986 CONVENTION SITE (Regulations ARTICLE I, Section B (8) Convention Time and Place) The Council reviewed the order made in 198 instructing the board to consider a campus site for the 1986 and 1987 conventions and heard the information given by the board of possible problems connected with the order. After discussion the delegates voted to amend the Regulations governing Convention Time and Place Committee procedures to read as follows:

"There shall be a standing committee on convention time and place (including executive director as advisor) to evaluate proposed times and places for conventions and make recommendations to the Executive Board, which shall then make final selections based on the best financial considerations for the Guild."

ELECTIONS OF OFFICERS The following were elected to the Board of Directors:

President	Ernest Preuitt
Vice President	Charles Huether
Treasurer-Secretary	Ronald Berry
NERVP	Robert Smit
SERVP	Marshall Hawkins
CERVP	Robert Perkins
SCRVP	Olan Atherton
CWRVP	Richard Flegle
WRVP	James Bryant

STANDING OVATIONS were given to all of the new officers and to Sid Stone, Immediate Past President, and Dan Evans, WRVP, who were retiring from the board of directors at the close of the convention.

MINORITIES COMMITTEE Elected were Nolan Zeringue, Allyn Winslow and Lois Heindselman.

NOMINATING COMMITTEE Elected were Bob Russell, Sid Stone, Larry Crabb, Ernie Juhn and John Bloch. Alternates are Jim Houston and Walter Pearson.

EDITORIAL ADVISORY COMMITTEE Elected were Judith Palmer, Fred Tremper and Mike Travis.

IN MEMORIAM One minute of silence was held in memory of Larry Scheer.

THANKS The president thanked all who had made the council session a success and contributed to the business of the Guild.

Boardroom Report to the Membership, July 1983

The executive board of the Piano Technicians Guild was in session for three days in New Orleans at the time of the annual convention. The following action was taken by the board of directors:

TUNING EXAMINATIONS To be available at all conventions.

EXAMINATIONS & TEST STANDARDS COMMITTEE Divided to provide two sub-committees to handle bench and written examinations.

EXAMINATION FEES Where a chapter is the site of the tuning examination the chapter is to retain the full $40 examination fee.

TUNING EXAMINATION FORMS are available to chapters and examination sites in quantity on request. (A new request form will be distributed shortly but chapters may order forms at any time.)

EXAMINATIONS PROCEDURES The initial tuning time in taking the examination has been reduced to 1½ hours.

EXAMINATION MANUAL Copyright application on the examination manual is to be started immediately.

NEW CTEs The board of directors approved the following as Certified Tuning Examiners:

M. Clarke Houser	Yougnstown, OH
Charles P. Hubert	Connecticut
Elizabeth Baker	St. Louis, MO
Thomas McNeil	Lansing, MI
Mark Humphrey	Twin Cities, MN
Bill Sadler	Twin Cities, MN

REQUIREMENTS FOR CTE New rules were approved as follows:

1. The Examinations and Tests Standards Committee member in each region shall make the recommendations for CTE to the chairman of the committee who shall submit final recommendation to the board for approval.

2. A member must have participated in at least four tuning examinations before being qualified for CTE approval.

DIRECTORY The Guild Directory is to be printed each year as a regular monthly issue of the *Journal* beginning in September or October, 1983. (See "Bylaws Copies" in resume of Council action.)

COPYRIGHT Copyright application is to be made immediately on the name "PIANO TECHNICIANS GUILD, INC.", the initials "P.T.G.", the name "THE PIANO TECHNICIANS JOURNAL" and on all PTG pamphlets.

CONVENTION INSTITUTE TAPES One set of the 1983 convention institute tapes to be added to the Steve Jellen Memorial Library.

VIDEOFILM Ernie Juhn has been appointed to investigate feasibility of the Guild making video tapes for chapter programs and local seminars and conventions. One technical videotape is to be ready for viewing by the 1984 convention.

MICROFILM AND MICROFICHE Feasibility of placing the *Journal* on microfilm is being explored.

"THE CALCULATING TECHNICIAN" Action is being taken toward having the "Calculating Technician" articles in the *Journal* printed in book format.

INTERNATIONAL ASSOCIATION OF PIANO BUILDERS AND TECHNICIANS This international association organized by the Piano Technicians Guild was ordered listed with the other organizations to which the Guild belongs.

SUSTAINING MEMBERSHIP Joel Loewen of Edmonton, Alberta, Canada was granted Chapter Sustaining Membership.

ADVERTISING BY NON-FRANCHISED MEMBERS The board discussed the subject of non-franchised members (those who are not RTT) who requested permission to advertise their membership in the Guild. The board directed that a committee be appointed to investigate the possible wider use of right to advertise membership and/or use of the Guild logo in advertising with both positive and negative aspects for the Guild to be considered by the committee. (See 23A and 23B in resume of Council action.)

1986 CONVENTION Tentative approval was given for the Massachusetts Institute of Technology in Boston as the site for the 1986 convention provided that agreement could be reached on suitable rates by MIT and the adjacent hotel.

The board also agreed "That a report be made to Council on the tentative approval of the MIT site for 1986 and that the difficulties which might be encountered at the site be explained to the assembly, and that a request be made of the Council delegates that the board be allowed to consider other hotel facilities as well as campus facilities." (Note: This report was given to the delegates who voted approval of the request. See "1986 Convention Site" in resume of Council action.)

1985 CONVENTION The International Association of Piano Builders and Technicians will meet in Kansas City, MO, at the time of the Piano Technicians Guild Annual Convention and the board of directors is making plans for this event.

ANNUAL REGISTRATION In future the Piano Technicians Guild annual Convention registration form will return to the sample form shown in the convention manual and used in previous years.

CONVENTION HOST COMMITTEE The convention host committee is now required to submit a financial report to the board of directors showing expenses for the convention.

CONVENTION CUTOFF DATE Cutoff date for early registration has been moved from May 1 to June 1.

AWARDS AT CONVENTION No awards are to be formally presented at annual conventions other than officially approved Piano Technicians Guild awards.

CONVENTION PROSPECTS The home office and all chapters and local conventions are to work together to obtain names and addresses of all dealers, music teachers, music trades persons, technicians, etc., who are not members of the Guild and compile a prospect list for convention mailings, etc.

CONVENTION INSTITUTE POLICIES The policies were reviewed and updated on procedures for conducting the institutes each year at the annual convention.

CONVENTION PUBLICITY Publicity for the Annual Conventions is to be the responsibility of the Public Relations Committee rather than the Local Host committee. The Local Host committee is to assist the Public Relations Committee in securing convention coverage.

The board approved efforts being made to secure a major news story at the earliest possible future PTG convention.

MIDTERM BOARD MEETING The midterm board meeting will be held January 21 and 22, 1984, at the 1984 convention site in Indianapolis, IN.