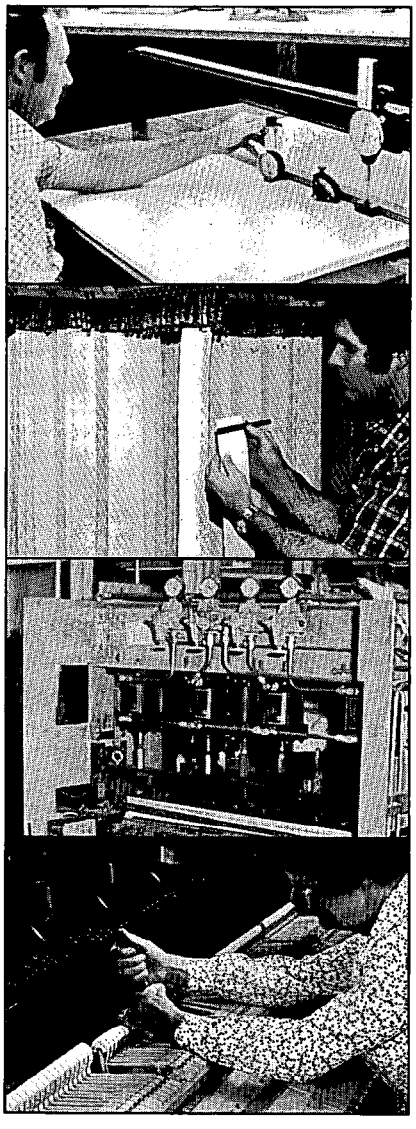
Piano Technicians
Journal
November 1988

Leg And Lyre Replacement — Tools For The Job

The Baldwin Piano...
You can see why it sounds better

We firmly believe that hammer making is one of the most critical of all piano building processes. That's why we spend significant extra dollars in materials and time in the manufacture of all of our own hammers for both vertical and grand pianos.

Our special concern starts with materials. We pay a premium price for 100% virgin wool felt made to our standards for weight, thickness, taper, size and hardness. To guarantee that all hammer felt meets our standards, we subject every sheet we receive to stringent testing before accepting it for production.



The same extra concern continues in our exclusive construction procedures. First felt is treated in our moisture-conditioning chamber until it reaches a prescribed moisture content. Then the felt is placed in a special hammer press, designed and built by our engineers. This press has preset closing pressure and automatic cycling for consistency. We use a special thermosetting glue to secure the felt to the moldings. And we check throughout the process to insure that the proper felt hardness is retained.

The object of all this extra care in design and construction of hammers is tone quality...and tone quality that is consistent from note to note.

Fifth in a series of informative ads on piano tone published by Baldwin Piano & Organ Company exclusively for the benefit of piano technicians.

Baldwin® - *Leading the way through research*

SCHAFF YOUR SUPPLY HOUSE FOR

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HUMIDITY CONTROL SYSTEMS FOR ALL PIANOS

ENDS "DRY" PROBLEMS
LOOSE TUNING PINS
LOOSE ACTION
CRACKED SOUNDBOARDS

ENDS "DAMP" PROBLEMS
STICKING KEYS
SLUGGISH ACTION
RUST

STABILIZES TUNINGS
TUNING WILL NOT HOLD
OR STAY ON PITCH
WITHOUT FREQUENT TUNINGS

VERTICAL PIANOS

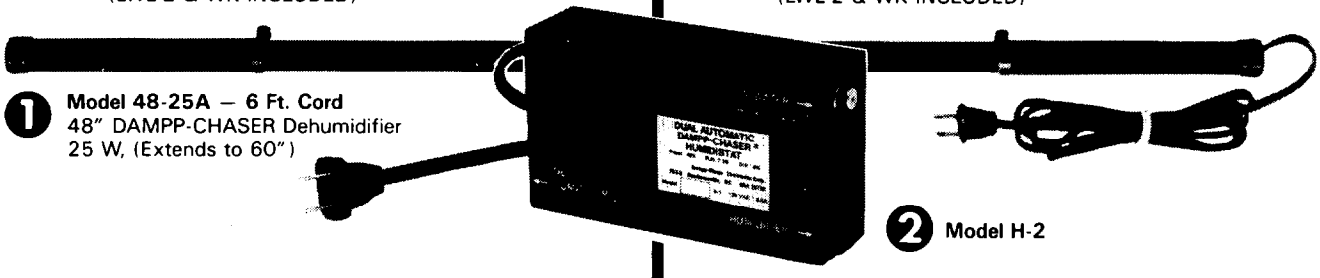
5PS- COMPLETE 5-PART SYSTEM FOR VERTICAL PIANOS

KIT INCLUDES:
1. 48-25A DAMPP-CHASER DEHUMIDIFIER ROD
2. H-2 DUAL AUTOMATIC HUMIDISTAT
3. HM-2 3-PART HUMIDIFIER KIT (LWL-2 & WK INCLUDED)

GRAND PIANO

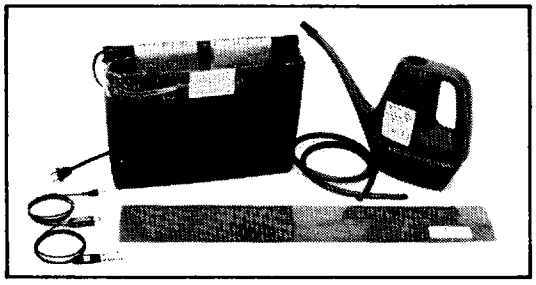
G5PS- COMPLETE 5-PART SYSTEM FOR GRAND PIANOS

KIT INCLUDES:
1. 48-25A DAMPP-CHASER DEHUMIDIFIER ROD
2. H-2 DUAL AUTOMATIC HUMIDISTAT
3. GHM-1 3-PART HUMIDIFIER KIT (LWL-2 & WK INCLUDED)

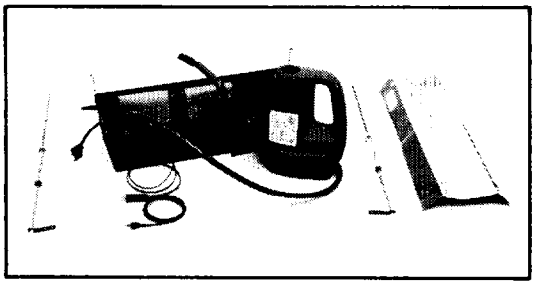


1 **Model 48-25A — 6 Ft. Cord**
48" DAMPP-CHASER Dehumidifier
25 W, (Extends to 60")

2 **Model H-2**



3 **Model HM-2**



Model GHM-1 3

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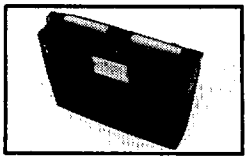
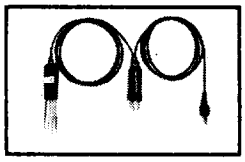
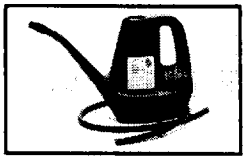


Model HM-1ST
Vertical Humidifier Bucket



Model LWL-2
Vertical & Grand Low Warning Light



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The Piano Technicians Journal **November 1988**

Official Publication Of The Piano Technicians Guild, Inc.

Volume 31
Number 11

In This Issue...

Plus...

The Cover...

A toolkit for grand leg and lyre repairs. Photo by Susan Graham.

The Piano Technicians Journal (ISSN 0031 9562) is the offical publication of The Piano Technicians Guild, Inc., 9140 Ward Parkway, Kansas City MO 64114. The Journal is published monthly. Second class postage paid at Kansas City, MO., US ISSN 0031 9562 foreign and domestic. POSTMASTER: please send address changes to: Piano Technicians Journal, 9140 Ward Parkway, Kansas City, MO 64114.

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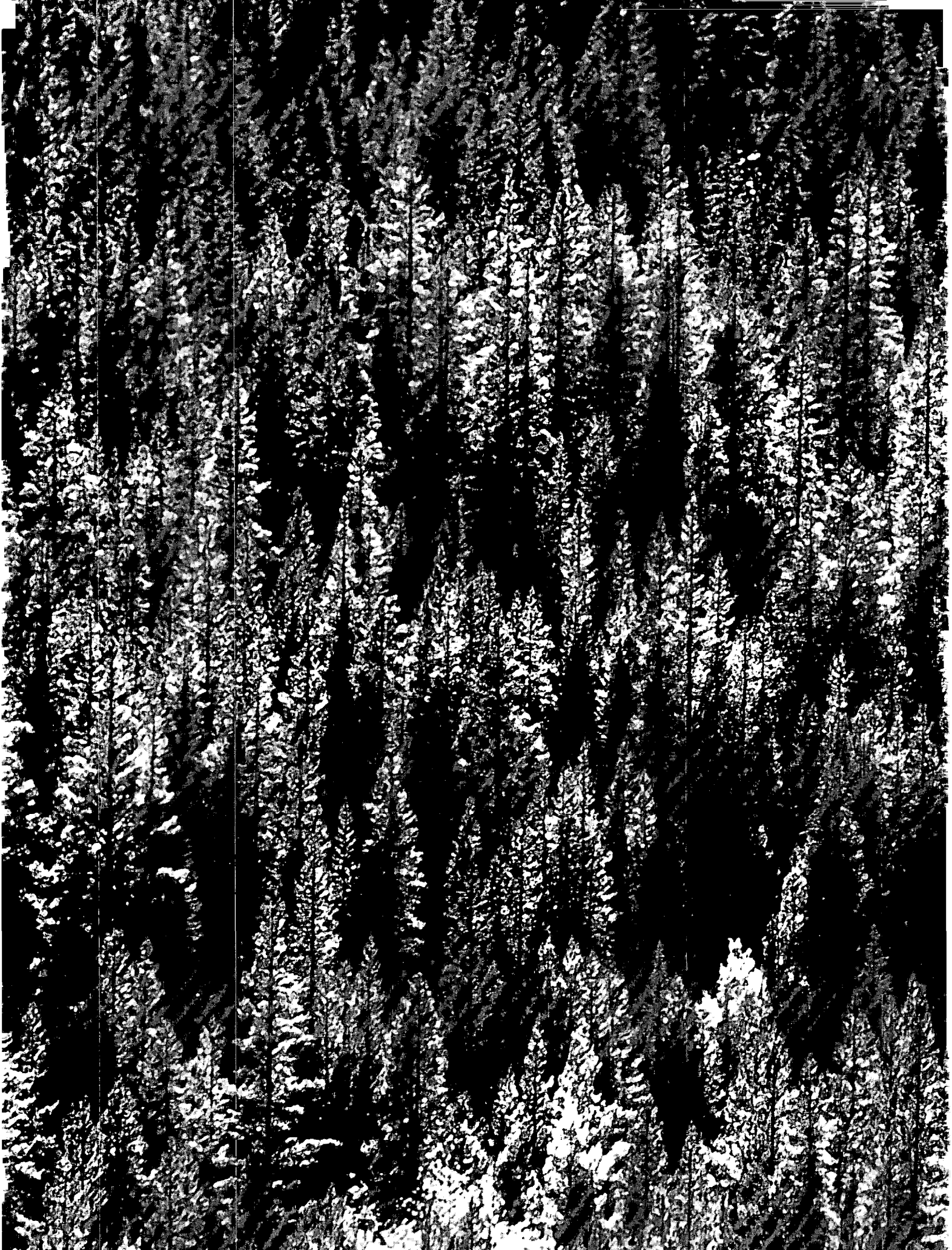

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Spruce. Renown for its extraordinary resonating qualities, it's the only material considered for sound boards of fine quality pianos.

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President's Message

Ronald L. Berry
President

Promoting The RTT

There has been a good bit of discussion recently about enhancing the difference between RTT and Associate membership. One thing that will do this is to make the public more aware of what RTT means. When we start talking about public awareness, we are usually talking about advertising and, therefore, money. When members think of advertising campaigns, they often think that the Guild nationally is going to put together some sort of mass media campaign. Without some drastic change in dues, it is unlikely that any large campaign will happen. The Northeast region is working on its own plan to assess all members of the region to come up with some money for some larger scale advertising. We will watch that effort carefully and monitor its success.

But what can we do without getting into large-scale costs? Most technicians do some Yellow Pages advertising, and we are all aware that this is not cheap. Some chapters have put in display ads with the logo and a list of all the members. This is very effective, but hasn't taken off too well because it is rather expensive and it usually requires one person to receive the bill for the ad and that person has to administer sharing the cost with the others. Advertising with the logo, while greatly encouraged, seems to be avoided because it requires a larger and more expensive ad than most technicians normally purchase. Speaking of ad size, I see a trap that happens in advertising done by some other trades. TV repair people all have half-page ads as a matter of course. Advertising size for the TV repair trade has slowly escalated to that point. I'd hate to see that happen to us. As far as effectiveness is concerned, a half-page ad among all half-page ads gives no better value than a one-inch ad among one-inch ads. The only one who has really won is the Yellow Pages company.

So what can we do for low-cost exposure for the Guild? Carl Root of the Washington, D.C., Chapter suggested the following idea and I felt it was worth putting out to everyone: among yourselves in your chapter, you need to decide on *one* name to use for the RTT category; Registered Tuner-Technician, Registered Craftsman, or whatever can be used. However, everyone will need to use the same name to be effective. Be sure that what you pick is no longer than five words, because five words equal one line in the Yellow Pages. "Registered Craftsman, Piano Technicians Guild" seems to work well. All you are asking is that everyone in the chapter use this title with his or her name. Even those who have only a simple name listing can add one line to it for a minimum cost. The effect of "Registered Craftsman, Piano Technicians Guild" appearing after most of the names in the Yellow Pages first says that it is something important and something the customer should know about. Secondly, it says that those who don't have it after their names are missing something. Thirdly, it makes it more clear to the public that those who advertise as Associate members are not the same as RTTs.

The cost of adding a line like this is minimal. Even those who have just a listing and feel they don't really want any more business can be convinced to invest that much in advertising to help increase awareness for the Guild.

So often, we like the Federalist approach to have government or associations do things for us when often the simple approach is more effective and more cost-effective.■

Tech Gazette

Yamaha Piano Service November, 1988

New Products

C7F CONSERVATORY GRAND

At the June NAMM show in Atlanta, the Yamaha Piano Division introduced a new "Conservatory Collection" grand piano, the **C7F**. The new 7'6" grand boasts significant refinements, and will enhance the C7's already strong position as a popular studio and concert instrument. The C7F will also gradually move into the concert reserve pool of pianos that support the Concert and Artist Program.

The new C7F features an entirely new scale design, and a new method of mounting the plate to the inner rim. The C7F is also slightly wider and two inches longer than the C7E. This new instrument is truly an instrument for the discriminating musician, with superb power and clarity in the bass and excellent overall balance.

The new C7F will be available in polished ebony and satin ebony. Shipment to Yamaha piano dealers is scheduled for late 1988.

MIDI Corner

PIANOSOFT™: YAMAHA ARTISTS ON DISK

By now, most of you are probably somewhat familiar with (or have at least heard of) our Disklavier™ and MIDI Grand Piano. In past "MIDI Corners" we discussed some of the performance aspects and functions of these two powerful MIDI-equipped acoustic pianos. The main focus of these past discussions dealt with the **hardware** (physical or "mechanical") aspects of the Disklavier™ and MIDI Grand Piano. However, without **software** (programs, or "instructions" that tell "hardware" what operations to perform) the capabilities of these instruments will never be fully realized.

Released under the collective title **PianoSoft,**™ educational programs, master performances by original artists, and contemporary music are among the software choices available. PianoSoft™ data is stored on 3.5" micro-floppy disks for the Disklavier,™ and song selection, tempo, etc. can be controlled from either the front control panel or with the use of a wireless remote control.

Our recently completed **Software Mastering Studio**, housed in our Buena Park facility, will be hosting a number of well known artists in the coming months. Yamaha artist, **Mike Garson**, is just one of the artists already scheduled to record his remarkable music to disk. PianoSoft™ is a step into the future—a future that is being realized today.

Personnel Profiles

BILL BRANDOM

Over the past year, we have introduced a number of members of our Piano Service team. Our team in Piano Service, like any group of people in a company or organization, needs someone to offer guidance and direction, and coordinate and manage the group's activities. **Bill Brandom**, Piano Service Manager, is the person who shoulders these responsibilities for Piano Service.

A native of Kansas City, MO, Bill received his degree in Piano Technology from Western Iowa Technical School in 1973. Bill owned and operated a piano service company in Kansas City until he began his career with Yamaha as Piano Service Manager for the Everett Piano Company in 1980. In 1983, Bill was transferred to the Yamaha corporate offices in Buena Park, CA and became the Piano Service Manager for Yamaha in 1984.

Bill has conducted numerous seminars for Yamaha piano dealers and for PTG, and assisted MIDI design engineers in Japan with the development of both the Disklavier™ and MIDI Grand Piano. Bill, his wife Cindy, and their three children reside in Placentia, CA.

Calendar Of Coming Events:

1988:

Nov. 4-6:	N. Carolina Conference Greenville, NC

1989:

Jan. 20-22:	Winter NAMM Anaheim, CA
Feb. 17-19:	California State Fresno, CA
April 7-9:	Central West Regional Lincoln, NE
April 21-23:	Central East Regional Indianapolis, IN

YAMAHA®

Editor's Note

Larry Goldsmith
Editor

Associations And Their Publications

Associations are fascinating animals. I have an inch-thick directory of them, printed in miniscule type. It lists more than 6,000 national trade associations, professional, scientific or technical societies and other national organizations composed of groups united for a common purpose.

Picking a page at random gives a fascinating look at modern American culture. Among others, we see the Furniture Rental Association of America, the Fusion Bonded Coaters Association, the Future Farmers of America, the Futures Industry Association, the Galiceno Horse Breeders Association, the Galvanized Ware Manufacturers Council, the Game Manufacturers Association, the Garage Door Council, the Garden Writers Association of America, the Gas Appliance Manufacturers Association, the Gasket Fabricators Association, the Gastroenterology Research Group, the Gay and Lesbian Press Association and, last but not least, the Gelatin Manufacturers Institute of America — about as diverse a look at American society as it's possible to find on one sheet of paper.

Diverse as these groups are, there are a few things that they have in common. First and foremost, I'm sure, is their members' pride in and dedication to their organizations. The association business is growing, expanding and diversifying to a point where, not matter what your trade or interest, there is an organization that will bring you together with others like yourself and and allow you to speak with a common voice.

Another common factor is that almost without exception, these organizations all produce some sort of publication, whether it's a "how-to-do-it" technical publication like the *Journal*, a newsletter on industry trends and issues, a "propaganda" sheet or simply a regular communication to let members know that their organization still exists and still works for them.

These publications are commonly lumped under the heading of "benefits of membership." They are indeed that — some would say that the *Journal* is the main benefit of belonging to the Guild. But, like membership in an organization like the Guild, being a regular reader of a magazine like the *Journal* also brings with it some responsibilities.

You must be willing to sift through the information provided to find that which is of value to you and your business. You must be tolerant and recognize that others have views different from your own. You must recognize that others' businesses will be different from yours and therefore, not every article will have a direct application to your operation. And you must remember that it is a magazine's obligation to lead, to provide new information that may or may not be useful until it is combined with other information.

There are two other responsibilities readers have that are even more critical. If the magazine is not serving your needs, you have an obligation to speak up and say so, rather than merely tossing it on the pile of other unread magazines, catalogs and junk mail. And, if you expect to gain something of value from the publication, you must also be willing to give something back — to put water back in the well to replace what you have drawn out, so that those who follow will have the same opportunities you had.

Publications, like the organizations whose members they serve, have to be representative to succeed. The flow of information must go both ways. ■

The Viennese Classic. A Modern Masterpiece in the Old World Tradition

A true classic isn't just built...it's created. Like the Viennese Classic by Kimball. The creation of this splendid instrument combines the old world artistry of Bösendorfer with the modern ingenuity of Kimball. In the tradition of fine European craftsmanship, the Viennese Classic offers the Bösendorfer scale design and a solid spruce soundboard to provide superior tonal quality and sound amplification. Plus the Herrburger Brooks-Schwander action for the touch demanded by the amateur and professional alike.

The result is a piano that will meet the needs of todays player, in the home, studio or institution.

With over 125 years of manufacturing experience the Viennese Classic is designed for easy professional service. Accessibility in seconds, an action that responds to careful regulation, and hammers that react to voicing techniques, the Viennese Classic takes its place among the Worlds finest pianos.

For quality, beauty, and excellence, rediscover a classic.

The Viennese Classic.
From Kimball.

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The International Scene

Charles P. Huether
Chairman, International Relations Committee

Here's A Chance To See For Yourself

Most of our attention these past months has been on working out arrangements for an Asian tour in connection with the IAPBT meeting and conference taking place in Kyoto, Japan, in June of 1989. We are anticipating an interesting meeting and have our previous experience of 1983 as a reference. If you are interested in traveling to China, Korea and Japan May 25-June 14 and, in addition to sightseeing, visiting some piano factories and checking on the level and quality of manufacturing in those countries, check elsewhere in this issue for how to get particulars.

Meanwhile, the *Music Trades* magazine of August 1988 had three interesting articles, one about Samick's facilities and goals, one about the state of instrument manufacturing in Russia and one about the Music Fair held in China.

While we can be sure the Korean manufacturers, especially Samick, are using state-of-the-art machinery and techniques in their manufacture, it appears that the Soviets and the Chinese have a way to go. Nevertheless, those latter two countries are hard at work trying to upgrade their product. The Soviets have some improved and some old-line superior instruments on the market coming from Czechoslovakia and East Germany, but domestically they lag behind. China is hard at work and beginning to import into this country, although they have been selling instruments in Canada for a few years.

Come with us next May and see for yourself.■

Industry News

Three Members Win Japan Trip

Kawai Kawai America Corp has announced the three grand prize winners in its Kawai "Grand Tour" Sweepstakes for Piano Technicians Guild members:

Ben Griffith, of the Bluegrass, KY, Chapter; Daniel Casdorph of the Pittsburgh, PA, Chapter; and John Miller of the Erie, PA, Chapter, will go to Japan in the spring of 1989 to see first-hand the building of a Kawai piano.

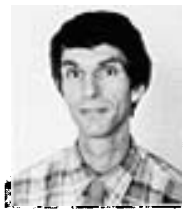
John Miller

Miller has been a piano technician for 38 years, most of his children and grandchildren are involved in music, and he enjoys playing the guitar and taking tennis lessons.

Casdorph got his start in the music industry as a salesman in 1973 and has been a technician for the last four years. He has two daughters, ages 11 and 12, both involved in elementary band. When Casdorph is not involved in music, he enjoys photography.

Dan Casdorph

Griffith, the third grand prize winner, has been a technician for 15 years. His wife Patricia is a professor of music at Kentucky State University. They both enjoy traveling, music and gardening.



Ben Griffith

The three winners were picked from hundreds of entries in a drawing at the 31st annual Piano Technicians Guild Convention in St. Louis, MO, in July. Kawai would like to thank all three of our winners and thank everyone who participated in the contest.

Yamaha Reorganizes, Names New President

Yamaha announced a reorganization of its American operations September 1, and named a new president to head the company which has been doing business in the U.S. for nearly 30 years.

Operations of Yamaha Music Corporation, USA will be merged into Yamaha Corporation of America, forming a single business entity. Masahiko Arimoto will be president of the consolidated organization.

Prior to the reorganization, Yamaha Corporation of America served as a parent company to its US subsidiaries and divisions including Yamaha Music Corporation, USA. Yamaha Corporation of America will continue as headquarters for Yamaha operations in North and South America.

"The music business has experienced dramatic changes in recent years, particularly due to the explosive growth in electronic instruments," Arimoto said. "In fact, over 50 percent of the instruments we sell today did not even exist a few years ago.

"With these organizational changes — and the introduction of new music education and popularization programs — we will be in an even stronger position to continue to implement our corporate objectives of general market expansion, creating new and exciting musical instruments and increasing the number of Americans who participate in music," he added.

Arimoto joined Yamaha in 1967 and has served as executive vice president of Yamaha Canada Music Ltd. and president of P.T. Yamaha Indonesia. In 1985, he was appointed general manager of the Overseas Marketing Division and, following the establishment of the new global structure in 1987, was appointed general manager of the Asia/Oceania global region. He was elected a corporate director of Yamaha Corporation of Japan later that year.

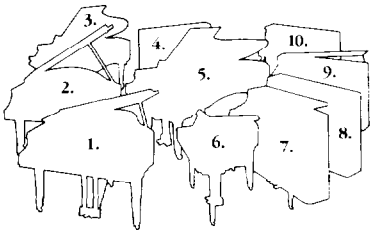
The merger was effective September 1, although the process was not to be complete until approximately the end of the month. Yamaha employees and the national dealer network will not be affected by the reorganization.

Announcing the Evolution of a New World Standard!
Reflecting Three Decades of World Class Quality and German Scale Design Superiority...
Perfected by Samick Engineering...AND CRAFTED THE SAMICK WAY!

Samick builds only one quality piano; the finest.

Every Samick piano incorporates the same carefully selected materials and is built to the same exacting standards. As a result, from console to professional vertical to grands, each Samick piano represents the finest instrument of its type. Never satisfied with the achievements of the past, Samick continues to develop new musical instruments such as the exciting Samick Digital Grand Piano and a full line of acoustic pianos.

Samick pianos are also built to last a long time...covered by our Limited Lifetime Warranty. Our hardwood cabinets and finely crafted quality finishes will endure in even the harshest environments. Samick pianos are found in the finest churches of all denominations, piano teaching studios, colleges and professional studios and is the **Official Piano of the American Ballet Theater.**



1. SG-140A Polished Ebony
2. SG-155 Polished Ivory
3. SG-185 Satin Walnut
4. SU-118A Satin Mahogany
5. SG-225 Satin Ebony
6. SE-876G Polished Ivory
7. SU-421 Satin Walnut
8. SU-108 Polished White
9. SU-1081 Satin Walnut
10. SU-118S Polished Ebony

For the name of the Samick Dealer nearest you, contact us at Samick Music Corporation, 14235 Lomitas, La Puente, Calif. 91746. Toll free 1-800-592-9393 or in California (818) 968-5550.

SAMICK – Setting the New World Standard.

Economic Affairs

Stephen Brady
Economic Affairs Committee

Piano Appraisals: The Case For Compromise

Over the years, the *Journal* has featured in its pages a number of very fine articles on the art/science of appraising pianos, and this article purports to be no more than a distillation of wisdom gained from previous articles and from personal experience. I think all appraisers would agree that several different methods exist for arriving at a figure representing some aspect of a piano's true value. As a corollary to that statement, I submit that no one of these different methods renders a figure which reflects everything we need to know about a piano's value. Indeed, the very term, "true value" is misleading because an instrument's value can only be construed as "true" in one very limited context at a time. For example, does the appraised value mean the piano's innate, inherent value as a musical instrument, or does it mean the piano's probable monetary value — what someone would be likely to pay for it — in the current marketplace?

I digress momentarily from this philosophical foray to present some of the different appraisal methods available, along with an assessment of their strengths and weaknesses. After examining the methods, I will propose a practical solution to the problem, and describe some "caution" areas in appraising.

One method which enjoys great popularity among piano technicians should be avoided whenever possible. I call it the "let the customer do the work" method. You simply ask the customer "Well, what did you pay for it?" The premise here is that often-repeated rule of thumb which says a piano should be worth about the same (in dollars) as it was at the time it was bought (whenever that was). Besides being thoroughly unprofessional (they'll wonder if you really know anything about your business or not), this method has the liability of being strictly dependent upon the quirks of the marketplace which brought this particular piano into your client's life (and upon your client's memory of the event) Even worse, it totally ignores the tendency of some pianos to increase in dollar value over the years.

The first legitimate appraisal method I could recommend would be the "Idealized Value Minus Costs" method. Very simply, you establish what people would pay for a *new* similar-sized piano of similar quality if they went down to the piano store today. You then subtract what you as a technician would charge to put the subject piano in like-new condition. For example:

New piano like the one you're appraising:	$14,000
Cost of complete restoration	3,000
Appraised value	$11,000

This method is excellent for establishing an intrinsic value for a given piano. The following problems can make it difficult to use, however:

A. You must determine what brand is equivalent in quality if the piano you are trying to appraise is no longer being produced.

B. You must take into account all facets of the piano's physical condition, including what doesn't need to be done, how much wear is left before something *will* need to be done, etc.

C. The cost of rebuilding a cheap piano is nearly the same as the cost of rebuilding a good

Continued on page 13

piano. This will often result in a negative figure for the appraisal if the piano is of low quality.

Another way which sometimes gives good results is the "New Cost Less Depreciation" method. Simpler to use than the method just discussed, this procedure again begins with the cost of a new piano whose quality and condition are similar to the piano you wish to appraise. You then look up the piano's age on a depreciation table and use the percentage listed for that age. For example:

New piano like the one you're appraising:	$14,000
Remaining value % for piano 10 years old	62%
Appraised value	$8,680

The limitation of this mode of apraisal is that it assumes a "normal" rate of wear (whatever that is), and that all makes of pianos will depreciate at the same rate. It does, however, seem to work better than the "Idealized Value Minus Costs" method when it comes to lower-cost pianos. To use this method, one must have confidence in a particular depreciation table. The ones I use were adapted from a table published by the late Don Galt in his January 1976 *Journal* article. In turn, Don had adapted his chart from one published in Germany. Don's chart went like this:

1 year	85%
2 years	82%
3 years	80%
5 years	74%
8 years	67%
10 years	62%
15 years	52%
20 years	43%
25 years	34%
30 years	27%
35 years	20%
40 years	15%
45 years	10%

My own variation on this table fills in the percentages for years not listed here, and curtails the depreciation to a remaining value between 27 percent and 34 percent for most pianos (particularly grands) over the age of 25, assuming a "normal" rate of wear and a piano of "normal" quality.

The third manner of appraising which can be valuable is the "Current Market Method." Using this method involves scanning the classified ads, talking to people, and looking at used pianos in stores to find out what different kinds of pianos are actually selling for. It has the advantage of seeing what's *really* happening in the marketplace, but the disadvantage of often ignoring the piano's inherent value based on technical factors.

Ideally, then, one should perhaps find out the purpose of the appraisal, then produce the type which will best suit the interests of the customer, and explain to the customer the relative shortcomings of the method selected. The problem with this approach, though, is that we cannot always predict what use the client will need to make of the appraisal. Suppose that Mrs. Jones hires you to to produce an appraisal for a high-quality piano she plans to sell, so you issue a "current market value" appraisal. Since it's summer, the market is a little depressed at the moment, and used piano prices are down. Your appraisal reflects this. Suppose she then decides to keep the piano because she feels the appraised value is too low to warrant selling it; after all, she does enjoy playing on weekends. Six months later, the piano is destroyed in a fire. The "market value" appraisal you gave Mrs. Jones may leave her thousands of dollars short when she tries to collect enough insurance money to buy a replacement piano of the same quality as the one she had. Although this scenario may seem far-fetched, I can assure you that people's plans often change suddenly and for no apparent reason.

Given our inability to predict exactly how our appraisals will be pressed into service, I would suggest that a "middle-of-the-road" approach is the best way to achieve dependable, all-purpose appraisals which temper the "normal" depreciation curve with the market reality and the technical reality of the situation. As Don Galt wrote, "The important thing is to use a rational approach. And if you can take the average of two or three rational approaches, you shouldn't go far wrong."

Of course, many situations will call for you to drop one of the three methods — usually the "idealized value minus costs." As mentioned before, a low-cost piano may show a negative value by that method, particularly if it needs major work. In such a case, the remaining two values could be averaged. Other cases which can be troublesome and which require more research and more common sense than usual include art-case and antique pianos — where the opinion of an antique dealer can be a welcome addition to your own expertise — and player pianos, particularly old reproducing grands. Since reproducers are not being made in any quantity now, it can be hard to establish a "new" price. Also, if the player mechanism is missing, the serious compromises made to the actions of many reproducers render them less valuable than pianos of the same make and model under normal circumstances. On the other hand, if the reproducer mechanism is intact and in excellent condition, the piano might be worth much more than its normal counterpart.

As if these problems weren't enough, how do you appraise a used nine-foot grand? Of all pianos, this particular incarnation enjoys perhaps the widest discrepancy between "market value" and "idealized value minus costs." Size and space considerations make it difficult to market concert grands to individuals, while institutions looking for a concert grand will often prefer to buy a new one. These factors usually drive down the market value of a concert grand to a point far below the actual value of the instrument in comparison to a similar new one.

So, the way of the piano appraiser is full of pitfalls and challenges. To Don Galt's dictum about rational approaches, I would simply add that we should pursue the task of appraising pianos with an attitude free of cynicism, recognizing the import of Oscar Wilde's definition of a cynic: "A man who knows the price of everything and the value of nothing." ■

THE
TECHNICAL
FORUM

Grand Leg and Lyre Repair

Susan Graham
Technical Editor

For several months, the Forum has concentrated on seeking solutions to the problem of excessively heavy touch in grands. This has led to discussions of many aspects of piano action work. We haven't yet reached installing lead in keys: the point is that all other avenues should be explored first. I am preparing an article on the subject of releading but I think we can all use a break from action talk for a while (and the releading job I need for pictures has been postponed...). For the next several issues I'll be writing up the class which I taught in St. Louis on grand leg and lyre repair in the field. There was no handout for that class; I promised at the time that the material would turn up in the *Journal,* and here it is. This month I'll begin by describing some of the tools and supplies which are useful in these kinds of repairs.

The first problem in repairing a grand piano leg, particularly in the home, is that the leg is in use: the piano is standing on it. This requires some temporary but substantial prop which a solitary technician can safely and efficiently use to support the piano. I'll confess that for years I made shift with the piano bench and a few phone books but it never satisfied me to have to bother the customer to supply the books and even to put them in place under the keybed while I was underneath on all fours holding the instrument up with my back. This method, or the similar technique of putting a folded moving pad under the lyre will work, but it offers no backup support and is not really high technical style. The lyre of a grand piano is not designed to support the weight of the entire instrument, either during repairs or for the sloppy moving practice of rolling the piano over on the lyre to get it on a skidboard.

A much better solution for supporting the piano is a small jack. The jack from your car can be used in a pinch, but it needs a stand of some sort, and is frequently road-dirty and not something which you want to bring into a customer's living room. My solution was to purchase a small hydraulic jack and build a box which would not only support the jack in use, but would hold it and most of the tools necessary for leg repair in one compact and organized kit.

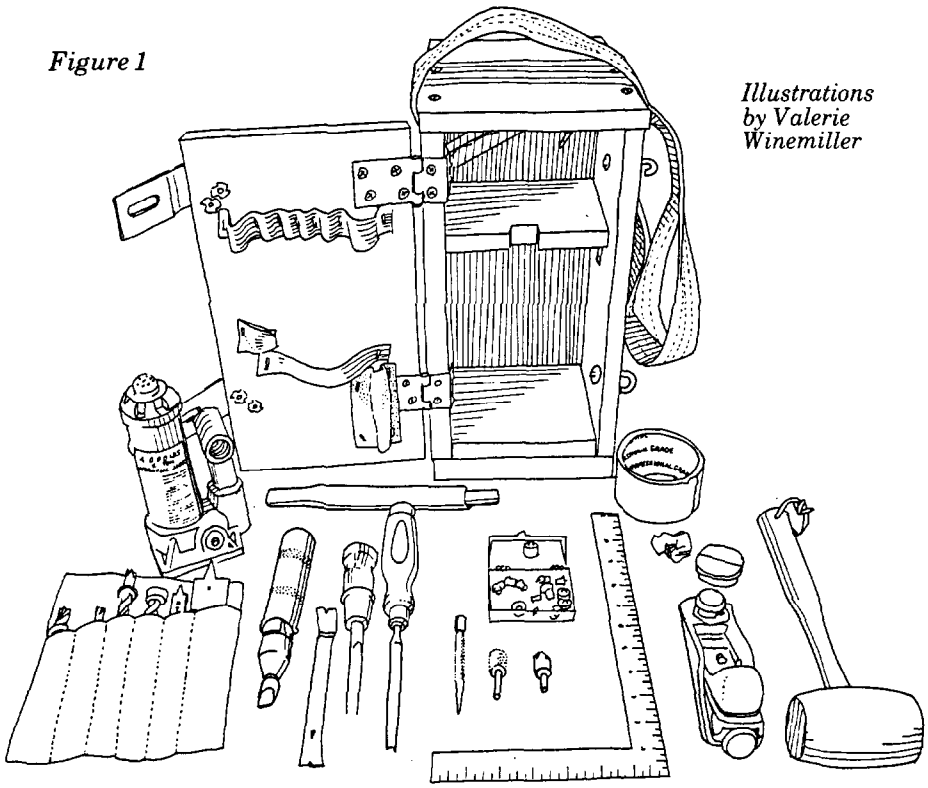
The dimensions of the box required a little thought. The first question is: how high is the underneath of a grand piano? Funny how we can sit or stand at these things all day and not really know how tall they are. As it turns out, most keybeds are approximately 24″ high. However, there are bound to be some which are a little lower, particularly on older instruments. The next variable is the height of the jack itself. I made a few calls to industrial equipment suppliers, and found that the only difference between expensive hydraulic jacks and the cheap ones found in auto supply stores is the rating: the expensive ones will hold many tons, while the cheaper versions stop at two tons or so. I have yet to run into a two-ton piano, and was reassured by everyone that the cheaper ones are no more likely to fail within their rating range than the expensive. An auto supply version was purchased for a grand sum of eleven dollars.

This jack is seven inches high when fully retracted. In making up the 24-inch keybed height, I added the thickness of a piece of plywood to use as a support betweeen the top of the jack and the bottom of the piano. This left 13 inches as a desirable exterior height for the support box.

The depth and width were a little more complicated to figure, and here you can benefit from my mistakes. Having very little talent for either drawing or thinking in the abstract, I worked with a cardboard model, starting with the 13-inch height restriction. All the tools I wanted to put in the box were assembled and stacked in various ways to find the most compact. This works well if you remember all the tools; I forgot to include a simple seven by 13-inch metal square. I came up with a six inch inside dimension for the box, making it just a little too small to hold that particular square. Since the easiest way to fit any two parts together is to make each one square, I do carry a smaller combination square, but the larger size (7″ x 13″) is better when working across a span such as a grand leg. I encourage this procedure if you intend to build a box to hold your particular tools — assemble and organize them to determine the most useful dimensions.

What are the tools to carry (fig. 1)? This is determined in part by need, but also by preference and by what you carry as standard in-auto equipment. I keep a cordless drill (which doubles as a power screwdriver) and a socket set in the car

Figure 1



Illustrations by Valerie Winemiller

all the time, so these items didn't need a place in the box. I always carry some drill bits but decided the box should hold a set of brad-point drillbits, (including a 7/32" bit to make use of that most common piano technicians dowel — the hammer shank). I carry a separate countersink, although there are combination drillbits which will drill a pilot hole and countersink in one operation. These combination bits take less space to store and carry, but aren't as versatile as a separate bit and countersink. The drillbit roll also includes two particular sizes of Irwin speedbore bits, one of which is modified for tee-nut installation (more on this later).

The box holds a chisel (Stanley Professional, which is a fairly good inexpensive "beater" chisel suitable for crude wood removal) and a gouge — a round edge cutting tool is often useful. There is also a drum-shaped Kutzall bit. The Kutzalls are carbide grinding bits and are absolute wonders for wood removal — good woodworkers' supply houses carry them. There is a small pry bar, a punch/nailset, a square, and a plane. This is the ever-popular Stanley G12-060, small but substantial enough to do real work. There is room in the kit for the impact screwdriver, which ordinarily lives with the unstringing tools in the shop. If you are not familiar with this tool, you should be. It is a "translator": it works by turning the force of a downward blow from a hammer into sideways rotation. The bit of the tool is placed in a screw, the shaft is turned and held by hand in the desired direction of rotation, and a blow is delivered to the top end of the tool (fig. 2). It is better than anything else I know for loosening frozen screws.

I carry two sets of dowel centers. These are useful in marking the location of new leg plate screws. Since a set usually contains only a pair of any given size (and there are four screws), two sets are necessary. A roll of duct tape is useful to tape together parts for transportation, and to tape lyre supports to the bottom of the keybed so they will stay in place as you install the lyre. Since these repairs frequently require installing screws into new holes, I include a chunk of ivory soap, and just to be sure I have some handy, there's a small container of VJ-Lube. All of these things, along with the jack and its handle and the block of wood to pad the keybed, go into this 7"x7x"13" kit. Other supplies such as pieces of veneer, dowels, leg plates and screws reside elsewhere in the car. A word about leg plates and screws: these are specialty items, and it is a good idea to keep on hand spares of both round and square plates available from supply houses, and plates from the major manufacturers. Quite frequently, if the leg is loose it is due to a broken plate; if one part is broken, the entire unit must be replaced. Chances also are that whatever it was that broke the plate also bent the screw, which

Figure 2

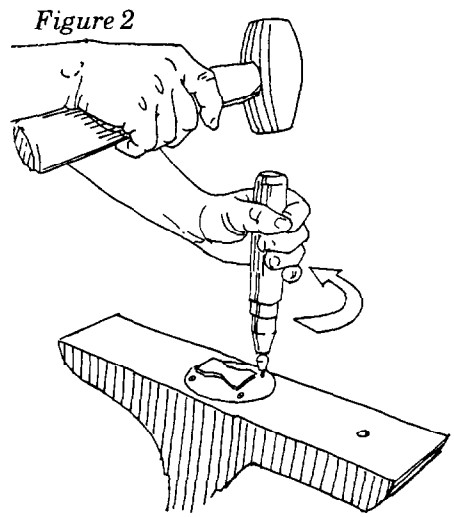
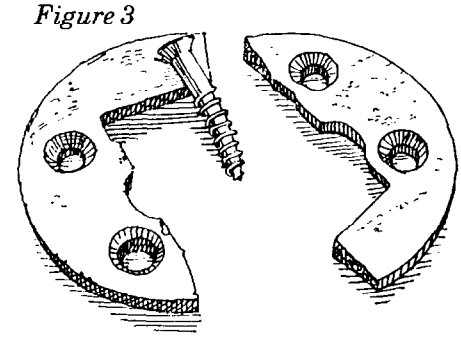


Figure 3



will make it difficult to remove and inappropriate to reinstall (fig. 3). These large leg plate screws cannot be found in hardware stores or even through local fastener specialists — they must be ordered from piano suppliers (I know American stocks them and others may as well). Another specialty item is leg eccentrics — the block of wood with one rounded end which holds the leg locked in place. These can be cut on a bandsaw and carried along with the veneer and dowels useful in these repairs.

The next consideration for the box is material and construction. These must take into account the sort of stress which will be applied to the box. In this case, it is primarily direct downward pressure of the weight of the piano on the

top of the box, which will tend to bow or force the sides outward. Since it is cheap and strong, and there always seem to be pieces of it lying around, I used 3/4-inch cdx plywood. The weakness of plywood is that, since it is a laminate, driving screws into the sides of a piece — the end grain, if you will — may not be as solid a joint as desirable. In construction, therefore, most of these joints were glued as well as reinforced with screws. There is a shelf dividing the box into two compartments, one which is just tall enough to hold the jack, and another smaller one for tool storage. This shelf is installed with metal angle irons which also serve as reinforcements of the sides. The weakest point is the hinged front, since it cannot be glued in place. Here, Tee-nuts and machine screws were used to fasten the hinges and latches in place, giving more strength than a screw simply threaded into wood (fig. 4).

Construction of a box is pretty simple, especially if a table saw is available. Cut the pieces to dimension and then use a square to check for trueness of each edge. Those which need adjustment can be straightened out with another pass on the saw — assuming that the fence and blade are in good condition — or on a large belt sander, or by hand with a sharp plane, marking the high spots with a pencil and removing them. Strength is important and a well-fit joint is stronger than one with gaps, so it's worth spending some time to get the edges true, even if this means recutting a piece or two as the dimensions dwindle. When the box is clamped up for a dryfit, it should already feel glued together — the pieces want to to stay in place. Dry-fitting is also the time to determine when and in what sequence hardware such as hinges, latches and the shelf supports should be mounted, and to mark holes for screws or bolts so they can be predrilled before the piece is assembled. Otherwise you may find yourself trying to work an eight-inch drill into a seven-inch space to drill pilot holes. I fastened all the hardware (hinges, latches and shelf supports) to the sides and back and *then* assembled, glued and clamped them. The shelf was dropped in from the front and the screws for the braces were turned into the pre-drilled holes in the bottom of the shelf. The bottom and top of the box were then glued and clamped in place, with the hinged front in location to help hold the assembly square although it was not fastened in at this time. The the front fits "in" — the top and bottom pieces are overhanging so that the front offers better support to the top.

I'm not entirely happy with the latch system, which is simply two J-hooks, anchored by Tee-nuts on the inside of the box, which go through hasps fastened to the front and then are turned to latch. I wanted something without protruding and/or sharp edges, and the turnbuckle plates available in hasp assemblies failed on both counts and were either enormous or insubstantial. Perhaps someone out there has a suggestion? The J-hooks are strong but alignment with the hasp so it would both latch and reopen easily was tricky. I also found, by shipping the box to the convention, that several direct blows (from airline luggage handlers) to the J-hook may drive the Tee-nut loose.

After the glue dried, I installed screws into the glued edges, mounted the front on its hinges, and finished mounting the hasps on the front (so they could be aligned to the already-installed J-hooks). Hinges are cabinet-door style, used internally so they wrap around the sides and are screwed to both the edge and the interior of the side. This required cutting recesses to maintain a flush surface and good fit. The recesses were marked during dryfitting, cut (with a chisel), and the hinges mounted on the sides before final assembly.

When construction is complete, round off all the edges and corners with sandpaper and give the box a coat of whatever finish is handy. Finish the inside as well as the outside, to combat uneven moisture absorption which can cause warping.

I made a handle by fastening a piece of strap so the box can be carried vertically slung over one shoulder, or horizontally by the short segment of strap. I recommend the shoulder carry, since the kit is quite heavy and seems to ride better closer to the body. It also leaves your hands free for car keys, doors, etc.

Laminate a business card to the top: it is a good practice to be sure your name is on all your tool cases. I'm probably not the only one capable of setting a tool case down by the passenger door of the car, getting distracted by rearranging something in the trunk, and then driving off, leaving the tools on the sidewalk...

Typical with descriptions of assembly sequences, this may be a little confusing but I hope it offers a few useful suggestions. The

Figure 4

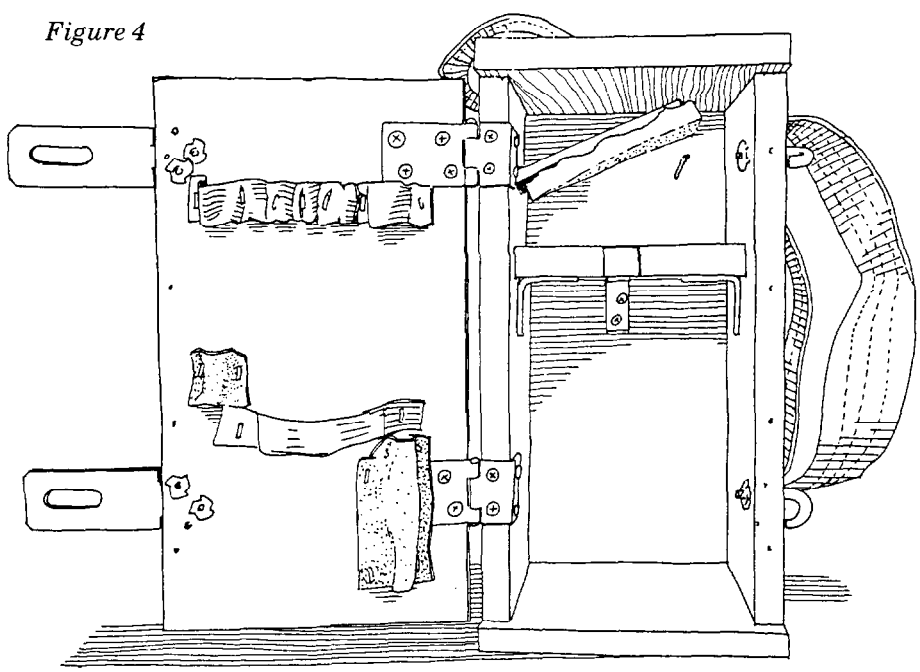
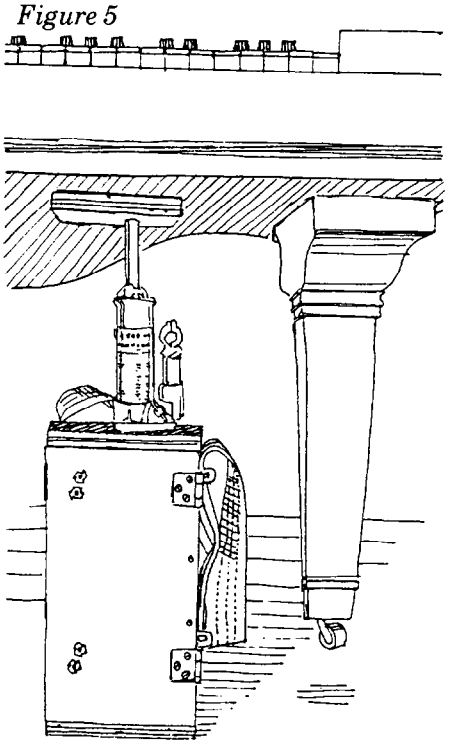


Figure 5



point is to build the box; prepare for the job once, and you will benefit every time you do it. Time is money, and it is most efficient to have an organized system ready to go, rather than spending time out in the shop filling a cardboard box with tools, hoping not to forget anything and wondering just where the dowel centers have gotten to this time. Not only is this box extemely sturdy and safe (although I still put the piano bench under the keybed as a backup in case the jack fails), it gives the job a professional appearance which is very reassuring to the customers. This increases the likelihood that they will leave you alone to do your work, rather than standing about anxiously offering to help. Although this system was devised with in-home service specifically in mind, I find I use it quite often in the shop, appreciating the readiness of it as much then as ever.

Technical Tips

Polishing Brass

The following is reprinted from the January/ February 1988 issue of *Fine Woodworking*, copyright 1988 by The Taunton Press, Inc., P.O. Box 355, Newtown, Connecticut 06470. Most of us are familiar with this fine publication and I am grateful for their generosity in allowing the *Journal* to reprint material. The procedure described is appropriate for all brass, although I would not put any sort of coating on any surface where friction is a consideration — stringing bars or capstans come to mind. However, for pedals, hinges, nose bolt nuts, etc., and for the general information on cleaning it contains, this seems useful.

Tarnish-free finish for brass

"I make brass parts for musical instruments but haven't found a protective finish that doesn't tarnish sooner or later. I presently wash the brass, sand it matt-finish with 600-grit paper, then apply a clean cellulose enamel. Within six months the parts tarnish to a medium-brown color. How can I avoid this? — Geoffrey E. King, Nort Augusta, S.C.

"Dick Boak replies: Brass is often lacquered to prevent tarnishing. This works for a while but if the piece is handled the lacquer eventually will wear off in spots, and you may have to refinish the piece. Several products, such as Mohawk Tone Finish (Mohawk Finishing Products, Inc., Route 30 N., Amsterdam, N.Y. 12010), and Opex Clear Metal Lacquer (Sherwin-Williams Co., 101 Prospect Ave. N.W., Cleveland, Ohio 44115) are specially formulated for metal products, such as saxophones and other brass instruments. Apparently these lacquers do not breathe as much as lacquers formulated for wood, so they seal out air and moisture, thus preventing the oxidation that causes tarnish.

"No matter what finish you use, you must start with perfectly clean surface. First, polish the brass to the desired gloss, then remove any contaminants from the surface. Eric

Kasner, chemical engineer and president of Hood Finishing Products in Freehold, N.J., recommended cleaning the metal with kerosene, mineral spirits, lacquer thinner or the "dip" variety brass and copper cleaners (dipping about 15 seconds to etch the surface free of oxides). The dipping solution is basically a mixture of nitric and phosphoric acids. The brass can't be handled from this point on, else oil from fingerprints will contaminate the finish. One saxophone repairman told me thorough cleaning procedures make it possible to get good results with conventional wood lacquer.

"The most effective coating for the cleaned surface is vinyl sealer, an anti-penetrating sealer available from most finishing companies. After the vinyl sealer coat, any compatible laquer will do, although acrylics generally give better results. (Dick Boak manages the Sawmill, the exotic-wood sales division of the Martin Guitar Co. in Nazareth, Pa.)

The product search that won't die...

Had a call from Ralph Nelson, who found that he was still having difficulty locating Renuzit, even with the information that it is available through all Ace Hardware suppliers. He finally called the manufacturer (Lundmark Wax Company in Chicago) and got from them the Ace part number: 63770. The difficulty turned out to be that the catalog classifies this as a laundry product, and it is not listed under cleaning or solvents (or, for that matter, verdigris removal). Thanks to Ralph for his persistence and for passing along the magic number.■

Is There Another Way?

Action Centers

I had an interesting talk with Isaac Sadigursky at the convention in St. Louis. Isaac had a number of points regarding the behavior and effect of various parts of a grand action. For instance, the condition of the backcheck leather and the hammer tail, and the fit between the two, can have a serious effect on the action centers and key bushings. Why? As the hammer rebounds and is caught by the backcheck, if there is unevenness in the wear or shape, the catching pressure will be uneven across the tail. The hammer will be pulled sideways. This strains the action center, and will also stress the key sideways against the bushing. It is one of the reasons that an action can be carefully repinned and yet be too loose again within a year.

Also on action centers: In the rebushing article, I mentioned the use of "shrink pins" — uncut lengths of center pin stock which will hold a string of rebushed action parts while they dry and are sized. Martin Tittle, of Ann Arbor, Michigan, has sent a copy from the Renner catalogue #792, showing on page 76 item #610 "Achsendraht, in Stangen 60 cm lang" — in other words, 60 cm (24") long center pins. Serious rebushers, there you go.■

Bearing On The Old Soundboard

Nick Gravagne
New Mexico Chapter

Without doubt, a good many, if not most, grand pianos are restrung over the old soundboards and bridges than over replaced soundboards. In some cases, the practice is acceptable and clearly warranted. In others, however, retaining the original equipment is clearly inappropriate. Assuming the old soundboard is reusable, how do we approach the downbearing question? Before going on to discuss downbearing on the old soundboard, it is necessary to briefly discuss the general condition of the original board.

Along with checking crown deflections and resilience, there are other criteria to consider when evaluating the piano-worthiness of the old soundboard: general structural integrity; severity of cracks, if any; and the basic shape of the board.

Evaluating the structural integrity means the obvious: loose ribs; glue pockets; board separation from rim; bad or failed previous repairs; serious and multiple cracks and, in general, anything affecting the structural well-being of the soundboard and its connection to the rim. Too many negatives here mean a bad board, even though crown may be evident. Common sense should guide. If the soundboard cannot be repaired without undue compromise, something is wrong.

A common statement made by piano owners regarding the condition of their pianos goes something like this: "I know that the piano needs some work, but the soundboard is fine. It has a couple of cracks, but another tuner looked at it recently and told me that the cracks are just a cosmetic problem and don't really affect the tone."

These words usually prompt a 15-minute break from normal routine. The ensuing discussion has to do with sorting out fact from fiction and placing in perspective the afore-mentioned "cosmetic-crack belief." We as technicians are familiar with famous experiments whereby a soundboard was purposely cut along the grain on both sides of the bridge leaving the tone unappreciably affected. The soundboard in the test, though, had crown, positive downbearing, and was otherwise secure and responsive. Natural cracks in a soundboard are actually destructive stress-relief systems which come into being when the tensile stress across the grain is more than the wood can bear, causing the wood fibers to be pulled apart. The usual cause for the stress concentration is a lower equilibrium moisture content (EMC) in the wood at the time of fracture compared to what the EMC was when the board was manufacturered. For example, if an original EMC of say, six percent, drops to four percent somewhere during the piano's life, the soundboard will shrink to a smaller dimension than it had when initially processed. Cracks and loss of some crown are the ill effects. Piano cases and rims can widen over the years, also causing stress concentrations across the grain which may give way to cracks. But whatever the cause, cracks, especially those long ones through the center portions of the board, are usually *symptomatic* of a more serious condition, i.e., a partial or complete loss of crown, possibly accompanied by a general condition of deterioration. If, upon closer inspection, this turns out not to be the case, great.

On the other side of this coin, we have customers telling us that, because there are no cracks evident, the soundboard must be unusually wonderful. Although the absence of cracks is encouraging, it is only one piece of information which doesn't tell the whole story. Wood, like steel, is an elastic material but, also like steel, it creeps. Given a sustained applied load, both surfaces could cease being elastic and give way to permanent deformation called plastic flow, even though fracture never takes place. The old-type wooden archery bows were stored unstrung for this reason. The old wooden barn has a permanently sagged ridge beam, etc. Soundboards can also sag and permanently deform under the sustained downbearing load but never crack or break apart. The common shapes of soundboard deformation are flat, hollow (concave), partially crowned, sine-waved across the grain, and any number of combinations of these. A sine-waved board, which usually has a rolled bridge and negative front string bearing,

is more common in thinner soundboards with ribs of relatively shallow depth than in stronger boards having deeper ribs.

In the world of engineering mechanics and materials, the terms "failure" and "fracture" are not synonymous. Failure occurs when a member ceases to satisfactorily function as intended, perhaps due to deformation only. A soundboard may fail and never crack, or it may crack but not fail.

The Old Soundboard And Downbearing

Since the amount of soundboard crown is directly related to the amount of available downbearing, the obvious question here is "how much crown in the old soundboard is necessary?" Opinions and shop skills vary but this article offers one point of view held by some rebuilders. Before continuing, let's make sure of a few terms. For the purposes of this article, crown or crown deflection is the positive, upward curve existing in the soundboard. The term "downbearing dimension" refers to the space existing between a test string (such as a carpet thread or fish line) and the top of the rear string rest. Don't confuse this with the downbearing angle. Rear string rests always include the short piece of string which crosses the bridge.

When measuring upward crown deflection, look for a one-eighth-inch deflection as an absolute minimum. The measurement is made in the center of the soundboard and at maximum width across the grain. As will be seen, this amount is not simply arbitrary. Furthermore, positive deflections should be found at several places on the board, but they don't necessarily have to be one-eighth of an inch as the shorter cross-grain spans relate to smaller deflections. Finally, apply the "tap-test" and listen for that boom sound which indicates good resilience and a solid glue joint at the rim. (See October 1988 article in this series for how to make the measurement and apply the tap test).

Table 1 shows soundboard crown deflection tablulations for three first-class grand pianos. Soundboards one and two indicate poor deflection values and lackluster tap tones. These boards were replaced. Incidentally, these are the boards mentioned in the October 1988 "Tap-Test" article which, upon removal from the rim, reversed crown to an amazing extent. I am still marveling over how the ribs and soundboard are still intact.)

Soundboard #3 shows minimally acceptable deflections and the tap-tone was very nice with a respectable two seconds of ring time. This board had one long crack extending from the tail to the belly rail and a shorter 14-inch crack elsewhere. This soundboard was retained in the rebuild but not without a complete consultation with the owner as to the various options and expectations.

If the soundboard is old but reusable through moderate shimming and refinishing, a decision is still necessary as to how much downbearing should be applied. Obviously there can be no definitive answer here since the crown deflections at various areas of the board are not as full or, more importantly, as proportionately uniform as would be found on a new board. There is a rule-of-thumb afoot, however, which says this: *Don't apply more downbearing defection than there is positive crown deflection in the soundboard.* That is, let the amount of crown dictate the amount of downbearing. Please refer to Table 2. Notice that full crown in a 60-foot radius board as measured 44 inches cross grain deflects upward by 0.326 inches (approximately 5/16 inch). Now the rear string lengths in this area of the scale can be as long as eight or nine inches. So if the downbearing angle were set as it might be over a fully crowned board, say at 1.5 degrees, the test string would be 0.221 inches (approximately 1/4 inch) above the rear-string rest when the thread just touches the bridge top. (See May 1988 article in this series for more.) Since the upward crown deflection of 0.326 inches is larger than the downbearing dimension of 0.221 inches, the soundboard is quite safe from flattening out or reversing. That is, even in the worst case where soundboard compression is so much that the downbearing angle, as measured in the strung piano, is very small, the soundboard crown will not be overwhelmed. There is a significant margin of safety in a 60-foot radius board and a 1.5 degree downbearing angle.

When working with an old, partially crowned soundboard, there is less of a safety net and less leeway for error. If a 44-inch cross-grain measurement has an accompanying crown deflection of only 0.125 inch, the downbearing dimension, according to the above rule, can be no more than this (but see the accompanying computations section). If more than this is applied, a condition will exist where a larger downbearing deflection would be applied to a soundboard which hasn't enough crown to absorb it. Clearly this doesn't make mechanical sense. Should the soundboard approach a flat position under the compressive force, it can, given time, collapse in whole or in part. Still, it would be wrong to suggest that any soundboard *must* reverse under too much bearing; some will and some won't. But it remains a gamble as well as mechanically and acoustically questionable. It is safer to avoid applying more of a downbearing dimension than there is crown deflection to handle it.

Measuring crown deflections has been covered elsewhere in this series. (Refer to October 1988 for more information.) Just make sure the straightedge is reasonably straight and that the seven-inch

blocks upon which the straightedge sits are carefully cut. Use Table 1 as a formatting guide or devise your own. This operation goes quite fast and is always revealing. If retaining the old soundboard is being considered these measurements are a must anyway.

Uniform Soundboard Compression

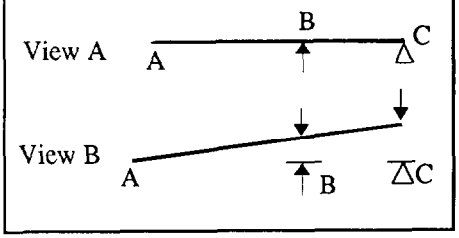
Working with downbearing on the old soundboard almost always necessitates compromise. Achieving uniform soundboard compression by setting a consistent angle of downbearing at all strings is usually difficult if not impossible. Even when lowering the plate it often happens that when the bearing is just right at one section, it is wrong elsewhere. The angle of downbearing on soundboard #3, however, was able to be set at one degree on the average with less in the tenor section (eight or 10 unisons) and a bit more in the mid- to high treble. In order to secure the one degree average, the maximum available downbearing amount had to be taken in some sections (see computations). The plate did not have to be repositioned. The result is uniform soundboard compression throughout the scale with more-than-adequate bearing for safe energy transmission even in a dry season. Old soundboards are usually not so cooperative. Generally, most grand pianos having crown deflections as in this example can have the bearing set as explained above. Use a bubble gauge. Or, with the aid of a protractor, draw a one-degree angle extended out 10 inches and a horizontal line meeting at a point. To find the necessary downbearing dimension, measure off the required rear-string lengths on the angled line; the space existing between the angled line and the horizontal line is the dimension.

The fact that the plate did not have to be lowered was, of course, a big plus, but it indicates more than just a happy coincidence. Soundboard #3 obviously had more crown when built and the bearing was initially set at a higher value. Although the board lost crown over the years (55 years) the remaining crown was more or less proportional to what it was when new. It happens at times that an old board has crown deflections similar to soundboard #3 but the string test shows little bearing. In such a case, it is perfectly acceptable to lower the plate until adequate, but not too much, bearing is obtained.

Computations

A moment's reflection on the relationship of soundboard crown and the downbearing dimension makes plain the fact that the downbearing dimension is allowed to be larger than the crown deflection. Figure 1, view a, shows a straight line ABC repre-

Figure 1



senting a test string. Letters A,B, and C designate the agraffe, bridge top and rear string rest respectively. View b shows the bridge at point B raised up a certain amount while point A remains stationary. Notice that additions made to raise point B cause correspondingly larger additions to point C. What this means is that finding 1/8-inch crown deflection at a certain area of the soundboard indicates that more than 1/8-inch downbearing dimension is allowed for the strings which cross the bridge in that soundboard area. How much more depends upon string lengths and amount of crown. If you wish to calculate the amount, here is a simple formula:

$$D_m = CR/F + C$$

where D_m = maximum downbearing dimension available, C = crown deflection at area of soundboard for strings in question, F = front string segment, and R = rear string segment.

Example: C = 0.125
F = 28″
R = 9″
D_m = 0.125 x 9/28 + 0.125 = 0.165″ which is 0.040″ more than the crown deflection.

The formula is based on simple right-angle trigonometry and its derivation is available upon request.

Table 1

Soundboard #1

5'7" piano (mfg. 1923)

cross-grain span	*crown deflection*
13″	1/16″
18″	1/16″
27″	1/16″
35″	1/16″
46″	3/32″
41″	1/16″
36″	1/32″
31″	0
25″	0

Slight roll in soundboard. Tap-test fair to poor

Soundboard #2

5'11" piano (mfg. 1911)

cross-grain span	*crown deflection*
13″	1/32″
18″	1/32″
27″	1/16″
36″	1/16″
46″	1/16″
43″	1/16″
36″	1/32″
31″	0
24″	0

Tap-test poor.

Soundboard #3

5'11" piano (mfg. 1933)

cross-grain span	*crown deflection*
13″	1/16″
18″	1/16″
23″	1/16″
31″	1/16″+
41″	1/8″
43″	1/8″
41″	1/16″+
36″	1/16″+
36″	1/16″

Tap-test good

Table 2

Cross-grain Span	*Deflection @ 60' radius*
18″	0.050″
24″	0.100″
27″	0.125″
36″	0.225″
42″	0.305″
46″	0.326″
48″	0.400″

See October 1988 article for graph with more data.

COMPUTERS

AND PIANOS

Set Up

Ronald L. Berry
Indianapolis Chapter

During the last few months I have attempted to give an overview of computer hardware and software that is available for running a piano technician's business. I haven't touched on personal uses such as games, education and home-use programs (calorie counters, checkbook balancers, etc.) There are programs to simulate flying an airplane and programs to teach your kids to read. I won't even begin to try to explore this area of computing.

This article is the last of the series and in it I want to get specific about how I have set up my data base to handle my business. Keep in mind that by today's standards, this setup is somewhat low-tech. I am presenting it here not so that you will use it, but to show you the kinds of things that a computer can do for a piano technician's business. This article will be mainly a discussion of the blank forms I use for the data base and the report setups. I have two blank forms associated with my business. One is the basic customer record that keeps name, address, piano service information, and money received from that customer. The other is an expense record to keep track of my business expenses. I also use it to keep track of miscellaneous income from sources other than my piano business.

I will start with the expense form because it is simpler. The form, and a filled-in sample, are shown in figure 1.

I am using a system based on account number. I want to explain how I arrived at this since I have been through several other approaches before coming to this. When I first put business expenses on the computer, I used a spreadsheet and had columns for each type of expense — advertising, phone, piano supplies, tools, subcontracting, etc. The rows were the individual entries with the name, date, and then the amount in the correct column. For one year, it took four to five of these sheets carrying each sheet's total to the next sheet. The printouts were three pages wide by five pages long and in general it got quite cumbersome. The data was arranged by date — if you forgot to enter something, you could add it at the end and then sort by date to get it in its proper place. However, once you had gotten to the next sheet, if you found something new that belonged on the first sheet, you

> "I have two blank forms associated with my business. One is the basic customer record that keeps name, address, piano service information, and money received from that customer. The other is an expense record to keep track of my business expenses."

Figure 1

```
                    BERRY PIANO SERVICE GENERAL LEDGER
ACCOUNT NUMBER
NAME
DATE PAID   /   /
CHECK #
AMOUNT   $
INVOICE #
DESCRIPTION
```

```
                    BERRY PIANO SERVICE GENERAL LEDGER
ACCOUNT NUMBER    211
NAME  PTG
DATE PAID   01/24/86
CHECK #   8301
AMOUNT   $   139.00
INVOICE #
DESCRIPTION  Dues
```

couldn't add it then since that sheet was already full.

Next, I went to a data base system based on supplier's names. I had a record for each supplier I wrote checks to and then had subscreens for each check written. At the end of the year, I would sort all this data by account name to get totals. This seemed to make a lot of sense at the time, but I found that this setup would have been best if I were putting in a whole year's data at once. If I were putting in all the checks written to Schaff Piano Supply at once, it would have been ideal. However, we usually enter checks in the order they are written by going through the check register. By wanting to enter one check to each utility company, it meant a lot of jumping back and forth between screens and subscreens. I also gave up the idea of using account names and went to numbers because the computer doesn't know that "Elec." is the same thing as "Electricity" and would print these as separate accounts with separate totals. I made a list of account numbers, grouping like items with similar numbers. Insurance became the 410s, so 411 is car insurance, 412 is tool and bailee insurance, and 413 is liability. Any logical system will work as long as you keep a list of what the accounts are.

When entering data, I put the account number and the name to whom the check is written. This does require typing the supplier's name in each entry, which the supplier-based system eliminated, but the time saved in going from screen to screen makes up for it. I enter the date paid, the supplier's invoice number (if there is one) and amount and a description of the expense. This takes very little time to enter. The data can be entered in any order since the computer will keep the data sorted by account number and then by date within each account number.

When I want to find out what my expenses are, I run a report that prints each item sorted by account number. Each time the account number changes, the report draws a line and gives a subtotal for that account. It gives a total of all expenses at the end of the report.

I also keep track of personal but deductible expenses. By having distinctive account numbers (for example, all in the 700s), I can run a separate report for those expenses even though they are all on the same system. I haven't made a system which will print out tax forms, but there are commercial programs for this, too (but you must get a new one each year since the tax forms change). You do get all the information you will need for taxes as long as you have entered all the data. This is an important point: any system must be designed to be simple enough to use that you will do it and keep it up to date. It takes a bit to create a habit of entering a little data every day rather than waiting. At the time we started putting all our customer records on the computer, we were a year and a half behind on the old system with rolodex cards, ledger book and book of reminder cards. Every day a few customers at the end of the day took long enough that we simply put it off.

Now to get to my customer records. I did a good bit of thinking about how to arrange the information I wanted to keep. I considered using subscreens with the customer record being the main screen and a subscreen for each piano and a subscreen for each service record. Although having each service record on a separate screen would have made income reporting easier to set up, I really wanted to see a whole list for each piano without having to generate a report for it. In the end, I came up with this rather large single-screen format. The 10 lines at the bottom keep data on service records. With 10 lines, you have five years for a customer who has the piano serviced twice a year. When all 10 lines are full, I mark that record inactive and begin a new one with a note that there is an inactive record with previous data. The blank form looks like figure 2.

The first field is "Last Name." This is the main way the data base is sorted. Before I got a hard disk capable of keeping all 3,000 records on one system, I had seven disks separated alphabetically. Usually you are looking up a customer by name, so this made little problem other than the necessity of switching disks all the time. Inevitably, if we had five checks for the day, they would all be on separate disks where we entered them. I mentioned earlier that you want to be sure to have this "Last Name" field long enough to handle church or institutional names. The next two fields are for the first names of the customer and spouse.

The next three fields hold only

Figure 2

```
                    BERRY PIANO SERVICE CUSTOMERS
      LAST NAME          FIRST NAME   SPOUSE NAME    INACT DUP ROLO
Doe                      John         Mary                    x
   STREET ADDRESS                        CITY          ST  ZIP + 4
1234 E. 12th Street                   Indianapolis     IN  46220+
HOME PHONE     WORK PHONE             PIANO SALUTATION              FREQ
123-4567       987-6543-w             The Does' Brambach            Y
   BRAND              TYPE   SERIAL #  SPEC   REFERRED BY      LAST SERV
Brambach               GR   12345                              01/86

DATE      TUNING?          DESCRIPTION          DATE PD YR     PRICE
01/01/86      x     Adjust capstans             01/01/86      2,500.00
 / /                                             / /
 / /                                             / /
 / /                                             / /
 / /                                             / /
 / /                                             / /
 / /                                             / /
 / /                                             / /
 / /                                             / /
 / /                                             / /


                    BERRY PIANO SERVICE CUSTOMERS
      LAST NAME          FIRST NAME   SPOUSE NAME    INACT DUP ROLO

   STREET ADDRESS                        CITY          ST  ZIP + 4
                                                                +
HOME PHONE     WORK PHONE             PIANO SALUTATION              FREQ
   -              -   -
   BRAND              TYPE   SERIAL #  SPEC   REFERRED BY      LAST SERV
                                                                   /

DATE      TUNING?          DESCRIPTION          DATE PD YR     PRICE
 / /                                             / /
 / /                                             / /
 / /                                             / /
 / /                                             / /
 / /                                             / /
 / /                                             / /
 / /                                             / /
 / /                                             / /
 / /                                             / /
```

one letter each and they will either have an "x" or nothing. "Inact" is used to mark a record that is no longer on the active customer list. Perhaps the customer sold the piano, or you haven't tuned the piano since 1978. I wanted to keep these records, but I did not want the computer to print a label for them if I were doing a general mailing to all customers. It is surprising how often a customer will call up and say, "It's time to get my piano tuned. You did it last time and it needs it again," only to find out that the last time was in 1978! At one point, I had all the inactives on a separate disk but because they sometimes called back, I decided it was better to keep them with the active records. (There is a reorganize part of the data base which allows you to create a new data base of selected records. If you want to move all the inactives you reorganize them to a new disk and then delete them from the main disk. This is also how you can separate your data alphabetically, to several disks.

The next field is marked "Dup." An "x" here means that it is a duplicate record. If you have a church with 14 pianos, you don't want to send 14 reminder cards. Since I have gone with a one-screen system, I have a separate record for each piano. This does require entering the customer information on each record, but every system has its strengths and weaknesses.

The third small field is marked "Rolo." We have been keeping a rolodex also because if you are on the phone and need an address quickly, it takes too long to start up the computer since we don't leave it on all day. The computer prints the rolodex cards in alphabetical order, so it is fairly easy to put them in the rolodex where they go. After cards are printed for every record without an x in the field, I do an update and have the computer put an x in that field to indicate that we have cards for them. We have gotten behind in printing these cards but now with the hard disk, the computer starts up much faster and we may not continue to use the rolodex. Keep in mind that having a "hard copy" (on paper) of all your information is a good safeguard. The rolodex cards don't have all the service information but do have the customer information. We always keep backup disks of all records because you don't want a bad disk or a malfunctioning hard disk to make you lose all your data. Some people even keep a set of backups in a safe-deposit box in case of fire at their home or shop.

Address fields are straightforward. If your data base will allow you to put a default value in a field, you may want it to put your main city in the "City" field and give you the option of deleting it if the city is different. If most of your records are for the came city, this could be handy. For zip codes, you need to make space now for the nine-digit zip codes that will be coming soon. I have the five-digit zip as one field and another field for the extra four digits. This makes searching or sorting by sip code a little easier. If you are dealing with both U.S. and Canadian postal codes, you need to set up enough space and allow both letter and numbers. (The Data Base should allow you to set up a field as a number field of five digits. This keeps you from entering invalid zip codes.

I have space for two phone numbers, a home number and a work number. Notice that there is one extra space after the work number. This is to put a "w" or "h" designating whether it is a wife's or husband's work number. "Freq." is a code of how often the customer wants to be reminded. If it is blank, they will get the default six-

month reminder. You can use "Y" for yearly, "S" for semi-annually, "Q" for quarterly and "N" for not at all. This field is used in conjunction with the "Last Service" field for printing reminder card labels. I send cards at six months and one year. If I am sending reminders for January 1987, the computer looks for a date of 7/86 in the last service field; however, it checks the "Freq" field and if there is a "Y" there, it knows that these people don't want a card until later. The computer also looks for those with a date of 1/86 in the "Last Service" field and prints a label regardless of the "Freq" field — this gives yearly reminders to those who wanted it and another reminder to those who didn't answer the six-month reminder they got before. If the "Freq" field had an "N" for not at all, they would be skipped regardless of the dates.

"Piano title" is a field I put in to keep the computer from changing my business. We had always sent cards addressed to "The Doe Family's Wurlitzer." To find a general rule so the computer could take the name and piano brand seemed difficult so this field let me enter how I want the card addressed. When the computer prints labels, it uses this field rather than the "Last Name" field.

"Piano name" holds the brand name. This has to be long enough for names like "Kranich & Bach" or "Kohler & Campbell." If the piano has a manufacturer different from its name, I include that here (e.g., Kimball Whitney, Baldwin Acrosonic, etc.). The computer can search this field by finding records that contain certain letters rather than finding an exact match. This allows me to find Baldwin Acrosonic or Baldwin Howard by looking for records that contain Baldwin.

"Piano Type" uses the following code: "GR" for grand, "UP" for upright, "ST" for studio, "CS" for console, and "SP" for spinet. This will help limit your search for a Baldwin R to match the scale with one where someone threw the strings away. By looking for "GR" in "Piano Type," you won't get all the Acrosonics and Howards.

"Serial Number" is straightforward, but be sure to allow for letters as well as numbers because many serial numbers have them. The computer can search by a less than or greater than condition. This would allow you to find all the Steinway Os before serial number 153,000.

"Special" is a field that allows me to code people I want to contact for special reasons. I put a "T" for piano teachers and an "X" for others who would be interested in special programs the chapter might put on. When the convention was in Indianapolis in 1984 and the Teacher Relations Committee was doing a special program for teachers and music professionals, using this field made it easy to print labels for my customers who were in those categories.

"Referred By" gives me a place to list the person who referred this customer to me.

The next 10 lines are the service records, including date of service, an "x" if a tuning was done, space for a brief description of other work done, date paid and amount paid. This setup gives the piano service history at a quick glance. If you want to take this record with you, typing (Control P); makes the computer print exactly what is on the screen. This is called a "screen dump."

Now that we have seen the blank form set up, I will explain what I do with this information. Each day when I get home, I enter the customer data for that day. Doing that every day keeps the process short enough that I'm sure to stay on top of it. When customers call, I often call up their record to remind myself of who they are and what I have done to their piano. We only see our customers for a few minutes out of a service call, but we see their pianos for most of the time. Knowing what brand of piano and what we have done will usually mean more than their names.

Once a month I send reminder cards for six months and one year. I print labels as described above and the date of the last service is printed on them. This makes it easy to put the labels on preprinted cards for one year or six months. These are printed in different colors to avoid confusion. With the data printed on the label, you could

do a general mailing to all customers and ask them to make note of the date on the label which will tell them when their piano was last serviced by you. I also run a list of those who are getting reminder cards on paper. It is very embarrassing to get a call from someone who just got your reminder card if you you have no idea who they are. I keep this list by the phone for quick reference for their names and addresses. People are impressed when you remember where they live. The computer helps make this personal touch easy.

Occasionally, I have gotten a message on the phone where they left no name but only the phone number. The computer can search all the records for that phone number so you can find their name before you call. If you like to call customers to remind them, you can search by zip code, so you can set up appointments close to where you will already be.

Income reports are always a chore at the end of the year to get tax information together. Because of my setup on the one screen, the computer wouldn't know which field to look for income in the year you want. 1986 income could be in any one of the 10 fields. This is where I had to write a program to call up each customer record and search each of the 10 lines for income in the year specified. Often there will be two or more lines with income for that year. The computer prints out the customer name, date, and the amount and keeps a running total by month and a grand total for the year. This program takes about 15 minutes to run the printout but once you get it started, you can go off and do something else. How much time do you spend entering and totaling figures in a ledger book?

Expense reports are generated from the general ledger system described earlier. The printout gives individual check numbers, dates, and amounts and totals each account number as it goes. This information then needs to be transferred to the appropriate place on tax forms.

Learning to use a computer and setting it up for our specific functions was a slow process and included many 2 a.m. sessions, but in the long run, it has streamlined the record-keeping part of our business and eliminated duplication. The computer is still enough of a "toy" that it remains fun to use it and that helps us keep records up to date.

There are many other ways we use to computer, from playing pinball to Choplifter, to educational programs for Charlie. We print mailing labels for the chapter newsletter, which takes about 10 minutes a month since that information doesn't change very much. We keep membership records for another organization to which we belong. We keep a list of recorded music on cassettes which even lets us search for a specific song title on a tape. I keep a catalog of music for my job as a church soloist, which helps me pick solos which are most appropriate for the lesson that Sunday. Name and address files can simplify Christmas Card lists. With the use of a modem to connect to libraries, shopping services, and other information sources, a computer can become an indispensable tool. We have only seen the beginning of what computers will be able to do. Memory is getting smaller and less expensive, and programs and hardware more sophisticated, which will allow us to do things we never dreamed of.

Happy computing.■

Tuning Up

As part of the "Tuning Up" series by Tuning Editor Rick Baldassin, an article on inharmonicity and inharmonicity formulas is being prepared in cooperation with David Roberts, author of the "Calculating Technician" series of *Journal* articles, and Dr. Albert Sanderson of Inventronics, Inc. Because of the complexity of the formulas involved and the need to ensure their accuracy, the article will be printed in its entirety in the December issue of the *Journal*.

The Introduction Of The Pianoforte In The United States

Jack Greenfield
Chicago Chapter

Sources Of History Information

The most important reference on early piano-making in the United States is the book by Daniel Spillane, *History of the American Pianoforte* (D. Spillane, New York, 1890; reprinted, Da Capo Press, New York, 1969. Spillane, a piano technician who migrated from Ireland to New York in 1883 when he was 23 years old, wrote articles on piano history for American and British music journals. His *History* contains information obtained from city directories, newspapers, personal diaries and miscellaneous documents in the archives of historical societies, as well as other contemporary references now no longer available. Arthur Loesser's *Men, Women and Pianos,* 1954, is a valuable reference for social background.

Early Keyboards In The British Colonies

The history of keyboard instruments in North America begins in Boston. Soon after the start of the 18th century, Thomas Brattle, one of the city's wealthiest men, owned an organ he had imported from England for his own house. He willed the organ to King's Chapel, where it was installed in 1713. Mr. Edward Enstone of London then was engaged as church organist.

Enstone, who also gave music lessons and repaired instruments, was probably the first keyboard technician in North America. His advertisement in a local publication, *News-Letter* for April 16-23, 1716, stated "Any Person may have all Instruments of Music mended or Virginalls and Spinnets Strung and Tuned at a reasonable rate." Keyboard instruments became more common after 1720 as wealthy northern businessmen and southern plantation owners imported musical instruments, just as they did fine furniture, books and other items not available locally.

Work of Music Teachers

As more homes acquired musical instruments, more students began taking music lessons and work for music teachers began to increase. Even in the larger cities, however, the number of pupils was not sufficient to keep teachers fully occupied; and they needed other sources of income. They worked as church organists, sold, tuned and repaired musical instruments or found other employment not connected with music. Peter Pelham, an organist and music teacher since the early 1730s, first in Boston and then in Williamsburg, was appointed keeper of the Williamsburg Gaol in 1771. There, he would take prisoners to church with him to pump the organ while he played.

Music Teachers Give Concerts

Some teachers also added to their income by organizing "benefit" concerts at which they performed. A concert Pelham gave in a small school hall in Boston on Dec. 30, 1731, was one of the first in the British colonies. A concert at Charleston six months later may have been the first in the south. The first concert by a musician of some prominence and the first in New York was a January 1736 performance by the son of the German composer Johann Pachelbel, Charles Theodore Pachelbel. Pachelbel played the harpsichord, accompanied by a small ensemble of violins and flutes.

'Ballad Operas' In The Colonies

Another type of musical entertainment in Williamsburg, Charleston and New York, soon after organizing in England in the lat 1720s, was the "ballad opera," the ancestor of musical comedy. The plots were usually satires with spoken dialogue and music consisting of parodies based on popular tunes of the day. Accompaniment was provided by a harpsichord alone or by an ensemble with other instruments.

First Keyboard Instruments Made

The first keyboard instrument of each type made in North America were built in Philadelphia — an organ by Mathias Zimmerman in 1737 and a harpsichord or spinet by J.G. Clemm in 1739. Gustave Heselius, who also built organs, was next in Philadelphia with a spinet in 1743. The earliest keyboard instruments built in New England were an organ by John Clark of Salem in 1743 and an organ by Edward Bloomfield Jr. of Boston in 1745. Bloomfield also built harpsi-

chords. Buring the next 45 years, about 20 or so North American instrument-makers built harpsichords and spinets. Most were located in Pennsylvania with eight or nine in Philadelphia and about three elsewhere in the slate. The remainder were located in New York City, the Boston area, Charleston and Wilmington.

The First Pianos Brought To America

Within 10 years or less after Zumpe started building them in London, the export of pianos to the colonies began. The earliest evidence of the presence of a piano is an announcement in the March 7, 1771 *Massachusetts Gazette* concerning a concert in which David Propert, organist at Trinity Church, Boston, was to play several pieces on a "Forte, piano." In Virginia, also, Thomas Jefferson must have seen a piano before he asked his European agent, in June 1771, to purchase a pianoforte for him. A contemporary writer observed a piano in 1773-4 at the home of Col. Robert Carter, a wealthy Virginia plantation owner.

The early presence of pianos in New York is shown by several newspaper items. In 1773, a review in the *Journal* of a violin concert stated "the accompaniment of Mr. Hulett on the pianoforte...was always appropriate to the variations of Mr. Zedwitz's playing." An issue of the *Journal* in 1774 contained an announcement of an auction of three "hammer harpsichords, slightly damaged," from the salvaged cargo of the wrecked ship "Pedro" which had been headed for Baltimore. Tuning service was available in New York from William Pierson, who advertised in the May 14, 1775, *Journal* that he gave lessons and also tuned harpsichords and other instruments. Among the first announcements specifically offering piano lessons were the 1774 advertisements of George James D'Argeau in Baltimore and H.B. Victor in Philadelphia.

The First American Piano

In 1775, the first piano built in North America was offered by its maker, John Behrent, in Philadelphia in an advertisement that stated he had just finished "an extraordinary instrument, by the name of the pianoforte, in mahogany in the manner of the harpsichord." Nothing more is known about the instrument or the maker other than that he lived on "Third Street below Brown."

Pianos During The Revolutionary War

The outbreak of the Revolutionary War later in 1775 halted any further piano-making by Behrent or others but did not stop the import of pianos into New York, under British occupation from September 1776 until the British troops withdrew after the final peace treaty in 1783. Shipments of musical instruments including pianos continued to arrive regularly. In 1779, the privateering frigate "Boston" captured a British merchant ship bound for New York and brought it into the port of Boston. The cargo, sold for the benefit of the National Treasury, included a London-made pianoforte, harpsichord wire and tools, and flutes.

Other Builders Make Pianos

Soon after the war ended, other instrument builders in Philadelphia and New York started making pianos. There is no record of further activity by Behrent. One of the first to follow him was James Juhan, who also spelled his family name as "Julian" or "Joan." Juhan had served as a musician, music teacher and harpsichord technician at least since 1771 when he had been in Boston early in the year and then moved on to Charleston. He worked in New York in 1783, but went from there to Philadelphia where he announced in 1785 "the great *American Pianoforte* of his own invention." Juhan became involved in art work, also, and it appears that he did not make many pianos.

Two piano makers are reported to have begun work in New York in 1785. Joseph Adam Fleming, who advertised himself as a harpsichord and pianoforte maker "from Europe" and George Ulsoefer, a German musician and keyboard tuner. Fleming advertised instruments for rent. Ulshoefer exhibited an instrument he made, probably the first piano built in New York.

The next builder to appear, Charles Taws, became more prominent than any of the preceding. The New York *Independent Gazette* for May 23, 1786, contained the following announcement: "Charles Taws, organ builder, lately arrived in this city from Britain, builds and repairs finger and barrel organs. He also repairs and tunes Pianofortes, harpsichords and guitars." Taws did not remain in New York but moved on to Philadelphia in 1788 where he started a small factory with limited production. He was listed in several city directories during the 1790s. Taws had had an academic education with studies in physics as well as experience in instrument-building, and he became known as an authority on theater acoustics. New York papers of 1801 contain reports of consulting services he provided in reconstruction of a theater there.

Thomas Dodd, the next piano builder who appeared in New York, claimed he had had 20 years of previous experience in England. He was listed in a business directory of 1786, New York's first. Dodd, working alone initially and then with a partner, produced more pianos than any of the builders who preceded him. Christian Claus, a German who also had worked in London before coming to New York in 1788, joined Dodd as a partner in 1791. Dodd acquired some prestige when he supplied a piano for George Washington's family in 1789, the year of the president's inauguration. The firm's reputation rose further when the partners started to build grand pianos, perhaps the first made in the United States. The March 4, 1791, *Daily Advertiser* carried the news that Mr. Kullin announced a concert in which he would "perform on a Grand Concert Pianoforte...just finished by Messrs. Dodds and Claus of this city."

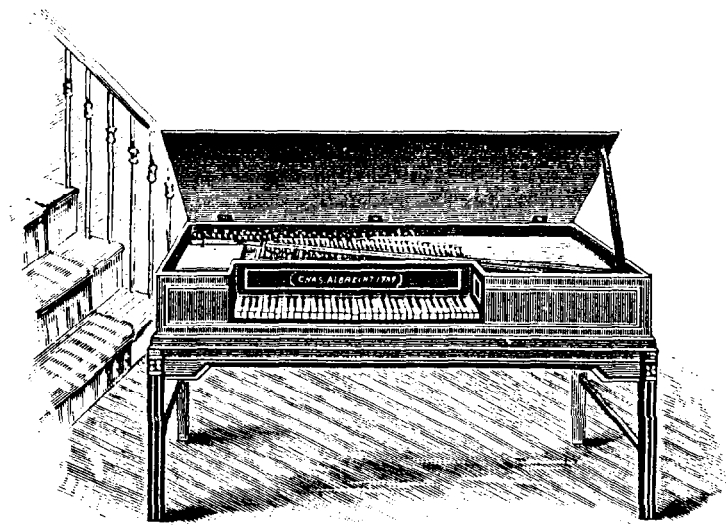
Dodds and Claus, as well as other American builders, were aware of the adverse effects of the climate on imported pianos. An article appearing in the *General Advertiser* of Philadelphia in 1790 on the advantages of United States-made pianos stated "Their superiority as it is, is, in fact, due to the circumstance that wood seasoned in London does not stand this dry climate." Dodds and Claus used this point for promoting their pianos in an advertisement in the *Diary* or *Loudon's Register* of Feb. 12, 1792.

Dodds and Claus' pianos were not as good as the imported English instruments and their firm had a short life. A square piano they built, ca. 1791, now in the Metropolitan Museum (New York) collection is inferior to the Broadwood square pianos they copied. They used cheaper materials, pewter instead of brass underdamper levers and bone natural tails and stained hardwood accidentals instead of ivory and ebony. Some of the tuning pins are misplaced and there appear to have been manufacturing alterations in the pedals and in the stand.

Important Builders In Philadelphia

Authorities on historical pianos consider Charles Albrecht to have been the best craftsman among the American piano builders of his time. He was first listed in a 1791 Philadelphia city directory although a surviving piano he built is dated 1789. His background is unknown. Existing samples of his pianos, not rare, demonstrate his skill. He built English-style square pianos, but was not consistent in details of the actions and other features. Design variations can be seen in Albrecht pianos in the Smithsonian Institution and Metropolitan collections. One piano, ca. 1790, had knee levers for damper lift and Venetian swell operation while later pianos have hand-stop damper lifts, a design abandoned by other builders in the 1790s. Albrecht's actions were usually copies of Zumpe's second or the English double action but at least one Albrecht piano is reported to have a Viennese action. Albrecht's cases were built, finished and decorated like fine furniture.

John Hawkins, who developed his upright piano design in Philadelphia, probably had the assistance of a practical builder. Spillane



The Albrecht Piano, 1789

Messrs. Dodds & Claus, musical instrument manufactory, 66 Queen Street, announce that the forte piano is become so exceedingly fashionable in Europe that few polite families are without it. This much-esteemed instrument forms an agreeable accompaniment to the female voice, takes up but little room, may be moved with ease and consequently kept in tune with little attention, so it is on that account superior to the harpsichord. The improvements *which Messrs. Dodds & Claus have made in the forte piano have rendered it much more acceptable than those imported. The introduction of their newly-invented hammers and dampers is acknowledged to be a great improvement, as also the means they have taken to prepare their wood to stand the effect of our climate, which imported instruments never do, but are sure to suffer from the saline quality of the seas. One great advantage to the purchaser is that Messrs. Dodds & Claus make it an invariable rule to repair every instrument that may prove defective in the workmanship if applied to within two years after delivery.*

— Taken from the first number of the Diary *or Louden's Register* issued on Feb. 12, 1792

names two who might have helped him, either Charles Taws, but more likely J. Sylvanus McLean of Bordentown, NJ, where Hawkins may have done some initial work in 1799. McLean received a patent for "alterations in the scope and make of the pianoforte" on May 27, 1796, the first United States patent issued for a piano design. McLean's specifications and drawings and those for Hawkins' Feb. 12 and Oct. 24, 1800, patents were lost in an 1836 fire in the United States Patent Office.

Early Piano making In The Boston Area

In the early 1790s, Boston had at least 27 pianofortes, all English, in homes. There were at least two keyboard teachers and one of them was a tuner also. Piano-making started with the collaboration of two men, Peter A. Von Hagen and Benjamin Crehore. Von Hagen had come to Boston in 1795 to serve as musical conductor at the Federal Street Theater. In addition, he gave lessons and repaired keyboards. Crehore, who was born in Milton and had his shop there, was also well-known in Boston, New york and Philadelphia as a violin maker and stage carpenter. In addition, he had started to repair keyboard instruments after building a harpsichord in 1792.

When Crehore went to Boston in 1797 for work at the Federal Street Theater, he met Von Hagen. Soon afterward, they arranged a business agreement for Crehore to build pianos that Von Hagen would offer for sale in a music shop he opened. Von Hagen sold imported pianos and other musical supplies also in his shop.

Crehore's piano building was not very profitable. Sales of Crehore pianos averaged no more than one per month. Most of the wealthy buyers preferred the more prestigious imports. Although Crehore's business was not as successful as those of his contemporaries, he holds an important place in the history of the piano. The men he trained, his apprentices, John Osborne and the Babcock brothers, and their apprentices, Jonas Chickering, the Gilbert brothers and others, later became leaders of the piano industry.

Imports Of English Pianos Continued

In spite of growing production by local builders and establishment of a tariff on foreign pianos in 1789, the demand for them continued and some instrument importers began to specialize in pianos. The most successful importer was Astor and Company, an English music instrument firm formed by two German-born brothers, George and John Jacob. John Jacob's first trip to the United States with a consignment of flutes in 1783 proved especially profitable when he brought back some bales of furs. The brothers then decided to open a branch in New York City in 1789 for the sale of musical instruments and for buying furs for export to Europe. Soon, John Jacob settled permanently in New York. Astor advertised the sale of "Pianofortes...by the best makers in London" and he offered to buy "All Kinds of Furs." Broadwood records show the shipment of six square pianos to J.J. Astor in 1796.

Several years later, George began to manufacture "Astor" labeled pianos that were shipped from London to the United States. Finally, John Jacob gave up the piano business for the more profitable fur trade and real estate investment in the early 1800s.

Piano Performance In Early United States

European musicians of higher stature settled in the United States after the Revolutionary War. They performed, composed and taught, and several went into the music-publishing business also. Keyboard music published included works of Haydn, Pleyel and Stiebelt, as well as compositions written in the United States.

One of the most distinguished musicians of the period was Alexander Reinagle (1756-1809), a concert pianist who left England and settled in Philadelphia in 1786. He had known and been influenced by J.C. and C.P.E. Bach in his studies.

During his first eight years in the United States, Reinagle gained prominence as a concert pianist and composer. In high esteem as a teacher also, he was engaged by George Washington to give lessons to Nell Custis, Washington's step-granddaughter. Critics today rate Reinagle as the most important pianist in the United States before Louis Gottschalk.

Reinagle shifted to another branch of music when he became a director and producer of opera and musical theater in 1793. Broadwood records show a 1796 order for a grand piano from Reinagle and an associate for their theater in Philadelphia.

American grands trailed European imports in prestige and quality until the piano makers of Boston developed the one-piece cast-iron plate during the second quarter of the 19th century. ■

Calendar Of Coming Events

Date	Event
November 4-6, 1988	**North Carolina State Seminar** Comfort Inn Sam Corbett; Rt. 3, Box 115; Grifton, NC 28530; (919) 524-5016
November 19, 1988	**Baltimore Annual One Day with Susan Graham** Omni Hotel, Baltimore Christie Cornetta; 10 Draw Bridge Ct; Baltimore, MD 21228
January 6 & 7, 1989	**Arizona State Seminar** Ramada Inn, Phoenix Gary Miles; 3722 W. Port Royale Ln., Phoenix, AZ 85023; (602) 942-2588
February 17, 18 & 19, 1989	**California State Conference** Centre Plaza Holiday Inn William Barrett; 1151 S. Chestnut, #136; Fresno, CA 93702; (209) 453-1839
March 3-5, 1989	**South Central Regional Spring Seminar** Holiday Inn Holidome, Monroe, LA Howard Jackson; 2017 Frances Place Monroe, LA 71201 (318)388-4879
March 17, 1989	**RTT Tuning and Technical Examination** Seattle Test Center; University of Washington Campus Jim Farris; (206)367-6035 Registration deadline: March 3, 1989
March 30-April 2, 1989	**Pennsylvania State Convention** Brunswick Hotel, Lancaster, PA Dick Bittinger; 107 W. Main St., P.O. Box #51; Brownstown, PA 17508; (717) 859-3111
May 25-June 4, 1989	**PTG Orient Tour** Charlie Huether; 34 Jacklin Court, Clifton, NJ 07012-1018; (201) 473-1341
June 10-13, 1989	**IAPBT Conference** Kyoto, Japan Charlie Huether; 34 Jacklin Court, Clifton, NJ 07012-1018; (201) 473-1341
July 10-14, 1989	**32nd Annual Piano Technicians Guild Convention & Institute** Red Lion Lloyd Center, Portland, OR Home Office; 9140 Ward Parkway; Kansas City, MO 64114; (816) 444-3500

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- ☐ PTG-508 "THE DISKLAVIER AND MIDI GRAND: AN OVERVIEW" Bill Brandom
- ☐ PTG-509 "EFFICIENT PIANO TUNING" Charles P. Huether
- ☐ PTG-510 "THE END OF AGRAFFE AGGRAVATION" Isaac Sadigursky
- ☐ PTG-511 "GRAND REGULATION - PART I" Dale Lassiter, Jon Light, Roger Weisensteiner
- ☐ PTG-512 "GRAND REGULATION - PART II" Dale Lassiter, Jon Light, Roger Weisensteiner
- ☐ PTG-513 "HAMMER FILING" David Barr
- ☐ PTG-514 "IVORY: THE GOOD, BAD AND UGLY" Gary Green
- ☐ PTG-515 "JOINTS AND SPLICES MAY SHOW - BUT NO ONE WILL KNOW" Webb Phillips
- ☐ PTG-516 "THE MAGIC TOUCH" Ari Isaac
- ☐ PTG-517 "MAKING GRAND DAMPERS AND TRAPWORK WORK" John Zeiner
- ☐ PTG-518 "THE MYSTERY OF AFTERTOUCH" Ed Whitting
- ☐ PTG-519 "NICKEL AND DIME QUALITY TOOLS" Jim Harvey
- ☐ PTG-520 "PIANO DIAGNOSTICS" Ray Chandler
- ☐ PTG-521 "PIANOS: A MOVING EXPERIENCE" Jim Geiger
- ☐ PTG-522 "PLEASE SPEAK UP - I CAN'T HEAR YOU" Dr. Barbara A. Bohne, Dr. William W. Clark
- ☐ PTG-523 "PRACTICAL APPLICATIONS OF DOWNBEARING THEORY" Jack Krefting
- ☐ PTG-524 "PROFESSIONAL SERVICE: THE NEXT STEP -PART I" The Yamaha Team
- ☐ PTG-525 "PROFESSIONAL SERVICE: THE NEST STEP -PART II" The Yamaha Team
- ☐ PTG-526 "REGULATING THE VERTICAL PIANO" Richard Elrod
- ☐ PTG-527 "SPINET REPAIRS: THE INS AND OUTS" Jim Hess
- ☐ PTG-529 "NO FELT, NO PIANOS, WHY?" Peter Van Stratum
- ☐ PTG-530 "WOOD PIANOS AND HUMIDITY" Webb Phillips and Steve Smith

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Membership

Nolan P. Zeringue
Vice President

This article will deal with our PTG dues also, but from a different perspective, that is, the member who is unable to pay his/her dues for one reason or another. I don't know first hand of situations in other regions, but I have had to handle some special cases in the South Central Region when I was Regional Vice President.

There are cases which are not addressed in our Bylaws, and those are to be handled by the Regional Vice President in your region. If you are in a situation in which you can't pay the dues, by all means call your RVP and I am sure you will find a most understanding friend who will help any way possible. Don't let time go by and wait until the drop date when the Home Office will notify the RVP that you are being dropped for non-payment of dues and up to that date the RVP has had no correspondence from you.

There are cases which are covered by our Bylaws in Article VI, section 1f. An active member who is drawing social security benefits for any reason may elect to pay one half of the PTG dues providing that the member signs an agreement making the PTG special fund the sole and exclusive beneficiary of the PTG death benefit insurance policy. The beneficiary can be changed any time the member resumes full payment of PTG dues. In cases of inability to pay, the member's chapter may vote to pay one-third of the PTG dues for the member, and this action will keep the member in good standing.

Article VI, section 1h, provides for senior members, and this is one group of people with whom I and the Home Office have had to make it known to them that they were eligible for this Bylaw provision. Many were finding it hard to pay their dues and were ready to accept being dropped from membership not knowing that we had a Bylaw to cover senior member dues. If a member has 10 continuous years of membership, is 65 years of age and no longer significantly engaged in any form of piano work, he/she may elect to pay no annual PTG dues if he/she has chapter approval, agrees to pay the cost of the PTG death benefit or consents to drop from the insurance, and agrees to pay the cost established for receiving the PT Journal or consents to drop from the Journal mailing.

What I would like to ask not only chapter presidents, but all members of all chapters, is that you be cognizant of these Bylaw provisions which might aid a member who really wishes to continue membership in PTG, but just can't possibly pay the annual dues. If you know of someone in your chapter who might benefit from these Bylaws, make it known to them so they might contact their RVP or the Home Office. I was surprised to find so many who were not aware of these provisions, or knew about them, but didn't think that they qualified for reduced or senior dues.

When a member is dropped from the rolls of membership in PTG, and wishes to regain membership in PTG, it is necessary to apply as a new member and take the PTG tests which are in use at the time of application if those tests are not the same ones the member had originally taken to become an RTT.

We must all do what we can to aid members who wish to continue their membership in PTG, but who find themselves in times when paying the annual is a hardship. ■

New Members During September 1988

REGION 1

Connecticut — 064

Raymond C. Nilson
23 Kathy Drive
Seymour, CT 06483

New Jersey — 078

J. Steven Carmody
300 Broad Avenue, #4
Leonia, NJ 07605

Rochester, NY — 144

John A. Patton
17 Stuyvesant Road
Pittsford, NY 14534

REGION 2

Palmetto-Florence, SC — 292

James R. Paulus
Rt. 4, Box 299
Darlington, SC 29532

REGION 3

New Orleans, LA — 701

Nolan Akers
2600 Coteau Road
Houma, LA 70364

Northwest Arkansas — 727

Joe L. Hale
104 Fink Street
Mena, AR 71953

Tulsa, OK — 741

Teddie L. Copeland
2606 Sherman, #216
Tulsa, OK 74129

Dallas, TX — 752

Cletis C. Edgmon, Jr.
1222 W. Morton
Denison, TX 75020

San Antonio, TX — 782

Ray E. Bufler
3435 River Way
San Antonio, TX 78230

REGION 4

Indianapolis, IN — 461

Samuel J. Levite
RR 52, Box 270, #40
Terre Haute, IN 47805

Springs Valley, IN — 474

Gerald W. Campbell
PO Box 293
French Lick, IN 47432

Patrick D. McCormick
931 Village Drive
Henderson, KY 42420

Appleton, WI — 549

Rachel M. Shannon
1218 W. Oklahoma Street
Appleton, WI 54914

Waukegan, IL — 600

Robert M. Wells
3715 Sherman Avenue
Waukegan, IL 60085

REGION 5

Twin Cities, MN — 553

Robert C. Wig
505 Second Avenue, SE
Milaca, MN 56353

Nebraska — 683

John M. Weidner
PO Box 201
Alma, NE 68920

REGION 6

Salt Lake City, UT — 841

Nancy M. Mendenhall
5569 Appian Circle
Salt Lake City, UT 89118

Reno, NV — 895

John A. Ashcraft
1415 Pine Road
Fallon, NV 89406

Santa Barbara, CA — 931

Michael L. O'Brien
432 Anacapa Circle
Newbury Park, CA 91320

Fresno, CA — 936

Karl A. Wolfe
20352 Thermal Road
Sanger, CA 93657

San Francisco, CA — 941

Nathaniel Davis
530 Fern Avenue
Pindle, CA 94564

Renee J. Witon
337 London Street
San Francisco, CA 94112

Golden Gate, CA — 945

Mark A. Nobilo
3793 Almond Court
Castro Valley, CA 94546

Sacramento Valley, CA — 956

Thomas A. Bingham
6740 Eureka Road
Roseville, CA 95661

Reclassifications

REGION 1

Rochester, NY — 144

James H. Stout, RTT
41 Lone Oak Circle
Penfield, NY 14526

REGION 2

Baltimore, MD — 212

Robert G. Kelly, RTT
101 W. Jarrettsville Rd.
Forest Hill, MD 21050

Palmetto-Florence, SC — 292

Carl A. Eisenstadt, RTT
1801 Carter Street
Columbia, SC 29204

S. Douglas Sigman, RTT
915 Hillcrest Avenue
Columbia, SC 29203

Morgan L. Williams, RTT
3798 Sunset Blvd.
West Columbia, SC 29169

REGION 3

Dallas, TX — 752

Al D. Williams, RTT
500 East Gandy
Denison, TX 75020

REGION 6

Montana — 594

Grant S. Sorlie, RTT
PO Box 3366
Kalispell, MT 59901

Pomona Valley, CA — 917

Robert J. Simmons
210 N. Beechwood, Apt. 348
Rialto, CA 92376

Santa Barbara, CA — 931

Paul E. Schneider
2371 Ventura Blvd., #45
Oxnard, CA 93030

Membership Status

	1988	*1987*
Total Members	3629	3550
Total RTTs	2483	2539
Northeast	833	761
Northeast RTTs	546	550
Southeast	578	545
Southeast RTTs	389	384
South Central	320	303
South Central RTTs	220	232
Central East	618	607
Central East RTTs	414	419
Central West	406	416
Central West RTTs	302	311
Western	874	863
Western RTTs	612	643

The Auxiliary Exchange

President's Message

As November rolls around, we Americans are reminded of the many things we should be thankful for. November is the month of three important holidays, each reminding us in a special way of special blessings.

Election day reminds us of our unique and wonderful country and its government. We go to the polls and vote our needs and concerns without coercion. We peacefully abide by the vote, and believe it or not, rarely if ever come to disaster when the "other" candidate gets elected. Such is our system and such is our uniqueness.

Veterans' Day follows to remind us of the great sacrifices made in years past to protect our country and our way of life. To these veterans, living and dead, we owe a great deal. Even though the holiday has been made into a "long weekend" and commemoration has been somewhat diminished thereby, we still keep in mind those who served in our armed forces. To forget is to be ungrateful.

And Thanksgiving Day fills all the other gaps. It is a day to be thankful for all of the above plus family, friends, work, good health and for all those who help make our lives more fruitful and enjoyable.

Here we must put in a plug for those who served the Auxiliary in years past. More recently in St. Louis the show of appreciation manifested itself in two ways. Julie Berry once more hosted her 'rap' session and critique which resulted in some very positive input. A kudo to Julie for her work through the years in this area.

The general tone of the response to the Evaluation Questionaire circulated among convention goers was also encouraging. Ginger Bryant deserves a huge round of applause. The responses to her program and organized activities was overwhelmingly positive. "Wonderful tours," "a nice balance," "an ideal setting" were among the many responses.

So as we all enjoy the holidays of November, please: 1)Vote, 2) Remember our Veterans and 3) On Thanksgiving Day be thankful for more than turkey.

Agnes Huether

New Members

We are proud and pleased to welcome the following new members to the Auxiliary:

Virginia Dachner (Ray) 12352
Charloma Drive
Tustin, CA 92680

Doris Zimmerman (Frank)
1021 Buff
Pekin, IL 61554

Patricia Nemecek (Martin)
19331 S. Pease Road
Oregon City, OR 97045

Patricia Heineman-Vernon (Knight)
9529 Gross Point Rd., Unit E
Skokie, IL 60076

Marilyn Robertson (Clyde)
325 W. Jefferson Street
Winamac, IN 46996

Carolyn Sanders (Hans)
Route 1, Box 237A
Shepherdsville, KY 40165

Mary Morris (Arnold)
Star Route, Box 44
Merryville, LA 70651

Laura Trimble (Owen)
3117 Sandra Drive
Shreveport, LA 71119

Marie Miller (Donald)
7415 Hwy. 63 N., #5
Rochester, MN 55904

Virginia Reichert (William J.)
12902 Dorsett Road
Maryland Heights, MO 63043

Joann Ratigan (Roy)
P.O. Box 412
Moriches, NY 11955

Mary Ann Aiken (William)
P.O. Box 183
Morchead City, NC 28557

Adelissa Clayton (William)
1539 Grovewood Drive
Charlotte, NC 28208

Susan Lain (Wilfred)
296 Rolling Terrace
Leola, PA 17540

Patricia Mateya (Mark)
1975 Route 422 West
Indiana, PA 15701

Helen Barrett (Norman)
3078 Rainier
Memphis, TN 38127

Lillian Stancil (M. Hern)
3520 Bowen Avenue
Memphis, TN 38122

Emily Sinz (Lawrence)
2345 Miridor
Vista, CA 91701

Ann Reed (Leslie)
15 Pecanway Drive
Natchez, MS 39120

ABOUT OUR PRESIDENT

Agnes Huether was born, reared and educated in Brooklyn, New York. After completing her graduate studies for an MSW at Forham University, she served as a family counselor, juvenile aid social worker, Travelers Aid caseworker and adoption home-finder/supervisor in New York City.

Two years after her marriage to Charles, they moved to New Jersey and Agnes remained at home to care for their growing family of three children. Today, daughter Anne, mother of Jean 4yrs. and Daniel 1 1/2 yrs. is a registered nurse and lives close by, so there are frequent visits with the grandparents. Daughter Sarah, also a registered nurse, lives in New Orleans and is on staff at the New Orleans Adolescent & Childrens' Hospital. Son Joe is an architect married to Kate and resides in Washington, D.C.

For over twelve years Agnes worked as an adoption supervisor and was later employed as a middle manager in the child welfare division of the State of New Jersey. Since her retirement Agnes has traveled extensively with Charles to regional as well as annual conventions around the country. Her volunteer hours have been many, such as a member of the Executive Board for the Community Mental Health Center and on the Board of the Newark Museum. For five years Agnes served as Corresponding Secretary for the P.T.G.A., communicating regularly with the Honorary Life Members with little notes she inserted in the seasonal greeting cards she sent to them in behalf of the membership.

Agnes and Charles have made friends from England to Japan and continue to communicate with them via letter or phone. Baking, cooking and sewing are not the forte of this career woman although Charles looks rather well cared for, but Agnes is determined to do her best to fulfill the goals and the purpose of the Auxiliary: "to dignify, enlarge and strengthen the organization; to promote friendship, education, understanding and good will in the world of music and to provide the annual Auxiliary Convention program."

Agnes Huether, Editor

Exchange Editor:
Agnes Huether
34 Jacklin Court
Clifton, NJ 07012

GRAND PIANO PIN

Dear readers, the Auxiliary would like you to know there are still some attractive black and gold piano pins available for sale. They will make an interesting gift for your favorite Piano Technician to wear as a tie tac. Before they are all sold we urge you to mail your order to:

Kathryn Snyder
79 Furnace Street
Robesonia, PA 19551

and enclose a check for $5.00 plus .25 mailing.

Just recently this writer happened upon some interesting data that she would like to share with you. The following is a listing of women composers of popular songs as listed in Alec Wilder's book "American Popular Songs." Perhaps some you may even remember one or two of the golden oldies.

Ann Russell - "Willow Weep for Me"

Kay Swift - "Can't We Be Friends"

Evelyn Danzig - "Scarlet Ribbons"

Ida Emerson - "Hello Ma Baby"

Maria Greener - "What a Difference a Day Makes"

Alberta Nichols - "Until the Real Thing Comes Along"

Bernice Petkere - "Close Your Eyes"

Lilly Strickland - "Mah Lindy Lou"

Alberta Hunter - "You Reap Just What You Sow", "Remember My Name"

Doris Tauber - "Them There Eyes"

Index Of Display Advertisers

Notice: The January 1989 issue of the Piano Technicians Journal will be the organization's annual membership directory. This issue will include display advertising, which will run as previously scheduled unless otherwise requested before the issue's closing date.

Classified Advertising

Notice: There will be no classified ads in the January Journal as this will be the Guild's membership directory. Please plan your advertising accordingly.

Classified advertising rates are 35 cents per word with a $7.50 minimum. Full payment must accompany each insertion request. Closing date for ads is six weeks prior to the first of the month of publication.

Ads appearing in this publication are not necessarily an endorsement of the services or products listed.

Send check or money order (U.S. funds, please) made payable to Piano Technicians Journal, 9140 Ward Parkway, Kansas City, MO 64114.

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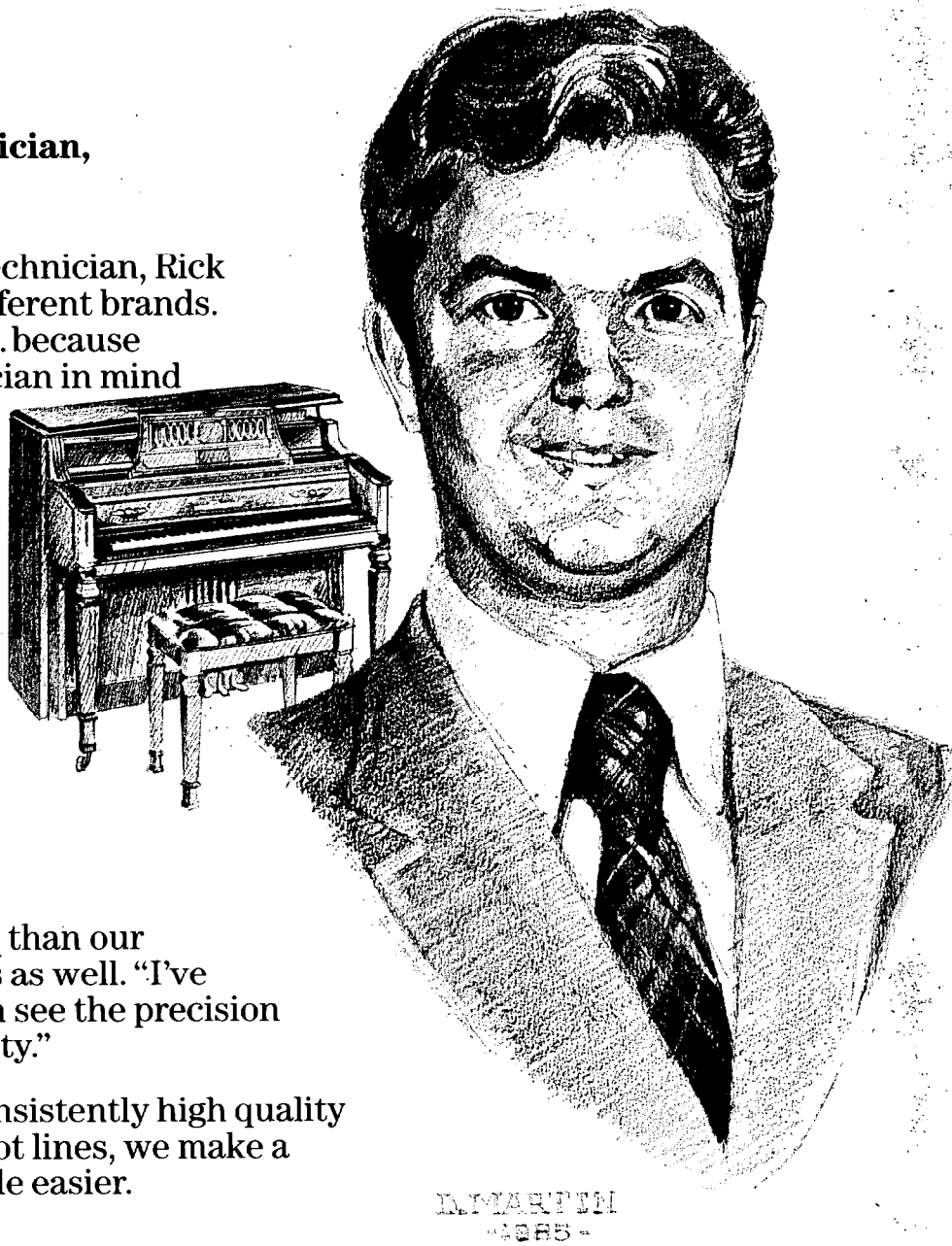

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NOV. **UPDATE** 1988

Published Monthly For Members Of The Piano Technicians Guild, Inc.

Deadline Near For Convention Awards Nominations

Each year at its annual convention, the Piano Technicians Guild honors its outstanding members for their contributions. The honors conferred are induction into the organization's Hall of Fame and presentation of the Golden Hammer and the Member of Note Awards. Candidates are selected based on nominations received by the Awards Committee.

The deadline for receipt of nominations for these awards is December 31, 1988. Nominations should be sent directly to Awards Committee Chairman Bob Morris, 1729D Valley Road, Champaign, IL 61820. Other committee members are LaRoy Edwards, Hilbert Felton, Jack Sprinkle and Bill Stegeman. The committee will select up to two individuals for induction into the Hall of Fame, one to receive the Golden Hammer Award, and as many as four for the Member of Note Awards.

Since 1976, induction into the Hall of Fame has been the highest honor conferred upon a member by the Piano Technicians Guild. According to Guild Regulations, qualifications are: long-term dedication to the causes, ideals and purposes of the Piano Technicians Guild; outstanding personal and professional integrity to the point of being an inspiration to others; and outstanding contributions and implementation of ideas and programs, resulting in a definite improvement and upgrading of the piano industry as a whole.

The Golden Hammer Award, a golden tuning hammer encased in a handcarved piano-shaped presentation case, is awarded to one member each year for his or her outstanding service to the Guild over a period of years. For the past 15 years, the award has been crafted by Seattle RTT William Smith.

Member of Note Awards are awarded to not more than four members each year for recent outstanding service and dedication to the Guild.

Although nominations more often come from chapters, any individual member in good standing may submit nominations to the Awards Committee. Because committee members may not be personally familiar with all nominees, each nomination should be accompanied by both a biographical resume of the candidate as well as a photograph suitable for publication. Nominations which do not include these items may not be considered.

Dues Deadlines Changed for 1988

As this is written, preparations are under way for sending out invoices for 1989 membership dues. Basic membership dues for Registered Tuner Technicians and Associate members are $114. Chapter dues may be billed at the same time, or the chapter may elect to collect its own dues.

At the annual convention in St. Louis in July, the Council voted to change membership payment dues deadlines. In the past, dues were considered delinquent if not paid by March 31. If those dues were not paid within 30 days of the delinquent date, unpaid members were dropped from the membership rolls.

Starting with the 1988 dues billing, the payment and delinquency deadlines will change as follows:

- Dues will be due January 1 of the billing year.
- Dues will be delinquent if not paid by January 31.
- Delinquency notices will be sent the first week of February. If no response is received within 30 days, those members notified of delinquency will then be dropped.

Because the Home Office address will be changing at the first of the year, please remember to send membership dues to:

Piano Technicians Guild
PO box 22529
Kansas City, MO 64114

Individuals with special situations or problems are encouraged to discuss them with their Regional Vice President

In another change, the Council voted to change those in the former "Affiliate" category to "International Correspondent," a non-member category. However, those individuals will still retain such benefits as a *Journal* subscription, and will pay their fees on the same schedule as Guild members.

Tour Of Orient Being Planned

Plans are under way to develop a tour of the Orient in conjunction with attendance at the International Association of Piano Builders and Technicians biennial meeting hosted by the Japanese Piano Technicians Association. The meeting will be June 10-13, 1989, in Kyoto, Japan.

Preliminary plans are for a three-week tour and include China, Korea and Japan, with visits to piano factories in each country as well as a taste of the exciting countryside. Preliminary price estimates are around $3,500 per person, including all IAPBT costs and airfare from the west coast. There will be an airfare supplement for those traveling from other parts of North America. Tentative dates for the tour are May 25, June 14, 1989.

It's important for participants to sign up early. If you are interested in participating in the tour, write to:

Charles P. Huether, RTT
Chairman, International
Relations Committee
34 Jacklin Court
Clifton, NJ 07012

Or you can write or call:
Voyagers Travel Service
7 South Fullerton Avenue
Montclair, NJ 07042
(201) 783-5050

Full details will be made available as soon as they are finalized.

Bylaws Proposals, Nominations Sought

Deadlines for nominations for 1989-1990 Guild officers and for submission of proposed changes to the organization's Bylaws, Regulations and Codes are rapidly approaching. Because both must be submitted by chapters, those items should be placed on the agenda of an upcoming meeting for consideration by chapter members.

Nominations for President, Vice President, Secretary-Treasurer and six Regional Vice Presidents should be sent to the chairman of the Nominating Committee, Bill Spurlock, 3574 Cantelow Road, Vacaville, CA 95688. Any member in good standing may offer his or her own name for consideration, and nominations may also be made from the Council floor, or in the case of Regional Vice Presidents, from the regional caucus floor, by an accredited chapter delegate. Nominees' names will be published in the May issue of the *Journal Update*.

Bylaws amendments must be submitted in writing, with supporting arguments, to the Bylaws Committee Chair, Sharla Kistler, no later than February 1 so that the slate of proposed additions and changes can be published in the *Journal Update* and Council agenda book in time for careful consideration by chapters. Proposals should be sent to: Sharla Kistler, R.D. #8, Box 461, Allentown, PA 18104.

Directory Planned

The Guild's 1988-89 membership directory will be mailed as the January issue of the *Piano Technicians Journal*. The directory will be in one volume, containing alphabetical and chapter listings.

Dates & Deadlines

December 31, 1988
Deadline for Award Nominations. Contact Robert Morris, 1729 Valley Road, Champaign, IL 61820.

January 1, 1989
1989 Guild dues due. Contact: Home Office, PO Box 22529, Kansas City, MO 64113.

January 31, 1989
1989 Guild dues delinquent. Deadline for submitting 1989-90 Officer Nominations. Contact Bill Spurlock, 3574 Cantelow Road, Vacaville, CA 95688.

February 1, 1989
Deadline for proposed Bylaws Changes. Contact Sharla Kistler, R.D. 8, PO Box 461, Allentown, PA 18104.

March 24-25, 1989
RTT Tuning & Technical Examinations (Cincinnati Test Center) The College-Conservatory of Music, University of Cincinnati. Call Michael Wathen (513) 475-5194.

May 25-June 14, 1989
PTG-Sponsored Oriental Tour. Contact Charles P. Huether, 34 Jacklin Ct., Clifton, NJ 07012.

July 9, 1989
Piano Technicians Guild Council meeting.

July 10-14, 1989
32nd Annual Piano Technicians Guild Convention and Technical Institute. Red Lion Lloyd Center, Portland, OR. Contact: Home Office, PO Box 22529, Kansas City, MO 64113.

Chapter Notes

Indiana

It is amazing what the counsel of a group of your fellow technicians can contribute to turning out a first-class job, and dismaying to consider what might be getting past you when you "go it alone." Our fall kickoff meeting was held at the Swiss Village Retirement in Berne, IN. A 1935 model L Steinway was on hand for our examination, with a new soundboard by C. A. Geers Co., and new hammers, shanks and flanges by Steinway & Sons.

Some preliminary voicing techniques had already been applied to the new set of hammers several weeks prior to the meeting and we were ready to proceed with further details. Reinstalling two of the original hammer assemblies at key points in the scale, we were able to find some advantage in making a slight backward adjustment to the striking point. Ralph Balmer demonstrated ironing techniques with a regular household flatiron set at high heat with a section of the hammers "wrapped" in aluminum foil. The tone brightened up at once. Other techniques were tested.

Bill Balmer gave us a profile of the soundboard with his new component bearing gauge. Also, inspection beneath the soundboard revealed sufficient crown.

Terry Zimmerman opened our meeting with a viewing of the new video, "The Unseen Artist." This is an excellent 15-minute presentation that brings the enhancement of our services through the best up-to-date advertising approaches: family, culture, education and just plain fun.

We are planning a November meeting in Findlay at the Grauman dealership. We will be discussing vertical regulating techniques on several sizes and qualities of vertical pianos. Come and add to your store of knowledge.

Ian McLuckie

Action Models Now Available

Action models for use in administering the Guild technical examinations are now available.

Models may be ordered by chapters or individual members at a cost of $150 apiece. Checks should be made payable to the Piano Technicians Guild, Inc., and sent to the Home Office.

The Soundboard

Letters from readers on organizational matters will be published in this space each month. Letters should be concise and may be edited for length and style. Send to: PO Box 22529, Kansas City, MO 64113

Dear Editor:

Congratulations on the new feature "The Soundboard." It is long overdue. Check any publication and a very important section is letters to the editor. And a very popular one. Students at Central Piedmont Community College liked the old issues of the *Journal* because they had a lot of letters.

To encourage and motivate contributors, I will give a Steinway First-Day Cover of the Liechtenstein Steinway stamp issue of 1872. This will be for the best letter (my judgement) from a minimum of three in each monthly issue. This will be for the next 12 months after the offer appears.

For those who do not know about first day covers, some philatelists like to collect issues of stanps on the envelope with the cancel of the first day of issue. The little country of Liechtenstein came out with one in 1972 commemorating Theodore Steinway's contribution to philately, collecting "socked on the nose" cancellations, with is the round postal cancel completely on the stamp.

I enclose an article from the *Charlotte Observer* on the day of retirement. Also a copy of the first day cover.

Best wishes to all of the staff,
Clayton Harmon

There can't be too many Guild members who don't know Clayton, whether from attending a convention, his tireless promotion of the Guild, or his activities at Central Piedmont Community College in Charlotte. The newspaper clipping announced Clayton's retirement from the CPCC program, which he had started nine years ago. Today, it attracts students from all over the country. Clayton will retire after 42 years of piano work to Asheville, NC, where he will grow apples, collect stamps and, oh, yes, tune a piano or two.

Also continuing to tune a few pianos will be Jesse Lyons, or Ardmore, OK, who also sent a clipping. The article, in the "Lifestyles" section of The Daily Ardmoreite, *discussed Jesse's 41-year career as a piano technician and his surgery in 1980 which removed his cateracts and allowed him to see well enough to drive for the first time since birth. He was approved as a sustaining member of the Guild during the 1988 convention in St. Louis.*

Dear Editor:

During the late 1940s, my boss at Baldwin told me to tune a piano at the Casbah, which was then the top nightclub in Kansas City. "A fellow by the name of "Lib-er-ace" is playing there," he said. I asked him, "Who is Liberace?" and he answered "How in the world would I know?"

Two years later, he performed again in Kansas City and most everyone in the United States knew who Liberace was. He brought along his brother George and his orchestra to the Municipal Auditorium. The concert was sponsored by a large drugstore chain and the arena was filled to capacity. I had tuned the piano before the rehearsal and stayed, of course, to check it out once more afterwards.

To my dismay, I found a hammer broken off at the top of the shank. Liberace had not mentioned it to me, so I assumed it happened when he came down hard on the last chord. I rushed over to the store and picked up a new shank and when I got back to the arena, the place was filling up fast. The police let me park in front of the building. I happened to run into the arena manager, and asked him to find me an electric outlet close to the stage for my glue pot.

He said, "Listen, I got every light on in the building and all the concessions are going; one more appliance, and we'll blow up the joint." Well, we didn't blow up the joint and I finished the repair minutes before the concert. Liberace was never aware of anything having gone wrong.

From that time on, I have always carried several Baldwin concert grand hammer shanks and flanges with my supplies. However, I never had occasion to use them again in 40 years of concert work.

Walter Stern, RTT
Golden Gate Chapter

For More Information

Important Telehone Numbers:
Life Insurance — 800-821-5401
Health Insurance — 800-332-3870
Tool & Bailee — 206-932-0203
Eyecare — 800-821-5401