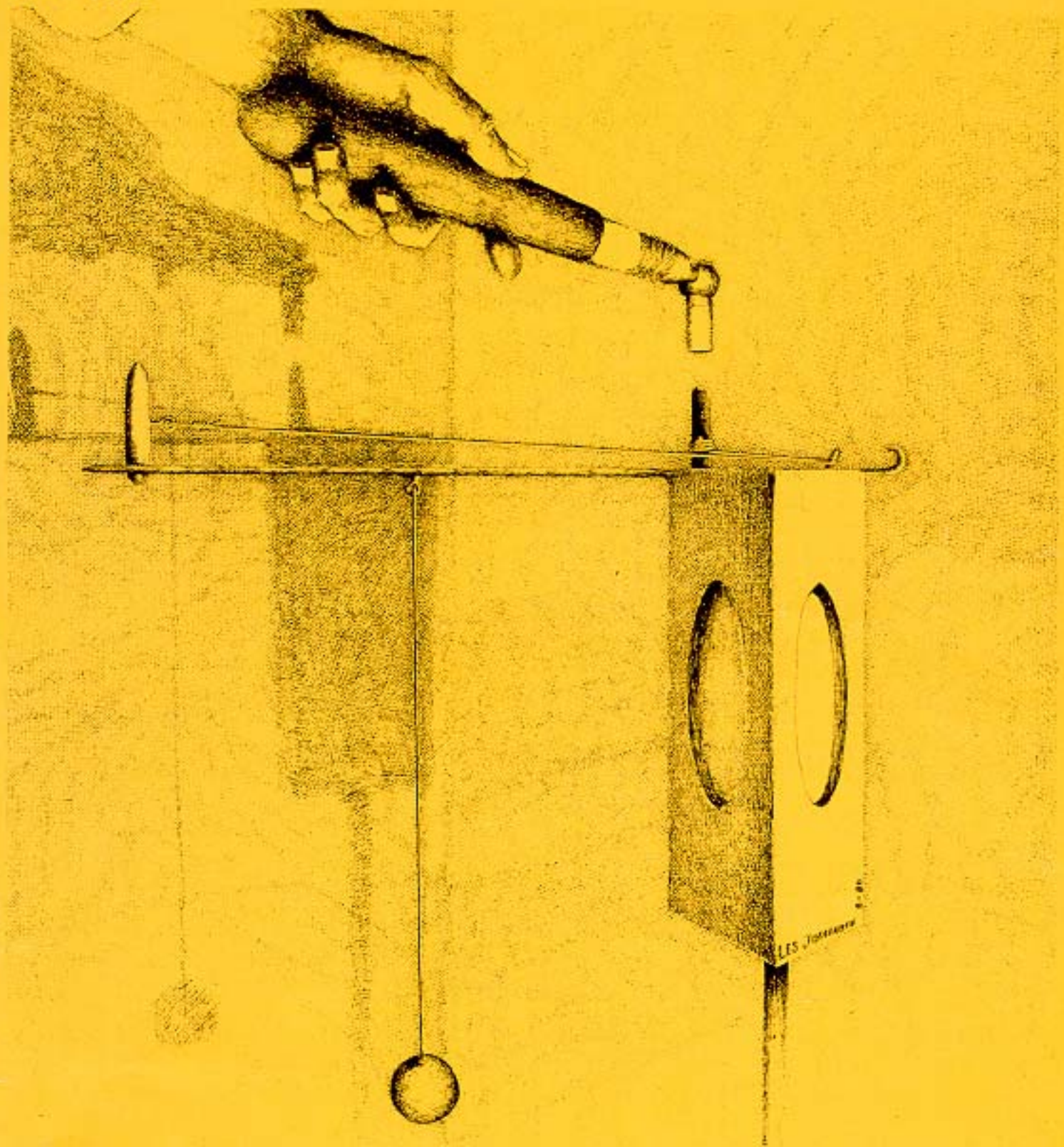


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Piano Technicians Journal

Official Publication of the Piano Technicians Guild

June 1982

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COVER . . . This excellent illustration of piano tools was sent to us by Les Jorgensen, a Registered Technician from East Lansing, Michigan. Information on prints used on the cover of the Piano Technicians Journal, contact Mr. Jorgensen, at 1135 Sunset Lane, East Lansing, MI 48823.

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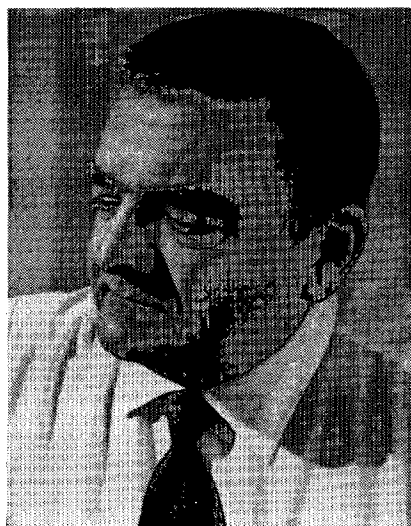
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A Memorial Tribute To George Peters



By Stanley Oliver
President of the
Detroit-Windsor Chapter

The Piano Technicians Guild has lost one of its leaders. GEORGE PETERS, vice president of the Central East Region for the past four years, passed away April 22, after a gallant struggle with cancer.

George, born May 12, 1923, is survived by his wife Amy, daughter Claudia, and son Terry who is an active member of the Central Michigan Chapter of the Piano Technicians Guild.

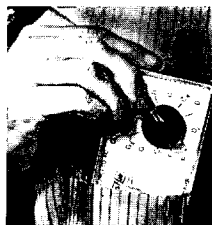
George's organizational activities go back some 25 years. He served many years in his local chapter as a secretary and later as president. He was also a member of the Detroit-Windsor chapter for a few years. On the national level, George took active direction of the college technicians' periodical newsletter to maintain liaison between the Piano Technicians Guild technicians and college members. Workshops were organized in connection with national conventions where college members/technicians could freely exchange views on mutual problems. He was active to the degree his health and energy permitted in following through with RVP obligations.

In his academic background, George attended Central Michigan and Michigan State Colleges and, upon graduation, took over the management of a credit bureau with a fiscal institution. During college years, he had a

position on the Michigan State Football team because of his speed and size. For a time he was on the Detroit Lions Club.

Members of the Central Michigan and Detroit-Windsor Chapters attended a moving religious ceremony and final leave-taking. George maintained a warm, friendly outlook, blended with quiet dignity, through life. Home will never be the same for his wife and children who now reside at 846 Westchester Road, Saginaw, MI 48603.

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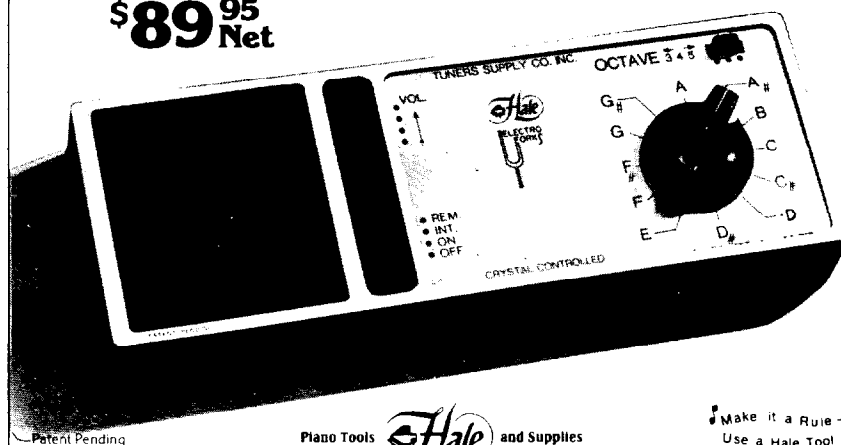
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Membership

MEMBERSHIP. The key to the success of all organizations. Without it, there is no organization. With too few, things can't be done for the members that belong because there isn't the financial base to buy services and benefits. With too many, a certain amount of "personal" touch is lost unless there are strong chapter centers to provide this. Unless there is a strong viable bond, the organization lacks the glue and adhesiveness to hold it together. These bonds are produced by mutual interests, fear, desperation, desire to share experiences, economics, common enemies, fellowship, concern for security, recognition, and numerous other additives, too many to deal with here.

The Guild has been pretty complacent with their membership figures. Since we rose to around 3,000 members and seem to hold to that figure we haven't heard much concern about this crucial subject. I am beginning to sense that perhaps we had better get concerned. We don't seem to be growing right now and GROWTH IS A BIOLOGICAL NECESSITY OF LIFE.

An organization is much like a guy sitting in a little boat in the middle of a fast moving stream and rowing against

it. The occupant of the boat has to row like heck to just keep up with the current and if he stops to take a rest, he may find himself back where he started.

With the economy as tight as it is, with the general tightening up of requirements of membership through the national testing program and with so many of our fine members leaving us in retirement or ill health, we had better address ourselves to this problem.

While the membership will soon find out through their council books, (due out soon), we are not increasing our budget, nor are we asking for a dues increase next year. WE ARE DETERMINED TO HOLD THE LINE. This doesn't mean it will cost less to operate next year, it just means we will have to tighten our belt, get out, get some new members and look for some new and innovative ideas, to serve and help the membership without spending any more money.

The "LINE OF FIRE" in membership building is on the Chapter level. It is basically the chapter's responsibility to maintain and build it's membership for the health and welfare of the Guild in total.

The Board of Directors of the Guild may see fit to launch a NATIONAL MEMBERSHIP CAMPAIGN. If this happens, it will still rest with the chapter members to get out on the street and make the calls. There is no easy way to build membership. It is pick and shovel work. The key to building membership is in ORGANIZATION and COMMON EFFORT. Everybody has to go in the right direction, at the right time and do the right thing.

The Guild Home Office can provide the direction and organization. The membership must provide that ever valuable contact that is so vital to the success of a venture of this type.

There are recognized rules of the road in membership recruitment. I have been teaching them to organizations for years. It takes two and one half hours of hard-hitting, enthusiastic, motivational teaching to properly prepare a group of workers to get out and get going. We have never done this in the Piano Technicians Guild but

perhaps the time is coming. I will list here the PROVEN and TIME TESTED methods of calling on a prospect. Naturally our Guild members will have to make some adjustments for our unique and specified requirements but here they are and *they work!*

REMEMBER, when recruiting a member, nothing takes the place of a personal contact and satisfactory CONFRONTATION between an honest and forthright member and an interested prospect. The following rules should be adhered to as closely as possible. *THEY WORK.*

KNOW YOUR STORY — unless it is CRYSTAL CLEAR as to why you belong to the Guild, you will not be equipped to tell the story properly to another person. Review in your mind your personal reasons for belonging. Have the reasons clear in your own mind and be able to vocalize them. STUDY THE LITERATURE OF THE GUILD'S BEFORE you make your call.

SELECT YOUR PROSPECT WITH CARE — Don't over-estimate your influence over the prospect and take a short cut. Be sure you either KNOW YOUR PROSPECT on a first name basis or ARE WILLING TO GET TO KNOW that person, AND MOST IMPORTANT be sure your prospect is QUALIFIED to join the Guild. Find out something about the person in advance, if possible, in order to plan your strategy properly. Find a common ground: mutual friend or any subject that will enable you to establish a level of common interest and friendship. This breaks down the suspicion that you are to sell something.

LINE UP YOUR PROSPECTS IN ORDER OF BEST POSSIBILITIES — The first people you call should be those you feel you have the best chance with. We all need confidence so, if the first prospect joins, you will be buoyed up and find it is easier to sell the next.

FACE YOUR PROSPECT — NO PHONE CALLS OR LETTERS — The telephone is a "protective device." The easiest way in the world to turn someone down is by phone. Letters get

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overlooked, lost, and forgotten. **FACE TO FACE CONFRONTATION** is the only answer to proper membership recruitment.

SELECT THE SITE — Don't try to get the job done while competing with noise or confusion. A person who is busy will be in no mood to discuss membership or anything else with you. **YOU MUST GET YOUR PROSPECT IN PRIVATE** or at least away from a center of activity. Visit the person at home after working hours or schedule a luncheon or breakfast meeting. **AVOID TALKING TO PROSPECTS IN A GROUP SITUATION!**

RADIATE FAITH IN YOUR CRAFT AND CONFIDENCE IN YOUR MANNER — **ENTHUSIASM** is the key to success in all selling. If you accept your trade or profession with dignity and pride it will show. If you **BELIEVE** in what you are doing in the Guild and **BELIEVE** that it is good for **YOU**, you will be better equipped to convince another. **OFFER YOUR HELP** — **BE OPTIMISTIC!**

GO WITH ANOTHER PERSON — You will build self-confidence and make a better showing if you visit with another technician. The prospect will be impressed if two people take the time and effort to talk to him/her. What one of you won't think of the other will. Decide which of you will take the lead and the other can fill in. Don't compete to get the point across. Work cooperatively and smoothly together.

LET PROSPECTS TALK — The more prospects talk, the easier it will be to get them interested and involved. Ask for an opinion, but don't argue. Use the "yes-but" technique. Agree and then disagree, but diplomatically and carefully. Break down any objections (if any) in a slow, logical, friendly manner. Hear the person out and back up your statements with literature and facts. Work the person into a positive position and get him/her saying "yes."

USE THE LITERATURE — Lay the membership material in plain sight. Show the most impressive material first. **STUDY** your literature beforehand. Hit the high spots only. **DON'T SIT THERE WHILE THE PERSON READS THE MATERIAL WORD FOR WORD.** Point out the **MOST IMPORTANT** reasons for joining and discuss the details.

MAINTAIN CONTACT — If your prospect decides to join, help him move through the process and attend a meeting with him/her. If your prospect

doesn't want to join, don't close the door. Contact him/her from time to time.

CREATE GOOD WILL FOR THE GUILD — Above all else, remember that the prospect has the right to refuse — don't take it personally — and he/she may change their mind some day. Respect their wishes, leave them on a friendly basis and always be available.

A final thought. You can't milk a cow over the telephone. You've got to sit right down beside her and go to work. You didn't attract a wife by talking about dirty dishes and baby diapers. Put the Guild in the best possible light. You can grow a flimsy bush in a short amount of time but a strong and sturdy oak takes more of it.

When recruiting — take your time. Do it right. Avoid pressure techniques and **MAKE A FRIEND!** □

NEW EDITION

A Guide To Restringing Second Edition

By John Travis

Travis—"A Guide To Restringing", will be completely revised in its second edition by the Washington, D.C. convention in July. First published in 1961, a second printing in 1972 and now a second edition in 1982, the *Guide* has enjoyed a universal reception by tuners and technicians everywhere. It has even been printed in Braille for the blind.

The new edition, co-edited by Susie L. Stout and Michael Travis and with new additional chapters by the eminent authority on the behaviour of strings, James W. Hayes, Craftsman member of the Piano Technicians Guild, from Conway, Massachusetts, will go to press in early March. The "foreward" will be presented by former international president of the Piano Technicians Guild, Wendell E. Eaton. There are approximately 450 pages including over 650 stringing scales, pictures, illustrations, diagrams and drawings which can be of valuable assistance to the technicians interested in restringing and restoring fine pianos of most makes and models.

The profession will welcome the updated new edition of a valuable text. Congratulations to Mr. Travis, who is also the author of "Let's Tune Up." □

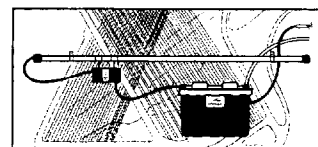


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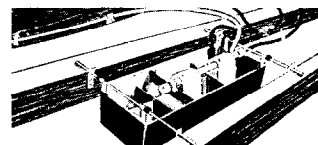
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PRESIDENT'S MESSAGE

"Reflections on the Office of President



Sid Stone, President

Being the president of an organization such as the Piano Technicians

Guild is an unusual and unforgettable experience. It gives one an insight to our organization which could never be acquired otherwise. One of the joys of the office is to see the dedication to the Piano Technicians Guild by members of the Executive Board, various committees, chapters, instructors, and the piano industry. The president has an insight to the responsibilities and performance of the Home Office and discovers that staff members often work "above and beyond the call of duty". The president is made aware of some of the problems in all regions, and it is gratifying when disputes are resolved amiably.

There are also disagreements among Guild members which may never be solved to the satisfaction of all members. Regardless of how high

we set our standards for membership there will be those who say they are not high enough. Others feel that our standards are too high and we should not deny membership to any applicant, thereby giving him or her an opportunity to increase skills — and also to have some control over their conduct and work.

Some Piano Technicians Guild members seem to want the finest and most expensive hotels for our annual conventions. They want everything under one roof... they want sound-proof classrooms and uncrowded conditions... they want all the creature comforts to which they feel entitled. Other members seem to want the least expensive meeting places for our annual conventions so more members can afford to attend. On such issues it

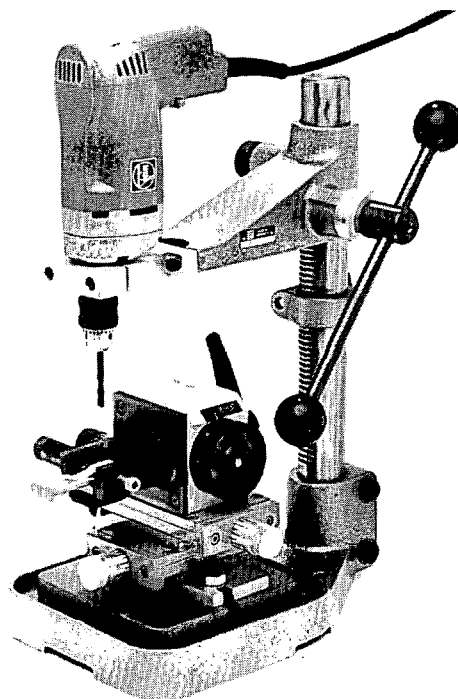
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is usually wise for the president to take a neutral stand, and at times a mediator. He should be above politics and the "favor" system so widely used among politicians. The office should not be held too highly or too lowly.

While visiting China last fall someone made the mistake of referring to me as "Chairman of the Piano Tuners of America." From that time on they could not do enough for me. I was treated like a foreign dignitary. The same limousine that transports foreign VIPs picked me up to visit the piano factory in Shanghai. As I was escorted in this Chinese Rolls Royce I had mixed feelings. I was the President of the Piano Technicians Guild, and I tried to assume an image of dignity; but inside I was hurting — hurting because of the thousands upon thousands of Chinese people I saw who were on foot or bicycle or pulling carts. The thought kept haunting me, "There but for the grace of God go I!"

Thank you for allowing me to share some of my thoughts on the office of the President of the Piano Technicians Guild. Every Guild President has had a different personality and perhaps a different outlook on the office. One may view the office as one of honor and prestige, another of power, and another of service. One may excel in public relations, another in administration, another in organization, etc. As for me I know my weak points better than my strong points, and space here will not allow me to elaborate on them. All I can say in conclusion is thank you for permitting me to be your president for this past year. □

LETTERS

The following letter was addressed to Sid Stone, President — The Piano Technicians Guild, in regard to his recent visit to Douglas College in New Westminster, B.C., Canada.


Dear Sid:

The Douglas College Basic Piano Tuner-Technician class greatly appreciated your visit along with the other Guild officers the day and evening of the 25th of January.

It was valuable for us, in these beginning stages of our course, to be exposed to the ideals and values of the Piano Technicians Guild. We all came away from the meetings with a clearer idea of what the Guild represents; and

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with the new testing procedures in tuning, we look forward to a fair and honest appraisal of our abilities as we too attempt to become craftsmen members of this organization.

Even more important from our immediate standpoint, it was a great pleasure to be able to meet you personally and to attend your class. We enjoyed the films you brought with you. These sparked lively discussion afterward. The action rebuilding was particularly useful as most of us are in the process of doing this right now.

Everyone was also impressed with your slides of China and the beauty of that ancient land.

This information and your presentation of it has added a great deal to our course; we are much richer for it.

Thank you for taking the time to visit us. We look forward to meeting with you again this April in Portland or perhaps in Washington, D.C.

Sincerely,

The Instructors and Students of the Piano Technology Department

THE TECHNICAL FORUM

Jack Krefting
Technical Editor

For a long time I have been considering a series of articles on rebuilding, but have hesitated for several reasons, one of which is that the commitment must be carried out, once made; to go through all aspects — or even just those which may occur to us now — of such a task could take years. And of course there is always the feeling that one should wait until one has mastered every facet of the art before presuming to write definitively about it; how many authors of books on the subject of piano technology can say, fifteen or twenty years after the book appeared, that no statement therein is embarrassing to them now? Not many, I would guess, but the bright spot in all this is that we are all learning, and if we waited until we were sure we knew everything we wouldn't write anything. So a little embarrassment is evidence of progress, maybe.

In any event, even though I don't know all there is to know about anything, I am going to presume to start a monthly discussion on the topic of rebuilding, starting with vertical pianos. I hope to live long enough to get through that and grand pianos as well, but not long enough to consider squares or birdcages. As we go along, I expect and hope that our readers will contribute ideas and methods so that the resultant series will be much more than just one technician's opinion on the subject, but rather a series which will represent the state of the art at this time. No doubt, the next generation of technicians will be as amused by our methods as we are disdainful of those of our predecessors; but again, that's progress.

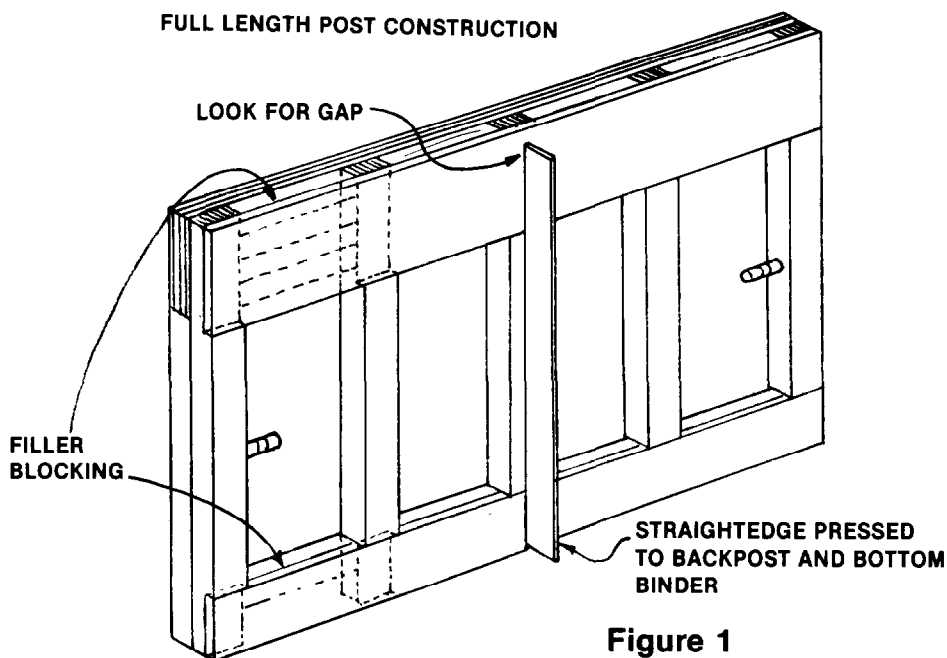


Figure 1

The term *rebuild* means different things to different people, as may be observed by listening to two or more technicians discussing the topic; but for our purposes here, let's define it this way: Replacement or restoration of parts so that when the job is finished every part will be at least as good as when it was new. The total instrument, needless to say, must perform at least as well as it did when new.

The vast majority of verticals are not worth this complete effort, especially if identical new replacements are available. Consider, for example, replacement of the soundboard. Let's assume that the piano is a low-priced spinet made twenty years ago, and an identical new spinet can be purchased for \$1500. To do the job right, the rebuilder would have to remove the entire case from the strung back, including removal of the keyed and sides. All strings and pins must be removed, and the plate as well. Then the bridges must be salvaged or replaced, and by now a considerable amount of time has been spent.

The soundboard has to be purchased, thinned, ribbed and installed, which is no small task; the bridges are glued in place, but before the plate is

reinstalled the pinblock should really be replaced. By the time the piano is reassembled and playing properly, most rebuilders would have more than \$1500 worth of their time invested, to say nothing of materials, overhead or profit.

A technician doing custom work can quite easily turn out excellent examples of workmanship, but he cannot compete with factory in terms of cost efficiency. Some technicians have tried building their own pianos, with varying degrees of success from a performance standpoint; regardless of that, they find that their costs are so high that they should retail a small vertical at about the price of a concert grand, if they intend to stay in business. Very few customers would pay ten times the production price, even if the piano is better than the production model.

Knowing when to recommend rebuilding work, and when to suggest replacement of the instrument, is a matter of judgment which should not be clouded by self-interest, such as the difference between a sales commission and a repair fee. It is only fair to inform the customer of the long-term prognosis, including an estimate of the

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probable value of the piano after the work is done, even if he has no intention of ever selling it. We can't place a value on sentiment, and if the customer wants to spend more on the piano than it will be worth, fine — so long as *he* makes that decision after hearing the hard facts. You might talk yourself out of some lucrative jobs that way, but the word of your honesty will soon bring you more work than you can handle.

Let's begin with a careful inspection of the back assembly, assuming that the instrument has backposts and that something could be structurally wrong. The back might have bowed due to string tension, or glue joints may have failed. The wood could be damaged, either because of strain or accident, or the piano may have been exposed to fire or flood or even an earthquake. The more you know about the piano's history, the better your evaluation will be.

Check for bowing of the back by placing a straightedge on each post and looking for gaps as shown in **Figure 1**. Compare the results after having checked for bowing in a horizontal plane, top and bottom, to determine whether there is any significant weakness one way or the other. A good clue to the strength of a back is not merely the number and size of the posts, but also the direction of the grain. **Figure 2** illustrates that the edge grain is much stiffer than the side grain, and therefore if the edge grain faces fore and aft the post will resist

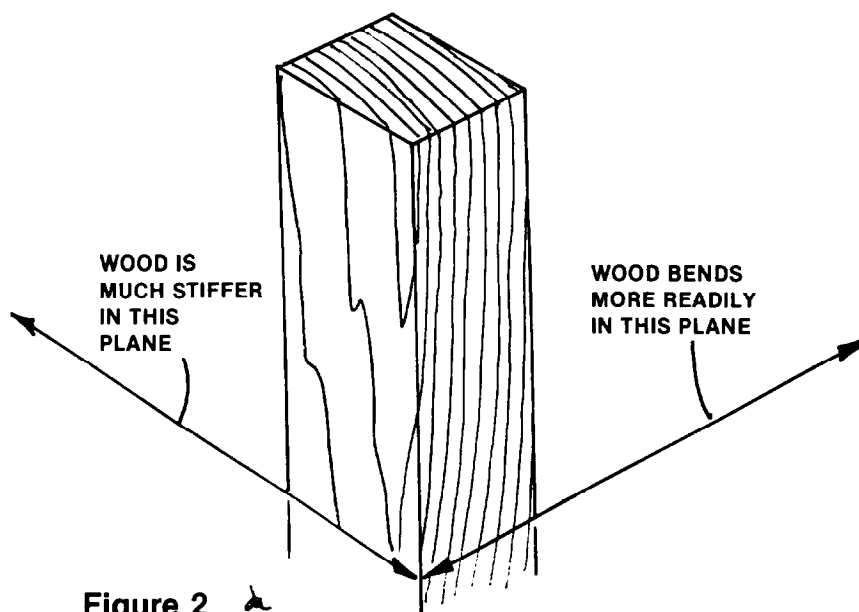


Figure 2

bending much better than otherwise. I mention this not to suggest that side-grain posts be turned ninety degrees as a field repair (!) but merely to point out that one back could be as strong as another even though the post sizes were different. If we are going to strengthen the back with a minimum of added weight, it is important to put the right material in the right place.

Suppose, for example, that the back is not bowing from end to end, but the posts are bending noticeably. One way to strengthen it would be to add a strip of quartersawn hardwood to the back of each post, extending the strips all the way to the top and bottom of the back, and bolting them through to the

plate as shown in **Figure 3**. The width of each strip should be the same as its backpost, and the thickness could be anywhere from a half inch to an inch, depending on wood specie and strength requirements.

If the backposts do not extend all the way to the top of the back, instead terminating in a sill as shown in **Figure 4**, the structure could conceivably be bent at the sill joint without significant bending of the posts. This should be corrected, otherwise there is the possibility that the plate may break; even if it doesn't, the distortion of the back causes tuning instability and severe regulating problems. A piece of channel or angle iron, attached to each

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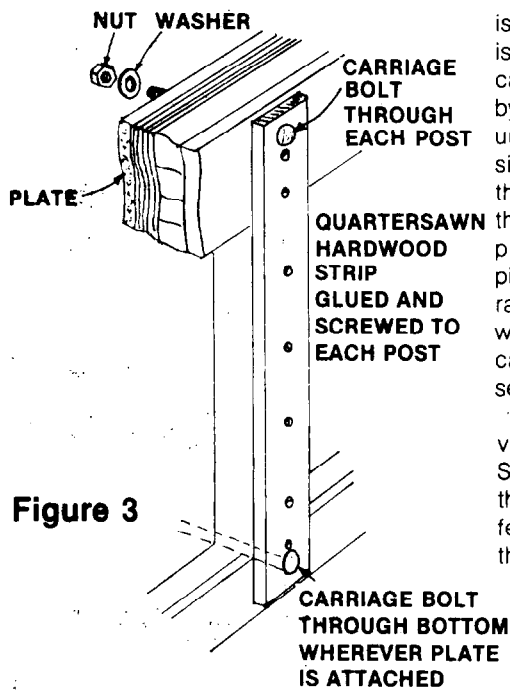


Figure 3

backpost and through-bolted top and bottom, would be an alternative to the hardwood strip addition discussed above. The metal is probably less attractive than the wood from a visual standpoint, but would be easier to install in the customer's home because the gluing operation would be eliminated in favor of bolts and screws. Ordinarily such a repair would not be undertaken in the home, but it has been done. **Figure 5** illustrates the application of channel iron to the back.

Sometimes a lightly-built back will be bending in both planes at once. This is an intolerable situation, at least until a point of equilibrium is reached between string tension and back/plate stiffness, leading to a condition known in the trade as "racking." The back actually twists back and forth when certain external stresses are brought to bear, and of course the tuning stability

is nonexistent at that point. If the back is engineered too closely, the tuner can change the pitch of some strings by applying upward pressure to the underside of the keyed with the knee; similarly, moving the piano away from the wall changes the tuning because the four casters are not supported in precisely the same way as when the piano was against the wall. This form of racking can affect square pianos as well, because they also have four casters instead of three, and thus are sensitive to the flatness of the floor.

In this situation, the piano can be vastly improved by stiffening the back. Since it is bending in both planes, I think I would elect to add a wooden stiffener to the top and bottom first, and then add steel reinforcement vertically

as shown in **Figure 6**. Another way to stiffen the back would be to add a piece of hardwood plywood, glued to the posts and beams, and partially cut out for access to the soundboard as shown in **Figure 7**. The larger the cutouts, the more sound will project, presumably, but greater strength and stiffness would result from smaller cutouts. This approach is not unlike that of a harpsichord builder, who relies on the strength of the bottom to stiffen the structure.

There are many ways to approach the problem of stiffening a back without making it ridiculously heavy or over-engineered. I remember an old upright which had a post-and-sill arrangement and a bowed back. Checking with the straightedge, I found that

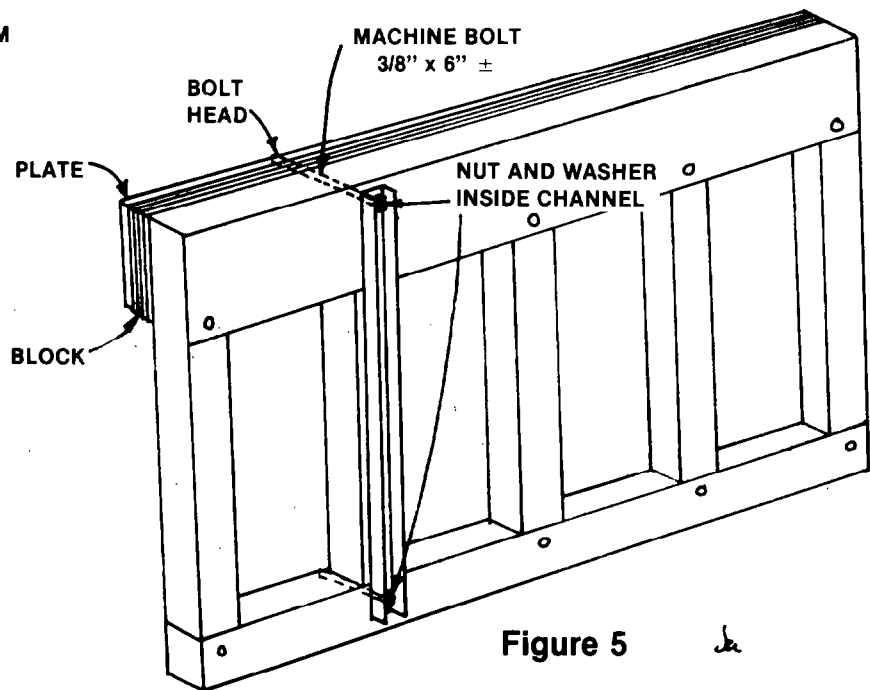


Figure 5

POST AND SILL CONSTRUCTION

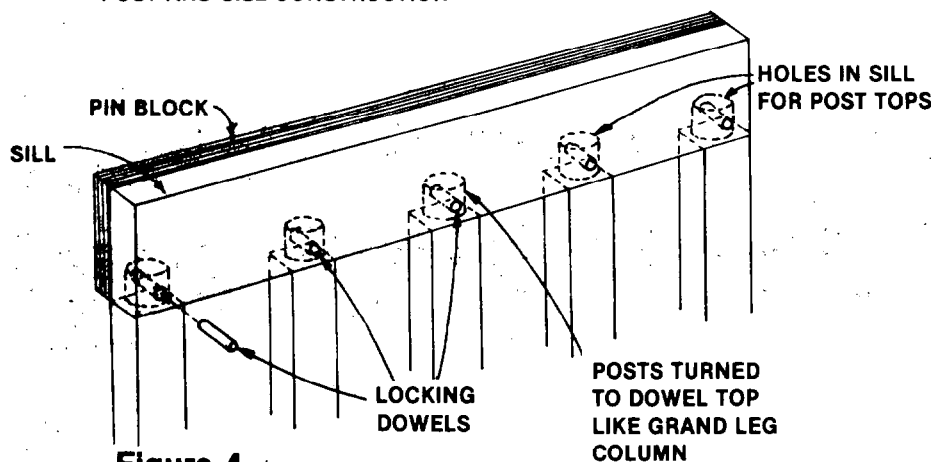


Figure 4

the backposts were almost straight, but the piano had a three-quarter plate and the entire block and sill assembly was leaning forward at an alarming angle. The dampers would not lift from the strings, and the hammers were blocking; it was a minor third flat, which wasn't really surprising, but to make matters worse, the sill seemed to be soft or punky. A glue joint might hold, but if the wood were to tear out next to the joint, what good would it do? The owner didn't care what I did, but she wouldn't hear of replacing the piano with a newer one. In the end I bought two pieces of flat steel 1/4" thick and screwed and bolted them to the back as shown in **Figure 8**. This

Figure 6

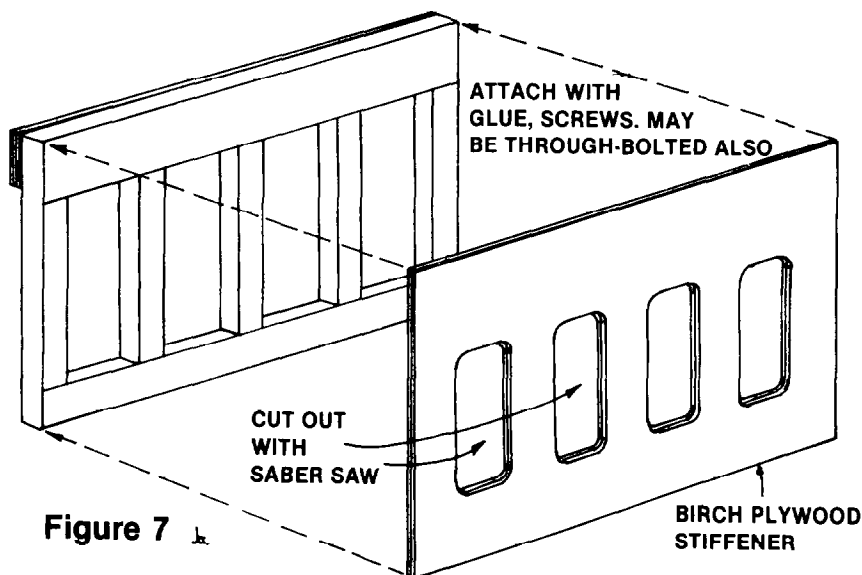
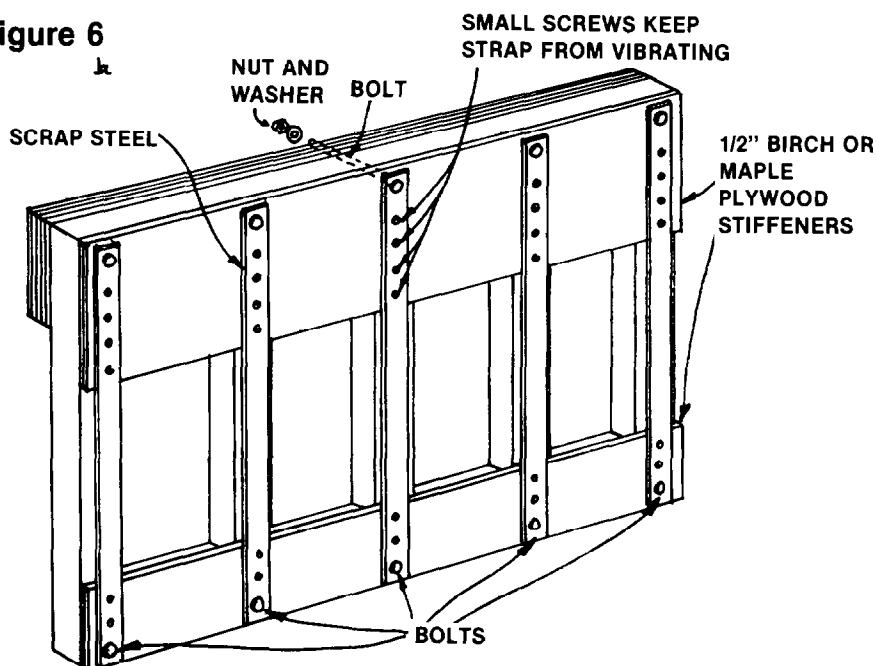


Figure 7

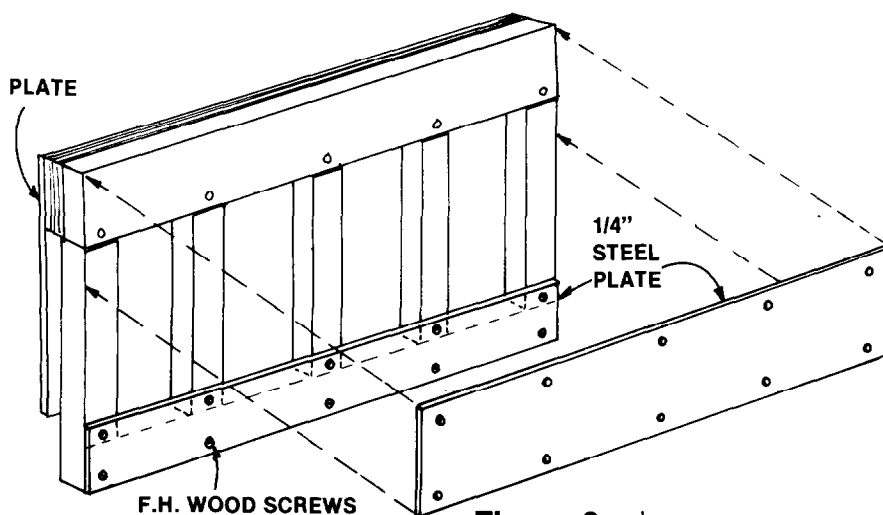


Figure 8

added quite a bit of weight to the piano without really stiffening the posts except to reduce their unsupported length, but it did the job. The piano took a pitch raise very well and after a couple of tunings became a stable instrument.

Posts can be stiffened by the addition of birch plywood to their sides and back surfaces. If this is done without tension on the piano and then the deflection is measured and compared to the previous condition, a real improvement will be noted provided there is a solid glue joint between post and plywood. Technicians have even added backposts, according to my mail, although I am not yet convinced that this is a viable repair. Given a choice, I think I would prefer to augment or stiffen what is already there.

Our discussion of backs will continue next month; readers are encouraged to contribute thoughts and ideas for our mutual benefit.

TECH TIPS

Our tip of the month comes from Laurie Blakeny of the Detroit-Windsor Chapter. Laurie, in consultation with her husband Drew Clark, came up with a variation on a theme of John Bloch's which was illustrated in these pages a couple of years ago. The topic was a fixture which would place pressure down on bridges or sound-

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BUSINESS TIP OF THE MONTH

"For the tuner that takes the action to his shop for repairs, or the whole piano for more extensive work (such as restringing, hammers), be sure to leave the customer with a written contract of what work is going to be done and the cost. A carbon copy is good. It will avoid any misunderstanding for the customer and yourself. On a big job, get a deposit to cover material, plus, then attach a tag to the action with the customer's name and other vital information, such as date, cost, work to be done, etc.

"I once knew a tuner who had a lot of work in his shop. He depended entirely on his memory. He died suddenly and his widow had a bad time trying to

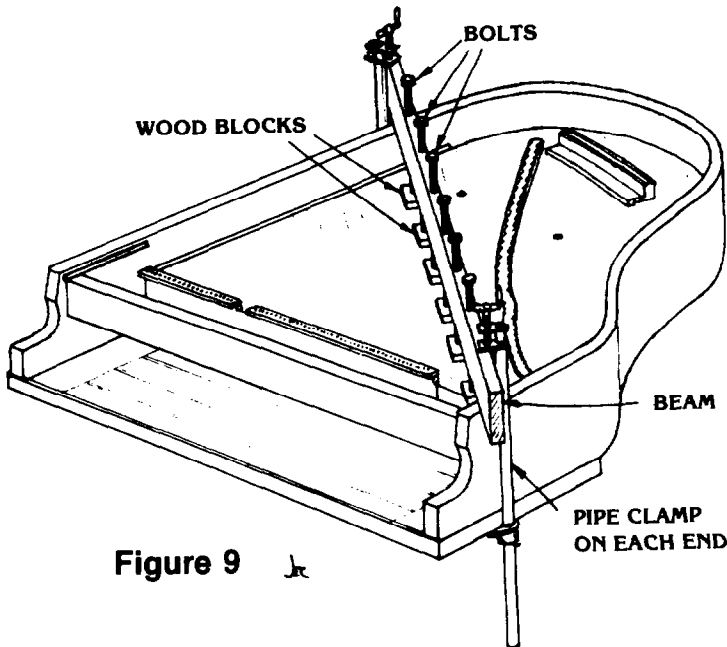


Figure 9

boards, and Bloch's clever arrangement was a series of bolts threaded into a beam which could be clamped to a grand piano rim.

These bolts were mounted in predetermined locations, as shown in Figure 9, although the beam itself was movable to any location on the rim. Laurie's variation, shown in Figure 10, allows the bolts to be slid along the beam to any point along its length. The beam is clamped to the rim, and the bolts provide pressure downward from anywhere along the length of the beam for regluing bridges, etc.

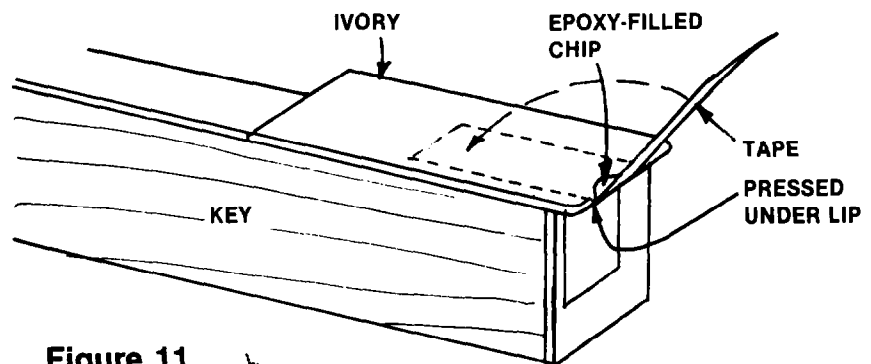


Figure 11

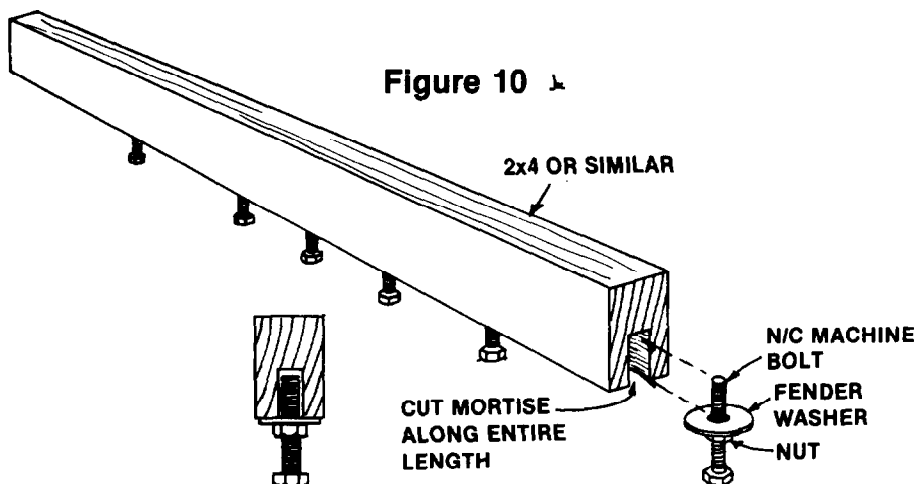


Figure 10

solve the problem of what belonged to whom. A tag could avoid this."

Herman Koford
Los Angeles, California

REPAIRING CHIPPED IVORY

Ed Pettengill has submitted the following for our consideration:

"Have you ever come across a beautiful ivory keyboard marred with a few chips out of the heads? If you are

like any other technician, this happens on a regular basis — like every week or so. You then outline two alternatives:

1. Remove the damaged head, sort through your collection of old ivories to find one that matches, fit it, glue it on, trim it, polish it and it still sticks out like a sore thumb so you then clean and polish the entire keyboard — but the replacement never really matches. You then rationalize how tough ivory work is.
2. Sell a key covering job in plastic. The piano owner then appeals on bended knee to preserve those beautiful old ivories Grandma used to play on.

Well gang, there is a silver — er — epoxy lining on this clouded area of piano maintenance!"

"Awhile ago, my dentist used an epoxy filling on one of my ivories — a front one of the chewing kind. The usual procedure for a front filling used to be to match your tooth with several samples and mix up a batch of filling to match the shade of your tooth. It's changed now, my dentist mixed up a batch of milky translucent epoxy and it took on the shade of my tooth. My brain did a flip and I asked him if it would work on elephant teeth — ivory — that is. He told me it would so I asked how much the stuff cost and how long it lasted on the shelf. The answer came back \$75 an ounce and six months. Forget it."

"Now being like an elephant I didn't forget the incident but sort of mulled it over in my mind when the tuning got monotonous and especially when I replaced an ivory. Well, last week I was fussing around my shop when an old can of zinc oxide powder (very white) and a chipped ivory caught my eye. I got my "Devcon 5 — Minute Epoxy" out of the tool case and asked my wife for some masking tape. With these things and some #400 wet/dry finishing paper I started to experiment. The results were so promising I decided to share it with all of you.

1. Clean out the break so that no dirt or grease remains.
2. Mix a very small amount of your favorite fast curing epoxy. Add to this an extremely small bit of the zinc oxide — enough to sit on a pin head. When mixed it should be milky and translucent. Let the mixture set for a couple of minutes so that any bubbles will settle out.

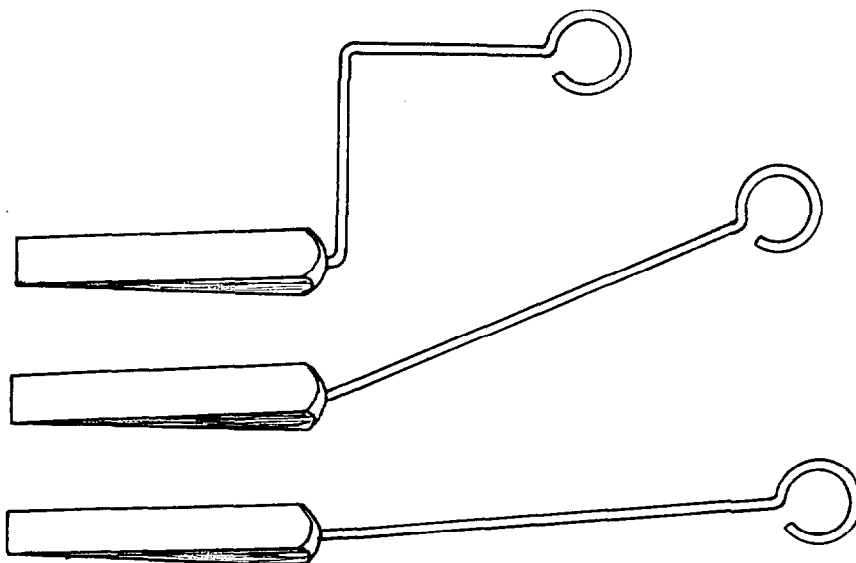


Figure 12

3. Take a small square of masking tape (transparent tape reacts with the epoxy to make bubbles) and press it on the underside of the ivory lip, add only enough epoxy to fill the break and pull the tape over the top of the head so as to form a mold (see Fig. 11 -JK).
4. Do some other work for 20 minutes or so to allow the epoxy to cure somewhat, remove the tape, trim off any excess with a razor blade and lightly sand with the finishing paper."

"This patch will not be totally invisible, but it sure beats a replacement head with its different finish and hue."

Ed Pettengill
Binghamton, N.Y.

GADGET OF THE MONTH

Harry Berg of Bakersfield, California, has written us with a description of some novel ways of bending wire-handled mutes. Here is his description, together with the illustration, **Figure 12**:

"The top wedge is a 3/8" by 3" rubber mute. I cut off at least a half inch of the thick end. The wire handle is from a plastic elbow with a grand hammer-

shank on the handle end. A larger dowel may be desirable. There is a good advantage to using a mute with a wire handle at a right angle. The handle is well above the treble hammers and neither mute or handle ever is placed between hammers or hammershanks. It is up out of the way. A tuner can use two of these if he chooses for each triad in the treble section on vertical pianos above the tuning strip. I use only one tuning strip. I always use WHITE mutes because they are so much easier to see in the shadow of the action of any vertical piano. Yes, they get dirty but I wash them once or twice a year and that's not too bad."

"The other two mutes with straight handles are put in on an angle. When a mute is 90 degrees to the string it does not fall out of place nearly so easily as when it is between the strings on an angle."

"Also the loop at the end is simply opening the loop of the wire handle that one purchases because if it should fall out of place the hook generally catches on something instead of falling to the bottom board."

Harry E. Berg
Bakersfield, California

IN CONCLUSION

In all of our deliberations regarding the piano, we try to put things into perspective as much as possible. It

would be unrealistic, for example, to place Bartolomeo Cristofori among the ultimate piano tone experts, in the same sense as it would be unrealistic to place Abner Doubleday among the top home run hitters. Doubleday invented baseball, to be sure, but probably couldn't hit his way out of a paper bag; nonetheless, credit is given where due. Cristofori might have been a strange person, and probably wasn't a saint in any sense of the word; but he did have an idea, and it led to the development of the modern piano. Some of our members would like to see additional research into his life and thought, as evidenced by this letter:

"As a complementary pursuit to learning what I can of modern pianos

and their maintenance, I am seeking, for my own interest, information about the inventor, Bartolomeo Cristofori. Most books tend to repeat the same few facts (mostly about his invention). I am trying to get an impression of the man himself, his life and influences that brought him to his insightful invention."

"Surely there is someone among the Piano Technicians Guild membership that has some expertise in this. Are there any books to be recommended? Is the existence known of any university thesis or paper done on the subject? Might there be an approachable authority on history in 18th century Florence?"

"I will be pleased to receive any bits of information from readers of the *Journal* toward putting together a biography of a man whom, I feel, should be raised above the level of a historical footnote."

Roland Grittani, Jr.
London, Ontario, Canada

Please send technical questions, comments, articles or tips to me at this address:

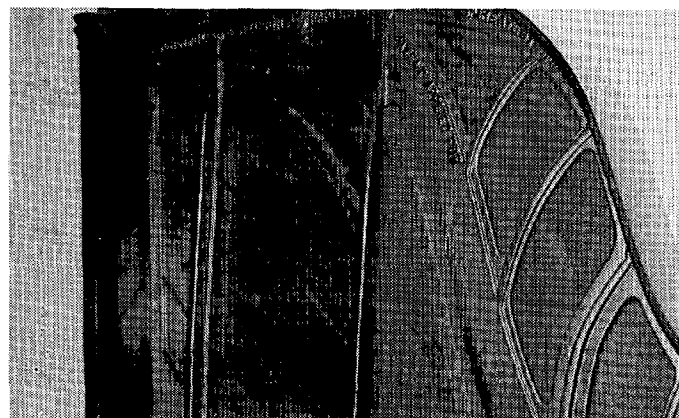
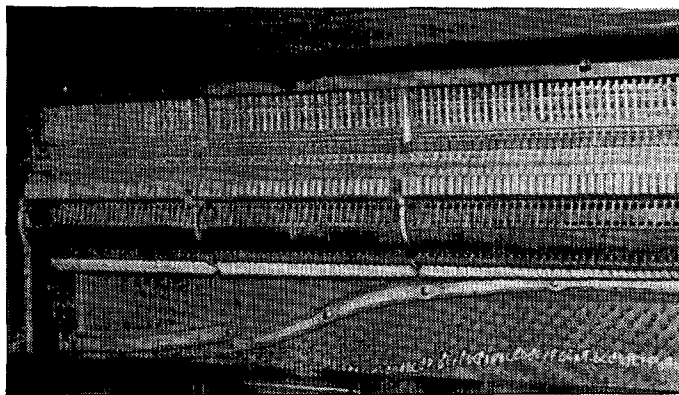
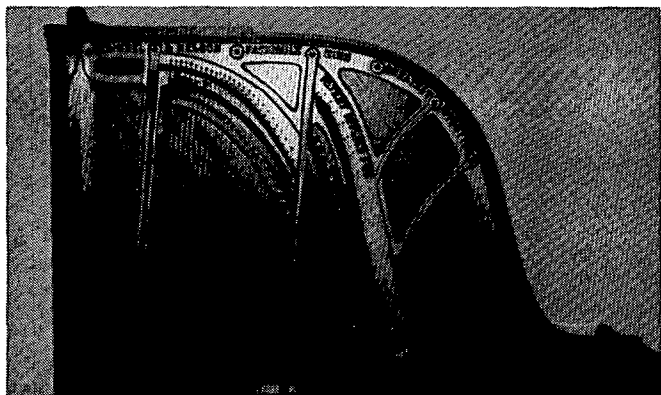
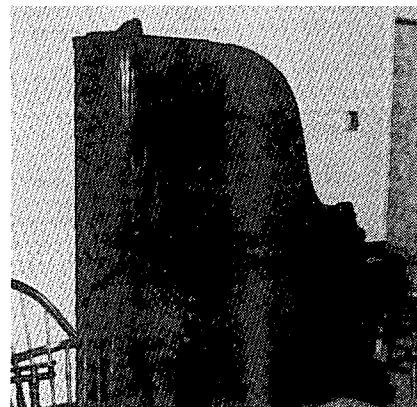
Jack Krefting, Technical Editor
3802 Narrows Road
Erlanger, KY 41018

*From time to time we receive interesting and amusing "tidbits" from our readers. The following letter and photographs were sent to us from **Sully Childs, a registered technician from Fairchild Connecticut, (Connecticut Chapter)**. We found this piano he encountered to be quite unusual if not a little perplexing and would like to share with you . . .*

Gentlemen:

I'm enclosing some photos of an upright piano I tuned last January. When the woman called me for an appointment to tune the piano, I was told that the last tuner had to be on his back while he tuned the piano. I thought she was kidding, but lo and behold, she was right, as you can tell from the photographs! This is a Schimmel-Nelson piano, serial #1003, made in Fairbault, Minnesota. It seems as though the designer of the piano just took a Grand Piano and turned it on its end. As you can see, the tuning pins are at the pedals, and the hitch pins are the top of the piano.

— Sully Childs



AFTER TOUCH

David W. Pitsch, RTT
Utah Valley Chapter

50 Point Guide to Grand Regulation Part XXI June 1982

Step #36 The Backcheck Distance

I would first like to review some of the concepts previously stated before we discuss step #36 of the 50 point checklist. The seven main steps in part IV The Touch section of the checklist can vary as to the order in which they are performed. Six of these seven steps are always regulated in pairs, forming four groups:

- I. Jack height/blow distance
- II. Let-off/drop
- III. Backcheck distance/repetition spring strength
- IV. Aftertouch

The 50 point checklist gives only one sequence that these four groups can make. That order is I., II., IV., & III. This particular sequence eliminates having to reregulate the backchecks after setting the dip. However, it is only usable if the repetition springs are strong enough to support the hammers. If they are not, then the sequence should be changed to something like III., I., II., & IV.

Sometimes the escapement is mal-adjusted so high that the hammers will not let-off. This causes the hammers to bounce on top of the jacks, the tails never coming close to going into check. In such cases, the escapement must be regulated first, giving a possible order of II., III., I., & IV. Technicians who prefer the Dip Priority method of regulation may choose an order of IV., I., II., & III. So it is plain to see from the examples given here that depending upon the circumstances, each of the four groups could be placed first in the sequence.

Aligning and squaring the backchecks to the hammer tails was step #30 in the checklist. This is essential before trying to regulate the backcheck distance. The hammer tails must also have been roughed up a little to insure that the wood of the hammer tail will get caught by the leather of the backcheck. Let me digress a little and explain how to do this. If the hammers have not been replaced, but the tails need to be roughed up a little, I take a piece of wood which has at least two

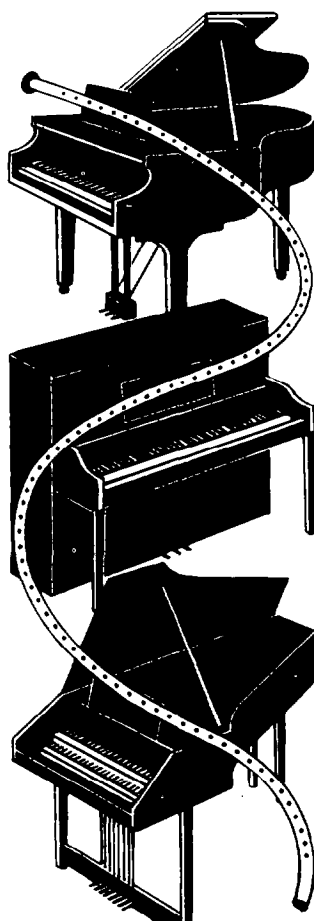
flat surfaces forming a right angle. The right angle should be so positioned that the bottom flat surface is resting on the tops of the hammer shanks. The shanks are of course supported from underneath to keep them level.

Raising one hammer at a time, the other flat surface is brought next to the shank and held there as tight as is possible with one hand. This keeps the shank from moving from side to side eliminating possible damage to the action centers while the tail is being roughed up. With the other hand I use a small file made out of wood about 1/8" thick by 1" by 6" with coarse grit sandpaper glued to the wood. The file is gently moved across the tail being sure to keep the curvature of the tail the same as it was.

The above procedure has two very important points. Number one, the curvature of the tail is essential to good backchecking. This will be covered in detail later. Number two, I prefer to use sandpaper to rough up the hammer tails. Others have been known to use coarse files, moto-tool saw blades, or not to rough the tails at all! Incidentally, this is not limited to the technicians in the field, as a number of factories are guilty of these practices. Moto-tool saws and coarse files often make the tails too rough. In no time they have eaten away at the leather on the backchecks.

This residue leather gets on top of the hammers and into the grooves as

Continued on page 26



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Saga Of An Examinee

Wade Alexander, RTT, CTE
Susquehanna Chapter

Before I became a member of the Guild, my feelings about the entry exam were divided between curiosity as to how my work compared with other tuners, and the typical fear that I would not be good enough to pass the exam. The curiosity won out over the fear because during the New York City national meeting in 1974, I realized that the Piano Technicians Guild was the best source of knowledge for Piano Technology. It was a great experience then, and still is, to attend one of those conventions and learn from so many great people. During that meeting, I applied for membership and scheduled an exam to be given at a local chapter meeting the following fall.

However, the test at that time, especially the tuning test, did not tell me what I needed to know, i.e., 1. How good was my tuning as compared to other competent tuners? 2. Where did I need to improve? I was, however, accepted as a Craftsman Member and was naturally very pleased.

Several years later, at the Pennsylvania State Convention in Erie, Pa., a sign announced a new experimental tuning test and invited people attending the meeting to take the test. Dr. Al Sanderson and Ernie Juhn administered this test. I had a half hour to set a temperament and tune the octaves on a Kawai vertical. My tuning was then compared using a Sight-O-Tuner for measuring, and a programmable calculator to the tuning of the same instrument by a committee of Craftsman Members. The categories tested and compared then were: 1. Pitch, 2. Temperment, 3. Bass, 4. Mid-range, 5. Treble, 6. High treble. This time I found out what I needed to know: My tuning needed improvement in the treble, mid-range, and high treble. Also, all my scores were below 90 except two. Excellent Craftsman Members were scoring over 90 in all categories. (See illustration test I). During this time, when

the test was experimental, Al Sanderson and other test committee members administered it to scores of volunteers and compiled an impressive collection of data, which was presented to Council at Minneapolis in 1979. At this council meeting, adoption of the new tuning test as a national standard was postponed for consideration for one year.

My next experience with the new test was in April of 1979 at the Pennsylvania State Convention in Gettysburg. This was my first try for "possible national examiner." To qualify, one needs a score of 90% in each part of the test. As my score sheet shows (Test 2), I made 90% in all categories except one, mid-range, which was 89%. Thus, I became a member of the "one point club" (members are testees who missed making examiner by "one point"). Al Sanderson says "It is ten times more difficult to score 90% than 80% in all categories." Eighty percent is the score required for Craftsman rating.

One aspect of the new test that I began to appreciate at Gettysburg was "Aural Verification." All tuned pitches, which were found to be different by the Sight-O-Tuner readings and compared by the calculator to the master tuning and deviated more than the allowable number of cents in a particular section of the piano, are discussed by the testors present and the candidate. Only one committee member reading the computer print out knows if the questionable pitches are sharp or flat compared with the master tuning. If the test committee, when aurally judging these pitches is divided as to whether they are sharp or flat, or if they decide it is fine as tuned by the candidate, no points are deducted. The candidate has a chance to convince the committee that his tuning is correct. This procedure adds a special subjective aspect to this very valid and reliable test.

The summer following the Gettysburg meeting, I took the test again — this time in Minneapolis. My temperament score was below 90%. There is no score sheet from this test because that evening (about 10:30), when the

print out from the calculator showed the temperament score below 90%, I decided not to take the committee's time for aural verification, and the stability and unison tests. My needs were obvious! I decided to get some rest and attend some classes on tuning. After attending classes by Jim Coleman, Al Sanderson, and Steve Fairchild, I decided to begin using an A-440 fork (instead of C# for a circle of thirds temperament) and learn Al Sanderson's two octave temperament. It took me about a year to get consistent results with this new temperament.

The next test I was (able) to sign up for was in Troy, New York. Again, disappointment. This time 87% in mid-range and a real shock — 79% in pitch. The pitch of a piano *after* tuning is rather important! I found out it can be fine at the beginning of the job, but change considerably during the tuning. The pitch score on the new test is, therefore, very discriminating. The variance from A-440 (allowing for fork error) is penalized one point for every 1/10th cent after an initial 1 cent tolerance. Perhaps .1 of a cent is not much to most of our customers, but it is to us as tuners. We set the standards for pitch for the music world. I took the test again, but too soon. Again similar results. However, each time I was tested, I learned more and more from the committee members and tuners who helped at the aural verification so each test experience was very helpful. About this time I was not only getting discouraged by missing 90% by one or two points, but was also feeling guilty about taking test time from other people who also wanted to become qualified as certified tuning examiners. At this point I had taken the test five times (counting the experimented time in Erie) so you may think I must have very thick skin. Not so; but long ago someone taught me the value of knowing one's self and then improving or changing for the better.

The summer following my last test at Altona, Pennsylvania, I was a delegate for my chapter at the Philadelphia Council Sessions. I argued there in favor of the Piano Technicians Guild adopting the new test as its national

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Test 3 Troy, NY

Test 4 Altoona, PA

Test 5 Syracuse, NY

WADE ALEXANDER TEST SCORES

TEST NO.	Pitch	Temperament	Midrange	Bass	Treble	High Treble	Stability	Unisons
1	73	82	81	95	71	75	X	X
2	100	92	89	97	95	90	X	X
3	87	94	89	95	87	94	100	94
4	78	88	87	96	95	93	X	X
5	100	96	96	97	90	96	100	96

tuning test. There was much opposition then, and there is still opposition concerning the adoption of this test. The majority of the delegates, however, felt that we should go ahead, and they voted to adopt the new test. This was the most important and significant development the Piano Technicians Guild has made in many years.

This time I worked on my tuning for several months, and in October of 1980, I took the test in Syracuse, New York, and got over 90% in all categories. The following spring at the Pennsylvania State Convention in Lancaster, my subsequent training was completed (learn how to administer the test, operate the Sight-O-Tuner, and calculator, etc.), and I was recommended by the test committee to be approved by the Piano Technicians Guild Board of Directors to be appointed a Certified Tuning Examiner. During the San Francisco National Convention, this was done. So after six tests and three years of improving, a goal had been achieved. It was really very satisfying.

After all this experience taking the test and later helping administer tests to candidates for our chapter (Southern Tier, New York) and at regional meetings in Syracuse and Lancaster, Pennsylvania, here are some tips for those who are considering taking this test for either C.T.E. work, or for Craftsman Membership. (80% on all sections required).

1. If you are unsure of your abilities, pay a respected Registered Technician, a Piano Technician Guild member for some lessons. A C.T.E. might be most helpful.
2. Get a good fork that rings a long time. Check it with a recently calibrated scope, and file it so that it is as close to A-440 as

possible. I believe an A fork is best because A-440 is the well known accepted standard in musical circles.

3. Test the pitch of A-440 several times, at the outset, during the temperament tuning and after, during the mid-range, treble, bass, and high treble tuning. Test A-440 by comparing it with the F two octaves lower, and the fork with that same F. They should beat the same. This is the test the committee uses during aural verification of the pitch of A-440.
4. Tune slowly and carefully (you have two hours to do one string per unison), the way you are used to working. Avoid listening to too much last-minute advice because it might make you change your method of tuning and cause lower scores.
5. Learn and use as many tests as possible to prove your temper-

ment and octaves throughout the whole piano. Make the whole range a temperament. Use sequential 3rds, 4ths, 5ths, 6ths, 10ths, and 17ths. If you don't know these tests, learn them by asking for tuning technicals at chapter meetings or attend regional and/or national meetings and ask to sit in on some aural verifications of some tests.

6. Get in on a master tuning session preceding a test session and listen to the C.T.E. and Craftsman Members do a super tuning. Do not be afraid to take notes and ask questions.

We now have at our disposal a fine testing instrument. I urge all those who are still doubtful about our new test to do two things: 1. Find out all you can about the test, and 2. Take it. This test

Continued on page 24

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Piano Benches

Several months ago I did a column about piano bench repairs. A number of readers sent cards or notes with positive comments, so I know that some of you have experienced problems with benches in your work, too.

While I was servicing some pianos for one of my school contracts, I discovered a bench that I had never seen before. I asked the music supervisor about it. She informed me that she had sent some piano benches over to the woodworking department to be repaired and the bench that I was sitting on came back, along with a half dozen more. Some unknown genius in woodworking had designed and built these benches as an alternative to repairing the broken ones.

Quite frankly, these are excellent utility benches for schools, churches, or public places where appearances are not vital. These benches are great because they are simple, durable, inexpensive and very flexible.

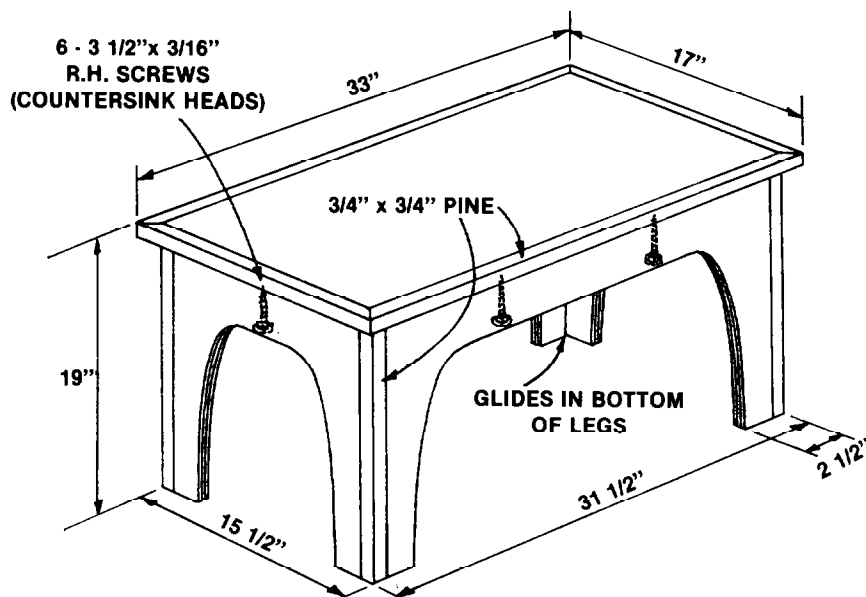
They are simple because they are built with five pieces of $\frac{3}{4}$ " plywood, a few strips of $\frac{3}{4}$ " x $\frac{3}{4}$ " pine, a few finishing nails, a few screws and some glue.

They are durable. The legs are right angle pieces of plywood; won't break off under any conditions that I can imagine. The top is glued and screwed to the frame. No hinges to foul up.

They are inexpensive to produce. Plywood, pine, glue, screws, a table saw, a sabre saw, a drill, a hammer and a screwdriver — simple stuff is all you need to make them.

They are flexible. They can be made higher or lower or wider or longer than standard with no trouble. They can be utilitarian, by finishing them in plain varnish, lacquer, or even colored enamel. If you want them jazzy, then get plywood with one side in a good veneer. Make them pretty with only a little more cost, but no loss of durability.

One clever feature the designer built into this bench is the pine (or smooth grain wood) frame around the top and down each corner of the legs. It is



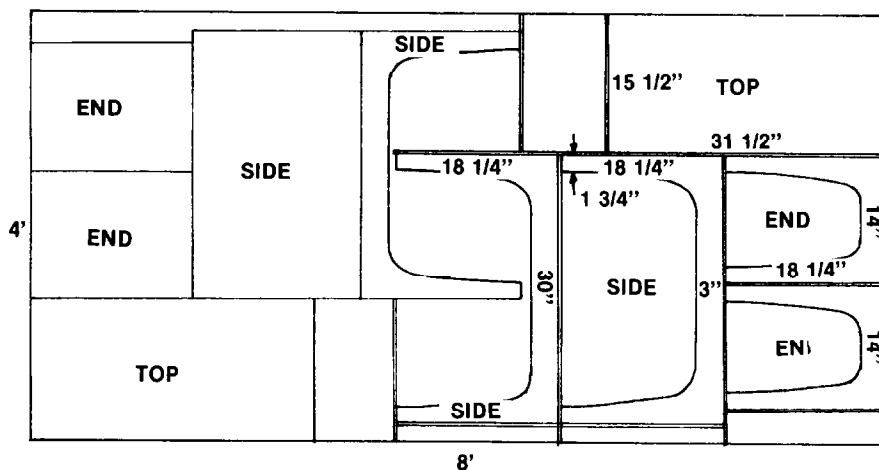
there to prevent damage to clothing and hose. We all know how fir plywood splinters. The softwood finishes off the edges so no snagging can occur.

If you lay out the bench parts according to the directions on the plans, you will need slightly more than one half of a 4' x 8' panel of plywood.

The framing pieces for the top and legs are cut from any good smooth grain wood. The bench is then assembled using 4D finishing nails and glue to hold the framing pieces to the sides of the legs and top. Once the end

and side pieces are nailed and glued together, the top can be fastened to the bench using glue and 6 round head wood screws (#9 x 3 1/2") Round head screws work best because they do not tend to spread or split plywood as the sloping sides of a flathead screw would do. The installation of four chair glides, one in the bottom of each leg, finishes off the job.

Go into business — make a bunch of them and sell them — be my guest. No one is holding a patent so if you see a need — make some. *Have fun.* □



THE TUNER

Paul Monroe RTT
Orange County Chapter

Business Tips

For the beginning tuner there are many assorted new things to learn how to do in addition to learning how to tune and repair a piano. You need to be a salesman, purchasing agent, shipping/receiving clerk, inspector, advertising manager, manager of accounts payable and receivable, public relations manager. Besides doing all of these things you must do the work also. This article is designed to give you business tips and some of the things you need and should know as you begin your business.

...the most frequently asked question is "do you have a business card"

One of the very first essentials in beginning your business is a card that identifies yourself. The business card. When you are talking about your profession the most frequently asked question is "do you have a business card?". It is one of the most effective and least expensive ways to advertise.

Your card should be plain, clear, uncluttered, standard size, appealing. It should be evident at a glance what you do and who you are.

If you were employed by a large manufacturing company as a salesman, the company name would be the largest print. Your name and title would be secondary. If you were to walk into an office complex or call on industry in the field representing your company, the first question a receptionist would ask is "what company do you represent?".

In our business we usually do not have this situation. We call on the home and the person answering the door wants to know who we are first, what we do second. I believe that on your business card your name should be the largest print. The words Piano Technician or Piano Tuner should be secondary. If you place a grand piano in the corner most everyone that looks at your card will see your name first, the piano second and for the most part will know who you are and what you do.

You can design your own card or pick it out from the many samples available at most print shops. When you become a craftsman you can order them from the PTG home office. Keep it simple, plain, easily understood and inexpensive.

The next place to consider advertising is the yellow pages. It will probably be the best source of new business until you have built up a good referral trade.

Check out your area and find out how many different yellow page books there are. For instance, in my area there are four different books, published by four different companies, all covering the same geographic area. To keep your expenses down pick the one most commonly used. To find out this information, ask your friends and relatives which one they use most.

At the outset keep your ad simple. When you talk to the yellow page salesman, make sure he tells you all of what you get for your money. You will be required to change your telephone to a commercial rate in order to use this media for your advertising. The rate for commercial phones is much greater than residential rates, especially within the past year.

After you have been in business for some time you will realize the best source of new business is by the referral system. Your goal should be to be a good piano tuner as fast as you can. The better you are the faster the new referrals come in.

After you have been in business for some time you will realize the best source of new business is by the referral system

Another source of new clients is the piano dealer. Choose the dealers you either know the best or seem to have a good steady business, one that has been in business for a few years.

When you approach the dealer, be honest and tell him you are a beginning tuner and would like to do his floor tun-

ings. Most likely he will tell you what he will pay for floor tunings and tunings outside the store. From this point be the salesman. Use your best business promotional sales approach and establish a good working relationship. Work with him and learn his way of doing business. Treat him as your best friend because that is what he is as regards your future business. If he doesn't sell pianos, you won't have any to tune.

A tip on purchasing. When you need to purchase parts, check the catalogs to make sure you purchase the correct part. If you need more than a few units of one part, check the quantity discount. If the parts sit on your shelf they cost you money. Remember also that the cost of your parts should be passed on to your customer. It is an easy thing to forget.

When you receive parts make sure they are what you ordered. It is embarrassing to go into a home, start to do the repair work and not have the right part.

Up to now this article has been talking about ways to start a clientele. Now

Continued on page 23



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SOUND BACKGROUND

Jack Greenfield, RTT
Chicago Chapter

Pitch Pipes, Monochords, and Tuning Forks

Tuning Standards of China

The earliest standards for tuning in ancient China and several thousand years later in ancient Greece were systems based on the relative pitch of tones produced by pitch pipes or vibrating strings of different measured length. The legendary method for preparing pitch pipes in China about 2700 B.C. was to cut a series of bamboo tubes in lengths in alternate ratios 2:3 and 4:3 giving the intonation of a cycle of pure fifths and fourths.

The Chinese had a concern with the standardization of absolute pitch not found in ancient Greece. In fact, a standard for uniform pitch was not established in Europe until the nineteenth century. There are several reasons why standard absolute pitch was desirable in China. One was the metaphysical belief in the mystical power of music that associated different pitches with time and destiny, but a more practical musical reason was the necessity for proper tuning because of the nature of Chinese musical instruments and performance. Among the instruments of East Asia were percussion instruments such as tuned sets of suspended stones, bells, gongs or metal slabs whose pitch was fixed. Also, instrumental music performed by groups ranging from small ensembles to large orchestras was of greater importance in Chinese society. Vocal music dominated the music of Greece and there, instrumental backgrounds would shift pitch and range to suit singers.

Early Chinese writings state that the basic pitch standard during the Chou dynasty (1122-255 B.C.) was a bamboo

pipe slightly over nine inches long giving a tone believed to be at the frequency of present F#3. Later writings gave different lengths and specified diameters as the standard changed. During the first century B.C., the *chuen* was developed for tuning bell chimes. This was a polychord instrument consisting of a nine foot long soundboard with twelve open strings and the thirteenth, or center, laid over a calibrated scale. Tuned bells themselves, and strings, were also used for other tuning purposes.

The Monochord In Ancient Greece

The instrument now known as the *monochord* was referred to as the *kanon* in Greek writings. The direct translation is *measuring line* or *standard*. The corresponding word in English, *canon* has taken on a variety of other meanings. Some writers use the term *harmonic canon* as the English translation of *kanon*.

In general, for practical purposes players of stringed instruments in Ancient Greece tuned by ear. The monochord was used mostly in studies on theory. Throughout the entire era of Greek music, scholars followed the methods Pythagoras developed during the sixth century B.C. for measuring, testing, and demonstrating intervals with the monochord.

Later Monochord Development

In its early form, the monochord consisted of a single string stretched between two end supports above a calibrated scale on an elongated rectangular surface. The first refinements were addition of a movable bridge and a soundbox. Later modifications were arrangements to increase string tension either by suspension of weights on

one end of the string or by a tuning peg.

It is not certain when more strings were added. Ptolemy is said to have used a fifteen string "polychord" but one-string instruments continued into the Middle Ages. Several fourteenth century references mention instruments with up to four strings.

Medieval scholars obtained most of their background knowledge on the monochord from Boethius' *De Institutione Musica*. New treatises on the monochord and intervals began to appear in the tenth century. As music progressed and musical scales advanced beyond Pythagorean tuning, the monochord continued to serve as a basic tool in theoretical studies. Scholars often presented their systems of tuning in terms of monochord string lengths or interval ratios. The introduction of tempered intervals that could not be expressed as simple fractions made the mathematics more complicated. Later complex mathematical processes worked out for string division gave the impression of an extreme accuracy which did not exist in actual performance. In later investigation when frequency could be determined accurately, it was found monochords could be in error by as much as 20°. The monochord did not disappear completely after the introduction of better tuning standards. In modern times, the *sonometer*, laboratory apparatus designed on monochord principles, has been used for studies of string vibrations.

Beginning in the Middle Ages, the main practical uses of the monochord were for tuning church bells and organs, and until smaller keyboard instruments came into use, for singing practice. Originally in the making of bells, the size of the largest bell was established arbitrarily. A wax model was made, the amount of metal was determined and the weights of the remaining bells were first calculated theoretically in accord with monochord ratios. This gave an erroneous figure and corrections had to be made by trial-and-error. Later, bells could be cast more accurately after the inverse

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By Steve Fairchild

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relationship of pitch to the cube root of the weight was discovered; for example a 100 pound bell sounds an octave above an 800 pound bell.

Organs were tuned with monochords as late as into the early nineteenth century. Monochords were sold as tuners' tools in Paris up to the 1820's. Before the tuning of the organ the range of the monochord was adjusted to absolute pitch with a tone from a trumpet the tuner brought for this purpose.

The Monochord As A Musical Instrument

The monochord has an important place in musical history as an ancestor of keyboard stringed instruments. By the late eleventh century and continuing into the fifteenth century, the single string monochord served as a musical instrument. There appeared also polychordic monochords with two, three, four, and finally eight strings tuned in unison and with multiple mobile bridges. The transition to the clavichord occurred with the addition of a keyboard with long keys which had perpendicular blades at the ends inside under the strings to stop the strings at points of division. In early stages, the name monochord was sometimes applied to the keyed instruments before the name *clavichord* (from *clavis*, "keys") became standard.

Pitch Pipes In Europe And North America

At the beginning of the eighteenth century, a common aid to obtain pitch for tuning stringed instruments or for vocal music was the piston pitch pipe, a small wooden piston flute of square cross-section, about eighteen-inches long, with a whistle mouth piece. A scale calibrated with note names indicated piston settings. In the nineteenth century the flute pitch pipe was superseded by the reed pitch pipe. One form was composed of a two-inch length of small diameter metal pipe with a metal reed. The length of reed vibration was adjusted by the setting of a rotated curved piece of metal with

graduated note markings. There have also been pitch pipes with separate harmonica-type reeds for each note.

Tuning Forks

The tuning fork was an invention of major importance providing a reliable tuning standard convenient for practical use as well as one accurate enough for precise acoustic research. John Shore, a prominent English musician was the inventor. The time of the invention is in question. Some references give the date 1711, considered much too early by music historian Sibyl Marcuse who dates the invention in the 1750's.

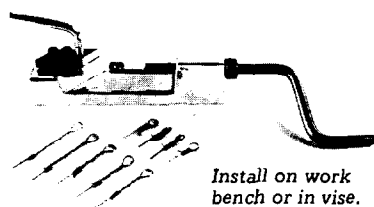
The tuning fork was accepted rapidly. In the United States, a dealer in New York offered them in 1773. Thomas Jefferson's papers mention his purchase and use of tuning forks.

During the nineteenth century John Shore's original design was refined and new methods for more accurate pitch determinations were developed. Heinrich Scheibler, a silk manufacturer in Prussia also interested in acoustical science, conducted considerable research with tuning forks. He developed the *Tonometer* for measur-

ing pitch by checking beats of an unknown tone by comparisons with a set of over fifty forks tuned in graduated series spaced four vibrations per second apart. Scheibler was responsible, in part, for the establishment of A at 440 hertz. Before the nineteenth century instruments were not tuned to uniform pitch in Europe. The first attempt to fix a standard occurred in 1834. Scheibler had gathered data he obtained from pitch measurements of instruments in Vienna, including figures for variations due to temperature changes. He found 440 hertz to be the mean value for pitch of the pianos he examined. A congress of German physicists recommended adoption of Scheibler's figure. The French disagreed and in 1858 established A-435 hertz on the advice of a French commission of prominent physicists and musicians. Although a similar standard was adopted elsewhere, pitch continued to vary, moving upward. Around 1880, some A forks for tuning pianos in the United States and England were pitched at around 460 hertz. In 1939, finally an International Congress in London accepted Scheibler's 1834 figure and unanimously adopted "440 cycles per second for the note A in the treble clef," the present standard. □

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Sight-O-Tuner Modifications

Richard Weinberger, RTT
Santa Clara Valley Chapter

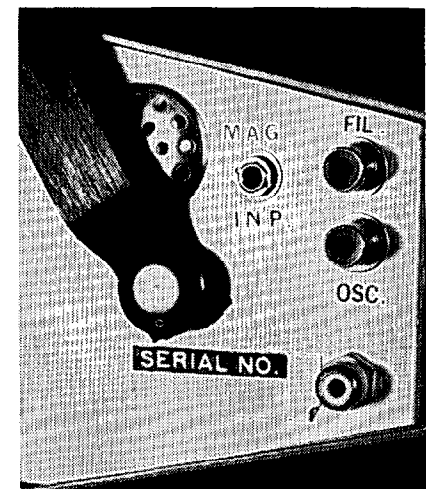
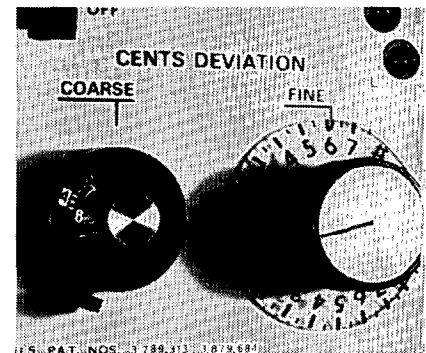
Much interest has been shown lately in modifications of the popular Sight-O-Tuner. Much of this interest is due to the demonstrations and classes given by Steve Fairchild. The Sight-O-Tuner, as it comes from the manufacturer, is a fine, reliable, and accurate tool, but like many electronic instruments there are always possibilities for improvements over the original design.

Probably the most popular modification is that of replacing the existing coarse and fine cents deviation controls with the Bourns clockface ten-turn potentiometers (pots). These allow the user to make extremely fine adjustments on the Sight-O-Tuner that just weren't possible with the original controls. As the picture shows, these controls have clock-like faces and large knobs. They require ten complete turns to accomplish what the original controls do in slightly less than one turn. When turning the new "pot" for the coarse cents deviation, a move of eight points or "minutes" makes a change of one cent. This makes the coarse cents control much more accurate than the original fine cents control! When turning the one for the fine cents deviation, it takes a move of 58 points or "minutes" to effect a change of one cent. You can readily see how extremely accurate the user can be in measuring cents deviation. These Bourns pots are not inexpensive but they are beautifully made and very reliable. A less expensive but similar modification can be made by using

Clarostat ten-turn pots with Beckman Instruments turns-counting dials. These dials also have a locking feature. The cost is about half that of the Bourns pots. The small picture shows one of these installed to replace the coarse cents dial on a Sight-O-Tuner.

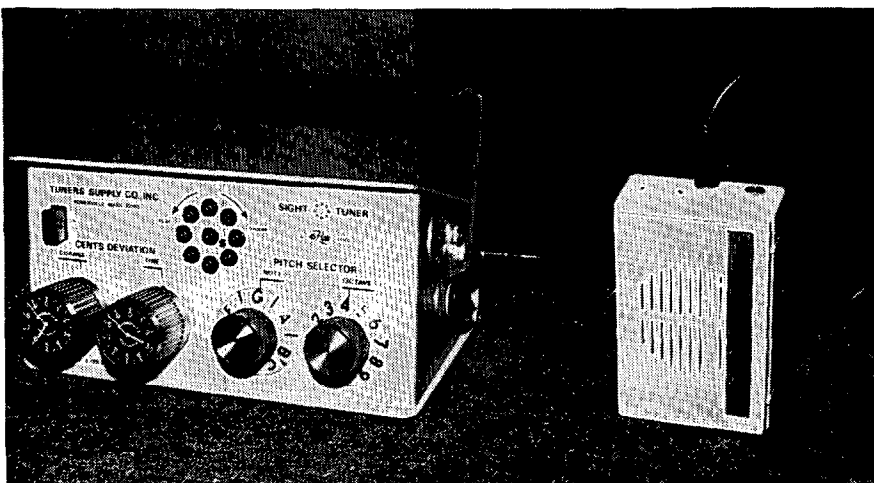
Another popular modification is the installation of an oscillator output jack. There are two uses for this jack. One, the user can connect his Sight-O-Tuner to a frequency counter which will give a digital read-out of any selected frequency. This type of set-up is used by Steve Fairchild and was described in the article on the Fairchild Digital Temperament in the February 1978 issue of the PTG Journal. The other use for this output jack is to connect it to a small amplifier and, PRESTO, you have a fabulous electronic tuning fork which will accurately produce every pitch of the piano except for the three lowest notes. The picture shows a Sight-O-Tuner connected to a small amplifier that is readily available from Radio Shack outlets. It is called their "mini-amplifier speaker," it runs on a 9-volt battery, and sells for only \$11.95 (Radio Shack stock No. 277-1008).

In the photo showing the side view of a modified Sight-O-Tuner you can see the oscillator output jack as well as two others. The magnetic input jack enables the user to use a magnetic pickup which seems to work a bit more efficiently than the built-in ceramic microphone and is not subject to room



noises or other extraneous sounds. Steve Fairchild made his own magnetic pickup by wiring in series on a bar, 17 - 200-ohm pickup coils that are used in the Fender-Rhodes electronic piano. These are available from a piano supply house. This pickup must be held very close to the strings being tuned, so it is practical to use only on grand pianos.

The filter output jack, used in conjunction with a small amplifier and a pair of headphones, allows the user to clearly hear any harmonic he wishes. Fairchild uses this feature to demonstrate tuning 6:3 octaves in the bass. For example, if you set the Sight-O-Tuner to note C, octave 4 and then play the octave $F_1 - F_2$, you will clearly hear the 6th harmonic of F_1 and the 3rd harmonic of F_2 beating against one another through the headphones. Fairchild uses a highly directional cardioid



Continued on next page

The Tuner

Continued from page 19

I want to pass on a few suggestions that will help you keep your clients. A good client is one that will be a steady source of income, one in whom you have built and maintained a high level of credibility, one who will pass on or refer your name to their friends and relatives or to anyone who asks them "where can I find a good piano tuner?"

First of all look professional, dress neatly. Carry a regular tuner's tool kit. Don't offend your client before you can demonstrate your tuning ability.

A good client is one that will be a steady source of income

When you complete your work present a statement with the details of your work. As you first begin you can obtain blank invoices from an office supply house. Purchase a rubber stamp with your name, address and phone number and stamp each copy so that when you present your statement they will know how to write their check. They most likely will keep it and refer to it in the future. When you have your statements printed include a place for all pertinent information such

as name, address, phone number, piano name, model number, serial number.

When you return home at the end of your day, record your activity on a 3x5 file card that includes the above information. If you have set up an appointment, mark your calendar. They will depend on you to remember.

My general rule for scheduling is to schedule the second tuning six months after the first. After the second tuning I establish a yearly schedule. The reason for this of course is to build a regular clientele. However, I must admit it is influenced a great deal by the weather patterns in Southern California. Where there are four distinct seasons the scheduling pattern would change, I'm sure.

I bring scheduling to your attention for two reasons. First is that when your client sees your interest in maintaining investment, they are usually happy for you to assume the responsibility of remembering when to have their instrument tuned. Secondly, it is a method of establishing a good foundation for referrals. Who tuned your piano? A question your client will be glad to answer.

As I close this article I want to take a few minutes of your time to recognize three gentlemen who have been a

great influence in my career. George Defebaugh for his temperament and theory of raising pitch; Jim Coleman Sr. for too many items to list such as tuning the top octaves and introducing the 6th-10th test; and Bill Stegeman for motivating me to learn about partials. These men represent what this Guild is all about with their unselfish attitude, ready and willing to share any information they have to help a fellow technician.

Every time you attend a meeting or spend any time with another technician you learn something so make it a regular habit to attend chapter meetings, local and state seminars and the National Convention. You will never regret it. □

Sight-O-Tuner Modifications *Continued from previous page*

condenser microphone for this purpose, plugged into the magnetic input jack.

One other modification I might mention is that one concerning the nine light emitting diodes (the flashing red lights). These can be changed to other colors — green or yellow — for those who might have a problem in discerning the color red. Also now available are extra bright red lights. □

Coming Events

Notices of seminars will be accepted for insertion in THE JOURNAL no sooner than six months before an event. In addition to the listing below, your seminar may be publicized through one free display ad, two columns by two inches deep. It is the responsibility of the advertiser to submit copy for the ad to the Home Office. Material must be received six weeks prior to the publication of THE JOURNAL.

Note: All seminar dates must be approved by the Conference Seminar Committee. Please submit the appropriate information on the Request for Seminar Approval Form which may be obtained from the Home Office.

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is valid; it does test what it is supposed to test, and it is reliable; it gets consistent results. My test sheets included herein are proof of this.

Here is a goal for our Guild: A Certified Tuning Examiner in every chapter by 1983, and by 1985, two in every chapter, and two programmed master tuned pianos in every chapter. We have done this in our chapter, and we have only twelve members. Surely others have the same ability. Thus, every Piano Technician Guild member will be able to test his or her tuning at any time. All we have to do is reserve two or three hours with one of the master-tuned pianos, mute it up and turn one string, notes 4-87. Then measure the pitches with the same scope the committee used. Write down the numbers. Someone who has a T159 can put them in the calculator (or you can if you have learned how) and press the correct buttons and you have a print-out of your scores. We can all test ourselves periodically and continue to improve. It may make each of us more humble or confident, whichever is needful.

The following is in response to Dennis Kurk's letter in the December, 1981, *Journal* (pg. 5), "Piano Figurations are not Constant." They are a great deal more constant than we are! We technicians change daily a great

deal more than, wood, wire, cast iron, and even felt. Any test in any discipline will show this. Athletes score differently on different days for many reasons. The greatest variable is the human being. I think it is time we all concentrate on how we can be more consistent. Let's be positive! Find what is good about our new exam and build on those aspects.

Secondly, find the data which was submitted to the council members at Philadelphia. This data demonstrates the consistency of the test (i.e., reliability). Third, I didn't mind being used as a "Guinea Pig." (The stigma is self-imposed and unnecessary). We are a group of people dedicated to learning from each other.

Most early "experimental tests had master tunings done immediately prior" (a few hours) to testing and many are still done this way. Aural verification procedures insure a fair and subjective test for everyone. Here the candidate has a chance to convince the committee that her or his tuning is correct. Then and there, and many candidates have done so (myself included).

Most reliable and valid tests are expensive and sometimes cumbersome. Professions such as law, medicine, and veterinary have horrendous tests administered to them. Compared to those, ours is easy, short, inexpensive, and yes, fun. □

The Piano Technicians Foundation

The board of directors has authorized legal action to establish THE PIANO TECHNICIANS FOUNDATION to which members, family, friends, chapters and other supporters can make donations.

Donations may be sent in memory of one who is deceased, or in honor of a person who has been a special inspiration or made a significant contribution to the profession and/or to the Guild.

The new Foundation will have three categories:

The Steve Jellen Memorial Library.

The Piano Technicians Fund for Research and Development.

The Piano Technicians Scholarship Fund.

All donations to the Foundation will be published in the *Journal* showing the name of the donor, the person honored and the category specified for the donation.

A memory book, maintained at the Home Office, will be available for review at the annual conventions and will show the names of those honored and the donors.

Donations should be made out in the name of the Piano Technicians Foundation and sent to the Home Office at 113 Dexter Avenue North, Seattle, WA 98109. Please send the form below with your donation or a letter giving the same information.

I wish to honor _____ by making this donation _____
to the _____ category

OF THE PIANO TECHNICIANS FOUNDATION

signed _____ date _____

address _____

The Piano Technicians Foundation

The Steve Jellen Memorial Library

Year	To Honor	Donation From
1980	Stephen S. Jellen Paul Cheatham Walter Stevens	Wendell Eaton Piano Technicians Guild Dallas, Texas Chapter
1981	Carl Wicksell	Piano Technicians Guild Ernest S. Preuitt Charles Huether Brian Scott Faith Lutheran Church Ernest S. Preuitt Wichita Chapter Piano Technicians Guild Ernest S. Preuitt Piano Technicians Guild Ernest S. Preuitt Piano Technicians Guild Ernest S. Preuitt Jesse Lyons Charles Huether New Jersey Chapter F. Kelso Davis Bob Russell Bessie Ludman Past Presidents Club Past Presidents Club Past Presidents Club Past Presidents Club Past Presidents Club
	Reginald Moore	
	Aubrey Willis	
	Henry MacConaghy	
	Floyd Qualls	
	Ben Berman	
1982	Stephen S. Jellen	
	Hyman Ludman Carl Wicksell Aubrey Willis Henry MacConaghy Paul Cheatham Floyd Qualls	

The Piano Technicians Fund for Research and Development

To Honor	Donation From
Percy D. Sproule	Yvonne Ashmore

The Piano Technicians Scholarship Fund

Year	To Honor	Donation From
1981	George Young	Ernest S. Preuitt
1982	Pauline Miller Leslie and Frieda Hoskins	Norman Miller Norman and Pauline Miller

the hammers wear. It makes a different sound! The leather particles also cling onto the damper felt and strings, creating problems there as well as wearing out the backchecks prematurely. The practice of making the tails too rough seems to be a relatively recent problem. Perhaps it has come about because fine quality buckskin has not been available to U.S. manufacturers and the tails had to be rougher to catch on the cowhide. Whatever the reason, two wrongs do not make a right, it makes a mess!

When I find a piano where the tails are too rough, I always spend a few extra minutes and sand them down a little. If possible, I try to replace the cowhide backchecks with top quality buckskin. Hopefully as the U.S./ Mainland China relations improve, we will see less cowhide and more buckskin, since extremely good buckskin can be had from the interior of China.

If the piano needs new hammers, DO NOT order the tails pre-shaped and roughed if at all possible. All too frequently when the duplicator performs this task, he overdoes it! The curvature of the tails is too great and they have been over-tapered and over-roughed. As I have stated before, I like to order my hammers unbored and untapered. The hammers are bored to suit the individual piano requirements. The tails I sand also to suit the particular piano. I

do this on a belt and disc sander in my shop. The procedure I use is as follows:

1) Bore all 88 hammers.

2) Hammer #88 is fitted to its shank and tested in the piano for the correct placement to give the proper striking point.

3) The side of the tails are tapered by hand on the disc sander. Using good judgement, good eyesight, and a little practice, the results are uniform and professional looking.

4) Find an old grand hammer shank and taper it at the tip to enable the shank to pass quickly into the hole on the hammer moldings. Don't overdo the amount of taper. Wrap masking tape around the hammer shank to give the same distance from the center pin of the shank to the middle of the hammer molding as was needed for the test not #88.

5) Hold the flange of this old shank stationary while passing the hammer tails one at a time across the disc sander. This performs three jobs at once!

A) It roughs up the tails with the proper grit of sandpaper so that they are neither too rough but yet rough enough.

B) By holding the flange as I rotate the shank/hammer assembly across the disc sander I also give the tail the proper curvature. The tail is sanded to exactly match

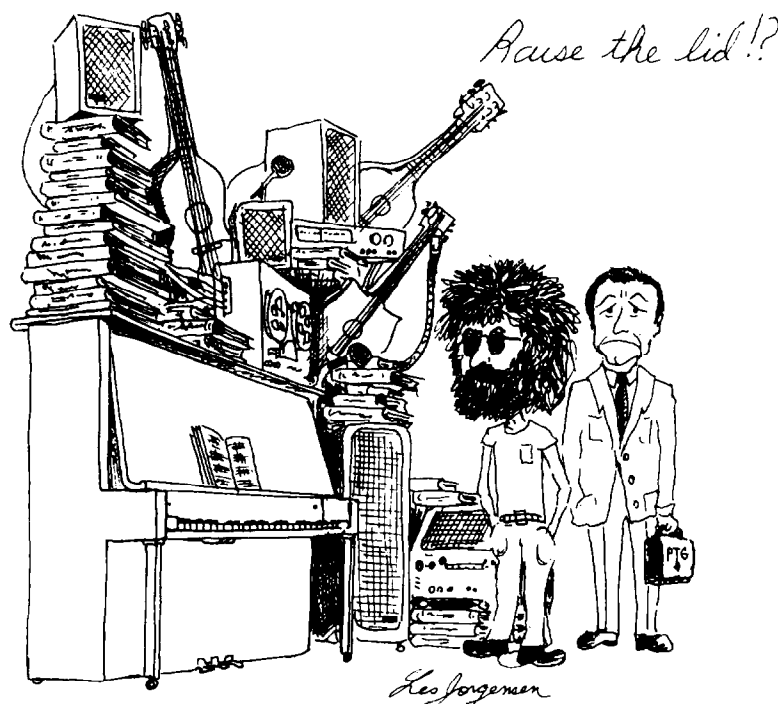
the arc that the hammer has. When a tail sanded in this manner catches the leather of the backcheck, it has the maximum contact area possible, giving faultless checking.

C) Passing the shank into the hole of the hammer positions the tail at the same angle against the disc sander as it will have against the backcheck. This presands the bass and tenor hammers at the correct angle.

6) All 88 hammers are glued to the shanks. Great care is taken to insure that the tails as well as the hammer tops are aligned perfectly. No further work is needed on the tails once they are glued on. This eliminates all possibilities of damage to the action centers as a result of filing the tails *after* the hammers have been glued on. It is also quicker and certainly better in that the tail curvature is the optimum rather than a close approximation.

Getting back to step #36, the first task is to make sure that the backcheck bevel is correct. Once the bevel has been set, the checking distance can be easily regulated by bending the backcheck wires. Whether adjusting the wires for the correct bevel or for the correct backcheck distance, I prefer to use my fingers rather than an expensive tool! Reason #1 is that I don't have any more room in my tool case for another tool! Reason #2 is that by using my fingers I bend the wires at the key, thereby keeping the bevel correct once it has been adjusted. Seldom is the need by the way, to adjust the bevel, but I wanted to mention it for those times when incorrect bevel is the problem.

In case you are not familiar with the term bevel, it is the angle of the head of the backcheck, in its forward/backward position. Simply stated, too much bevel causes the hammer tail too high, many times wearing the leather prematurely. In extreme cases too much bevel can cause the hammer not to catch at all, bouncing the hammer back towards the strings. Too little bevel (the backcheck is almost vertical) causes the hammer not to catch too far from the strings. In extreme cases, the hammer passes on by the backcheck, compressing the repetition lever until the repetition spring throws the hammer back upwards. This is very bad and can easily be felt at the key by the piano player. □



WASHINGTON, D.C., "A CAPITOL VIEW IN '82"

Attending a Piano Technicians Guild Annual Convention isn't all classwork; you can relax with your friends (old and new) and enjoy the many activities planned for you during this 25th Anniversary celebration of the Guild.

Exhibits

This year, arrangements have been for approximately 30 exhibits by many of the industry's top companies. It will be your opportunity to discuss ideas, problems and possible solutions with the very people most likely to know — the service representatives and company officers of piano manufacturers, supply companies, importers, trade schools, electronic tuning equipment and others. This year the exhibits will be located right in the heart of the Institute classes in the Capital Terrace area of the hotel. Coffee breaks will be extended one-half hour to allow more exposure for exhibitors.

Banquet

Each year the banquet serves as the convention's social highlight. The entertainment planned promises you a memorable evening. You won't want to miss this event . . . To be held in the Presidential Ballroom on Wednesday evening.

Registration

Cancellation Policy

Full registration will be refunded if cancellation is received postmarked no later than June 1st. After this date a 30 percent cancellation fee will apply to all refunds made prior to July 1, 1982. There will be no refund made on any registration cancelled on or after July 1, 1982.

Non-Member Specials

Non-member registrants who apply at the convention Membership Booth may obtain a \$30.00 certificate good on new member application fee when accepted as a Registered Technician, Apprentice or Allied Tradesman. Non-Member spouses may use \$6.00 of the registration fee as Auxiliary dues at the Convention.

The Capital Hilton — Washington, D.C.

Conveniently centered in the heart of downtown Washington, D.C., and within walking distance to the White House, Smithsonian Institution and other Government buildings. Could you think of a more appropriate place to celebrate our "Silver Anniversary"?

Be A Winner

Register early (by April 30th) and be a winner! There will be two free dinners at The Capital Hilton Hotel awarded during the Opening Assembly, \$100 awarded at the Closing Luncheon, and four nights lodging given at the Wednesday Evening Banquet (Winner of free lodging must be staying at The Capital Hilton Hotel and must be present at the Wednesday Evening Banquet). One drawing ticket will be enclosed in your registration packet if you register early by April 30th.

Special Tours

The Washington, D.C. Host Chapter has put together some very exciting tours to help celebrate in fine style. . . . July 4th (Optional Tour) — a four hour tour with country supper, champagne and viewing the fireworks from the Lincoln Memorial. Who would want to miss this one. Check the registration form in this brochure for more information and prices. Smithsonian Museum of American History . . . (formerly Technology) in the Hall of Musical Instruments a lecture-recital on antique keyboard instruments. Another winner . . . see details and prices included in the registration form.

The Ladies Auxiliary have also made exciting arrangements. Imagine riding a double-decker bus seeing the sights of Washington. This will be an all-day tour with lunch on your own at the Smithsonian Museum. All tour tickets should be purchased in advance at the Auxiliary Center.

Closing Luncheon

At the Closing Luncheon you'll bid farewell to retiring Guild officers and welcome their replacements — share in award presentations and say goodbye to friends for another year. This is a "must attend" event that's guaranteed to make you glad you came for "A Capitol View in '82."

Assure yourself of a "room at the hotel" by completing and mailing the post card included with this brochure directly to The Capital Hilton Hotel now!

MEMBER CALENDAR (Preliminary)

Saturday, July 3, 1982

1:30 pm - 6:00 pm Registration Open

Sunday, July 4, 1982

9:00 am Worship Service
9:00 am - 6:00 pm Registration Open
10:00 am - NOON Council in Session
1:30 pm - 5:00 pm Council in Session

Monday, July 5, 1982

7:00 am - 6:00 pm Registration Open
8:00 am Complete Institute Office Setup
8:00 am - 9:45 am Chapter Council Conclave
10:00 am - Noon Council in Session
1:30 pm - 2:15 pm Regional Caucuses
2:15 pm - 5:00 pm Officer Elections
7:30 pm - 9:00 pm Opening Assembly
9:00 pm - 10:30 pm Ribbon Cutting/Exhibit Opening

Tuesday, July 6, 1982

7:30 am - NOON Exhibits (Drawing)
7:30 am Membership Services Open
7:00 am - 6:00 pm Registration Open
8:00 am - NOON Institute Classes in Session
9:00 am - 10:30 am Board Committee Appointments
1:00 pm - 6:00 pm Exhibits (Drawings)
1:30 pm - 5:30 pm Institute Classes in Session
5:45 pm - 6:45 pm Feminine Technicians Meeting
6:45 pm Young Technicians Meeting

Wednesday, July 7, 1982

7:30 am - NOON Exhibits (Drawings)
7:30 am Membership Services Open
7:30 am Registration All Day at Office
8:00 am - NOON Institute Classes in Session
1:00 pm - 6:00 pm Exhibits (Drawings)
1:30 pm - 5:30 pm Institute Classes in Session
6:30 pm - 7:30 pm Hosted Cocktail Reception
7:30 pm Banquet

Thursday, July 8, 1982

7:30 am - NOON Exhibits (Drawings)
7:30 am Membership Services Open
8:00 am Registration All Day at Office
8:00 am - NOON Institute Classes in Session
1:00 pm - 6:00 pm Exhibits (Drawing)
1:30 pm - 5:30 pm Institute Classes in Session

Free Evening

Friday, July 9, 1982

7:30 am - 11:00 am Exhibit Finale (Drawings)
7:30 am - 9:00 am Membership Services Open
8:00 am - 9:00 am Committee Meeting
8:00 am - NOON Institute Classes in Session
12:30 pm - 2:00 pm Closing Luncheon
2:30 pm Tuning Concert

AUXILIARY PROGRAM

All non-technicians attending this convention are invited to register for and participate in the Auxiliary Program.

Sunday — July 4, 1982 (PTG Council in Session)

The Auxiliary Center will be open while Council is in session. A special Fourth of July celebration has been planned for the evening by the Washington, D.C. Chapter of the Guild.

Monday — July 5, 1982 (PTG Council in Session)

The Auxiliary Center will be open while Council is in session. When you arrive at the hotel, stop by the South American Room to say hello. During the afternoon various projects, including leather tuning fork case kits, will be available.

Tuesday, July 6, 1982

8:45 am Sights of Washington from a double-decker bus! People going on the morning tour or the all-day tour meet in the South American Room. Buses will depart promptly at 9:00 a.m. People on the all-day tour will have lunch on their own at the Smithsonian Museum.

1:45 People going on the afternoon tour meet in the South American Room. The afternoon tour and the all-day tour end at 5:00 p.m. All tour tickets should be purchased in advance. The Auxiliary Center will be open all day. For advanced tickets contact Ginny Russell, 1414 Lander Road, Mayfield Heights, Ohio, 44124. (216) 449-5212. Half-day tour (offered in morning and afternoon — \$14.00 [adults], \$7.00 [children under 12]) Full day tour (lunch on your own) — \$25.00 [adults], \$12.50 [children under 12]

Wednesday, July 7, 1982

9:00 - 10:00 am The Auxiliary's Opening Assembly
10:00 - 11:45 am Break (Members-at-large will meet during this time.)
10:15 - 10:15 am Auxiliary Council
1:30 - 3:30 pm A Silver Anniversary Reception (light refreshments) with music and entertainment by the Cameron String Quartet. Open to all who register for Auxiliary activities.
3:30 pm Rehearsal of the "Key Notes." All interested singers invited to participate.

Thursday, July 8, 1982

9:00 - 10:00 am Morning session with exhibitors and manufacturers
10:00 - 11:00 am The Auxiliary's panel of piano service experts answering your business questions.
1:00 - 2:30 pm Installation Luncheon (included in registration) with piano music by Deanna Grove
2:00 - 3:30 pm International debut of the "Key Notes"

Friday, July 9, 1982

9:00 - 10:00 am A special event: Sylvia Symington (Mrs. James Symington) will share her insights about life in the Nation's capital. The rest of the morning the Auxiliary Center will be open so you can relax and visit some before the end of the convention.

Bring your family to Washington, D.C., the Auxiliary has planned lots of activities with them in mind. Anyone can register for these activities, and each registration includes the Silver Anniversary Reception and Thursday's Installation Luncheon. There will also be business classes, social activities, the "Key Notes" chorus, a morning with Mrs. James Symington, special surprise gifts, and a piano related craft project. Please invite those people who encourage you in your business all year long to come and enjoy your convention with you all week long at Washington's Capitol Hilton Hotel.

MEMBER REGISTRATION COPY

Name _____

Home Address _____

City _____

State/Province _____ Zip _____

Chapter Name _____

Nickname for Badge _____
(If not the same as above.)

_____ Member _____ Non-Member

_____ Visually Handicapped

_____ Will be Staying at The Capital Hilton
Washington, D.C.

Spouse's Name _____
(If Attending)

Nickname for Badge _____
(If not the same as above.)

Children (Names and ages) _____

REGISTRATION CUTOFF DATES (Cutoff Dates are Firm and Absolute) Check Boxes and Total

TECHNICIANS

Guild Members

Postmarked by May 1 _____ ☐ \$ 96.00

Postmarked after May 1 _____ ☐ \$115.00

Non-Guild Members

Postmarked by May 1 _____ ☐ \$180.00

Postmarked after May 1 _____ ☐ \$200.00

PRIVATE TUNING TUTORING _____ ☐ \$ 35.00

SPOUSES AND CHILDREN

Auxiliary Member _____ ☐ \$ 40.00

Non-Auxiliary Member _____ ☐ \$ 50.00

Children (15 & Under) _____ ☐ \$ 10.00

OPTIONAL FUNCTIONS

Banquet _____ ☐ \$ 25.00

Luncheon _____ ☐ \$ 15.00

OPTIONAL TOURS

July 4th, 1982

CITY BY NIGHT — a four hour tour with country supper,
champagne and viewing the fireworks from the
Lincoln Memorial _____ ☐ \$ 28.00 (Adults)
_____ ☐ \$ 24.00
(Children 12 & Under)

SMITHSONIAN MUSEUM OF AMERICAN HISTORY
(Formerly Technology) In the Hall of Musical Instruments a lecture-
recital on antique keyboard instruments. Limited capacity . ☐ \$ 4.00
per person

TOTAL ENCLOSED \$ _____

*Tickets for optional functions must be bought no later
than 48 hours before the event.*

*NOTE: Spouses of Piano Technicians Guild members
and their sons or daughters, age 16 or over, may
register for Institute Classes at Piano Technicians Guild
member rate. Guides of visually handicapped techni-
cians may attend classes at no charge.*

HOME OFFICE REGISTRATION COPY

Name _____

Home Address _____

City _____

State/Province _____ Zip _____

Chapter Name _____

Nickname for Badge _____
(If not the same as above.)

_____ Member _____ Non-Member

_____ Visually Handicapped

_____ Will be Staying at The Capital Hilton
Washington, D.C.

Spouse's Name _____
(If Attending)

Nickname for Badge _____
(If not the same as above.)

Children (Names and ages) _____

REGISTRATION CUTOFF DATES (Cutoff Dates are Firm and Absolute) Check Boxes and Total

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Postmarked by May 1 _____ ☐ \$180.00

Postmarked after May 1 _____ ☐ \$200.00

PRIVATE TUNING TUTORING _____ ☐ \$ 35.00

SPOUSES AND CHILDREN

Auxiliary Member _____ ☐ \$ 40.00

Non-Auxiliary Member _____ ☐ \$ 50.00

Children (15 & Under) _____ ☐ \$ 10.00

OPTIONAL FUNCTIONS

Banquet _____ ☐ \$ 25.00

Luncheon _____ ☐ \$ 15.00

OPTIONAL TOURS

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(Children 12 & Under)

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(Formerly Technology) In the Hall of Musical Instruments a lecture-
recital on antique keyboard instruments. Limited capacity . ☐ \$ 4.00
per person

TOTAL ENCLOSED \$ _____

DO NOT WRITE HERE

Date Rec. _____ Priority No. _____

Amt. Pd. _____

Cash _____ Check _____ Money Order _____

Chapter No. _____ Member No. _____

Classification _____

ATTEND YOUR PIANO TECHNICIANS GUILD SILVER ANNIVERSARY NATIONAL CONVENTION

If you wish, you can take advantage of **Money Saving Group Travel** to Washington, D.C. Silver Anniversary Convention and Post Convention.

To help you keep a close watch on expenses, we will coordinate your air travel plans with others in the same locale attending your convention. Group air rates will be used when the required number of reservations are received for the same itineraries. You are guaranteed that the lowest applicable airfare will be obtained for all reservations.

Round Trip Air Fares To Washington, D.C.

<i>From:</i>	Zone 1	Zone 2	Zone 3	Zone 4
	San Francisco	Minneapolis	New York	Atlanta
	Los Angeles	Chicago		
<i>Range:</i>	\$258.00	\$258.00	\$78.00	\$180.00
	to \$470.00	to \$368.00	to \$188.00	to \$310.00
	<i>From:</i>	Zone 5	Zone 6	
		Boston	Miami	
	<i>Range:</i>	\$138.00	\$250.00	
		to \$256.00	to \$466.00	

The lowest possible air fare will be used based on availability at the time of booking. Early booking is suggested to secure the lowest airfares. If the airfares decrease, the tickets will be re-issued at the lower fare.

Send in form below - we'll quote fares from your hometown. 📩

Post Convention Tours

NEW ENGLAND \$685.00

Departs Washington, D.C., Friday afternoon July 9
Ends New York City, Friday afternoon July 16

Cost per person \$685.00 Share twin room basis

NEW YORK CITY 1 night
NORWICH, CONN. 1 night
BOSTON, MASS. 2 nights
Kennebunkport, Maine 1 night
North Conway, New Hampshire 1 night
Stratton, Vermont 1 night

Over 1200 miles of scenic wonderland - Berkshire Hills, Green Mountains of Vermont, White Mountains of New Hampshire, Crawford and Franconia Notches, Maine's Lakes, New England's Rock Bound Coast, Boston, Lexington, Concord, and Newport, R.I.

All Expense Trip - escorted motorcoach tour, fine hotels throughout, all meals. Tour program under supervision of TAUCK TOURS, Westport, Connecticut.

A minimum of 25 persons required to operate this tour, cost and departure.

COLONIAL VIRGINIA AND WILLIAMSBURG

Begins Washington, D.C., July 10
Ends Washington, D.C., July 12

Cost per person \$245.00 Share twin room basis

2 nights accommodations at Williamsburg Hospitality House. Private motorcoach escorted tour of the Washington and Virginia Battleground Sites, Virginia Hunt Country, Charlottesville, Monticello, and the University of Virginia. Lunch at Michie Tavern. Tour Richmond.

Visit Williamsburg sites and restoration, Old and New World Heritage Pavilions, Lunch at Stratford Hall, visit Wakefield, and return to Washington.

Escorted motorcoach touring

3 lunches included

Admissions and guide fees included

Tour under supervision of

GRAYLINE of WASHINGTON, D.C.

A minimum of 25 persons is required to operate this tour at this cost and date. If fewer than 25 persons register, the tour will still operate but at a per person cost of \$257.00 share twin.

Exciting Information on the Post-Convention Tours

NEW ENGLAND TRIP

Visit 1200 miles of scenic wonderland.

Travel through Connecticut, see the Good Speed Opera House and the Gillette Castle, overnight and dinner at the Sheraton Norwich Hotel.

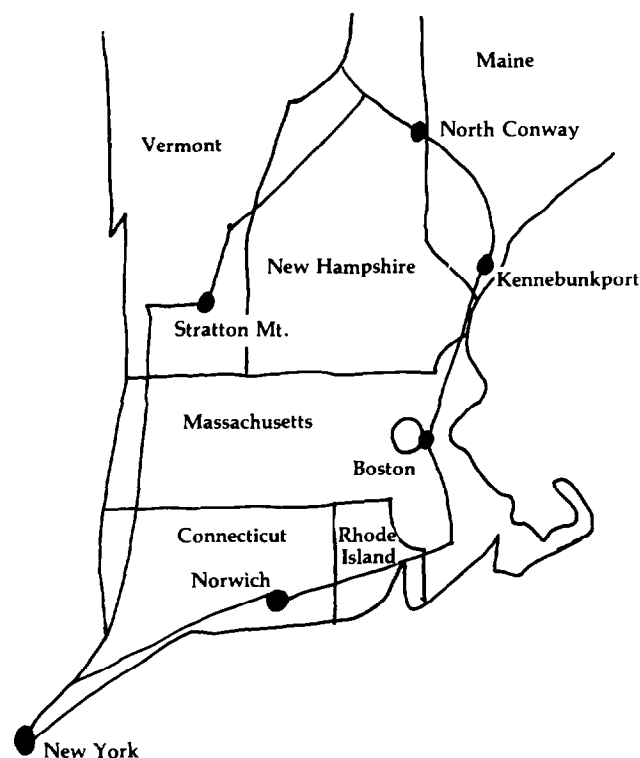
Cross Narragansett Bay to Newport, R.I. Sightsee "the Ten-Mile-Drive" to see the exquisite homes and estates of the "400", visit the most palatial of all "The Breakers" home of Cornelius Vanderbilt. Visit Bowen's Wharf shops and restaurants. Then on to Southeastern Massachusetts to Plymouth Rock and Ocean Spray Museum. Next is Boston where your home for two nights is the Hotel Meridian.

In Boston, see Old North Church, Cambridge, parts of Harvard, Radcliffe, Brattle Street, the route of Paul Revere. Before lunch at the Colonial Inn, visit homes of Louisa May Alcott, Hawthorne and Emerson. Return to Boston. Motor to Salem, see House of Seven Gables, then to Gloucester, America's oldest fishing port. Then it's north through Rye and Hampton beaches to Portsmouth, N.H. to see the old 18th century home of merchant princes of yesteryear. You'll take the Maine Turnpike to Kennebunkport, Maine, overnight, dinner and breakfast at Shawmut Inn. You'll travel through the Maine woods and lakes to North Conway, N.H. Overnight, dinner and breakfast at Red Jacket Inn.

The sixth day is a day in the mountains, come down the Connecticut Valley to Dartmouth for lunch, before crossing the river to Vermont, overnight, dinner and breakfast at the Liftline Lodge.

The seventh day, travel through Vermont, lunch in the tranquil charm of the Berkshire Mountains before continuing through Massachusetts, the hills of Connecticut and into rural New York.

Return to New York City.



COLONIAL VIRGINIA AND WILLIAMSBURG

Relive a great period in the history of Virginia and our nation. In the late 1700's, Virginia was represented by men like Thomas Jefferson, Patrick Henry, and George Washington. By visiting their homes and taking a personal glimpse into the daily routines of Colonial Virginia, you will see how the lives and times of these men affected our heritage. This escorted and lectured tour of the Old Dominion and Colonial Williamsburg is a logical extension of your visit to Washington, D.C.

Travel throughout the Civil War Battlefields and the beautiful Virginia Hunt Country to Charlottesville, Thomas Jefferson's city. Here visit his home, Monticello, and tour past the University of Virginia, which he founded. Lunch at the famous Michie Tavern. Then continue your tour via Richmond, capital of the Confederacy, to costumed hosts and hostesses.

See the dramatic orientation film, "The Story of a Patriot". Then on to the restored area to visit the Capitol, Governor's Palace and Gardens, Raleigh Tavern, Gaol, George Wythe House, and the many skilled craftsmen at their workbenches. After luncheon in Colonial Williamsburg, you'll have the afternoon and evening of the second day free to shop, browse and dine.

Leave Williamsburg for Jamestown Festival Park, a re-creation of America's first permanent English settlement. Tour the Old World Heritage Pavillion and the New World Pavillion. Then, via Yorktown, you'll travel to Stratford Hall, birthplace of General Robert E. Lee, for lunch and a tour of the Great House, architecturally unique to its period in Virginia's history. Your last stop will be at Wakefield, George Washington's birthplace. Conclude with a riding tour of historic Fredericksburg before returning to Washington about 7:30 pm.

Complete the information requested below and mail to:

Mary A. Murphy - PTG Travel Convention Coordinator
c/o Compass Travel

1426 5th Ave., Suite #207
Seattle, WA 98101

Name _____ Title _____

Mailing Address _____

City _____ State _____ Zip Code _____

Telephone _____ No. of Reservations _____

Hotel Reservation:

No. of Persons _____ Arrival Date _____ Departure Date _____

Room Category requested (Single) \$50/60/70/80 Doubles/Twins \$70/80/90/100 (Suites) \$215 and up

Transportation Reservation:

Departure City _____ Departure Date _____ a.m. _____ p.m. _____

Return City _____ Return Date _____ a.m. _____ p.m. _____

Are you planning to attend post convention? Check preference: Colonial Virginia _____ New England _____



A Capitol View In '82

Ruth Ann Jordan
Local Host Chairperson

Spring has arrived! How can I be sure? Well, for some, it's a hint of warmth in the sunshine, or crocuses peeking up in the yard, or robins pecking in the grass; but for me it's the opening of the baseball season! The whole gloom of winter drops away from my hunched shoulders and my head rises eagerly as though each ordinary day were full of new promise. By the time you read this, baseball season will be well underway and if you're a fan, why not plan on a side trip to Baltimore to see the Orioles cheered on by the most fervent fans of the summer sport. They're so baseball happy they even televise the exhibition games from spring training. While in Baltimore, you ought to plan on spending time at Harbor Place where the National Aquarium is located and a new science museum, plus many shop and a variety of restaurants and outdoor activities to interest everyone. You can park all day inexpensively, then catch a bus to the ballpark and back. It's only a half hour away from D.C. by car or train.

This will be the last article before the convention so I'll try to cram everything in that's been arranged or in the process now. If the enthusiasm of the Washington, D.C. Chapter to provide you with a most memorable convention could be translated into your desire to come here, we would have to provide for the entire membership! We have a bet going that there will be more than 1,000 people attending our Silver Anniversary Convention. If you help us win our bet, you'll be the real winners for having been part of this great celebration.

In your convention packet, you'll receive a large, detailed map of the tourist attractions. This map has been generously provided us by the Damp-Chaser Company. Plan on arriving a day early so you can be part of the super City by Night Tour. You'll be driven around in luxury coaches, served a delicious supper with champagne, or if you prefer, soft drinks, and then view the most spectacular fireworks display you've ever seen. Don't even think about rain - the tour will go on - just fill out the box on the registration form. There's a more detailed descrip-

tion of this tour in last month's Journal so read it again and sign up. You know these things take a great deal of pre-planning and ordering busses must be done in advance; we don't want to turn people down because we couldn't fill a bus at the last minute. Another box on your registration form will get you a ticket to the special slide lecture on the development of the piano in America, with a recital on antique instruments in the Hall of Musical Instruments at the Smithsonian Museum of American History. This will be given by this country's foremost authority, Miss Helen Hollis. This is a post-convention event scheduled for 3:30 PM on Friday, July 9. If you don't have to zip out of town right after the closing luncheon, you'll find this a real treat. But remember, seating is limited to 225 people, so don't hesitate if you want to go to this. We have been told a small amount of standing room will be available.

At this writing, the members of the Washington, D.C. Chapter are preparing to scout all the restaurants within walking distance of the hotel to find eateries with quick service, good food, and modest prices in the breakfast and lunch categories. We will then write this up as a survey which you will find in your registration packet. Now, we're not just going to locate them for you, we're going to have a trial meal under ordinary circumstances. We're also going to list the elite restaurants for those who like to oogle the luminaries in town. No trial meals here - they are all expensive - but most of them serve superb food. We'll also list many other restaurants for dinner-type dining that are easily reachable from the hotel. For instance, if you walk west on M Street (from 16th to 22nd) you'll find more restaurants in that direction (including up and down the numbered streets) than you can eat in if you stayed two weeks. Don't forget, the hotel has very good dining from coffee-shop meals to Trader Vic's.

Your registration packet will also include a leaflet which tells you all the other activities and entertainment going on in the metropolitan area during the time of your stay and there will be a small memento from the Washington,

D.C. Chapter to help commemorate the 25th Anniversary. The Chapter will also maintain an area right next to the exhibits where we will be available for any help we can give you and also will have for sale a delightful and useful anniversary souvenir which is suitable even for the kids at home. You'll have to bring them something to make up for not bringing them to Washington, D.C.! We will also have for sale a very small number of the ORIGINAL 1957 CONVENTION PROGRAMS. We believe these to be the last available anywhere and they will not be cheap! If we can provide coffee stations near the classroom and exhibit areas at a reasonable price, we'll have those available for you during the break periods.

Now we do have to keep certain things for a surprise, so look forward to an exciting and unusual opening night ceremony. Banquet night is always a special time beginning with the Steinway reception. After a sumptuous meal, we join in lauding our award winners for their devotion and excellence in piano technology and in service to the Guild. A top-notch entertainment program with duo concert artists performing on their own Imperial Bosendorfers, has generously been provided for us by the Kimball Piano Company. Did you know they will be celebrating their 125th Anniversary? As if all this were not enough, there will be a small but excellent dance band to help keep the festivities going until the wee hours. Another entertainment feature to be presented for your pleasure will be two, free, informal concerts by very talented young artists. These will begin at 6:00 PM on Tuesday and Thursday, so look for signs designating where they will be held.

The Closing Luncheon is always a happy time with pleasant feelings of nostalgia setting in even before we leave. It's been promised that the Crabb Singers will entertain us again this year. They were a huge success last year in San Francisco, so if you wish to sing with them be sure to write Larry Crabb of the Atlanta Chapter to send you the music.

A reminder for those of you who will

be camping out or driving recreational vehicles to the convention: Write the home office to receive a copy of the map designating camping areas and the sheet describing pertinent information about each site. For all you others who are planning to drive your cars to D.C., there is a parking lot adjacent to the hotel which will charge \$10.00/day (24 hours) and there are many other parking garages nearby with 24-hour rates. We'll try to locate a few with better prices if we can. For those of you who want baby-sitting while in the hotel, you are requested to write the hotel, asking for the service and giving them dates. For our non-sighted members, we are providing escort service for those who want it and ask that you designate this on your hotel reservation card so that we can house you conveniently.

We hope nothing has been forgotten that might help you enjoy the best convention ever held - all we need now is for you to be there. Your presence is what will make it truly successful.

Ruth Ann Jordan

ORDER YOUR TICKETS NOW FOR TUESDAY, JULY 6TH.

Make the most of your stay in the nation's capitol today. Plan to spend Convention Tuesday touring the city on an authentic English double-decker bus.

The Auxiliary offers your three tour options: A morning tour; an afternoon tour or a combination all-day tour with lunch on your own at the Smithsonian.

Tickets for either the morning or afternoon tour are \$14.00 for adults and \$7.00 for children under 12. Tickets for the all-day tour are \$25.00 for adults and \$12.50 for children under 12.

ORDER YOUR TICKETS DIRECTLY FROM THE AUXILIARY by sending a check payable to the Piano Technicians Guild Auxiliary, 1414 Lander Rd., Mayfield Height, Ohio, 44124. After June 1st, you will have to wait to buy your tickets at the Convention. So why not plan ahead and order your double-decker bus tickets today!

Make Allowances, But . . .

Forget the slander you have heard;
Forget the hasty unkind word.

Forget the trials you have had;
Forget the weather if it's bad.

Forget the gray lines in your hair;
Forget you're not a millionaire.

Forget the coffee when it's cold.
Forget the knock, forget the scold.

Forget to even pay attention -

But don't forget this year's convention!

Tuning Exams Offered At Washington Convention

Tuning exams will be offered at the Washington Convention. Due to the necessarily limited number of times available for testing, scheduling will be done in advance on a first come/first served basis.

Applicants for membership or reclassification must be cleared by their local chapter first. They must have passed the written and bench exams before taking the tuning test. All chapters have copies of the "Application for tuning test." This must be filled out in order to set a time for the test.

Send this Application along with \$40 examination fee (checks payable to the Piano Technicians Guild) and the cou-

pon below to Ron Berry, 6520 Parker Lane, Indianapolis, IN 46220 for scheduling. You will be sent a time for your tuning exam. Those craftsman members desiring to take the exam as the first step towards Examiner certification may sign up also. There is no fee and no chapter approval in this case.

Those who have passed the exam with 90s and wish to learn how to give exams as the second step toward certification should contact Ron Berry at the above address so you can be assigned to work with an experienced CTE.

The \$40 exam fee holds your scheduled time. It can be refunded only if notification of cancellation is given to Ron Berry at least 48 hours ahead of the scheduled time. If demand exceeds the time available, names will be kept on a waiting list in the order received. Those on the waiting list who do not receive an examination time will have their exam fee refunded.

Requests for tuning exams must be sent before June 21, 1982 for scheduling at the Washington Convention.

Name _____

Address _____

Phone _____

PRESENT CLASSIFICATION

Nonmember _____ Student _____

Apprentice _____ RTT _____

Other _____

TAKING EXAM TO BECOME

Apprentice _____ Craftsman _____

Certified Tuning Examiner _____

Applicants for membership or reclassification send \$40 exam fee (checks payable to Piano Technicians Guild) and "Application for Tuning Exam" along with this coupon to:

Ron Berry
6520 Parker Lane
Indianapolis, IN 46220



A Capitol View In '82

Technical Institute Preview, Part V

*If you have been musing over these paragraphs with each passing **Journal**, wondering which technical sessions to attend at the National Convention, here is the last (and longest!) of our monthly installments. Thanks to the labors of Institute Director Wendell Eaton and Co-Director Joyce Meekins, this 25th Anniversary Convention will offer as many classes as there are sharps on a standard piano. If that is a puzzle to you, or if more sophisticated piano-related questions continue to engage the Socratic lover of wisdom in you, time will still allow pre-registration for Washington, D.C. '82. (If you have any difficulty, tell them someone from Brooklyn sent you.)*

—Teddy Primack, NYC Chapter

PLAYER PIANO SERVICING

Bob Snyder

The operation and servicing of the Aeolian player piano, including troubleshooting tips. 1½ hrs.

UNIVERSITY TECHNICIANS FORUM

Greg Hudak

Open to university technicians and anyone else who might like to become one, or is interested in problems related to this specific situation. Among topics to be considered: 1. Year-round care and maintenance of concert pianos. 2. Climate control in schools. 3. Salaried positions as opposed to contract work. Relevant questions from the floor will be welcome in keeping with the intention of the sessions as an open forum. 3 hrs.

CARE & FEEDING OF TOOLS

Jim Harvey

Kawai's National Technical Manager outlines a compact tool system for professional piano service. Discussing what to carry and not to carry, he shows how to get multiple use out of tools and thereby accomplish 90% of all service calls with the appropriate basic kit. The class is intended for the beginner wondering what to buy, as well as the experienced technician

who has been rethinking what he/she has been carrying along on every job. Jim will also underline some items essential to any service call which are not packed in the tool bag. 1½ hrs.

GADGETS, TOOLS & IDEAS

Bill Pealer & Errol Floyd

"I am 75, in the business most of my life, and a member of the Piano Technicians Guild for the last 22 years. My approach to the piano is that of a machinist, not a musician. We will cover those things that Errol Floyd and I have devised over a period of time to aid in performing our work in the shop and in the field." 1½ hrs.

VERTICAL BACK & STRING REPAIR

Bud Corey & Dick Eckberg

Vertical back restringing using original pins and repinning using original strings. Includes discussion of plate repair, split backposts, soundboards loosened from the liner, shim-ming boards, loose ribs, crown, bearing adjustments and bridgework. 3 hrs.

PRACTICAL KEY REPAIR

Frank Stopa

Drawing on his long experience with key and action set-up work in the Pratt-Read factory, Frank Stopa good-naturedly explains procedures which mystify others. Aided by slides taken in his repair shop, he will discuss techniques and equipment for key recovering (with plastic and ivory), putting on fronts, rebushing keys, replacing keybuttons, restoring elongated balance holes and repairing broken keys. The highlight, along with Frank's smile, is always the elegantly simple process for making a replacement key when one is lost. 1½ hrs.

PINBLOCK INSTALLATION

Wally Brooks

Intended for the person who has a small shop, this is a rebuilding class which outlines pinblock work through slides, blackboard detailing and models. The discussion will cover the necessary tools and sequence of

operations for removing, cutting, fully-fitting and replacing a pinblock in a Steinway grand. Wally's presentations are noted for their high-spirited pace, clarity and technical competence.

1½ hrs.

THE ALEXANDER TECHNIQUE

Arlene Ross

A muscular therapy presented by a certified therapist. The Alexander Technique seeks to change habits of poor posture and awkward body motion which contradict the flow of natural body movement. A series of tension relaxing exercises useful to those who sit or stoop over pianos all day will be taught. If practiced, they should improve one's flexibility in daily activities. In eliminating excess tension and replacing it with a new resilience, the body's general ability to counter stress will also increase. Results which may be anticipated are greater comfort and ease, and higher levels of energy and endurance. 1½ hrs.

TUNING & SERVICING THE WURLITZER ELECTRONIC PIANO

Dick Eckberg

The Wurlitzer 200, with its modified piano action, has become a standard portable among musicians and a common instrument in schools. Many technicians, however, are unsure of how to approach it. Wurlitzer will demonstrate how to get the electronics out of the way in order to service the action; factory-recommended precautions for safeguarding the piano's electronics prior to tuning; the correct method of tuning the reed board; reed replacement; tone regulation; action adjustments; and troubleshooting the playing mechanism. 1½ hrs.

SETTING THE BEARING

Jack Krefting & Willard Sims

The patented Baldwin plate suspension bolt system, unique in the industry, is a deceptively simple method of setting the plate at any height over finished bridges. Since the plate is "free-floating" over the inner rim, and bridgework processes are com-

pleted outside of the piano (avoiding an extra-stout board to bear the weight of a worker notching the bridge), tonal advantages are claimed for this set-up. But its most revolutionary aspect is the split vertical hitch-pin which permits continuous bearing adjustments in the strung piano, both at the factory and in the field.

This unusual and initially perplexing system will be explained by two representatives of the Baldwin engineering department — one the current Technical Editor of the *Journal* — with the aid of a fascinating cut-away Baldwin grand piano. The class should be of interest to field service personnel and to rebuilders, some of whom have adopted this method of plate hanging when Baldwin made the patent rights available to independent technicians at no charge. 3 hrs.

BUSINESS APPROACH TO RUNNING A SHOP

David & Willis Snyder

David Snyder joined his family's business seven years ago upon graduation from Drexel Institute with a combined degree in general engineering (mechanics, physics and mathematics) and business administration. An Allied Tradesman in the Guild and an innovator in rebuilding shop procedures, he has been a partner in the remanufacturing of over 60 grand pianos. What is so seldom encountered in our trade, however, is his parallel business training in marketing, finance and accounting, which has let him bring a schooled perspective to bear on the operations of the piano shop as a business.

Among topics to be discussed are different kinds of piano shops, relative to the work they engage in; shop sizes for one person and multiple person operation; basic equipment and physical layout for each type; the particular kind of business organization needed to back them up; suggestions for inventory; the role of time studies and cost accounting. "The most important purpose of the class is to guide people as to whether or not they should go into shopwork. Too many people launch into this without understanding what they are getting involved in."

1½ hrs.

HEARING IS BELIEVING

Mary Ann Stone

The class is designed to provide a basic understanding of the functions of the human ear, including the perception of pitch and loudness. Common types of hearing problems will be ex-

plained together with their effect on sound reception. Demonstrations will show how a person's hearing is evaluated and how sounds are modified when a listener is wearing a hearing aid. Dr. Stone is a licensed audiologist with a practice in North Carolina. 1½ hrs.

ADVANCED PLAYER FORUM

Norm Heischober

A roundtable discussion, similar in structure to the University Technicians Forum, at which advanced player technicians discuss problems of mutual interest, exchange information on new products and share ideas.

3 hrs.

ELECTRONIC TUNING

Al Sanderson

"Direct interval tuning is the latest way of getting the best results with electronic tuning." Al will start with a two octave temperament and show how to supertune a piano using his latest invention, a microprocessor-controlled tuner. Specifically designed to make such "supertuning" easier, it reads intervals directly in digital cents; stores entire piano tunings in its memory; and can later recreate the

settings for subsequent tunings of the same piano. 1½ hrs.

INSURANCE & FINANCIAL PLANNING

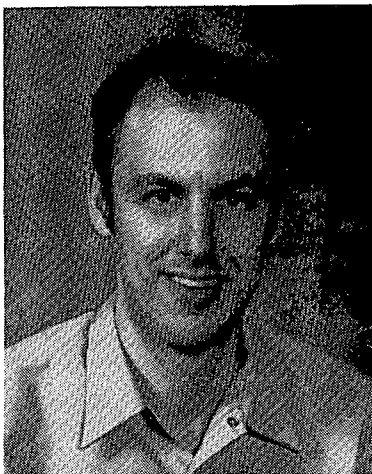
Eloise Ross

A review of insurance basics, including terminology and principles. General types of insurance: group, individual, franchised plans. Kinds of personal insurance (life, disability income, health/medical/dental, retirement, protection for home and possessions) and business insurance (fire, theft, liability, responsibility for employees). How and why PTG plans became available. Financial planning for retirement; savings programs to amass business capital; the role of the CPA; death benefits and how you can enjoy them.

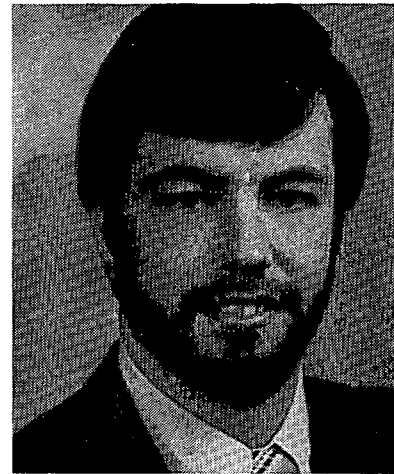
1½ hrs.

Thanks to all those who have responded in mid-winter to my pleas for information. The others will have to be content with what I could put together by recalling their classes or asking around. Hopefully these descriptions will be judged in the spirit of the Italian proverb, "If not true, at least well-invented." —T P

Convention Membership Booth



Jim Hess



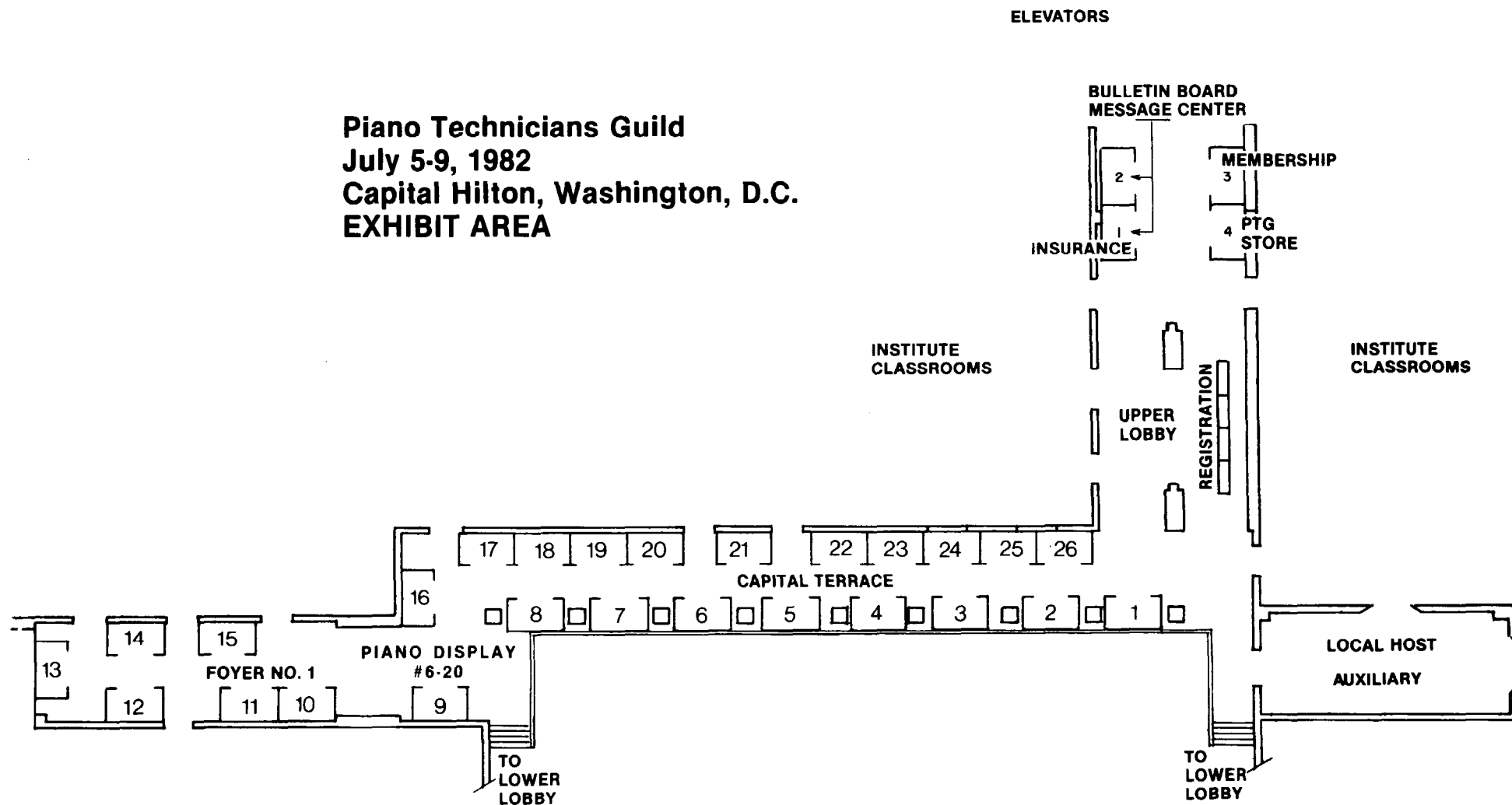
Don Pahl

SPECIAL NOTICE: To all non-members planning to attend the National Convention in Washington, D.C., July 4-9, 1982, at the Capital Hilton Hotel. Jim Hess (South-Central PA Chapter), and Don Pahl (Balt., MD Chapter) will be manning the Membership Booth, just next to the Piano Technicians Guild store in the Exhibit Hall. What does this mean to you as a non-member? You may apply at the membership booth and obtain a \$30.00 certificate good on new member application fee when accepted as a Registered Technician, Apprentice or Allied Tradesman. Also, this is the place to ask questions and get information about the Piano Technicians Guild.

See you there!

Dick Bittinger — Membership Committee

**Piano Technicians Guild
July 5-9, 1982
Capital Hilton, Washington, D.C.
EXHIBIT AREA**



**Decorator: Hargrove, Inc.
10101 Geo. Palmer Highway
Lanham, MD 20801
(301) 459-1400**

**All booths 6' x 10'
"Around The Clock" Security.
Most of Institute classes are
in rooms on this floor — thus
excellent exposure.**

1981-1982

Membership Booster Club



By Ernie Preuitt
Vice President

Booster Club	Pts.	Mbrs.
ANDERSON, Robert A.	1	5
ASHEN, J.G.	1	1
BAKER, Elizabeth	1	1
BALDASSIN, Rick	1	4
BALGIAN, Agnooni	1	1
BARRUS, Ralph	1	1
BENEDICT, Herb	1	3
BITTINGER, Dick	1	1
BRADY, Stephen H.	5	1
BRIDGES, Nate	1	4
BUCK, Gene	1	4
BULLOCK, William	5	1
BURBACH, Charles	1	1
CALLAHAN, James J.	1	1
CARVER, Roger	1	1
CASE, Robert T.	1	1
COLEMAN, James W., Sr.	1	1
COLWES, Scott	1	1
CONNOR, John	2	10
CONOVER, Leslie	2	5
COX, Merrill W.	1	1
CRABB, Larry	5	8
CUNNINGHAM, Jess	1	3
DeTAR, Brian S.	1	4
DEUCHAR, William	1	1
DROST, Michael A.	1	1
DUNCAN, David	1	1
ERICKSON, Richard	1	5
ERWIN, Harold	3	1
ESMONDE-WHITE, Oliver	2	9
EVANS, Daniel A.	1	1
FARRELL, John	5	1
FELTON, Hilbert	2	2
FISHER, Carroll	1	1

FLINT, Neal R.	1	5
FOX, Lee	5	1
FRANZ, Dennis	1	1
GARRETT, Joseph A.	1	5
GILLER, Evan	10	2
GOLDBERG, Binese	1	4
GOODWIN, Garland	5	1
GREENWAY, Alton, William	5	1
GRENNING, Albert	5	1
GROSSMAN, Matthew	1	4
GUSTAFSON, David E.	1	4
HAINES, Roy	1	1
HARMON, Clayton C.	1	1
HARRIS, Dale	5	1
HARRIS, Lee	1	4
HAUSMAN, Donald	1	1
HAWKINS, Marshall	5	1
HAYDEN, David	1	5
HENRY, Fern L.	5	1
HERWIG, Lewis	3	1
HESS, James	5	1
HIGBY, James H.	5	1
HILBERT, Felton	1	1
HINSON, W.L.	1	5
HOFSTETTER, Robert	1	1
HOUSTON, James	1	4
HUFF, Dana	1	5
HUNT, Newton	8	2
JACKSON, Merrill	1	1
JESCHKE, Alfred	10	2
KEAN, Kerry	4	1
KOKTAN, Paul	8	2
KURK, Dennis	1	1
LAFON, William I.	5	1
LUY, George	1	1
MARCIANO, William	3	11
MASTAGNI, Angelo	1	1
McANNINCH, Daniel	2	6
McGUIRE, Michael	1	4
McKAY, C. Guy	1	1
McKLVEEN, Ben	5	9
McMORROW, Edward	5	1
MEEHAN, Joseph	1	1
MEHAFFEY, Francis	1	1
MEISSNER, Walter	1	1
MENSING, H. Daniel	1	4
METZ, Al	1	1
MIZELL, Wade L.	1	5
MOBERG, Jonathan	1	4
MORTON, Don	1	5
MUCKALA, Marla	1	1
MULLER, George W.	1	4

NEIE, Gary	5	1
NELSON, Robert	4	1
ODENHEIMER, Fred	1	1
OLIVER, Stanley	1	3
ORRICO, Gerard	1	1
OUSLEY, Robert	5	1
PALM, Stanley	1	1
PARKER, James	1	1
PENNINGTON, David L.	2	2
PERKINS, Robert	1	1
RAUDENBUSH, Fred R.	6	2
RICE, Fred O., Sr.	1	1
ROBINSON, Marion	5	6
ROBY, Thomas	2	10
RUSSELL, Bob	1	1
SANDERSON, Albert	1	5
SCHULTZ, Gary H.	10	2
SCIORTINO, Joseph	1	5
SCOTT, Dennis	1	1
SELLER, Marion P.	1	1
SEWELL, Arnold M.	4	1
SIVEL, Richard F.	2	4
SMIT, Robert	3	13
SMITH, Harold	1	1
SMITH, Virgil	1	4
SPEIR, Leon	1	5
SWACKHAMER, William	1	1
STONE, Sid	1	1
STORY, Everett	1	4
SYLVESTER, David E.	1	1
THILE, Scott E.	1	1
TREMPER, Fred	2	8
TUBLITZ, Evan	1	1
WAGNER, Lloyd	2	8
WALKER, William H.	1	1
WALKUP, Kenneth	8	10
WALSHE, Robert	1	4
WEST, Richard	2	2
WHATMOUGH, Alan	5	1
WHEELER, Clifford J.	1	5
WILEY, John	1	1
WILKINSON, H. Gene	1	4
WILLIAMS, Kenneth A.	1	1
WINSLOW, Allyn S.	1	1
WOLF, Robert	5	1
WOLTZ, Randall	1	1
YAKOBOSKY, Walter	4	1
YONLEY, Fred, Jr.	5	1

Restorer's Club

BALDASSIN, Rick

CRABB, Larry B.
GREENWAY, Alton William
HAWKINS, Marshall
HUFF, Dana
McKLVEEN, Ben
MIZELL, Wade L.
NEIE, Gary
OUSLEY, Robert
WOLF, Robert

1981 - 1982 Reclassifications

Reclassification To Registered Technician

Phoenix Chapter

Quinn, William M.

Portland Chapter

Peake, David E.

Wilkinson, Denis J.

Rouge Valley Chapter

Hanger, David B.

Reclassification To Apprentices

Connecticut Chapter

MacLeod, Bruce A.

Montreal Chapter

Corrente, Salvatore, S.C.

Reclassification To Associate

Salkin, William E.

New Members

Registered Technicians

Dallas Chapter

WHEELER, Pauron

3402 N. McCallum
Mathis Hall, Box 11
Denison, TX 75020

Montreal Chapter

BOLDUC, Andre

R.R. Cote' Des Fermes
CP 1152
St. Joseph Beauc PQ
GOS 2V0

Southern Tier Chapter

SWEETSIR, Steven B.

1734 Danby Road
Ithaca, NY 14850

Member At Large

BOYNTON, Richard B.

P.O. Box 5382
Midland, TX 79704

Apprentices

Chicago Chapter

ANDERSON, Richard B.

554 Park Ave.
So. Elgin, IL 60177

DAY, Allan H.

225 Harrison
Oak Park, IL 60304

LEE, Keyong H.

820 W. Belle Plaine
Chicago, IL 60613

NEHLSEN, Peter J.

1639 N. North Park
Chicago, IL 60614

POLITES, Anthony M.

601 South Main St.
Creve Coeur, IL 61611

Eastern Washington Chapter

PAUL, Mike H.

Rt. 4, Box 509
Rothdrum, ID 83858

El Paso Chapter

ADAMS, Eddie A.

8704 Jade Lane
El Paso, TX 79904

Eugene Chapter

BYRD, Donna R.

2293 Birch Lane
Eugene, OR 97403

Montreal Chapter

BESSETTE, Roland

3665 Montee' St. Hubert
Ville St. Hubert PQ
J3Y 4J8

BOUSEL, Patience M.

P.O. Box 187
Ormstown, PQ
J0S 1K0

DAOUST, Marc-Andre

8990 Raioit
Ville Brossard, PQ
J4X 1B7

GAUTHIER, Alain A.G.

5015 #204 Samsom
Chomedey-Laval, PQ
H7W 2H9

McGOLDNICK, Paul P.J.

6156 Sherbrooke St. #10
Montreal, PQ
H4B 1L8

SUGDEN, Sharon

1164 2nd Street
Richelieu, PQ
J3L 3Y3

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Long Beach, CA 90815

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CAMPBELL, James R.

74 Promenade
Nepean, ONT.
K2E 5X8

Pittsburgh Chapter

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3044 McClellan Dr.
Greensburg, PA 15601

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AMEND, Kenneth J.

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Salem, OR 97302

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SAGINARIO, Alfred J.

615 Reynolds St.
Elmira, NY 14950

WIEKI, Ron V.

1204 Dryden Road #2
Ithaca, NY 14850

Utah Valley Chapter

NIELSEN, Dallin S.

155 West Center
Fillmore, UT 84631

Students

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WALKER, Elizabeth K.

12402 Lee Road, Box 55
Medina, NY 14103

Central Florida Chapter

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1332 Lee Court
Leesburg, FL 23748

WILLIAMS, Addie A.

2950 Lowery Drive
Oviedo, FL 32765

Eastern Washington Chapter

MERVIG, Mark H.

11353 Greenfield Pl.
Nine Mile Falls, WA 99026

New Mexico Chapter

SCHUMPERT, Burnie J.

3011 North Garden
Roswell, NM 88201

Orange County Chapter

THOMPSON, Rex M.

26267 Via California
Capistrano Bch., CA 92624

Philadelphia Chapter

COLLINS, Oliver W.

6116 Gardenia St.
Philadelphia, PA 19144

KADIS, Bernard

407 Rockland Road
Merino Station, PA 19066

SACKS, Isadore

161 East 64th Ave.
Philadelphia, PA 19120

Redwood Chapter

FREDERICK, John A.

1200 W. Del Norte
Eureka, CA 95501

Rhode Island Chapter

CASE, Mark T.

24 Sunnyfield Dr.
Westport, MA 02790

Santa Barbara Chapter

FINLEY, Howard P.

6587 Cervantes St. Apt. 4
Goleta, CA 93117

Southern Tier Chapter

STEPULIS, Vincent G.

1001 Pinewoods Dr.
Pine City, NY 14871

Twin Cities Chapter

ALFERNES, Melvin G.

506 7th Ave. South
Princeton, MN 55371

GENCK, Bruce R.

11681 194th Ave. NW
Elk River, MN 55330

REITAN, John A.

1400 West Skillman Ave.
Roseville, MN 55113

West Michigan Chapter

SCHWAN-VEENINGA, Rebecca

1647 Wealthy Se
E.G. Rapids, MI 41506

Wichita Chapter

ROGERS, Daniel A.

222 South Osage
Wichita, KS 67213

Associates

Atlanta Chapter

COOPER, David B.

4673 Fairway Drive
Duluth, GA 30136

COOPER, Milford N.

4868 Twin Lakes Trail
Doroville, GA 30360

BARRETT, Gary R.

Rt. 2
Clearlake, MN 55319

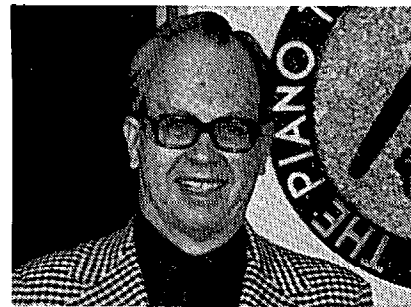
BROOK, Judith H.

2009 E. 121st St. #206
Burnsville, MN 55337

EKLOT, Edgar E.

6109 10th Ave. So.
Minneapolis, MN 55417

On Membership



Dick Bittinger
Membership Committee

"PTG AND ME"

The title of this article sounds like I might be a poet, but I'm not, and I know it. The one thing I do know is that I am glad to belong to the Piano Technicians Guild. One of the reasons is FELLOWSHIP. Where in this world can you associate with the best piano men in the world, and even get to be personal friends of some? With the association and friendship, one reaps many benefits such as learning better ways to improve technical working conditions and improving your business to a high standard of professional workmanship. And what does all this mean to me? It means putting more bread on the table. Now that's fellowship!

Some people say, "I don't want to belong to an organization." Well, let's look at this from another point of view, did you ever hear of a country with a one-man population? Or a church with a one-person congregation? Of course not. The Piano Technicians Guild is made up of people helping each other to better themselves professionally in business as well as technically. This means one thing, better ability to serve the customer. Like the old saying goes: "Two heads are better than one." So this group of people we call PTG, who are working together for the best end results, welcome you to join our ranks. So please write the closest Regional Vice-President, whose address can be found in the front of this magazine, and find out who the President of the closest Chapter is to learn the details on how to join PTG. Better yet, attend one of our local seminars, or National Conventions which are also advertised in the "Coming Events" section of our Journal, and personally talk to the RVP working the Membership Booth, for immediate first hand information. Hoping to see you soon in PTG!

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PRESIDENT'S MESSAGE

Dear Friends and Members
of the Auxiliary,

It has happened many times now. I will be at a convention or seminar and someone will start talking with me about the Auxiliary and my involvement with the organization. Typically, the person assumes I joined the Auxiliary because I was looking for something to do. Often the person assumes that I do not work outside the home and need a chance to get out and socialize a little. Many times the person thinks the Auxiliary is "cute" and its activities are frivolous. In these instances I feel the person is making some rash and inaccurate judgments about both the Auxiliary and me.

A person who merely observes the Auxiliary at convention time is simply seeing one aspect of this organization. At convention time we have taken ourselves away from our own jobs and routines to spend some quality time sharing the world of the piano technician. We have a chance to meet the technician's associates and fellow craftsmen in an atmosphere that is more relaxed than a corporate cocktail party and more conducive to actually becoming friends with other people in the trade. We have the time and opportunity to form our own friendships with other wives and husbands of technicians and to renew these friendships each year at convention. We have a chance to share some of the technician's goals and to help do some blue sky thinking and long range planning as we both take time away from the day-to-day concerns we left at home. In my opinion, the Auxiliary serves a valid purpose simply by existing as an organization which helps us share in the world of the piano technician. This kind of sharing strengthens marriages and family relationships as well as family business foundations. It is important for us to communicate in this way whether or not we are involved in the business at home.

When I attended my first seminar I did not know anyone there except my husband and two other tuners from our

local chapter. Most people attending their first conventions find themselves in similar situations. The social activities fostered by the Auxiliary form a bridge which a newcomer can cross to become comfortable in a group of strangers. When we plan activities for the Auxiliary at a convention or seminar we include many social situations designed to help all the people there feel comfortable.

A person who peered into an Auxiliary meeting room and saw several ladies sitting around playing bingo for little prizes might jump to the conclusion that the ladies were being frivolous while the technicians were working hard in their classes. This person would not realize that friendships were being formed and relationships being established which eventually would enrich piano service businesses in several states. While I have never been one to advocate that people revert to bingo and make-up demonstrations as a major way to conduct business communications, I am not one to underestimate the value of social activities as an aid to better understanding among business associates. It was over a relaxed luncheon of the Auxiliary at a Michigan state seminar that I learned how to plan our finances for launching our business several years ago. I could have read a book on small business finance without finding out as much specific and useful information about starting a piano service business as I gleaned during that Auxiliary luncheon. Because we had spend some social time getting to know each other, the women at my table were eager to share with me what they had learned from starting their own businesses and building them to be successful.

Most people would never invite twenty-five people from twenty-five cities whose ages ranged from 20 to 70 to the same party and expect them to enjoy the same activities or to have much in common; yet each time the Auxiliary meets we are faced with providing interesting activities which will appeal to just such a group. The challenge is tremendous, but so are the rewards. Because of the Auxiliary I have found myself trying my hand at

arts and crafts I never knew existed. I have become friends with people my mother's age, with people from all parts of the USA and Canada, and with people I would never encounter in my daily routine at home. I have toured cities with these people, visited famous restaurants, and even explored volcanoes. Through the Auxiliary I have learned about all kinds of fascinating and interesting things which enrich my life and give me something to think about when I return home.

I have just tried to describe some of the diverse and somewhat elusive benefits of participation in the Piano Technicians Guild Auxiliary. All I ask is that you not be a person who jumps to conclusions at the sight of a bingo game. Thank you.

See you in Washington!

Julie Berry
President

SEE WASHINGTON FROM A DOUBLE-DECKER

In every convention city we in the Auxiliary usually have a chance to see the sights on a guided tour. In Dallas we followed the route of the fateful JFK motorcade. In Minneapolis we circulated around the Twin Cities from Minnetonka Falls to the Betty Crocker factory. In Philadelphia we followed the patriots' footsteps and relived some American history. In San Francisco we took off across the Golden Gate Bridge to the wine country around Sonoma. This summer in Washington, D.C., we will be seeing the sights from unique British buses of the double-decker variety. There is so very much to see in our Nation's Capitol that we have let the bus company organize things for us. Our only request was that they add the Washington Cathedral and the Kennedy Center to the already impressive list of places to be seen because our group has a special interest in music. In the morning we will be stopping at the U.S. Capitol, the White House, and the Smithsonian's History and Technology Museum. In the afternoon we will be stopping at Arlington Cemetery, and the Lincoln and Jefferson Memorials. There will be time allowed for lunch at the Smithsonian. We will be seeing from our double-deckers all the important sights of the city including the Treasury Department, the Department of Justice, the

U.S. District Court, the National Gallery of Art, the Old and New Senate Office Buildings, the U.S. Supreme Court, the Library of Congress, the U.S. Botanical Gardens, the Air and Space Museum, the Bureau of Printing and Engraving, the Washington Monument, embassy row, Watergate, Kennedy Center, Iwo Jima Memorial, the Custis Lee Mansion, the State Department, the PAN American Health Building, the Old Headquarters of the C.I.A., the Washington Cathedral, and many more. Our tour guides will narrate the trip and give us background on what we are seeing, complete with fascinating anecdotes. The full day tour costs just \$25.00 (children under 12 - half price) and is open to anyone who is interested in going. You have the option of purchasing a ticket for either the morning or the afternoon tour only, if you would like to. Those tickets cost \$14.00. All tour tickets need to be purchased directly from the Auxiliary. If you are reading this before June 1st, you may purchase your tickets by mail from Ginny Russell, the Auxiliary treasurer. If you are reading this after June 1st, you should wait and buy your tickets from us as soon as you arrive at the hotel. We think this tour will be very enjoyable. We hope you will join us on Tuesday of convention week for a double-decker excursion of Washington.

CHAPTER PROGRAM IDEAS

from Ginny Russell

Add to your treasury with a party plan. Host a toy, Tupperware, Rubbermaid, jewelry, make-up, plant, etc., party and let the profit go towards your auxiliary treasury. Toy parties are great fun a month or so before the holidays; make-up parties are fun for a small group; jewelry parties are fun for everyone. This is definitely something to plan for October or November. Before your holiday gift purchases are complete have a party! The demonstrations and games are entertaining and what a fun way to have a meeting.

DIRECTORY COMING SOON

Next month you should be receiving the latest edition of the Piano Techni-

cians Guild Directory. Names and addresses of members of the Auxiliary are also listed in this directory in a separate section. Please check your listing to make sure we have your correct address. There are many reasons why a listing might not be correct. Often people move and forget to tell the Auxiliary their new address. Sometimes we are transcribing records from handwriting and numbers are copied wrong. At any rate, we are trying very hard to avoid errors in any listing. We would appreciate hearing about any errors so we can correct our records right away. Thank you.

COUNCIL MEETS JULY 7TH

The 25th session of the Auxiliary Council has been scheduled to begin at 10:15 a.m. on Tuesday, July 7th, in the South American Room of the Capital Hilton Hotel, Washington, D.C. Many significant items of business have been placed on the agenda, and several important decisions need to be made by the group. Members at large (who are not affiliated with any chapter) will gather at 10:00 a.m. in the same room to elect a delegate from each region to represent them. Each chapter should send a delegate and an alternate to the Council meeting to represent its views and to vote in its behalf. Members of the Auxiliary who are not serving as delegates or alternates to the Council are welcomed and encouraged to observe the meeting. □

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

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WANTED: MASON & HAMLIN GRAND. Want one that was a player. Have player mechanism to install. Maybe interested in Steinway, Chickering or Knabe X player. **Brady, 4609 Cranbrook, Indianapolis, IN 46250, (317) 259-4305, after 5 PM (317) 849-1469.**

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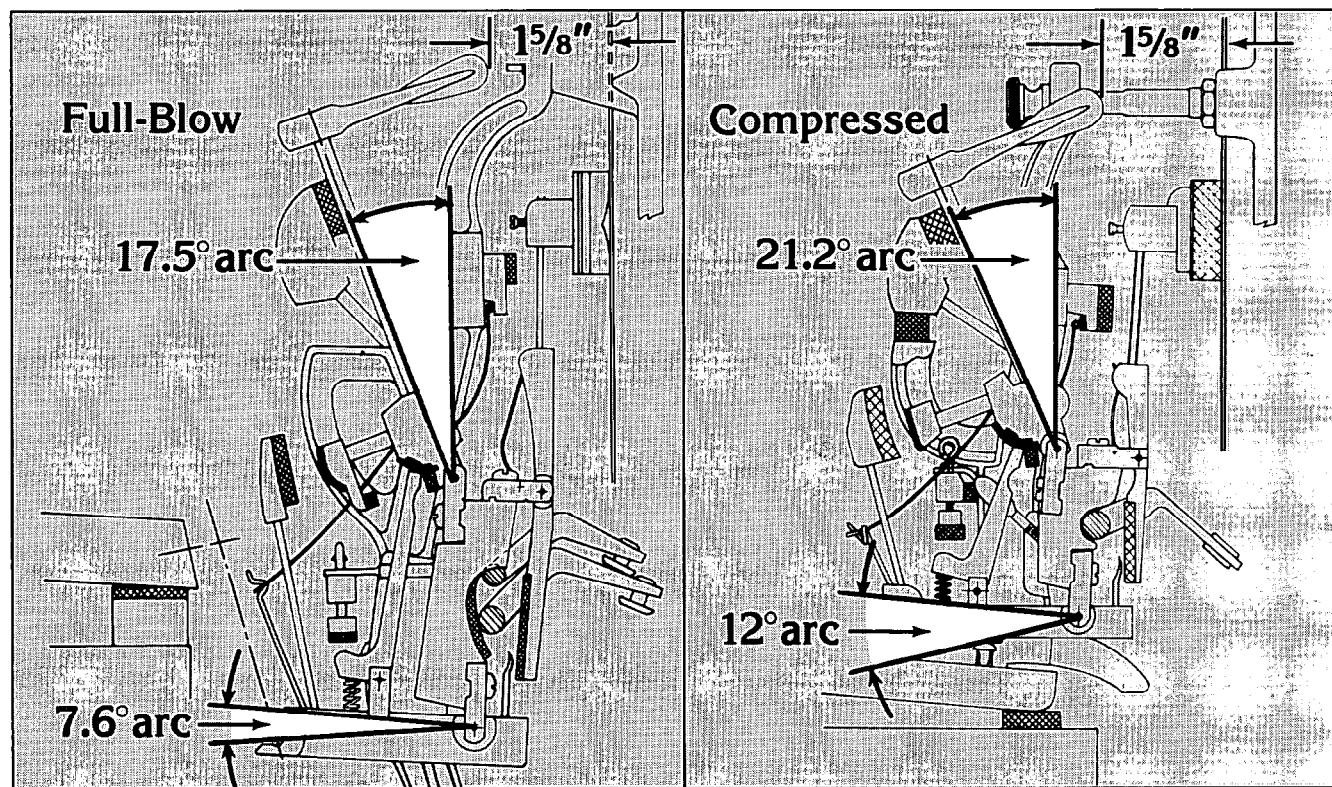
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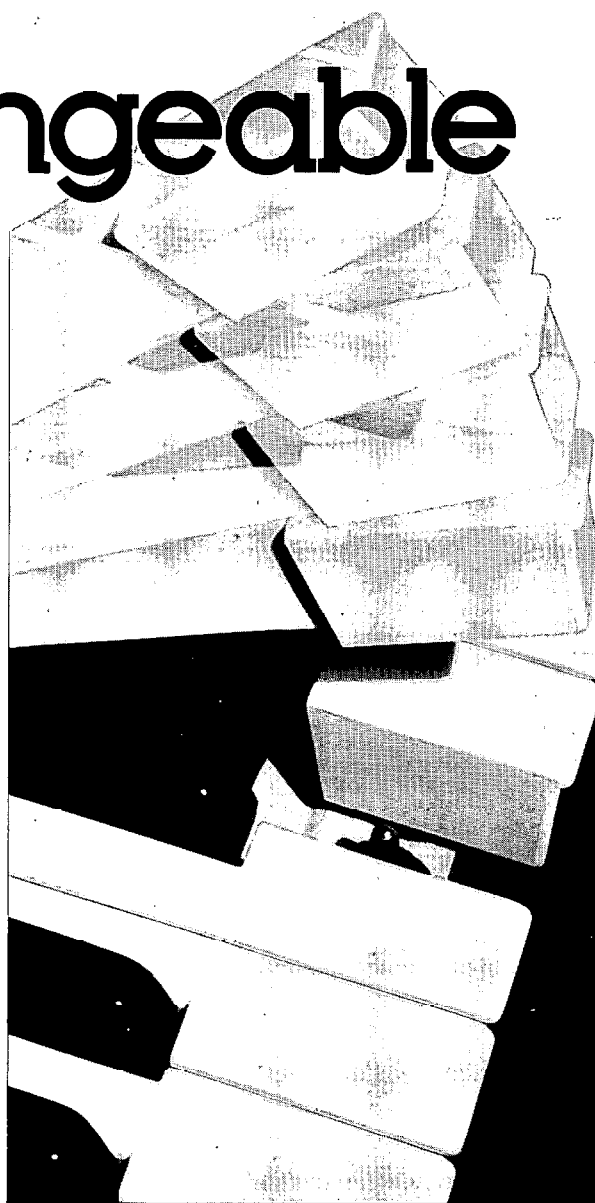
To insure further the quality and dependability of our keys, we try to locate any potential problems in advance—before they become problems for you. For example, keys that will warp in the field will do so as a response to changing atmospheric conditions—heat and humidity. To find those keys that have a grain characteristic that may bring about warping, keyboards are put in a heat chamber for 24 hours during which the moisture content of the wood is reduced even further. This process brings about warping that could take months to develop; thus discovering the problem before the instrument is in the field. After 24 hours in the chamber, the keyboards are inspected by skilled people who can detect any warping that has taken place. These keys are then replaced with keys that have already been tested.

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Our continuing commitment to you, the Technician, is apparent in our ongoing willingness to teach and train. Our key technical people attend PTG meetings and conventions and conduct training sessions. Our service department continues their service seminars. Our technical staff is at your service to provide any assistance you might need.

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Piano Technicians Journal

1982 June Update

Special Note For New Members Upgraded Members

The July issue of the Journal will be the official Piano Technicians Guild Roster of Members.

This Roster will not contain listings of new members and those who have been reclassified in the months of April and May. These will be printed in the July issue of the Journal. Look for this issue early in the month.

The Home Office often has inquiries and requests for information from new and upgraded members who report they have not received Home Office acknowledgement of their new status. In each case we have found that the required papers, funds, supporting documents, etc., have not been received at the Home Office.

Since the new tuning test was adopted the requirements for achieving Registered Technician standing have been increased and the Home Office is not able to complete the processing without all of the necessary documents.

The application procedures in your Home Office are followed with care and processed promptly. Please first contact your chapter officers for verification that your application and/or testing and reclassification documents have been mailed to us. Your calls and letters are treated as priority and we are as concerned as you that new members and upgraded members receive official notice as fast as possible.

April Chapter Mailing

This information was mailed to all chapter presidents in April.

April 15 Regular all-chapter mailing contained:

Silver Anniversary Review History and Convention Program information on advertisements with order form for submitting personal and chapter ads to be included in the Review. Also a form for ordering a copy of the Review.

A list of members who have requested resignation to appropriate chapters
Another Change-of-Officers form for use by chapters
Lists of student members who have been dropped for nonpayment of dues and of students whose dues will be due in June sent to appropriate chapter.

PTG Calendar

- | | |
|-----------------|---|
| June | Bylaws presently require chapter elections to be completed by the end of June. Send notice to the Home Office promptly following elections. |
| June 5-8 | NAMM EXPO Georgia World Congress Center, Atlanta, Georgia |
| July 2-3 | PTG Board of Directors' Meeting in Washington, D.C. pre-Council Session. Contact your RVP for information on agenda items. Central East Region, please contact Vice President Ernie Preuitt. |
| July 4-5 | PTG Council Session prior to Convention in Washington, D.C. Consideration of proposed bylaws amendments, PTG budget, nomination and election of officers in Council and Caucus meetings. See the Council Agenda Book mailed to your chapter president.
NOTE: Delegates and alternates at the Council Session must be Registered Technicians. |
| July 5-9 | PTG Convention and Technical Institutes in Washington, D.C. Registration, Formal Opening Ceremony, Awards of Golden Hammer, Man of Note, Hall of Fame, Chapter Achievement, President's Club, etc. Banquet, entertainment, prizes and tours. See full information in April and May Journal and more in this issue. |
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On Being A Delegate

Ailsa Thompson
Associate Director

The Voting Members

Each chapter has the right to elect a delegate and at least one alternate to represent the chapter's franchised members at the business meetings of the Council Session.

At the opening of the Council Session the Guild Secretary calls the roll of chapters and announces the names of the recorded delegates and alternates. Changes to the record can be made by the representative at that time. The total number of franchised members on record for each chapter is announced. From this record the Council maintains an updated list of delegates, alternates and verified franchised members throughout the Guild. A final computer printout of all Guild members is always at hand in the Council meeting hall.

Before You Arrive

Registration Register early and be sure credentials, meals and hotel reservations are made within the required deadline dates.

Agenda Book Obtain the agenda book from the President of the chapter after all chapter members who wish to do so have had a chance to look at it. Bring the Agenda Book with you as it contains the information you will need at the Council meetings.

Instructions Ask the chapter members whether there are any instructions they have for you as the delegate. There may be discussion and decision by the chapter on the proposed bylaws and amendments and instructions by the chapter must be followed by the representative to the Council Session. **REMEMBER** — A delegate must be trusted to follow the chapter's wishes and to interpret the chapter's opinion on Council business.

Activities Register for institutes, tours, etc., and share your experiences with your chapter members on your return.

The Council Session & Convention

Properties Write your name, chapter and room number on all tickets, agenda book and other important material. If mislaid you have a better chance for return.

Bulletin Board Read the Piano Technicians Guild notice board for important information. Use the Member's Notices for any notes you want others to read.

Meetings Arrive on time, attend all of the business meetings, sit in assigned places for representatives . . . and participate.

Convention Enjoy the excellent institutes, the opportunity to examine the latest in equipment and supplies at the exhibits, and the fellowship.

Find out what is new at the Home Office Store. Discover what the Piano Technicians Guild Awards Program really means. Examine professional awards and view the record of past winners. Plan to encourage your chapter to aim for an award next year. You can meet this year's winners and join in the celebration of all members in the Silver Anniversary History and Convention Program.

After The Convention

Tell Your Chapter Prepare a report to your chapter on the highlights and important events and business of the Council Session and the Convention. Your chapter members will want to know what they missed, what you learned, what is new, what is happening, what is planned for the Piano Technicians Guild for the future. And they will want to know how you voted on the important issues in the business session.

Ask the Chapter President for time to make your report and then be

sure that you make it interesting and give the important news to your friends who could not attend. Your report may mean more of your chapter members will attend the annual Convention next year in New Orleans.

. . . And Now

We hope to see you all for A CAPITOL VIEW IN '82 at the Piano Technicians Guild 25th SILVER ANNIVERSARY CONVENTION AND TECHNICAL INSTITUTE, July 5-9, 1982, at the Capital Hilton Hotel in Washington, D.C.



EMBARASSMENT— APOLOGIES

In my enthusiasm to let you know about the Baltimore Orioles Baseball team in my last article, I neglected to check out one important fact!

You guessed it — they are playing away from home during the entire time of the convention.

R.A. JORDAN

Special Letter On Change

Charles P. Huether
Secretary-Treasurer

When a member of the Guild has a concern and expresses it in an intelligent and logical way, it is certainly deserving of attention. If it is in the nature of "program", "policy" or "elements" of the craft, it is best to direct it to an elected officer or member of the Board. They are far more qualified than I of answering it in a professional and forthright manner, since this is also THEIR craft and they represent the real philosophy of the profession and the Guild. Your elected officials are the real guardians of the integrity and quality of your Guild and profession. My major concern is that of providing the Guild with good management and administration.

We frequently get questions on why the classifications of membership are as they are. An articulate spokesman for the Guild is Charlie Huether. He is never at a loss for words when it comes to expressing the basic purposes and philosophy of the Guild. His detailed answers to the "complaints" of members can be classics. I am taking the liberty to quote, in part, answers to a question reaching him on the issue of membership classifications. I am doing so without his permission but since he is a good friend, I doubt if he will object.

DLS

"There have been several attempts through the years to add a special category of membership to our organization, making qualifications extra and granting a title like "Master Piano Builder" or the like. Twice in my memory have these suggestions come before the Council and both times they were soundly rejected. The philosophy of membership which suggests that our organization does more for the music, piano industry and ourselves and customers by embracing a wider rather than more restricted group seems to be the prevailing one. This does not mean to embrace everyone. If you have followed Council discussions through the years, you will see that there is a very strong feeling which is always there which fights to maintain certain levels. But the Piano Technicians Guild needs a base to work from and it needs it from a greater rather than lesser base. It is somewhat like our business. One can be an expert in some very specialized aspect of piano work. But you have to do a lot of other things to make a living. Willis Snyder, who is widely recognized as one of the leading experts on piano construction and restoration, still goes out to tune and repair. He needs that contact with pianos in use and the piano user. I

think you will find that also true of most of us who at one time or another wanted to restrict our work to some special aspect, be it pinblocks, soundboards, stringing, rescaling, regulating or you name it. But practical life intrudes. We are constantly adjusting our mix of business, controlled in part by our skills and ambitions and in part by the necessity to eat.

"As artful and craftlike as we imagine ourselves, we are still in a practical business and we have to go with the flow even as we resist it. Great movements don't happen overnight, they develop. Mt. St. Helens blew up in a great bang, but even that dramatic and catastrophic event isn't over yet and the results will not be known for many years to come. We watch and those who live in the affected areas accommodate from day to day. Californians living on or near the numerous faults aren't building earthquake resistant buildings, but living as best they can with what they have from day to day. But life is changed and affected by the potential. Change is gradual. Most of us don't think change is taking place. I hear people speaking of the way it was in the 70's and I wonder what they are talking about. It seems no different to me today."

Report Of The Nominating Committee April, 1982

The Nominating Committee submits the following report of nominations for office received by the committee within the deadline date published in the January, 1982 Update and mailed to all chapters in the regular December, 1981 Chapter mailing.

Final date for receipt of nominations was March 10, 1982.

Nominations received by the committee past the closing date will be reported at the council session.

Nominations

President	Ernest Preuitt
Vice President	Charles Huether
Treasurer-Secretary	Ron Berry
Northeast Regional Vice President	Bob Smit
Southeast Regional Vice President	
South Central Regional Vice President	
Central East Regional Vice President	Dale Heikkinen
Central West Regional Vice President	Dick Flegle
Western Regional Vice President	

Note Special Late News

The Nominating Committee reports the following late changes:

DALE HEIKKINEN has withdrawn his name from nomination as Central East RVP.

BOB PERKINS has been nominated for Central East Regional Vice President by the Cleveland, Ohio Chapter.

Nominating Committee:

Ernie Juhn, Chairman
Ruth Ann Jordan
Ron Berry
Chris Finger
Larry Crabb

Chapter Notes

The **L.I. Nassau Chapter's** March meeting featured a good friend, Charles "Bud" Willis as the guest speaker. Bud presented the interesting topic "Getting the Business and Keeping It". Many thanks to Bud for sharing his ideas and time with us — we enjoyed both very much.

The Nominating Committee unanimously recommended the present officer's slate consisting of Bruce Coffey for President, Jerome Heischober for Vice-President, Arlene Manfredi for Treasurer and Bill Fields for Secretary.

We enjoyed a surprise visit from Dennis Nicholson from California; when he was asked to talk about some business concepts he uses there, he graciously did so and gave us all some things to think about.

— Marilyn Heischober

In the **L.A. Chapter's** April meeting, Mr. Wm. Meigs was accepted as a Craftsman member and Mr. Glenn McCrea was accepted as a student member. Our newly elected officers are: President - Elva Brown, Vice-President - Allan Cate, Secretary - Claudia Ellison, Treasurer - James Verdugo. Board members elected are: Ernie Dege, Jack Baird, Dick Patrick, and Linda Sue Darling. We also voted a change in our chapter bylaws for temporary committees to have their own temporary treasurer. He in turn will give an itemized statement to the treasurer and submit any money left over expenses. We also voted an audit of our treasurer's books.

President Richard Davenport gave a brief summary about unusual types of flanges. He mentioned their usual problems and how to repair the problem flange or center.

Our Technical Session was given by George Defebaugh, West Coast Representative for the Steinway Co. He demonstrated by using samples of action parts but most of his outstand-

ing lecture was by use of slides. This was an excellent technical session and I suggest using George for this lecture if he will be in your vicinity. Thank you George Defebaugh.

— Harry Berg

Instead of our usual April Chapter Meeting, the **Southwest Florida Chapter's** Third Annual Mini-Seminar, led by Fred Drasche, was held on April 17th. Cannon Music Company, Tampa's Steinway dealer, very graciously allowed us to use their air conditioned shop. The morning was devoted to Tone Regulation. After lunch, Fred talked about Pedals, Lyres and Sostenuo Regulation. This was followed by a question and answer period. Along with Fred and Mrs. Drasche, there were 29 Chapter members and 8 guests, including one from Long Island, New York. Everyone thoroughly enjoyed the day and felt that it was well worth the time and travel involved. This was by first chance to hear Fred and I can easily understand why he is asked to do so many seminars and conventions.

— Duncan S. Ritchie
Chapter Secretary

The **Cleveland Chapter** has made a decision to give a donation to the Steve Jellen Memorial Library in the name of any future deceased members from our chapter. This has now become chapter policy.

— Janet Leary
Secretary

Self-Improvement

The following excerpt, of an excerpt, taken from the Wichita Chapter newsletter, "The Voicing Tool," was rewritten by editor Marty Hess and deals with public relations and promotion of the Guild.

The idea presented by the author is that the Guild should become more public relations minded and improve our collective public image.

"As my tenure draws to a close, I have one last request to make of you and it

is simply this: ask yourself this question — 'What have I done recently in the interest of self-improvement?' It is an accepted law of nature that living matter cannot remain in a state of immobility for any prolonged length of time. A tree for example, must continue to grow until it reaches maturity, and even then, changes take place in its limb structure constantly throughout its lifetime.

"We as members of the Guild, are presented with opportunities to gain technical knowledge through our magazine, our seminars and conventions, and in contact with fellow technicians and top factory personnel. This is an important part of our growth, but *only* a part. Let us face facts — the greatest technical expert in the world is almost worthless unless he can find a way to utilize and market his knowledge. The fact that you are an excellent craftsman does not automatically assure you of financial success."

From the "Presidents Desk," Charles Burbach, Piano Technicians Guild President, reprinted from the *Journal*, July, 1965.

Editor's Lament

Getting out a publication has its problems. If we print jokes, some readers call it kid stuff. If we don't others say we tend to be too serious and technical.

If we don't print every word of every contribution, we don't appreciate them. If we run them verbatim, the book is filled with junk.

If we change the other fellow's copy, we're too critical. If we don't we are reproved for slipshod editing.

If we clip items from other publications, we're too lazy to write them ourselves. Like as not, you'll even say we borrowed this one. You're absolutely right.

We Did!