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**Journal**  
*September 1985*



*Convention Highlights: Classes And Much More*



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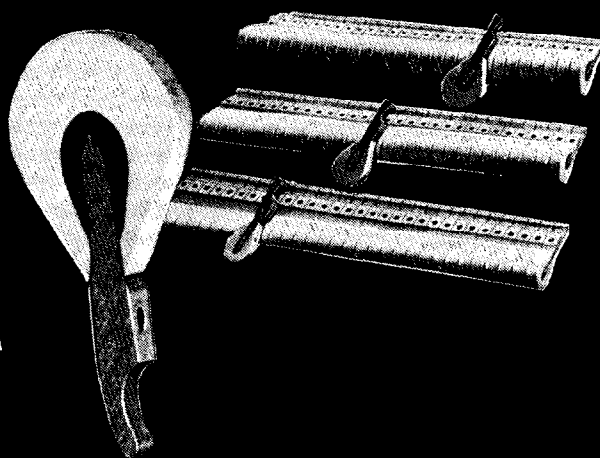


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**Piano Technicians Journal**

**September 1985**

*Official Publication of The Piano Technicians Guild, Inc.*  
**Volume 28, Number 9**

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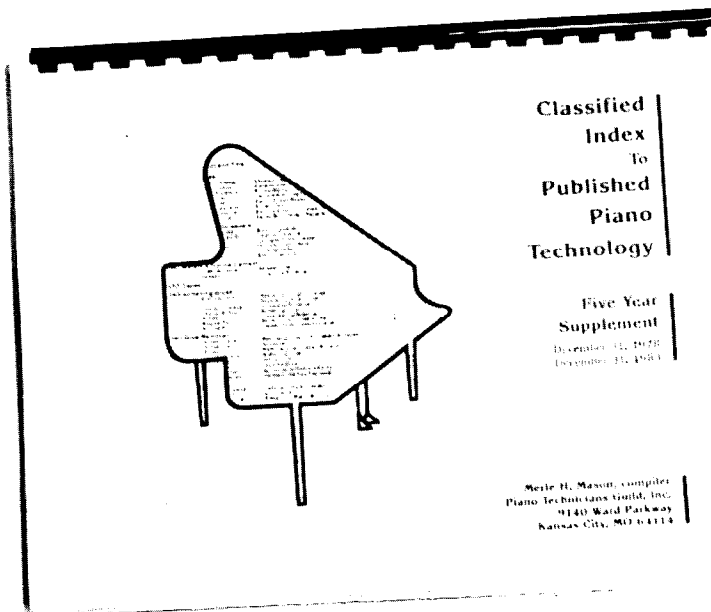
**On The Cover:**

*Priscilla Rappaport drew  
an attentive audience  
during her technical  
institute class "Upright  
Hammer And Damper  
Installation Factory  
Style."*

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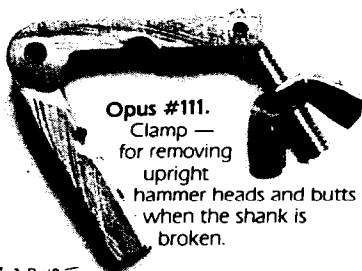
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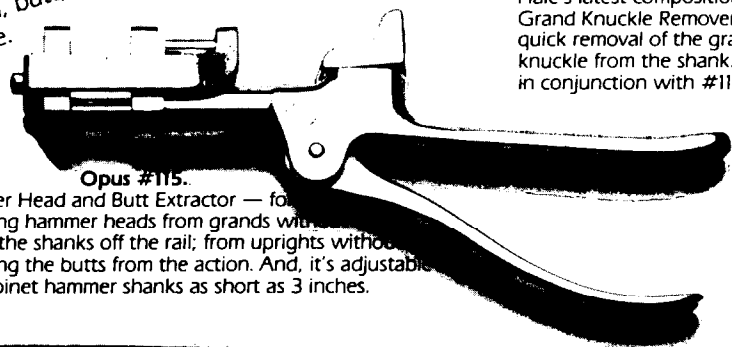
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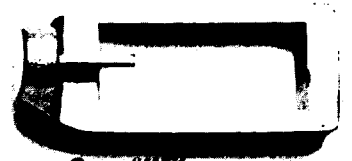


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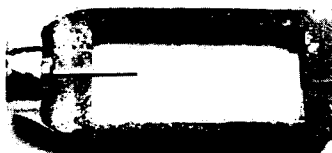
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## The President's Perspective



Charles P. Huether  
President

## Piano Technicians Foundation: Serving Our Industry

The annual Convention and Institute has just ended. It was a wonderful exhibition of hard work and cooperation, one of the best ever. Attendance was close to 1,000. The variety of instructors and classes was exceptional. The many attending were not disappointed. Those involved in preparation and execution deserve special praise.

Our Council spent two days in heated and lengthy debate over a number of issues of great importance, the principle ones being membership structure, use and style of logo and implementation of new technical tests. Also discussed were considerations in refining the tuning test to produce greater standardization and uniformity. Some issues were resolved while others were turned over to special committees for further consideration based on Council recommendations.

In all it was a hard and long meeting which produced many worthwhile results. A resume of actions taken will be reported in the *Update* and in chapter mailings.

The substantial international flavor of those attending and instructing points up the worldwide acceptance our annual Institutes have achieved. It is a credit to those dedicated members and staff, past and present, who have worked so diligently year in and year out to build up this enviable record. Those who miss this annual event are losing out on a substantial benefit of membership.

One important function was the meeting of the Board of the Piano Technicians Foundation. As we sat and discussed progress to date and plans for the future, certain facts became clear.

One was that membership is not yet really aware of the "Piano Technicians Foundation" and its "Steve Jellen Memorial Fund for Research and Education;" and that tax deductible contributions can be made to the fund, not only in memory of the deceased, but also to honor the living. We are looking to develop the Founda-

tion's resources to the point where we will be able to sponsor continuing grants or scholarships for a variety of purposes. As one of the most viable and successful organizations in the field of piano service, we see a responsibility and hope to meet it.

Action has been slow because the accumulation of funds has been slow. It is also slow because of our reluctance to get involved in a project without being sure of its success and of the cooperation of those we will be working and dealing with.

To this end we have been in discussion with the Music Teachers National Association to develop a grant for advanced study in pedagogy and music for piano teachers. This area was suggested to us as one which could benefit from our support, for little or none exists at present.

Agreement in principle and on details for such a project takes time, especially when all the principals meet only rarely throughout the year. We have high hopes of accomplishing the agreement soon and will be sure that its announcement will get wide notice.

Meanwhile, it is important that our Foundation funds continue to grow. Please keep in mind that contributions in someone's honor or memory are tangible and special ways of expressing your feelings or those of your chapter. Send contributions to the Foundation at the Home Office address.

\* \* \*

Once more the new season for meetings begins. We return from the long summer hiatus refreshed and rested, ready to attack those pianos, often badly neglected for the last few months and attacked by the peculiarities and extremes which hot and humid weather provide. Cheer up! It will soon be time to adjust for the ravages of the opposite kind of weather which the winter months will bring. When will there ever be stability?!

*Continued on next page*



## Foundation . . .

There are supposed to be about 15 million pianos in the U.S. Did you ever consider that more than half of those in use are more than 50 years old? And of those in that age bracket, only a relative few have ever been overhauled, rebuilt or what have you, so as to be functional in a "like new" condition?

Consider what that means for our piano-playing public and most especially for those who are beginning the study of piano. What would be said of anyone who would suggest that our beginning scholars should learn to write with pencil stubs? After all, they don't need anything better because they are only beginning. Or perhaps, in this present technologically focused educational period, they might learn to use computers with a cardboard replica of a computer keyboard. After all, they are not ready to use a real machine.

It was brought dramatically to my attention recently that we are the world's largest users of used pianos. We have a larger market for used, old instruments than we have for new ones, so much so that other countries are sending their cast-offs and unacceptable used instruments to us for sale. To what extent have you contributed to this state of mind? What can be done to alert people to the importance of the condition of the instrument? If music and piano are worthwhile things to study, if they are important to developing a cultured society and cultured citizenry, they must be pursued in a rational way. No more broken pencils for our scholars.

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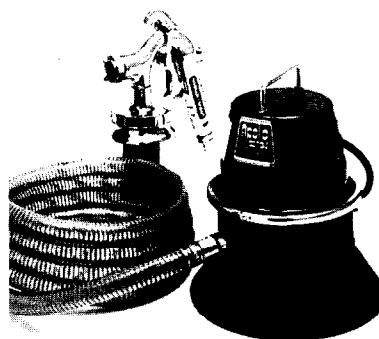
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## **From The Executive Director**



**Barbara Parks  
Executive Director**

## ***A Lesson In World Understanding***

It's a pity that the leaders of some of the world's feuding nations couldn't have been in Kansas City during our recent convention. They might have learned something from the International Association of Piano Builders and Technicians.

IAPBT was formed out of a desire to communicate among technicians' organizations throughout the world. Its first meeting was during our 1979 convention in Minneapolis. Later meetings were in Tokyo and Switzerland, and we were honored to host its fourth meeting during our Kansas City Convention in July.

As you can imagine, it was quite a diverse gathering. Technicians' associations from Japan, Korea and Taiwan sent delegations. Representatives came from Germany, Japan, Australia and England, among others. Different customs, different languages – all those things that cause problems among the international diplomacy set – were there in abundance. But so were friendship and mutual respect.

At a reception for IAPBT delegates, the official language was a smile. If you listened, you could hear three or four languages and even more accents, all in the same conversation. But I don't think anyone had trouble communicating. Even the speeches were understood by everyone, thanks to an extraordinary interpreter named Mio.

Although everyone got along very well, it was not so much the harmoniousness of the gathering that impressed me as the desire for harmony. It was not simply a matter of everyone being compatible or even simply being on their best behavior. There was a genuine desire to understand, to communicate. It

was obvious that these people had come long distances, some of them halfway around the world, to build something very important.

To get along, you have to want to get along. That's the difference between summit talks between nations and our own "piano summit." In Kansas City, there were no winners or losers, no angry words or stern ultimatums. There were only ordinary people doing something extraordinary – working together to solve common problems and learn from each other.

Tell the President. Tell Mr. Gorbachev. Maybe they'll want to send observers next time.

\* \* \*

Speaking of working together, here's another example from the convention: the Guild's Barbershop Chorus, directed by Georgian Larry Crabb. This group has become such an informal tradition at Guild conventions that its numbers have expanded far beyond the standard barbershop quartet.

This year, in addition to our usual performance at the closing luncheon, we also rendered a few numbers in the hotel lobby. After the performance, I noticed several members of the chorus quietly harmonizing in a corner of the lobby, as if reluctant to give up that good feeling.

Like a chorus, an organization needs a lot of voices to be successful. And just as a chorus needs different types of voices to achieve harmony, so it is with the Guild. Through elected Council delegates, every franchised member has a voice in the operation of the Guild. I hope that your voice was heard in Kansas City.

## The International Scene

**Fred Odenheimer**  
Chairman, International  
Relations Committee

### *In Respectful Memory: Osvaldo Sasso*

A short time ago we received the sad news that Mr. Sasso (see March *Journal*, page 10) has passed away. It was certainly wonderful for him to receive the accolades due him from the whole European piano industry on the occasion of his 80th birthday. We hear that he really enjoyed being honored by his many friends.

He was celebrated as a man who gave so much unselfishly to the industry, who certainly held together Europiano, especially in the early, trying years and the years of its growth. He was one of the few human beings who one felt was a friend from the minute his acquaintance was made. All of us who knew him will feel a void that cannot be filled. He is a man who will be sorely missed.

\* \* \*

A week from this writing, the Council will be in session and the convention will have started officially. From our small part in the proceedings we can appreciate the tremendous amount of work that has to go into the staging of such an event. But by the time you are reading this, everything will be just a memory, at least for those of you who

were there. It is a time when we come home energized with new ideas to be put into practice and a great feeling of elation. We may think of our friends we met and the new ones we made, and we must not forget the tips that were passed out in the halls talking to our colleagues. Those are just as valuable as the ones we received in class.

At this time at home we enjoy a visit of Mr. Fenner, unfortunately without his wife, who did not come along. You guessed what most of the talk is all about. We will visit meetings of some of the chapters in Southern California while he is here and see some of his many friends and admirers. Saturday the ladies and gentlemen from the Far East will arrive and we, which means Southern California Guild members, have set a program for them while they are here in town for about two days. Naturally we hope they will have a good and interesting time.

As I read this with you in the September issue and reflect back, all the memories will be refreshed. What a great privilege to be part of an organization like ours, to share, to make friends and to be part of music, the language understood all over the world.

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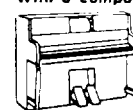
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## *A Record-Setting Week Of Unique Educational Opportunities, And International Fellowship*

**T**he Piano Technicians Guild's 1985 gathering in the Hyatt Regency Kansas City was the largest in history, with 978 registered. Convention-goers were treated to Ernie Juhn's Technical Institute composed of more than 200 hours of classes. Thirty-six booths occupied the spacious exhibit hall. Delegates came from all over the world to attend the fourth meeting of the International Association of Piano Builders and Technicians, and they left behind the benefits of some of their own unique experiences.



*With Kansas City's skyline in the background, Sally Jameson tunes a piano in the Hyatt Regency Hotel.*

# CONVENTION

And if that was not enough, there were plenty of opportunities for socializing and plain old midwestern fun. Kansas City Mayor Richard Berkley dropped in to give the key to the city to President Charles Huether. There were lavish receptions and glittering parties. The nine-foot grand in the hotel lobby provided background music and occasionally was pressed into service for impromptu jam sessions. The Guild's barbershop chorus never sounded sweeter. The host Kansas City Chapter sponsored a "pub crawl" through some of the city's hottest nightspots.

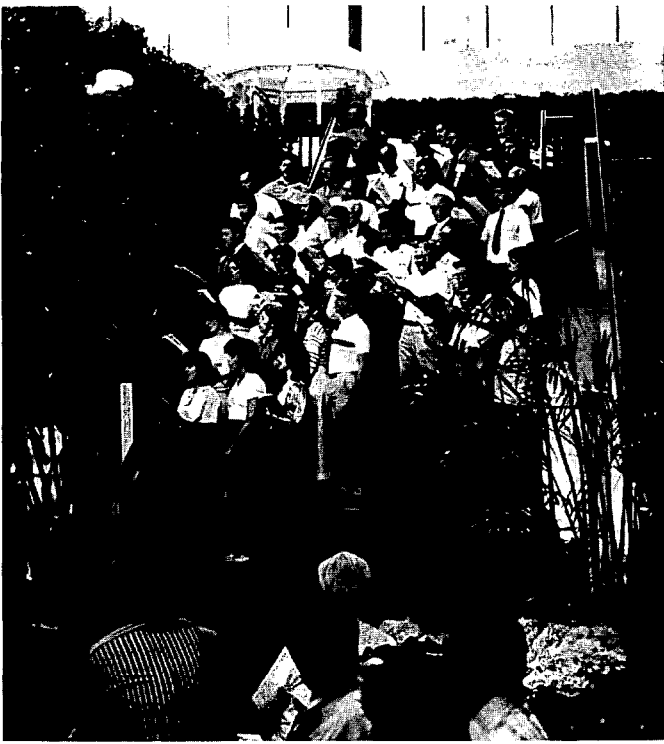


*President Charles P. Huether receives the key to the city from Kansas City, MO, Mayor Richard Berkley.*

"Perhaps one of the greatest rewards is the intellectual and technical exchange – shop talk – pervading the informal gatherings of two or more," said one registrant, Don Valley, RTT, Spartanburg, SC, after the convention. "Whether it be waiting in line, having breakfast, talking with exhibitors, lounging, or riding on the elevators, this shop talk is like electrical current and is full of reciprocity – sometimes shocking and a little too hot to touch. But that is how we get our edges ground down and case-hardened and our surfaces polished."



*Two visitors from England, Ralph Long and Mike Glazebrook, tour the exhibits.*



*The Guild's Barbershop Chorus, directed by Larry Crabb, performed in the hotel lobby.*



*The Scamps, a local band, played some authentic Kansas City jazz after the banquet.*

The 1985 Technical Institute included more than 200 hours of top-notch instruction in all phases of piano technology and the business of being a piano technician. Arranged and carried out by 1985 Institute Director Ernest Juhn with the assistance of Ben McKlveen and Dick Bittinger, this year's class schedule had something for the beginning technician, the experienced rebuilder and everyone in between – plus some fascinating looks into the way technicians operate in other countries.

We asked several people at the convention to tell us about some of their favorite classes. For some, it was their first Institute; others were veteran convention-goers. Their subjective comments are not intended to be a complete review of all the Institute classes. Their charge was simply to tell us what classes they particularly liked, and why.

#### ***Diagnosing – the Secret of Troubleshooting***

Jim Harvey filled an hour and a half with technical and tuning tips. He started his class with ideas on how to begin your service call. He noted it was important to get the "wide window" view; to "sense" the home, humid or dry, hot or cold, and to listen to the customer's words about a problem. Then, he said, begin to narrow your focus. Try to find when the problem is happening – during the downstroke or up, on a hard or soft blow, etc. His enthusiasm for telling his remedies, i.e. polyester against polyester squeaks, key slip flexing, bottom board "grunt" repair, or any number of tuning tips, will certainly save me time and help me satisfy that ever-important customer.

– Robert Jackman

#### ***Grand Action Rebuilding***

The Snyders' class was very interesting, covering a lot of basics. However, it reaffirmed that nothing is perfect and that we have to experiment and work at making the rebuilding as close as we can to the original state or to the customer's desires. When we are hired to rebuild the piano, the customer is putting his or her trust in us that we will do everything possible for the best performance of the instrument.

– Harry Wilson

#### ***Upright Hammer and Damper Installation Factory Style***

Priscilla Rappaport's time-planned, section-by-section manner in preparing to install hammers and dampers in the upright piano proved the efficiency of using factory-styled methodologies.

– Don Valley

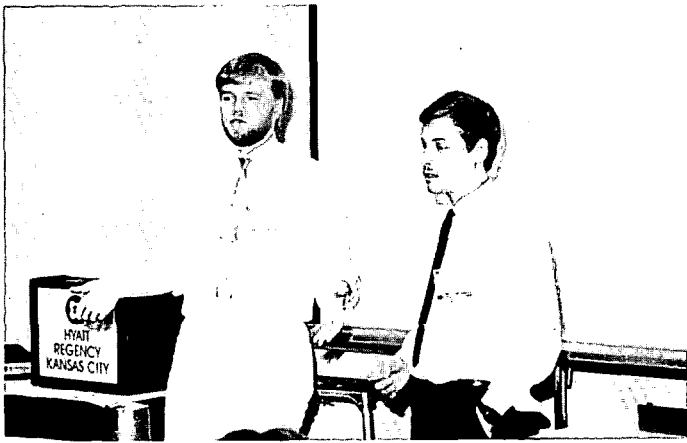
#### ***A Day With a Piano Tuner in Japan***

A video presentation, made by the Tokyo Chapter of the Japanese Piano Tuners Association (which, by the way, has 800 members alone) was an eye-opener. It showed a piano technician going to his first tune, an upright, and all of the details, including being served rice tea and lunch. Then to his second tune, a grand, where he also shaped hammers and did a basic regulation. Of course, getting treated like a traveling dignitary appealed to most of us in the class, and I think some of those attending are planning to move to Japan. An interesting class, especially if you are interested in how our fellow technicians live and work in other parts of the world.

– Randy Potter

# CLASSES

***Unique Educational  
Opportunities Abound!***



One of the most popular institute classes was conducted by two visitors from Germany, Johannes Ruoss (left) and Matthias Stoeckle.



David Snyder – "Grand Action Rebuilding."



Ron Kistler – "Let's Keep the Profit."



Instructor Ralph Kingsbury makes a point during his class.

### The Super Service Call

Matthias Stoeckle and Johannes Ruoss, visiting young men from Germany, certainly provided a change from the norm. Their class was informative and fun, as we gained insight into what it might be like to be a piano technician in Germany. To become a "master" craftsman, they work and study under a master for five years, at the end of which time they must build a piano as a final test. Their classroom was crowded and responsive, with many questions asked and answered. When language became a barrier, they had their own interpreter sitting in the front row – Fred Odenheimer. We hope to see them again next year.

– Robert Jackman

### A Master Class in Tuning

Bill Garlick's class might have been the best class I attended all week. Bill taught temperament tuning, using the same method he had used for many years as an instructor in Boston. Beginning with the fork, he had attendees volunteer to do all the tuning, making suggestions all the while. "You will tune this piano," he said, and he was right. We did. Bill's method of teaching, interspersed with wit and stories, made the class not only informative, but delightful as well.

– Randy Potter

### Professional Finishing

Webb Phillips, after working the class over with lots of preparation of the case and its parts, concluded the most important step in finishing is not the final coat, but all the steps done to get it ready so that refinishing really does not look "refinished," but looks no different from "new."

– Don Valley

### Serving the "Grande" Customer

LaRoy Edwards, Bill Brandom and Lloyd Whitcomb presented another business-oriented class. Personally, I am extremely happy to see such excellent classes being offered on the national institute level. It seems that before many piano service businesses get off the ground, they go broke. Being poorly informed about proper business practices usually results in low earnings, and many of those who succeed past the first few years of piano service work do so not because they are good at their job, but because they are good businessmen. Above every other class that was offered, I encouraged every technician and student I met to attend this class.

– Randy Potter

### Sharpening the Tools of the Trade

A great "hands-on" class was given by Joel Rappaport. After familiarizing us with the tools and the different stones used to sharpen them, he began a demonstration. With the aid of a TV camera and two monitors, close-up shots clearly showed Joel's hands. Best of all, he brought enough chisels, knives and sharpening stones that we might try his techniques while they were fresh in our minds. All this, plus ideas on the right tool for the material and the job, plus important safety rules. As always, Joel taught with meticulous attention to every detail.

– Robert Jackman

### Tuning Stability

Klaus Fenner's class was very informative. I appreciated his openness on a couple of occasions in giving his opinions about such things as laminated vs. solid soundboards. Definitely not designed for the novice on technical matters, but well attended. Each session was packed, with standing room only.

– Randy Potter

### ***Tuning Pianos and their Owners***

I think Tom Cobble spent about two minutes on the part about tuning pianos and the rest about dealing with the owners. Some play-acting in the area of problem-solving really made us think.

— Randy Potter

### ***Get the Facts on Woven Felts***

Peter Van Stratum of Charles House Felts in his lecture gave valuable information regarding the many felt products manufactured, even concluding a particular butt felt cloth to be much more able than buckskin to hold and not give in.

— Don Valley

### ***Let's Keep The Profit***

Ron Kistler presented an interesting and informative class for most attendees. Since most of us give away too much of our hard-earned money to the government because we do not get proper tax consultation, this class was helpful.

— Randy Potter



Mike Glazebrook



Clayton Harmon



Klaus Fenner



Marlyn Desens



Joel Rappaport



Dick Eckburg

## **...We Must Work Even Harder...**

*Editor's note: Seiichi Utsunomiya, president of the Japan Piano Technicians Association, presented an inspiring address at the Guild's July 17 Convention banquet. We share it here.*

The current world circumstances are not too favorable for the piano technician. This means we must work even harder to make sure our efforts produce that ideal piano sound that inspires the human spirit and has great strength and stability even in these fast-changing times and modern life styles.

A piano can be said to be filled with human life. When we work on a piano, our first concern should be its basic condition. This reminds us that our most important personal concern is our health. Just as the basic condition of human life is controlled by health, so the starting point of piano performance should be clean, properly working parts.

Next, I would compare regulating the action to integrity in human life. The way either the piano or the human

reacts is how we judge them. Being able to respond correctly when called upon is essential to either.

Tuning adds that extra value to make the piano a real musical instrument just as knowledge and intelligence elevate the human above the level of the animal. Adding this extra value should be an ongoing main theme for both the piano and for human life.

Voicing is the final touch that can take a cold, harsh sound and warm it and make it beautiful, just as love's reaction warms the human heart. Here the piano and the human being merge with each other.

From the bottom of my heart, it is my wish that piano technicians all over the world will join hands to promote the health of the piano and work diligently to ensure its integrity. If this is done, this wonderful instrument will continue to warm the hearts of all humans with love.

— Seiichi Utsunomiya



*The board of the International Association of Piano Builders and Technicians met Wednesday.*

*Seiichi Utsunomiya, president of the Japan Piano Technicians Association, is congratulated by President Huether after addressing the convention banquet.*



# AWARDS

## *The Guild Honors Its Own*

"To say that I was stunned being named recipient of the Golden Hammer Award is putting it mildly," Stanley Oliver wrote after the convention. "My first thought was that somehow Charlie had gotten the names wrong and it should have been someone else."

But there was no mistake. Stanley Oliver became the 17th recipient of the Golden Hammer Award. (See July *Journal*, page 10). President Charles P. Huether also presented special Citations to Otto Keyes and Norman Neblett, for their work in developing new technical tests for the Guild; to James B. Geiger, for "working long and arduously at the difficult task of making sure pianos were available as needed at this and at other conventions;" and to Fred Odenheimer, for his work with the International Relations Committee and IAPBT. Earlier in the week, George Defebaugh was inducted into the Guild's Hall of Fame, and Jack Greenfield received the Member of Note award.



*Golden Hammer: Stanley Oliver, left, was honored by President Huether at the Convention banquet.*



*Presidential Citations: Otto Keyes, left, and Norman Neblett*



*Presidential Citation: James Geiger*



*Presidential Citation: Fred Odenheimer*



*Member of Note: Jack Greenfield was honored at the Opening Session.*

### **'...What I Wanted To Do...'**

On Monday evening, July 15, at the opening ceremony of the annual Piano Technicians Guild Convention in the Kansas City Hyatt Regency, I was greatly honored by being inducted into the Guild Hall of Fame. I knew the L.A. Chapter had nominated me, but of course had no idea I would be chosen over so many deserving "Old Timers." Had I known in advance, I could have written an acceptance speech.

As President Huether handed me the Hall of Fame plaque, I recall making some rather disjointed remarks about having "done what I wanted to do" most of my working life. As I look back, a few hours meditation and a couple of rewrites could have expanded that phrase into a meaningful statement.

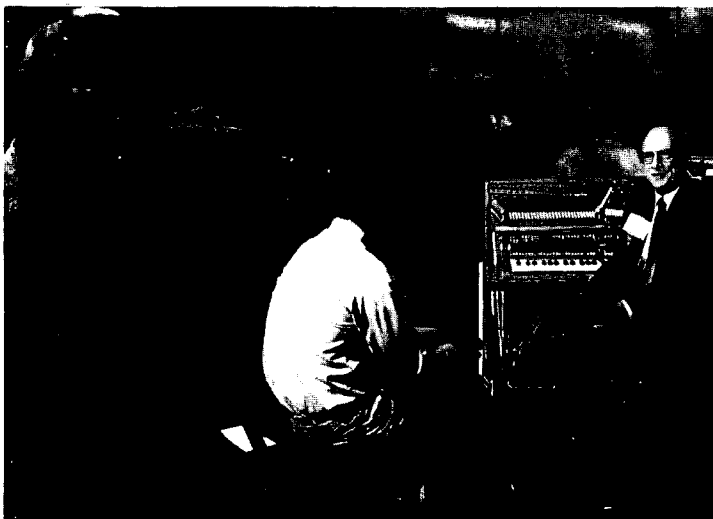
I really did "want to be" a professional musician – I really did "want to be" a capable, professional piano technician and I feel most fortunate to have achieved some degree of proficiency in each field.

As the years passed, and my membership in ASPT merged into the Guild and trudged relentlessly onward, I was asked such questions as "Would you like to serve on

the chapter board of directors?" "Would you like to do the technical program for the next chapter meeting?" "Would you like to serve as an instructor at the state convention?" "Would you like to get the A-440 Combo together for the banquet?" "Would you consider running for secretary-treasurer?" etc., and in every case, I did it because I "wanted to do it."

We all know that even 110-percent effort will not guarantee 100-percent success in every endeavor – so now is my chance to deliver a great big "thank you" to each and every Guild member who helped and supported me in these many jobs I "wanted to do." My thanks to the colleagues and dear friends who urged me into teaching, then criticized and helped me improve; to the executive boards and many committee members who helped me finish some difficult jobs that needed to be done; to President Huether, the current executive board and the Hall of Fame committee for honoring me with this award; and, last but not least, to my wife Betty and our daughters Lynn and Karen for enduring my travel absences and late-night working hours while I "did what I wanted to do."

*– George Defebaugh*



*Institute Director Ernie Juhn tells television reporter Bob Evans about this year's gathering.*

### **...The Greatest Culmination ...**

Greetings All:

In all my years as a member of the tuning profession, I sincerely believe the Kansas City Convention to be the most outstanding, enjoyable and rewarding of all international conventions of piano technicians anywhere.

While I was unable to attend classes, it can be truly said that the Convention was the greatest culmination and sharing of technical skills in the history of the Piano Technicians Guild, and *all* so freely given by "Men of Note and Know-How."

Much praise and thanksgiving must surely be accorded the Guild Staff and the KC Chapter. Let's get all tuned up and have another one just like it in Las Vegas. The good Lord willing, we'll be there! Hail PTG!

— John Travis



*Two Ernies, 1985 Institute Director Ernie Juhn, left, and Immediate Past President Ernie Preuitt, were honored by President Huether at the closing luncheon.*



*Host Chapter Chairman Ernie Preuitt, left, and Kansas City Chapter President Greg Hulme welcomed convention attendees.*



*Long a convention favorite, the A-440 Combo performed during the opening session. The combo was composed of, from left, Curtis Jarratt, Dean Baker, Bob Ousley, Lew Herwig and George Defebaugh.*



*Pianist Steve Miller, who performs every evening in the hotel lobby, had an appreciative, if critical, audience during the convention.*



*Keynoter Harry Kapreilan sounded an optimistic note during the opening session.*



*1986 Institute Director Ben McKlveen presented a preview of the Las Vegas Institute at the closing luncheon.*

# **T H E TECHNICAL F O R U M**

## ***The Center Pedal, Winners Of The Multipurpose Tool Contest, Hammer Needling And Reader Comment***

**Jack Krefting**  
Technical Editor

**A**s promised, we will present here a brief discussion of the center pedal function on vertical pianos, confusing as that may be. Although the middle pedal is rarely used, many makers feel it necessary for sales reasons to have one anyway; as a matter of fact, one manufacturer made quite a large number of inexpensive spinets with a dummy middle pedal that went up and down but had no function. An inventive salesman came up with the story that this was a "practice pedal" because it could be used to practice one's pedaling technique without fear that an error would be detected by his listeners. Such blithe explanations, vaguely plausible but totally wrong, unfortunately abound in the sales world.

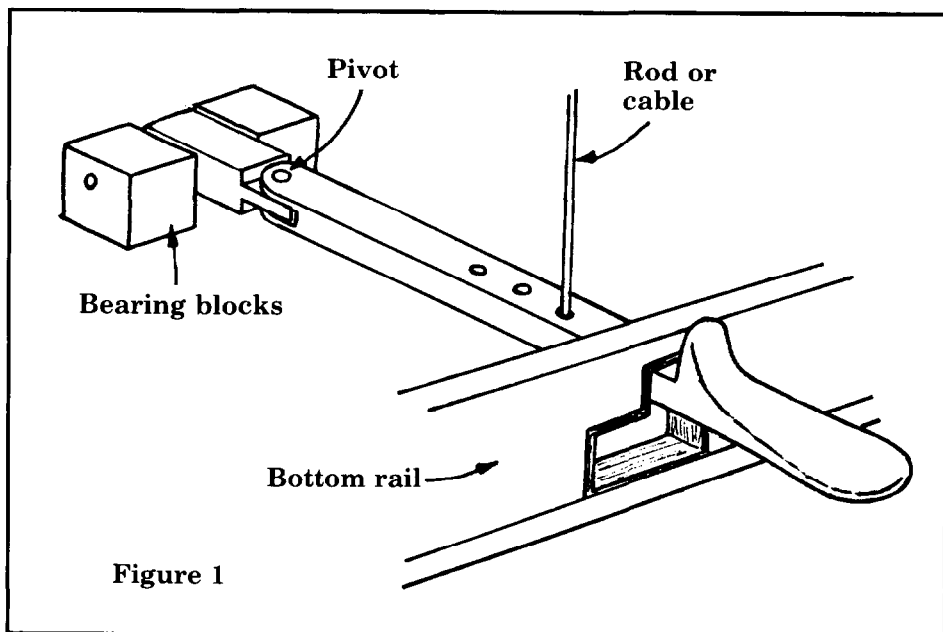
A more useful system is that of the muffler rail, which could more properly be called a practice pedal because it quiets the instrument almost completely, allowing late-night or apartment practicing without disturbing others. Long favored in Europe, this system is now finding favor with some domestic buyers, so we will probably be seeing more new instruments with the muffler feature, as was the case 50 or 60 years ago. Instead of the choke cable under

the keybed, the middle pedal is now employed to activate the muffler. Since the muffler is considered like a harpsichord stop, to be left on or off for extended periods rather than as an expression pedal, some makers offer a system like the one shown in *Figure 1*.

If the muffler is actuated by a cable, there may be a system of pulleys to transmit the motion; if a rod, there will usually be a bell-crank on the bottom of the key-

bed. In any case, if it is designed to be moved to the side to stay in the "on" position, the connection must be flexible and quiet in operation.

Regulating such a system, assuming it was originally mounted correctly, involves taking up free play in the lower link and adjusting the stop for proper engagement of the muffler as shown in *Figure 2*. The stop will be a piece of felt or leather between the aluminum muffler



**Figure 1**

rail and the action bolt or stop screw.

Felt is added or removed as required, but only after regulating the lower end to remove play (lost motion) but still allowing the rail to rise enough to completely clear the hammers when the pedal is up.

The bass sustain is another common system, which can be used as a substitute for a sostenuto to a certain extent, although the limitations are obvious. The technician should check and adjust lost motion as required so there is about 1/4 inch of movement at the front of the pedal before any dampers start to lift. This assures "follow" in the system, which is vital to adequate damping. For the benefit of any who may be unfamiliar with the term "follow" as used in this context, it refers to the ability of the dampers to move toward the plate beyond their normal at-rest position. This is necessary because the strings move in all directions when they vibrate, and in order to damp them the dampers must be able to "follow" them rather than being hindered by spoons or a lift rod.

A small percentage of verticals, those designed for use by serious pianists, are equipped with a true sostenuto. Many systems have been employed over the years, three of which are illustrated in *Figure 3*. They are intended to roughly represent the designs used by Yamaha, Steinway and Wurlitzer respectively, although since they were drawn from our

memory, we can't guarantee absolute accuracy.

Designs A and B have the inherent advantage of having the tip at a greater distance from the pivot point, which makes them less touchy to regulate because the tip moves a greater distance when the damper lifts normally; this advantage may well be offset, however, by the added inter-

*Continued on page 20*

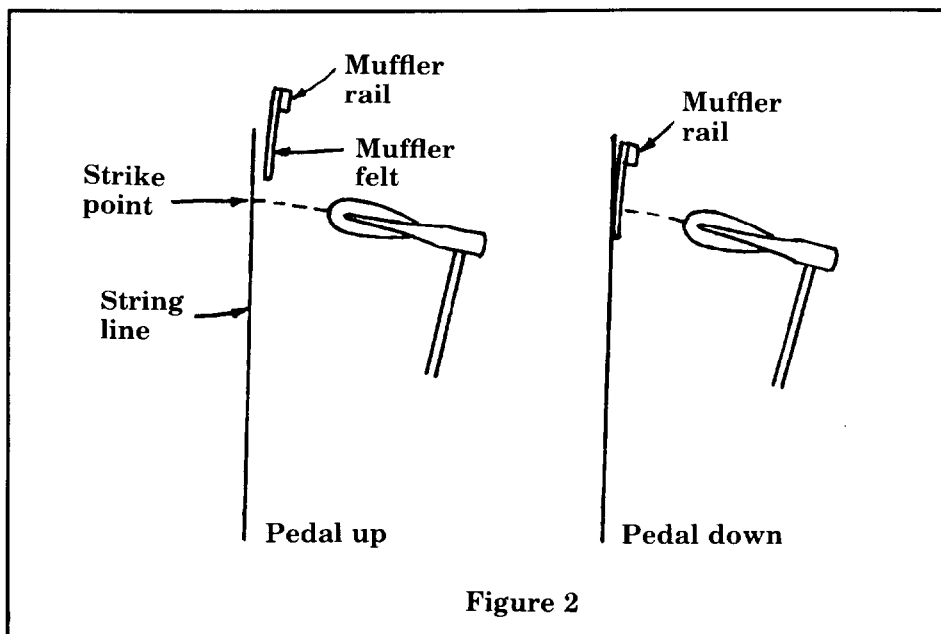


Figure 2

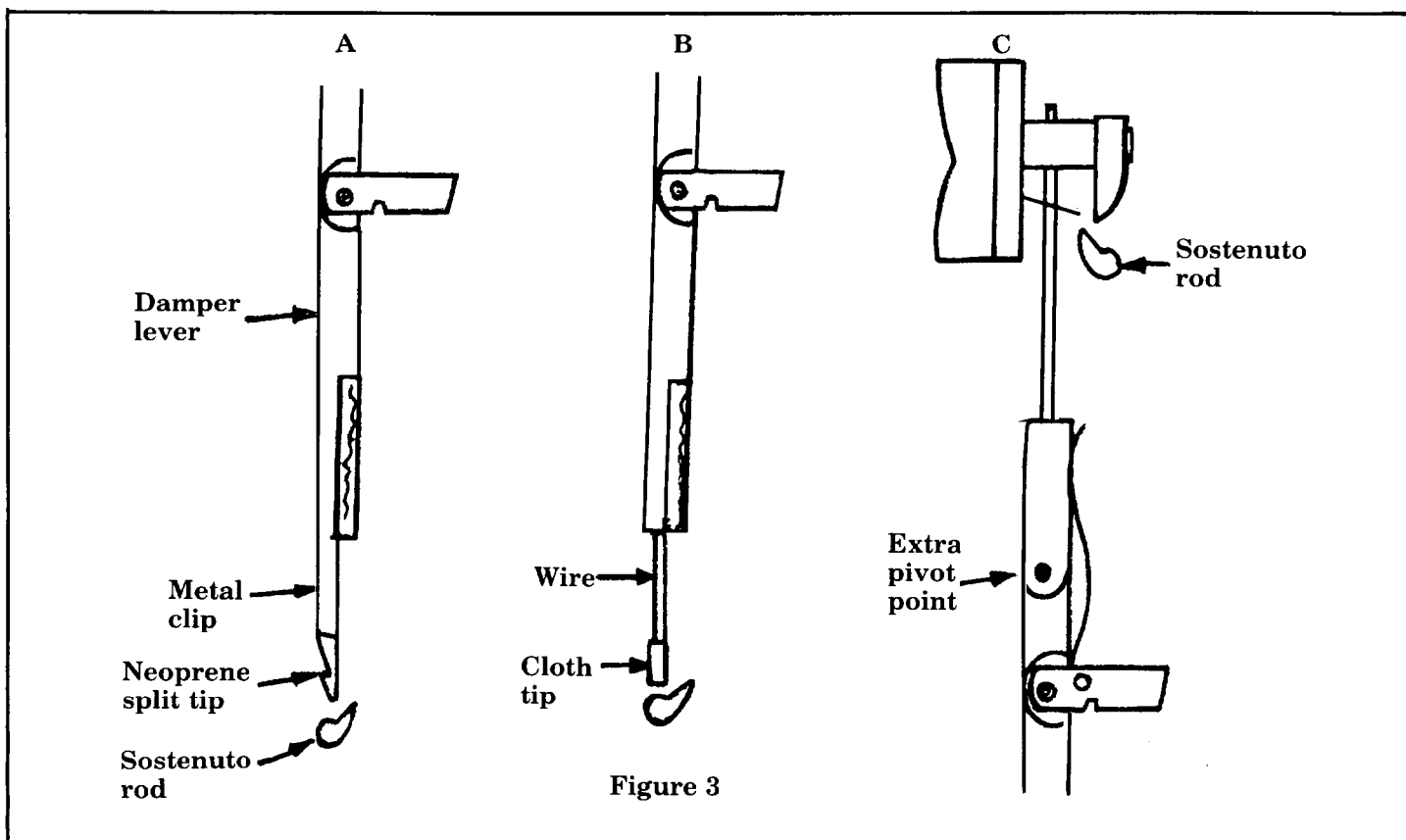


Figure 3

## Judging The Multipurpose Tool Contest

The Multipurpose Tool Contest, having been precipitously closed down upon the outrageous entry by David Frease last month, will now be adjudicated with all due prejudice and subjectivity since the rules allow the losers no recourse anyway. It was decided, arbitrarily and hastily, to divide the entries into four categories. Here are the results.

Our thanks to all who contributed their ideas. The top winners will receive an impressive certificate, signed by the Tech Ed, sent without a frame so it will be easier to use to line the round file, or wrap fish, or whatever. In fact, we will consider a real prize for the winner who comes up with the most uses for his certificate.

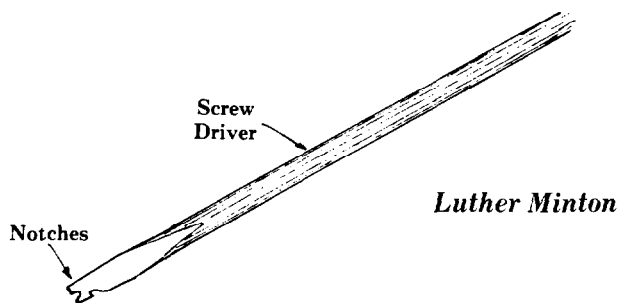
## Category 1 — Modified Ordinary Tools

Since this category had only three entries, the competition for the top three prizes was less than torrid, but the entries were good nonetheless.

*First prize:* Luther E. Minton, double-notched screwdriver, February 1984 issue.

*Second prize:* W. Dean Howell, wire-bender, May 1985 issue.

*Third prize:* Joe Meehan, notched screwdriver, January 1984 issue.



## Category 2 — Multiple Uses For Ordinary Tools

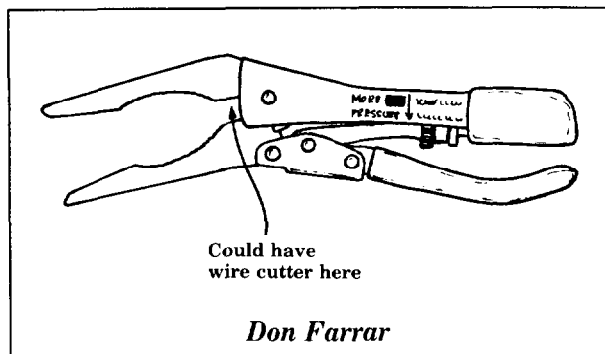
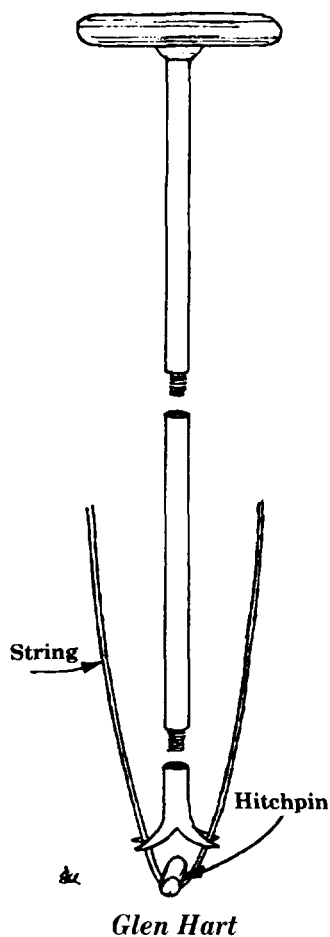
There were lots of entries in this category, so after a six-second debate on how to judge them, it was decided to award the first prize to the entry with the greatest number of claimed uses, and so on, which probably isn't fair but certainly simplified the judging. All legitimate or halfway reasonable claims were allowed, excluding only such uses as poking or prodding children and dogs away from the piano, even though in some cases, that may have been the only thing the tool was really good for.

*First prize:* Sid Stone, six-inch ruler, November 1984 issue.

*Second prize:* Gerald Foye, 10-inch tweezer, June 1985 issue.

*Third prize (tie):* Charles Gibson, five-inch vise-grip, April 1984 issue, and Carl Root, maple straightedge, May 1984 issue.

Honorable mention to Don Farrar, whose needlenose vise-grip sounds to us like the most useful tool in the entire contest, but was devalued in terms of the rest of us because it isn't available; to Miriam Graham for her eight-inch file (February 1985); to Bob Musser for his four uses for a mute handle (September 1984) and to Glen Hart for his sectional gun-cleaning rod. (July 1984)



## Category 3 — Rube Goldberg

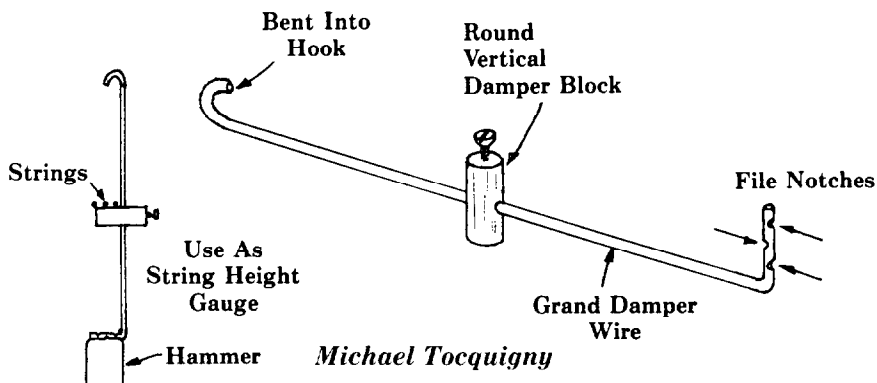
This is the province of the true piano nut, the person who looks at a problem and then finds a way to solve it, making a tool out of whatever piano supplies happen to be handy. Over the years, we have published many of these, but the only ones that can be counted are those specifically entered in this contest.

*First prize:* Michael Tocquigny, bent wire w/damper block, February 1984 issue.

*Second prize:* Bob Morris, dowel with holes and attachments, April 1985 issue.

*Third prize:* Conrad Hofsonmer, recycled upright stickers, July 1985 issue.

*Honorable mention:* Dan Sponenburg, string twister/shank reducer, August 1984 issue.



## Category 4 — Humorous, Whimsical Or Capricious

These entries defy categorization and so will be individually rated.

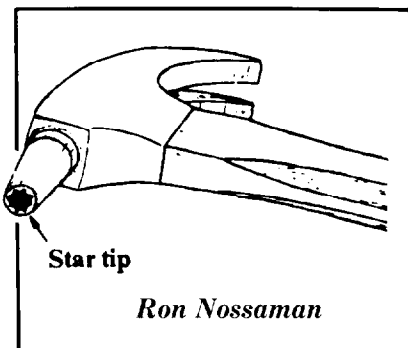
*Best crafted:* Ron Nossaman, Tony's tuning hammer, January 1984.

*Most imaginative but least useful:* Ed Solenberger, Pyra-intonator, March 1985 issue.

*Imaginative, ridiculous, illegal entry #1:* David Patterson, the human finger, December 1984 issue.

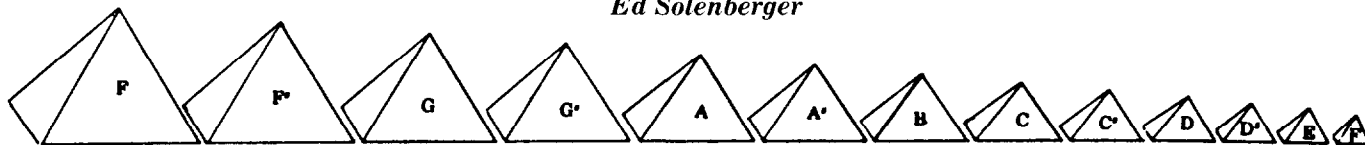
*Imaginative, ridiculous, illegal entry #2:* David Frease, money, August 1985 issue.

*Dishonorable mention:* Dan Sponenburg, blow gauge/pencil, July 1984 issue.



### *The Pyra-Intonator*

**Ed Solenberger**



## PINBLOCKS REPAIRED BY EPOXY

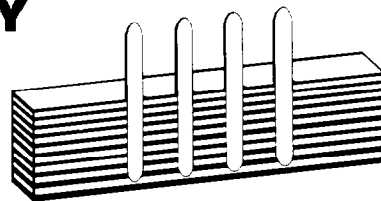
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pins, bolting ribs back to the soundboard, and filling in bridge pin holes that need to be changed or repaired. Try these epoxies for yourself, and see how they enhance the restoration process.

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## The Center Pedal . . .

ence during spoon-bending and by the fact that most of the system is not visible with the action in position. Design C, conversely, offers visibility of the system and no spoon interference, but operates on a shorter arc and therefore closer regulating tolerances.

Reader comments are invited.

### Hammer Needling

**Q:** Dear Mr. Krefling:  
*I really appreciate the job you and others are doing with the Journal in presenting new and old ideas. Thank you very much.*

*Here are some questions I would like to ask regarding an article you wrote in the December 1978 Journal called "Removing the Cup-shape from New Hammers."*

- 1. At what angle should new hammers be needled?*
- 2. How deep would the typical penetration of bass, tenor and treble hammers be?*
- 3. How is it possible to tell if there is under- or over-needling if there is a 10-day wait for the effects?*
- 4. How much needling would be typical?*
- 5. Is it possible to needle before hanging new hammers, or even needle, file and then hang new hammers?*
- 6. Is there a problem with buying hammers "pre-filed?"*
- 7. How do the new-type "hard" hammers affect this process?*

Larry Gardner, RTT  
Hayward, CA

**A:** The angle should approximate a fan, radiating outward like the spokes of a wheel if the tip of the molding is the hub. Needle from about nine to 11 o'clock and from one to three o'clock, with the voicing tool turned 90 degrees so all of the needling is done in the center band around the hammer. Typically, the penetration would be about 3/16 inch in the lowest bichord section of the bass, tapering to about 1/8 inch in the middle and down to nothing by about note 64. The higher treble area doesn't react well to this, and the single-string notes don't need it, so we are treating only the center of the scale, anyway.

The number of needles and the number of strokes is dependent on the hardness and tension of the felt, as well as what chemical treatments may have been applied. Hammers that have been hardened with lacquer do not react the same as hammers that were simply pressed hard to begin with, because the lacquer makes the felt fibers stick together so they can't readily slide when the needle pokes between them. Hard-pressed hammers, which interestingly enough are now being called "new" now that more makers are making them that way again, will react predictably to needling at various points around their circumference, provided the quality is sufficiently under control so that there is a consistency from one set to the next. The experienced voicer can tell by the reaction of the felt to the needles, knowing by a sudden softening that a particular set is "tender," for example. Even a slight over-needling of a tender set will remove its tension, and then it is ruined from the standpoint of traditional voicing.

Since lacquered hammers require needling much closer to the strike point, and then react radically, we would not recommend this procedure at all with such a set. The tension layers do not work in the same way. In fact, it could be argued that the lacquered hammer does not actually have any tension, only hardness, so the hammer can be made more resilient only by reducing the hardness instead of by releasing tension. There are two clearly defined schools of thought here, and without taking sides, I think it is fair to say that the chemically hardened hammer must be worked in a completely different way than a hard-pressed hammer.

Pre-filing and pre-voicing are wonderful time-savers for the technician who has a method of predicting the reaction of a particular set of hammers to a particular scale. It can be a valid approach, but the problem is that nobody is able to produce consistent quality in terms of hardness throughout the set and from hammer to hammer, at least in our experience, to make it a workable

solution.

We have to remember that everything we do to the hammers will have such a profound effect on the sound of the piano that we don't dare do very much until we get a chance to actually hear something from the instrument, for fear we will have overdone it somehow. This goes for removing the cup-shape as well as needling for any other reason, because what is done will change everything in some way, even if that effect was not intended. If in doubt, needle less rather than more, and see what happens. One can always needle some more if necessary, but bringing up a set that has been over-voiced presents a whole new set of problems and compromises.

### Reader Comment

*I'd like to respond to the article on "Plate Suspension Systems and Downbearing Analysis" by Tom Lowell in the July 1985 issue. Something caught my eye which made me a bit uncomfortable: "In newly manufactured pianos we may be able to profitably make certain assumptions regarding the string segment angles (front and rear bearing) to the bridge. However, in older pianos..."*

*In my experience with restoring grand pianos, I've found that the most profitable assumption about any grand piano, new or old, is that we can never assume that any piano has been manufactured perfectly. The factories do an excellent job considering their production schedules, but 99 percent of the pianos leave room for improvement in every area, including downbearing and string angles. It's just that wood is unpredictable stuff, no matter how carefully planned out the piano may be on paper.*

*But sticking to the subject of downbearing, every piano, new and old, will be different, depending on the size and thickness of the soundboard, desirability of more or less bearing on any given piano, based on the soundboard dimensions and rim thickness, etc. The long and the short of it seems to be that we can only predict, based on our own experience, what combination works well to give each piano a nice basic tone, clear, strong and with good sustain, etc.*

*Now, throw into the equation*



what kind of hammers are used: light, heavy, hard, soft, and how well traveled and regulated and voiced we can get them, to accommodate that particular soundboard/plate/bridge combination...

*I like the idea of a bubble gauge that can show front and back bearing angles realistically. However, the tried-and-true method of wedging the bridges down from the plate to simulate overall bearing when the piano is strung, then using fishing line or carpet thread and eyeballing the string angles seems to work extremely well for me.*

*Mathematics and simple, common-sense procedures don't necessarily mix. I must say, however, that Tom's method is the closest I've seen to a realistic approach.*

**Rhys McKay**  
Shingle Springs, CA

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## It's The Little Things That Count!

### Warpage

**Gerald F. Foye**  
San Diego Chapter

**W**ing Wong, the famous international industrial spy, was on a mission to obtain certain trade secrets for a major piano manufacturing firm. Cleverly utilizing dense fog to his advantage, Wing Wong penetrated the security system of a piano plant. Disguised as a pinblock, Wing spent three days filming secrets through the keyhole of the grand piano where he was hidden before discovering a spine-tingling miscalculation. He had inadvertently gotten into the confines of the very firm that had hired him to begin with. From that day forth, he was known in the trade as "Wong Way Wong." Since this has absolutely nothing to do with anything of importance, it's time to get on with something that does.

Piano keys sometimes warp. In fact, in many new pianos, it is quite common. Steam heat is one procedure that works well and is used on quality pianos and for keys that are twisted. A tea kettle serves the purpose. However, the lesser-quality pianos or where the fee does not agree with the time required, I find the removal of material to be a quick solution.

A small trimming plane does not take much space in your tool kit and does a very nice job of shaving off just enough to create clearance. If done conservatively, it is not likely to interfere with key weighting. To keep the plane sharp, store it in a ziploc or similar bag.

Warped hammer shanks are another nuisance. A small propane-operated cigar lighter is easily stored in your tool selection. Apply a little moisture, follow with a bit of heat and bend as necessary. Where hammer heads rub against one another, a simple twist of the shank after the heat application will do.

Some shanks seem to continuously move around and some are so flexible as to be relatively useless for their intended purpose. The latter is sometimes referred to as a "rubber shank." The only proper correction in this case is shank replacement.

Case warpage, where the sides have moved inward causing binding of the keycover, is a real tough one to deal with. On most uprights, the key cover ends are not in view and therefore are unfinished. Material removal can be accomplished with a Stanley "Surform" plane. This plane uses a serrated cutting blade and works reasonably well even with particle board. For heavy material removal, a belt sander may be required. Use care to keep the key cover ends flat and square. Use a felt touch-up pen along the freshly trimmed edge and the job is finished.

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# S O U N D BACKGROUND

## *Cristofori's Initial Piano Design*

Jack Greenfield  
Chicago Chapter

**M**affei's article on Cristofori gives a well-written description and explanation of how the instruments he saw in Florence functioned. The historical value of the article is enhanced by the action diagram Maffei also prepared.

Since Maffei wrote his article after leaving Florence, using his notes and a rough model for reference, some of the details are vague or may be inaccurate. The early Cristofori action design shown here by Maffei differs in major details from the actions which are present in the three existing pianos Cristofori built in the 1720s ("Cristofori Action," from letter by N.B. Tittle, Page 21, *Piano Technicians Journal*, November 1984).

Maffei described the piano hammers as leather-covered wooden blocks. These would be more like mallets used for percussion instruments than the piano hammers developed later. Cristofori may have gotten the idea of using mallet-type hammers from drawings of keyed xylophones or dulcimers he had seen. The hammer

butt in the drawing is the section *N* with semicircular bottom and with a projecting block on the side in which the hammer shank *O* is mounted. The butt pivot is the center point of the arc formed by

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the bottom edge of *N*.

Maffei did not indicate how the butts were attached, but in later pianos, the butts are held together on long sections of common center rods inserted and supported on the sides. The butt centers and other action centers are bushed with leather or cloth. The hammer is lifted by the piece *G* labeled "linguetta mobile" by Maffei, a "movable tongue" in literal translation and called a "movable tongue" by Rimbault. It functions as a jack. It is held upright in the slotted socket *H*, held in place by the pressure of the brass wire springs *I* and *L*.

When the key is depressed to raise the front end *E* of the large intermediate lever, the hammer is driven upward by the pressure of the jack on the underside of the butt projection at the base of the hammer shank. While moving up, the jack tilts to provide firm support.

Just before the hammer strikes the string, the jack slips out from under the butt projection and springs back to its starting position remaining clear of the butt

projection as long as the key is held down. The hammer drops onto a network of crossed silk strings *P* which have sufficient elasticity to prevent hammer bounce. The large intermediate levers *E* appear to have been supported on long center rods running through the pivot holes *F* and inserted from the sides in the same arrangement as used for the hammer butts.

The system of dampers was derived by conversion of a register of harpsichord jacks *R* to hold pieces of cloth against the strings.

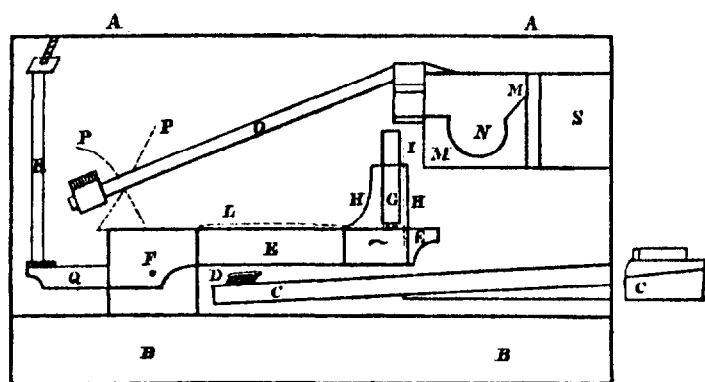
When the front end of the inter-

*Continued on page 24*

## New Invention of A Harpsichord With The Piano And The Forte

— Scipione Maffei (Continued)

I will say, then, in the first place, that instead of the usual *jacks* that produce sound by quills, there is a row of little hammers that strike the string from below, the tops of which are covered with leather. Every hammer has the end inserted into a circular but [sic], that renders it movable, but these butts are partially imbedded and strung together, in a receiver. Near the but, and under the stem of the hammer, there is a support or projecting part, that, receiving a blow from below, raises the hammer and causes it to strike the string, with whatever measure of impulse, and whatever degree of



### Spiegazione Del Disegno

- A. Corda
- B. Telaio, o sia pianta della tastatura
- C. Tasto ordinario, o sia prima leva, che col zocchetto alza la seconda
- D. Zocchetto del tasto
- E. Seconda leva, alla quale sono attaccate. una per parte, le ganasce, che tengono la linguetta F. Perno della seconda leva
- G. Linguetta mobile, che alzandosi la seconda leva, urta e spinge in su il martello
- H. Ganasce sottili, nelle quali è impernata la linguetta
- I. Filo fermo d'ottone schiacciato in cima, che tien ferma la linguetta
- L. Molla di fil d'ottone, che va sotto la linguetta, e la tiene spinta verso il filo fermo, che ha dietro.
- M. Pettine, nel quale sono sequitamente infilati tutti i Martelletti
- N. Rotella del martello, che sta nascosta dentro al pettine.
- O. Martello, che spinto per di sotto dalla linguetta va a percuoter la corda col dante, che ha su la cima
- P. Incrociatura di condoncini di seta, fra' quali posano l'aste de martelli
- Q. Coda della seconda leva, che si abbassi nell' alzarsi la punta
- R. Registro di salterelli, o spegnettoi, che, permutato il tasto, si abbassano, e lasciano libera la corda, tornado subito a suo luogo per fermare il suono
- S. Regolo pieno per forza del pettine.

### Explanation of the Diagram

- A. String
- B. Frame of the key-board
- C. The key or first lever, which at its extremity raises the second lever
- D. The block on the first lever by which it acts
- E. The second lever, on each side of which is a jawbone-shaped piece to support the little tongue or hopper
- F. The pivot of the second lever
- G. The movable tongue (hopper) which, being raised by the second lever (E), forces the hammer upwards
- H. The jawbone-shaped pieces between which the hopper is pivoted
- I. The strong brass wire pressed together at the top, which keeps the hopper in its place
- L. The spring of brass wire that goes under the hopper and holds it pressed firmly against the wire which is behind it.
- M. The receiver, in which all the butts [sic] of the hammers rest
- N. The circular part of the hammers, which rests in the receiver
- O. The hammer, which, when pressed upwards by the hopper, strikes the string with the leather on its top
- P. The strings of silk, crossed, on which the stems, or shanks, of the hammers rest
- Q. The end of the second lever (E), which becomes lowered by the act of striking the key
- R. The dampers, which are lowered when the key is touched, leaving the string free to vibrate, and then returning to their places, stop the sound
- S. Part of the frame to strengthen the receiver

force is given by the hand of the performer; and hence the sound is greater or less at the pleasure of the player. Also, it can be made to strike with much force, because the hammer receives the blow near its axis, and therefore even a slight touch will affect it readily. That which gives the blow to the hammer under the extremity of the fore-named projection is a little tongue of wood, placed upon a lever that meets the key, and that is raised by it when pressed by the player. This little tongue, however, does not rest upon the lever, but is slightly raised and strung on two jawbone-shaped pieces that are placed for this purpose one on each side. But as it was necessary that the hammer, having struck the string, should instantly quit it, although the key was still under the finger of the player, and the hammer should be in readiness to return to its place; therefore the little tongue that gives the blow is made moveable, and so connected that it moves up and strikes firmly; but, having struck the blow, it suddenly becomes loose — that is, it moves on; and, when entirely free, it returns to its place under the hammer.

The inventor has obtained this effect by a spring of brass wire that he has fastened in the lever, and which, distending itself, strikes with the point under the tongue, and, with some force, pushes it and holds it pressed against another brass wire, which stands erect and firm on the opposite side. By this firm support to the tongue and by the wire which is under it, also by the balance of the whole, it becomes at one time firm, and at another pliable, just as may be required. In order that the hammers, in falling back after the blow, should not strike the string a second time, and so repeat the sound, they are made to fall and rest upon little strings of silk crossed, which receive them without noise.

But because, in instruments of this description, it is necessary to stop the sound of the strings, which, by continuing to vibrate would confuse the notes that follow, for which purpose spinets have cloth at the ends of the jacks; and it being also necessary in this new instrument to check it entirely and suddenly; therefore, each of the aforesaid levers has a little tail-piece, and on these tail-pieces a register of jacks is placed, which, from its use, might be called the damper. When the keys are at rest, these touch the string with cloth, which is on the top of them, and they prevent the vibration which would be caused by the striking of other strings; but when the key is pressed, and the point of the lever is raised, the tail-piece is consequently lowered, and with it the damper, so as to leave the string free to vibrate; but this ceases so soon as the key is quitted, and the damper again rises so as to touch the string. However, in order to understand more clearly every movement of this mechanism, and its internal contrivance, let the reader examine the diagram, and observe the accompanying description.

After this, it is to be observed that the plank in which the iron pins are fixed that hold the strings, and which, in harpsichords, is under the strings, is above in this, and the pins come through it, and the strings are attached to them below, there being more need of space in the bass to admit the whole of the mechanism of the key action. The strings are thicker than usual, and, in order that their tension may not injure the bottom, they are not trusted to this, but fixed somewhat higher. In all points of contact, or wherever any rattle might occur, it is prevented by leather and by cloth, especially in the holes through which the centers pass, there is placed everywhere (*con singolar maestri del dante?*), and the center passes through it. This invention has also been effected in another form, the inventor having made another harpsichord, with the piano and the forte, in a different and somewhat more simple shape; but, nevertheless, the first has been more approved.

mediate lever *E* supporting the jack rises, the back end *Q* descends, lowering the damper away from the string.

According to E.M. Ripin in the section "Pianoforte," *Grove Dictionary of Music* 1980, Cristofori designed the piano action system of levers to move the hammers toward the strings at high velocity. The strings were heavier and under higher tension than normal for harpsichords to increase the speed of the hammer rebound to avoid damping out the string vibrations. Maffei stated that the strings were attached on the underside of the pinblock but did not show how. This was probably done with tuning pins driven completely through from the top with the bottom ends projecting below the underside for attachment of the strings. By inverting the pinblock from its normal location below the strings in a harpsichord Cristofori obtained more space for the action. Other benefits were that positioning the strings closer to the top of the action permitted use of shorter hammer shanks and the direction of the hammer blows drove the strings toward the soundboard, tending to seat them more firmly. It was believed by some makers that hammer blows toward the soundboard, which was then referred to as "downstriking," gave better stability than "upstriking" hammer blows as now used on grand pianos.

Maffei reported that he saw three instruments constructed in the manner he described. He also saw a fourth instrument with a simpler design, but gave no details. Cristofori made significant changes before constructing his piano dated 1720, the oldest in existence. As far as is known, none of the piano makers who obtained reprints or translations of Maffei's article later made instruments with the action design he described and drew.

# *Reconditioning The Grand Action*

Susan Graham  
San Francisco Chapter

**W**hat can we do for our customers with grand actions which need rebuilding, yet, due to scheduling or finances, aren't quite ready for major work?

In addition to clients who already own or inherit such pianos, more and more customers are buying older grands with the intention of having them rebuilt. However, the initial cash outlay leaves no further funds for immediate major work. Typically, these customers are in the serious amateur/struggling artist category. They can tell the action is not right and, although they understand that extensive work is needed, they also want and deserve enjoyable and productive use of the piano now. With rebuilding in the future, we don't want to waste our time and their money doing things which will be "lost," but if we understand what is most worthwhile in action reconditioning we can do work which is both effective and ethical.

With an understanding that, although our sense of craftsmanship recommends complete rebuilding, our sense of reality and desire to perform good service also are intact. Therefore, we are

willing to make these pianos as good as they can be for the short term. I find that it takes about three days to do a good recondition-and-regulate job on these pianos. From there, I can wait and see while the customer has good use of the piano, and the instrument will tell us both when and what major work becomes absolutely necessary.

Before starting, evaluate the

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action to see what is worst. Often, it is in original condition, with parts and regulation having received little work and moderate use, and will have deteriorated uniformly. If it has been in some unusual circumstance, such as a climatic extreme, commercial use, or subjected to questionable "service" (the grease-graphite gremlins) correcting resultant problems may require top priority.

Following that, begin the basic clean-and-tighten procedure: take the top action and the keys off the frame, brush and vacuum the keyframe felt, Brasso and then drylube the key pins, tighten all the keyframe screws and check any glue joints for solidity. If it is a bare-bones job, you probably won't want to replace keyframe felt, since this has a radical effect on regulation, but if there is a little room for discretion, or if the cloth is exceedingly worn or moth-eaten, it may be appropriate to replace it. Tighten all the stack screws (including those which hold the rails) and check not only the hammer flange centers but the wippen and jack pinning as well. Whether it is repinning because they are too loose or dry-

cleaning and/or shrinking and/or lubricating to alleviate sluggishness, time spent getting the friction in centers is always important. Otherwise, later regulation is difficult at best.

The two "soft" components of an action which I find deserve the most attention are knuckles and capstan cloth. Both should be cleaned by soaking with drycleaning fluid, brushed with a soft brass suede brush, wiped with a cloth to remove surface dirt, allowed to dry and then brushed again. Knuckles should be brushed only in the direction of the nap. If the nap can't be determined, assume that it runs so the jack smooths nap as it returns after let-off.

If the knuckle is flat, it is no longer a circle to which the top surface of the jack forms a tangent, and excessive friction and jack malfunction will result. New knuckles are the best solution, but if the buckskin covering is loose enough to allow fairly easy bolstering, this can be done quickly and without the cost of materials. Since rebuilding with new shanks is in the future, it doesn't make sense to charge for a new set of knuckles which will only be replaced – unless the old ones are completely hopeless. If you are in doubt, demonstrate the effect the knuckle has by replacing a few. Detail the comparative

cost of replacement vs. bolstering, and let the customer balance the improved feel against the cost of a part which will be re-replaced.

To bolster knuckles, I use bushing cloth. Yarn needles are almost worthless for this procedure, because the needle eye bunches up the cloth, making it very difficult to pull through under the buckskin without breaking the shank. Instead, I glue the end of a strip of cloth to a short (about four-inch) piece of thin, flat metal with three- to five-minute epoxy. Both the metal and the cloth are 1/8- to 1/4-inch wide, depending on how much of the knuckle surface is flat and how loose the buckskin is. The ideal metal is a piece of a corset stay, or else strips can be cut from metal stock which is thin but strong enough to poke through between the buckskin and the core.

I glue up three short strips of cloth rather than one long one. The cloth should be saturated with epoxy for about one inch and applied halfway up the strip. After it has completely set, the joint where the two meet can be sanded to taper and flatten it. Pull it through where the knuckle is flat (do not use glue) and trim it flush. Capstan cloth can be treated the same way – there may already be a piece of bushing cloth under the larger piece of action cloth, but another piece can be added.

Either of these operations can be very quick and easy if the parts are glued in such a way or worn and loosened enough to allow easy insertion of the "needle." However, if you try a few and have a lot of difficulty in getting the cloth through, it may be more efficient just to remove the old felt or knuckle and replace it. In other words, if a temporary measure looks like it would take more time than a complete replacement, let go of the "temporary" idea. Reconditioning work requires a flexible state of mind.

One of the most surprising sources of noise is the drop leather. Sometimes this becomes hard or worn down to wood. It may not make noise with initial contact since it is driven against the screw head as the note is sounding, but on return older wippen have a tendency to bounce and the drop leather clatters against the screw. They can be dry cleaned and brushed, but if further improvement is needed, replacement is in order. This requires removing the wippen from the stack and may require too much time – on the other hand, once it's done, it's done, and won't be "lost" in later rebuilding. If it isn't done, you will at least know what is making the noise, and can explain to the customer.

Spring grooves, if there are such, should always be cleaned, and the spring heads cleaned with brass polish. This can be done



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without removing the wippens by freeing the springs, rolling the stack completely over and using a thin screwdriver blade to scrape debris free and push it completely out of the groove. Whittle a pencil flat so it will fit between the wippens and contact the groove to apply graphite for lubrication. This spring is important in the balance of friction within an action and it must slide freely or it will need overstrengthening.

In general, the jack position regulation punchings and the repetition lever height punchings can be lived with, assuming minimal dirt and moth action. If the jack punching rests against a spoon, it may be better to adjust the jack placement (if necessary) by bending the spoon rather than turning the button. This punching has usually distorted with use and uniform adjustment is difficult and unstable if it is turned. Height regulation punchings may be slightly misshapen: adjustment can be made by holding the wooden button while turning the screw. This will adjust the height by changing the position of the screw in the button without moving the punchings.

If there is enough time and money to allow more than this basic reconditioning, a good place to focus is on the keys. Key bushing can be a tremendous help to an old action. It not only eliminates noise and sideways play, it helps with the friction balance. Consider for a minute what it is that the repetition spring does. We think of it as something which pushes the hammer up, because that is how we test it. However, in actual use, the spring also is pushing the wippen and the key down. Therefore, if friction in the key is reduced, spring adjustment may be affected.

Some friction in the key is necessary, and it is controlled by the bushings – they aren't meant to be loose enough to allow completely free movement. Otherwise, we'd never have to replace them (or have them at all). Not only does a good key bushing job help even the most worn action, it is independent of whatever may be done in the future, so it is a "no loss" job. Including a complete

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key bushing job in an initial job adds considerably to the cost, but the improvement is significant. It also reduces the cost of the future rebuilding – sort of an installment payment on a complete job.

The same is true for key end (or damper lifter) felt. Replacing this felt can do miraculous things for the damper regulation, especially if the damper system has been left untouched and the underlevers are still in line.

This brings up the pedal system. A squeak in a pedal is one of those things that generates semi-hysterical phone calls in the mid-

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If there is enough time and money to allow more than this basic reconditioning, a good place to focus is on the keys. Key bushing can be a tremendous help to an old action. It not only eliminates noise and sideways play, it helps with the friction balance.

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dle of the night, when someone has suddenly had all of "that noise" he or she can stand. Reasonably solid and quiet trapwork is important, so spot-replace felt or leather, lubricate contact points and be sure the bracing is solid.

When these things are done, the job continues with a complete regulation and voicing. The hammers should be reshaped, and then the action regulated from bedding the keyframe through the entire process. Regulation is the sum of subtle operations. While it may not be possible to do any one step to as fine a specification as a new action would allow, it is important on the older action to get everything as good as it can be. Having to compromise doesn't mean don't bother at all – it means don't waste time, but don't neglect whatever you *can* do.

When the action is ready, I clean the soundboard and plate, and then turn my attention to a condition I think of as "floating wire." Whether the piano has been played for years or sitting neglected, whether the new environment is very different or the same, you can bet it's been a long time since anyone tightened the plate bolts and screws, so do it. I mean *really* do it: get the necessary sockets or large screwdriver and exert some force – don't just try one with your junior vise-grips and declare them all tight.

After this, use a piece of brass to settle the wire, both by pushing up at the capo (from underneath) and tapping it down at the hitch pin (except for Accu-just) and finally behind the front bridge pins. On the bridge, tap lightly – don't drive the string into the wood. I use a piece of brass cut from an old pedal rod, which fits in my combination handle and is tapered down to a small end and blunted like a screwdriver. It has a shallow, smooth groove filed in it so it locates on the string.

String settling can do great things not only for tuning stability but for tone as well. Strings, through their elliptical motion as they vibrate, tend to walk up the bridge pins, a condition exacerbated by the climate-related shift of board and bridges. They must



be resealed solidly on the bridge. The string also cuts burrs in the capo. Forcing the wire against the bar settles and levels it and flattens some of the burring. Lack of solidity at termination points is the main cause for what we curse at as "false beats," so wire settling is indicated whenever there are tone or tuning problems.

With the hammers filed, the action regulated, and the wire and plate settled, it is time to proceed with tuning and finally hammer needling.

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June 1, 1985 - Aug. 1, 1985

	Pts.	Mbrs.		Pts.	Mbrs.
Barber, Edward D. Sr.	15	3	Lovgren, Christine	5	1
Betts, David C.	5	1	Macchia, Allen J.	4	1
Brady, Stephen H.	5	1	Marinelli, Robert A.	3	1
Briggs, Arthur R.	1	1	McMorrow, Edward J.	3	1
Coberly, R.L.	1	1	Musser, Robert E.	1	1
Cook, Charles M.	5	1	Pitts, Floyd D.	5	1
Crabb, Larry B. Jr.	1	1	Potter, Randal F.	1	1
Denham, Douglas	1	1	Radd, Dorothy J.	1	1
Duncan, David R.	1	1	Reed, G. Timothy	2	2
Enoch, Norman R.	1	1	Russell, Robert J.	5	5
Foli, Donn G.	1	1	Shroyer, Alvin M.	5	1
Goetsch, Lawrence T.	5	5	Sierota, Walter	4	1
Harmon, Clayton C.	1	1	Smith, Sheldon D.	4	1
Hartley, Sandra M.	4	1	Steege, David J.	1	1
Hennessy, Frank P.	1	1	Teel, Carl W.	2	2
Hopland, Ray	4	1	Trautman, Marty	5	1
Hornbeck, Stephen E.	1	1	Trivelas, Chris A.	1	1
Howell, W. Dean	1	1	Zeringue, Nolan P.	1	1

## **Student**

*Colorado West Chapter*  
Ashley, Charles Norman  
1501 White Ave.  
Grand Junction, CO 81501

*Dallas Chapter*  
Formby, Stacey A.  
1903 W. Taylor #204  
Sherman, TX 75090

*El Paso Chapter*  
Thomas, Mary Frances  
3317 Cork St.  
El Paso, TX 79925

*Kansas City Chapter*  
Horowitz, Ted B.  
5326 Charlotte  
Kansas City, MO 64110

*Palmetto, Florence Chapter*  
Brown, Allan D.  
2813 Woodbine Ave.  
Florence, SC 29501

Johnson, Ashley  
50 Craighrow Circle, Rt. 1  
Chester, SC 29706

*Salt Lake City Chapter*  
Rapp, Judy M.  
1151 West 400 North  
West Bountiful, UT 84087

*Member-at-Large*  
Norris, Arnold C.  
Star Route, Box 44  
Merryville, LA 70653

## **Reclassifications**

### **Registered Technician**

*Boston Chapter*  
Fischer, Frank L.  
588 Main St., Apt. 3C  
Stoneham, MA 02180  
(From Student)

*Capital Area Chapter*  
Dubois, John C.  
1469 Rugby Road  
Schenectady, NY 12308  
(From Student)

*Central Iowa Chapter*  
DeHaan, John  
1003 5th Ave. South  
Clinton, IA 52732  
(From Apprentice)

*Hutchinson Chapter*  
Polson, Eddie W.  
700 W. Commercial  
Lyons, KS 67554  
(From Student)

*North Central Florida Chapter*  
Roeder, Karl M.  
817 N. Forest Dr.  
Tallahassee, FL 32303  
(From Apprentice)

*Saskatchewan Chapter*  
Heilman, James D.  
Box 118  
Cochin, Sask., Canada S0M 0L0  
(From Apprentice)

*Santa Clara Valley Chapter*  
Grijalva, Robert  
9335 Canyon Oak Road  
Salinas, CA 93907  
(From Apprentice)

*South Florida Chapter*  
Wethington, Patrick I.  
6200 S.W. 63rd Ave.  
Miami, FL 33143  
(From Apprentice)

## **Apprentice**

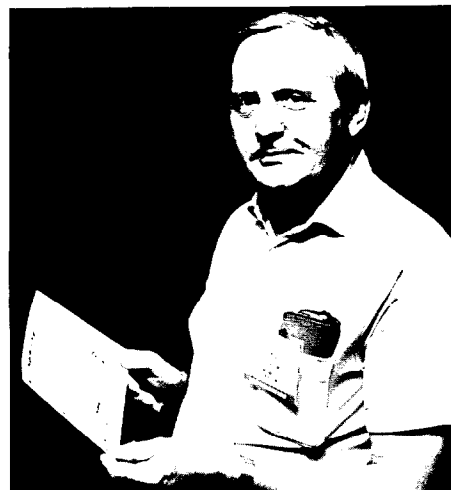
*Northeast Florida Chapter*  
Waitt, Harold  
609 Caulk Drive  
Lake Park, GA 31636  
(From Student)

*Philadelphia Chapter*  
Collins, Oliver W.  
6116 Gardenia St.  
Philadelphia, PA 19144  
(From Student)

## **President's Club**

Three members who achieved more than 15 member recruitment points received the President's Club ribbon during the Convention Awards Banquet.

Those honored were Christine Lovgren, with 26 points, Sidney O. Stone, with 21 points, and Lloyd P. Winn, with 17 points.



*Ken Bryant, Toronto Chapter, displays the certificate his chapter won in the Medium Chapter category of this year's Chapter Management Awards.*



*Sy Zabrocki, Montana Chapter, and Dean Howell, El Paso Chapter, discuss the chapter programs that helped them share first prize in the Chapter Management Awards Small Chapter category.*

# The Auxiliary Exchange

## From The President

Under this message will be many of the details of the convention in Kansas City. How wonderful to know that this meeting is likely to be one of the largest in the history of the Piano Technicians Guild and its Auxiliary! In the center of the nation, many more of us have the opportunity to drive and with the help of United Airlines, the rest of us could come with less expense. The strike was over just in time.

I am sorry that more of the international people could not come. While Americans are in Europe by the thousands because the dollar is up so high, our friends

in Europe could not afford to come to Kansas City!

All of our conventions are international! Think of our Canadian friends and our friends from New Zealand! Then, too, some of our friends from Britain and the European continent as well as Japan have been at other conventions here in "the states!" We are an international organization!

We had a grand time going to the Truman Museum, shopping, visiting Hallmark Cards, listening to good music and having our caricatures made on Friday morning just before lunch.

Now, on to Las Vegas!

**Louise Strong**

While recording speeches made at the convention will not be the policy of this Editor, **Ginny Russell's** outstanding presentation installing this year's PTGA Board warrants nothing less. The new Board will be presented to you exactly as Ginny installed them, with only the procedural installation verbiage, which is necessarily repetitious, deleted.

Ginny Russell, former PTGA president and member of the Cleve-

land Chapter, was introduced by President Louise Strong.

"It gives me great pleasure to be your installing officer this afternoon. As we listen to the lilting strains of Schumann's *Romance*, played on our piano by **Ingrid Gotrich**, Cleveland Chapter, it reminds us of our common bond, the piano and its care. So it is very fitting that our installation theme will place our officers as parts of our piano...yes, we will build our

own piano...the 'Piano Technicians Guild Auxiliary Piano.' It will prove to be the finest of its kind. The mellow tone of this fine instrument will contain leadership, support, growth, communication, friendship, progress and love. It will play strong...it will play gentle. Let us begin at the very beginning...

## "President, Louise Strong:

Louise, you are the soundboard for our piano. You are the amplifier, or major component, for sound. Without your crown, bearing or leadership, our piano will not be heard.

## "Vice President, Ginger

**Bryant:** Ginger, you are the bridges for our piano. Placed on our soundboard, bridges are wooden members over which strings are stretched, and which act to transfer the energy from the struck strings to the soundboard. You are the bridge between soundboard and strings. You add sound to our piano as you add new members to our Auxiliary.

## "Recording Secretary, Helena

**Thomas:** Helena, you are the plate for our piano. A structure of cast iron to which strings of the piano are attached, and in conjunction with the soundboard and wooden frame, the tension of the strings are supported. Your records will keep our Auxiliary in perfect tune.

## "Corresponding Secretary,

**Bert Sierota:** Bert, you are the strings for our piano. Strings are high-grade steel wire stretched on the plate and over the bridge. When strings are placed and tuned correctly they make an harmonious sound. It makes the message heard around the world. Your correspondence throughout the year will keep our membership informed and let our music be heard.

## "Treasurer, Kathryn Snyder:

Kathryn, you are the tuning pin in our piano. A tuning pin is a cylindrical steel rod, in various sizes, fitted tightly into a hole drilled in the pinblock. One end of the string is attached to the protruding end of the pin by a coil and becket. This enables the tuning hammer to turn the pin and make fine adjustments in its position. In the same manner

## National Executive Board

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**Ginger Bryant**  
*Vice President*

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Sacramento, CA 95825

**Kathryn (Mrs. Willis) Snyder**  
*Treasurer*

79 Furnace St.  
Robesonia, PA 19551

**Helena (Mrs. Dean) Thomas**  
*Recording Secretary*

RR. Box 210A  
Edinburg, PA 16116

**Bert (Mrs. Walter) Sierota**  
*Corresponding Secretary*

5201 Whitaker Avenue  
Philadelphia, PA 19124

you have records and the ability to keep our Auxiliary under financial control, always moving in a stable course.

### **"Members of the Auxiliary:**

You are probably the most important part of our piano. You represent the action. The action of our piano consists of lever trains between hammers and keys of the piano, whereby the finger movements of the keys are transferred to the hammers and dampers that produce tones from the strings and mute them, respectively. In other words...if our piano has no action, it will not play! The Auxiliary needs your support as the action to grow and strengthen, and to move in its orbit to "Focus on the Future!" Let's all be a part of our PTG Auxiliary grand piano...Let's display its potential around the world...there is room for everyone!

"At this time, let us listen to our new piano as Ingrid plays a Grieg *Nocturne*."

After the music, Ginny passed out gifts to each newly installed officer plus a poster of a drawing depicting her part of the piano. The posters were in the shape of a grand piano.

## **Convention Highlights**

The Computer Science Seminar, presented as part of the PTGA Program in Kansas City, was given to an overflow audience by Prof. Ken Blundell of the University of Missouri-Kansas City. The program was so well received, and so many Guild members also attended, that plans are already underway to present a combination PTGA-PTG-sponsored computer class in Las Vegas. This comes at the request of many PTG members. It will be designed for you and your business.

The highlight of the Tuesday afternoon tea was a jewelry presentation put on by Tivol Jewelers. It was given little advance notice, and for good reason. It included exhibits of diamonds, rubies, emeralds, opals and pearls, under the watchful eye of an armed guard!

The most precious stone known to man is not a diamond - it is the perfect ruby. While the diamond is

thought to be the "gift of love" it was pointed out that this is only in recent years and that the gift of pearls is the traditional gift of everlasting and undying love. It was also pointed out that pearls are harder than diamonds. (Pearls, of course, are not a stone in the true sense of the word.)

Pointers were given on the do's and don'ts of cleaning jewelry. *Never* put pearls in water, but clean with a soft cloth. Once they become yellow, there is nothing you can do. Pearls should always be strung with a knot between each, both to set off the individual beauty and to prevent losing the entire string in the event of breakage. If you have any jewelry cleaner, throw it away. There is nothing better to clean jewelry than liquid detergent (dishwashing detergent), warm water and a soft toothbrush.

Most of those in attendance managed to take the five-minute walk (or ride the free trolley) from the hotel to the Hallmark Visitors Center. Hallmark is in its 75th anniversary year, and each guest was given a commemorative card celebrating the occasion. Those who have them should save them, since no more will be printed. It could become a collectible, along with many of the other Hallmark Cards that have been printed over the past 75 years. Some of them are worth thousands of dollars.

In addition to showing how the cards are made, there were demonstrations of their bowmaking process, and manufacturing techniques for some of their other lines. Almost everything they produce is handmade in some respect. Even the cards with pop-up interiors must be hand-folded. They also had videotapes showing excerpts of their highly rated TV Special "Hallmark Hall of Fame" programs. Hallmark is one company that lives up to its advertising claim, "When You Care Enough to Send the Very Best." Their Visitors Center illustrates, graphically, that they care enough to present the very best.

Nearly 30 women gathered around the Hyatt Regency's piano-shaped pool Thursday morning

ready and willing to literally work their fannies off in the name of fitness. They were first treated to an inspirational talk on the benefits of exercise and nutrition by TV news anchorwoman Anne Peterson, a local celebrity and fitness expert.

Ms. Peterson urged, cajoled, inspired and encouraged us all to aerobic excellence as we used muscle after muscle that had not been called upon in recent memory (if ever). As the workout continued, variations in each movement were suggested for exercise novices as well as the advanced.

"It's never too late to start being healthy!" she cried as she energetically leaped up and down across the deck, grinning from ear to ear. Following a most welcome cool-down, several participants collapsed into the pool, and the rest of us who had survived staggered away as a properly impressed crowd looked on.

## **Tidings And Tidbits**

The Hyatt Crown Center was one of the most beautiful hotels we have ever used for a Piano Technicians Guild Convention. In the center of the spacious lobby is a pond and fountain into which one of our members managed to fall while walking and trying to get the attention of someone on the balcony above. I won't embarrass the person further by reporting the name...**Ruth Pollard**, Houston, TX, was presented with a plaque at President's Tea commemorating her many years of service to both the Guild and PTGA. Ruth was PTGA's first president and worked long and hard for PTG during the period her late husband **Allan** was PTG's executive director . . . Attendance at this year's convention was the highest ever for both PTG and PTGA. 978 persons attended, and 132 were registered for the Auxiliary program.

### **Edited by:**

**Ginger Bryant**

1012 Dunbarton Circle  
Sacramento, CA 95825

## Coming Events

Date	Event	Site	Contact
Sept. 20-22, 1985	Wisconsin Days Seminar	Univ. Of Wisconsin Madison, WI	Joel Jones 1513 Humanities Bldg. 455 N. Park Madison, WI 53706 (608) 263-1887
Sept. 29- Oct. 1, 1985	Florida State Convention	Plaza Motel 600 N. Atlantic Daytona Beach, FL 32018	Walter T. Pearson c/o Community Piano 1128 State Ave. Holly Hill, FL 32017 (904) 255-4804
Oct. 4-6, 1985	N.Y. State Conference Of Piano Technicians	Ithaca, NY	Ken Walkup 310 4th Street Ithaca, NY 14850 (607) 272-6547
Oct. 11-13, 1985	Ohio State Conference	Holiday Inn North Dayton, OH	Francis Hollingsworth 2271 E. Spring Valley Paintersville Rd. Xenia, OH 45385 (513) 372-1981
Oct. 18-20, 1985	Texas State Convention	Executive Inn 3232 Mockingbird Ln. Dallas, TX	Martin Wisenbaker 808 Cordell Houston, TX 77009
Nov. 15-17, 1985	North Carolina State Convention	Raleigh Inn Raleigh, NC	Tom Karl 2251 Rumson Rd. Raleigh, NC 27610 (919) 828-3535
March 13-15, 1986	Pacific Northwest Conference	Red Lion Inn Bellevue, WA	Steve Brady 22808 35th Ave. West Brier, WA 98036 (206) 543-0543 (206) 771-7781
July 21-25, 1986	Piano Techicians Guild Annual Convention and Institute	Caesars Palace Las Vegas, NV	Home Office 9140 Ward Parkway Kansas City, MO 64114 (816)444-3500

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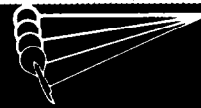
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[ ]	PTG-204	"DIAGNOSING--THE SECRET OF TROUBLE SHOOTING" Jim Harvey
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[ ]	PTG-209	"GRAND REGULATION" - PART II Ray Reuter, Eric Johnson, Dale Lassiter, Roger Weisensteiner
[ ]	PTG--211	"KEEP IT STABLE" Allen Foote
[ ]	PTG-212	"LEARN HOW TO TUNE PIANOS (IN 90 MINUTES)" Sally Jameson
[ ]	PTG-213	"PINS OF ALL KINDS, BRIDGE TO HITCH" John Ford
[ ]	PTG-214	"PLAYER PIANO FORUM" Norman Heischouer
[ ]	PTG-215	"PRACTICAL SOUND BOARD WORK" Brian Dockrill
[ ]	PTG-216	"PREPARING THE PIANO FOR A CONCERT" Mike Glazebrook
[ ]	PTG-217	"PROFESSIONAL FINISHING" - PART I Webb Phillips
[ ]	PTG-218	"PROFESSIONAL FINISHING" - PART II Webb Phillips
[ ]	PTG-219	"RAISING PITCH WITHOUT PAIN" Dr. Albert Sanderson

- [ ] PTG-220 "REGULATING THE VERTICAL PIANO" - PART I  
Rick Sletten, Dick Eckburg, Larry Taibot
- [ ] PTG-221 "REGULATING THE VERTICAL PIANO" - PART II  
Rick Sletten, Dick Eckburg, Larry Taibot
- [ ] PTG-222 "SERVICING THE BOSENDORFER"  
Gerhard Feldmann
- [ ] PTG-223 "SERVICING THE STEINWAY GRAND" - PART I  
Joe Bisceglie, Fred Drasche, Bill Garlick
- [ ] PTG-224 "SERVICING THE STEINWAY GRAND" - PART II  
Joe Bisceglie, Fred Drasche, Bill Garlick
- [ ] PTG-225 "SERVICING THE 'GRANDE' CUSTOMER" - PART I  
The Yamaha Team
- [ ] PTG-226 "SERVICING THE 'GRANDE' CUSTOMER" - PART II  
The Yamaha Team
- [ ] PTG-228 "SPRINGS OF ALL KINDS"  
David Betts
- [ ] PTG-229 "SQUEAKS AND SQUAWKS"  
Ralph Kingsbury
- [ ] PTG-230 "THE SUPER SERVICE CALL"  
Matthias Stoeckle, Johannes Ruoss
- [ ] PTG-231 "THE ART OF RESTRINGING AND REPINNING"  
Marlyn Desens
- [ ] PTG-234 "TROUBLESHOOTING FOR THE ADVANCED PLAYER TECHNICIAN"  
Norman Heischöber
- [ ] PTG-235 "TROUBLESHOOTING VERTICAL AND GRAND DAMPERS"  
Jack Krefling
- [ ] PTG-236 "TUNING, STABILITY"  
Klaus Fenner
- [ ] PTG-237 "TUNING PIANOS AND THEIR OWNERS"  
Tom Cobble
- [ ] PTG-238 "UPRIGHT PIANO SERVICE IN THE HOME" - PART I  
Baxter Edmisten, David Lowe, Otis Oxford
- [ ] PTG-239 "UPRIGHT PIANO SERVICE IN THE HOME" - PART II  
Baxter Edmisten, David Lowe, Otis Oxford

**Please Check Tapes Desired** (Does Not Include Sales Tax Or Postage And Handling)

**Delivery & Shipping:** We pay shipping on orders placed at the convention on any tapes we are unable to deliver at the convention. If for any reason you do not wish to take delivery of your order at the convention or if you are mailing this form in, please add fifty cents (50¢) per tape to your order for shipping. \$1.00 Minimum and \$5.00 Maximum. Double overseas or air mail.

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# MEETINGS INTERNATIONALE

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# “Wurlitzer really stands behind their products.”

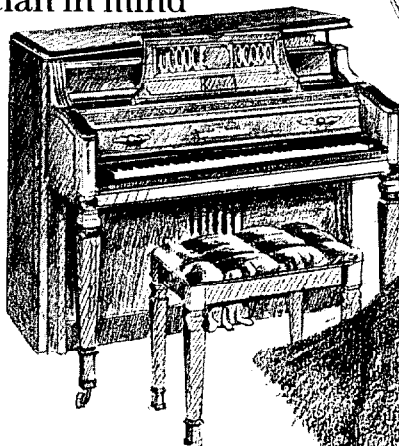
**Rick Sletten—piano technician,  
performing musician.**

As an independent piano technician, Rick Sletten works on a lot of different brands. He prefers to service ours... because Wurlitzer keeps the technician in mind when establishing service programs and policies.

“Wurlitzer has gone the whole nine yards. I never have any problems... with technical information or parts. If you’re working in a customer’s home, you can call Wurlitzer toll free and get technical help. With a lot of pianos, you’re on your own.”

But Rick Sletten likes more than our service. He likes our pianos as well. “I’ve been to the factory. You can see the precision work. You can see the quality.”

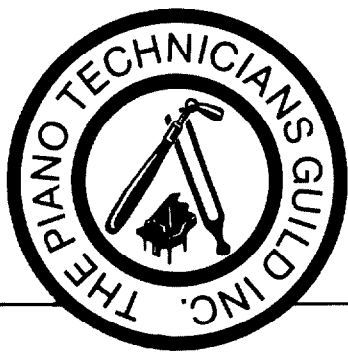
By building pianos with consistently high quality and by providing service hot lines, we make a piano technician’s life a little easier.



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# Update

September 1985



Re-elected for the 1985-86 term were (clockwise from left rear) Nolan Zeringue, Southeast RVP; Willem Bles, Central West RVP; Dean Thomas, Central East RVP; James Ellis, Southeast RVP; William Moonan, Northeast RVP; James Bryant, Western RVP; M. B. Hawkins, Vice President; Charles P. Huether, President; and Ronald Berry, Secretary-Treasurer. Barbara Parks is Executive Director.

## Council Focuses On The Future

True to the theme of this year's convention, delegates "focused on the future" of the Guild and piano technology during the two-day Council meeting July 13-14 in Kansas City.

After extensive discussion of proposals regarding membership categories and use of the Guild's logo, the Council referred those matters to a five-member special committee. The committee was directed to consider input from this year's meeting in preparing a report for next year's delegates.

Technical tests prepared by both the Chicago and the Los Angeles chapters were presented to Council, and delegates voted to accept both examinations as official. A 90-day deadline was established for getting the examinations into operation. The Council also commended both chapters for their work. Two new written tests also are in place.

Charles P. Huether, Marshall Hawkins and Ronald Berry were re-elected President, Vice President and Secretary-Treasurer, respectively. During regional caucuses, Regional Vice Presidents William Moonan, James Ellis, Nolan Zeringue, Dean Thomas, Willem Bles and James Bryant also were re-elected. A proposal to eliminate the Immediate Past President from the board was defeated. A charter was granted to the Monterey Bay Chapter of California and approval was granted for changing the name of the North Florida Chapter to "Tallahassee Chapter".

## In Respectful Memory...

Albert H. Cravens, a charter member of the Guild, passed away Friday, June 28, after a brief illness. Cravens, 66, was born in Wright County, MO, in 1919. Moving to Jackson, TN, in 1942, he was a member of Englewood Baptist Church, the Lions Club and the Exchange Club. He was a graduate of the University Extension Conservatory of Chicago and studied voice with several professional artists. Cravens was a radio performer and sang bass with the Lushus Gospel Singers from 1939-41.

He is survived by his wife, Berniece, two sons, Cecil W. Cravens and Dr. Milton D. Cravens, both of Jackson; a daughter, Judy Estabrook of El Paso, Texas; eight brothers, Luther, Wilbur and Robert, all of Mansfield, MO, Vernon of Idaho, Farris of Iowa, Marvin of Mountain Grove, MO, Ellis of Hartville, MO, and George of Springfield, MO; three sisters, Ruby Floyd of Hartville, MO, Eula Sulser of Columbus, GA, and Ruth Bills of Springfield, MO; and four grandchildren.

# 'Keeping Up With The Jones' – Reflections Of A Chapter President

## Dale Heikkinen Chapter Management and Achievement Committee

How do you be a chapter president? After all, "Ben, Jack, Bob, and Connie" had a natural mix of ingredients. But, did he, Tom Jones, have the right stuff to take on, what seemed like a "scary," somewhat "awesome responsibility?"

After some thought, he realized that the only "stuff" he would need he already had: caring. Caring enough about what he believed in and what he wanted to nurture. Making a few changes here, and a few adjustments there to help his chapter continue to grow.

He chose, as he put it, his pet project, namely, the facilitation of student and apprentice members which had grown to become a "tremendous backlog." Testing was offered twice a year. Under his tenure, two members advanced to craftsman, six from student to apprentice, and four were admitted as new student members.

Reflecting on his two-year reign as Cincinnati chapter president, he feels another area that needs attention is general membership participation. General membership participation is an area that almost anyone can identify with who has had any affiliation with a chapter.

And, as he has seen, there are those who contribute extensively and those who do not. According to the June-July issue of the *Cincinnati Newsletter*, the statistics speak for themselves. For example, the Cincinnati Chapter has 17 registered tuner-technicians, nine of whom are presently active in the chapter. Eight members, according to his report, have missed at least three meetings in a row.

These figures are not indigentous to this chapter alone. They are indigentous to almost any chapter – north, south, east or west.

If you feel your economic base

will be threatened, if you feel your present level of income may be curtailed, or if you feel that you can subtly strangle your competition, you will not be contributing to a group! Much less a chapter.

If you thrive on exchange of new ideas, if you thrive on new information, if you feel your economic base may improve, then a group setting, like a chapter, will attract you.

Reflecting on his two-year experience as chapter president, Tom Jones says that overall, "I have received much gratification." This same sentiment is voiced by another out-going chapter president, Steven Cunningham, from the Northern Virginia Chapter. Says Steve in their June newsletter, "What a marvelous way to learn more about piano technology and the Guild. I highly recommend it to anyone!"

## "Name That Noise"

Looking for a program? Tired of speakers? How about listening to noise? After all, some of us get paid handsomely for tracking down a squeak or a rattle. Sometimes, if you're good, you get paid more than the cost of a common ordinary tuning. The wonderful part is that you don't even have to know how to tune!

Your skill is determined entirely by your speed. Most of us learn this laboriously over the years.

Now, you can learn about these strange goings-on through a cassette produced by Sid Stone of the Golden Gate Chapter. There are twenty noises that you must identify. The bad part is that you get scored – by yourself!

It can be used in one of two ways: for one, a chapter officer will take charge of sending the tape to remote members of his chapter and, for another, it can used in a normal chapter setting.

Just write to Chapter Man-

agement and Achievement for this one-half hour presentation. It will be sent to you by Pony Express/UPS. It will be initially distributed by the Committee and later by the Home Office.

## News And Notes

The Long Island Cristofori Brotherhood reports that George Brennan lectured and demonstrated tuning as a career to 50 junior high school students in Bay Shore, NY.

Chapter President Stephen Snyder reports that the Capitol Area Chapter, NY, visited two factories in June, the Charles Ramsey Corporation, Kingston, NY, which manufactures piano hardware, and the American Felt and Filter Company, Newburgh, NY, which manufactures hammer and damper felt.

David Hughes, president of the Baltimore Chapter, says they contributed a \$200.00 scholarship to the Baltimore Music Club for a piano competition.

From the Roanoke Chapter, Clarence Farmer reports that Ruth Ann Jordan, CTE (Washington, DC), helped Ernie Bremner, CTE, establish a new tuning test center. Future tests in this area will be given at the First Baptist Church in Martinsville, VA, on a G-3 Yamaha Grand.

In May, chapter members from both the Central North Carolina Chapter and the Research Triangle Chapter toured the Antique Instrument and Wheels Museum in Hillsborough, NC.

The El Paso Chapter is rebuilding a 1904 Hazelton upright with all-new bridges, reports W. Dean Howell, chapter president.

The Cleveland Chapter rebuilt a Steinway "D" action. The work was donated to the Cleveland Institute of Music.

## **Directory To Be Printed; Corrections Needed**

A 1985-86 Piano Technicians Guild membership directory is now being prepared for distribution this fall. Listings of members' names, addresses and telephone numbers have been sent to each chapter president. To ensure the accuracy of your listing, please check the record and provide any corrections. This information is needed as quickly as possible.

**Reporting period  
Jan. 1984 - April, 1985**

## **Chapter Management and Achievement Awards**

### **Small Chapters (1-10 craftspersons)**

1st place plaque: El Paso, TX  
and Montana

2nd place certificate: Heart Of  
Texas

### **Medium Chapters (11-25 craftspersons)**

1st place plaque: Vermont

2nd place certificate: Syracuse,  
Toronto, and Central Florida

### **Large Chapters (26-plus craftspersons)**

1st place, plaque: Cleveland,  
Sacramento

2nd place, certificate: Connecti-  
cut, Chicago, Santa Clara Valley

## **1985-86 Guild Award Nominations**

**From:** PTG Awards Committee, Ernest Preuitt, Chairman  
**To:** All Chapters

The Awards Committee invites your help in determining who will receive the awards to be given at the 1986 Convention in Las Vegas. Your chapter is urged to submit nominations for the following Piano Technicians Guild awards.

- 1. Hall of Fame Qualifications:**
  - a. Long-term dedication to the causes, ideals and purposes of the Piano Technicians Guild.
  - b. Outstanding personal and professional integrity to the point of being an inspiration to others.
  - c. Outstanding contributor and implementor of ideas, programs, etc., resulting in a definite improvement and upgrading of the piano industry as a whole.
- 2. Golden Hammer Award Qualifications:**
  - a. For outstanding service.
  - b. Dedication to the Guild over a period of years.
- 3. Member of Note Award Qualifications**
  - a. *Recent* outstanding service.
  - b. Dedication to the Piano Technicians Guild.

Each chapter may submit a candidate for any or all of these three awards.

Complete the award nomination form below (or use your own format) but be sure to include a resume of your chapter's candidate for the award. The committee *must* have the following information: name, address, chapter, place and date of birth, how long in the piano trade, and how long a Guild member. The committee also needs a good-quality black-and-white photograph of your nominee. If you wish to nominate more than one person for more than one award, the form below can be photocopied.

In addition, please include a short resume stating the reasons your chapter is nominating the member for the award and listing his or her qualifications for eligibility for the award.

**Your nomination and all supporting information must be received by the committee chairman no later than Dec. 31, 1985.**

CUT

### **Piano Technicians Guild 1985-86 Awards Form**

**Mail to:** Ernest S. Preuitt, Chairman  
Awards Committee  
Independence, MO 64052

Date \_\_\_\_\_

We are pleased to propose \_\_\_\_\_ as a candidate for

1. HALL OF FAME ☐      3. MEMBER OF NOTE ☐  
2. GOLDEN HAMMER ☐

Chapter Name and # \_\_\_\_\_

Chapter Officer or Committee Chair-  
man \_\_\_\_\_

Resume & information enclosed ☐

( ) \_\_\_\_\_

Area Code & Telephone # \_\_\_\_\_



## 1985-86 Committee Appointments

Committee appointments for the 1985-86 year were made at Convention. Following is a complete list of chairmen and committee members that make up each committee.

### Awards Committee

Ernest Preuitt, *Chairman*  
Olan Atherton  
Doug Wurz  
Don Person  
John Ford

### Bylaws Committee

Ron Berry, *Chairman*  
Jimmy Gold  
Richard Bittinger  
Don Morton

### Chapter Management And Achievement Committee

Dale Heikkinen, *Chairman*  
Webb Phillips  
Danny Boone  
Don Person  
Michael Travis  
Paul Reidel

### Chapter Program Development Committee

James Houston, *Chairman*  
Joel Jones  
Doug Wood

### Economic Affairs Committee

Bob Russell, *Chairman*  
Harry Kapreilian  
Don Morton  
Bob Smit

### Examinations And Test Standards Committee

Ruth Ann Jordan, *Chairman*  
Northeast - Ray Zeiner  
Southeast - Don Strong  
South Central - Danny Boone  
Central East - Steve Hornbeck  
Central West - Jonathan Nye  
Western - Rick Baldassin

### Internal Code of Ethics Committee

Jack Greenfield, *Chairman*  
Marty Hess  
Charles Erbsmehl  
Roger Weisensteiner

### International Relations Committee

Fred Odenheimer, *Chairman*  
Dan Evans  
Ralph Long

### Trade Relations Committee

Robert Russell, *Chairman*  
Jack Greenfield  
Paul Monroe  
Ernest Preuitt

### Teacher Relations Committee

Marnie Squire, *Chairman*  
Karen Hudson-Brown  
Fern Henry  
Benjamin N. Bailey  
David Duncan

### Visually Impaired Committee

Stanley Oliver, *Chairman*  
August McCollom  
Ken Serviss

## NEW OFFICERS

### Pomona Valley Chapter

*President:* Bill Dick  
*Vice President:* John Voss  
*Secretary:* Pamela Consoli  
*Treasurer:* Herb Bridgeman  
*Board Trustees:* Paul Seabern  
John Grutzmacher  
Charles Granger

### Seattle, WA Chapter

*President:* Jim Faris  
*Vice President:* Randy Rush  
*Secretary:* Roger Gable  
*Treasurer:* Peter DeLaurenti  
*Board Members:* Steve Brady  
Phil Moore  
Dean Petrich

### Golden Gate Chapter

*President:* Ron Adams  
*Vice President:* Sid Stone  
*Secretary:* Carol Keeney  
*Treasurer:* Terry Benson  
*Member-at-Large:* Mike Silva  
*Board Advisor:* Lola Wondra  
*Newsletter Editor:* Larry Gardner

### Reading-Lancaster Chapter

*President:* Don McKechnie  
*Vice President:* Shawn Peck  
*Secretary:* Jim Bittinger  
*Treasurer:* Fred Crowther

## Orange Co. Chapter Sponsors Auction

The Orange County Chapter is holding a tool auction October 28. The bidding will begin promptly at 7:00 p.m. and it is suggested that prospective bidders arrive at 6:30 to review what items they might be interested in.

A representative from the Orange County Chapter will be

attending other local chapter meetings during the coming month to explain further details and pick up items individuals may wish to sell. For more information contact: Dave Vanderlip, Chapter President at (714) 998-5575 or Bob Jackman, Vice President at (714) 494-7324.

## Guild Member Receives Award

Nancy Bloomer-Deussen, from the Santa Clara Valley Chapter, won one of two first prizes for composition awarded by Mu Phi Epsilon, the international music fraternity. Nancy, who earned her degree in composition from the Juilliard School of Music, received the award for a woodwind quintet composition. A performance of her composition is scheduled for this fall in Palo Alto. Congratulations Nancy on a job well done!