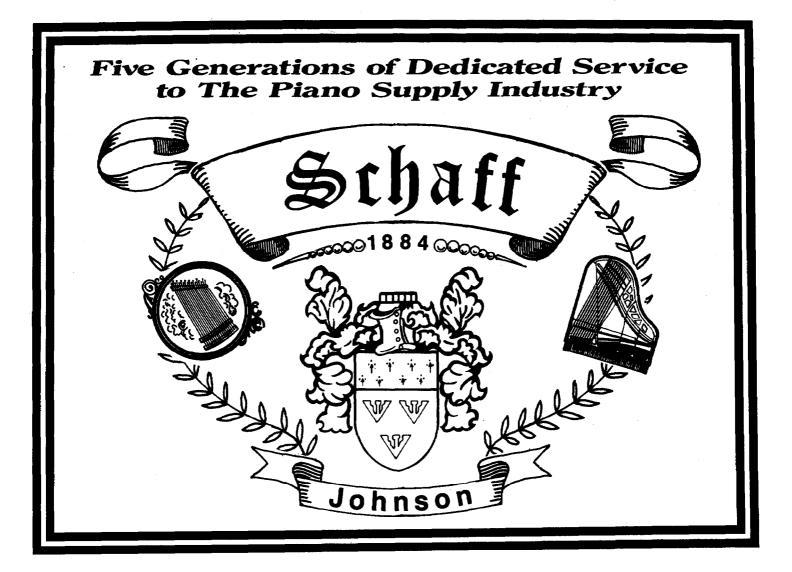
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Vice President's Message, Fern Henry, RTT



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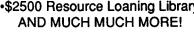
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Piano Technicians Guild, Inc. Mission Statement

Adopted July, 1988

In order to promote the highest professional, ethical and economic standards for our members, we present the following as the mission of the Piano Technicians Guild, Inc.:



- 1. To provide continuing education to promote professional competency.
- 2. To improve the economic well-being of piano technicians.
- 3. To increase public awareness of The Piano Technicians Guild, Inc.
- 4. To increase interaction and articulation with and among piano manufacturers, suppliers, dealers, technicians, teachers and the piano playing public.
- 5. To develop an ongoing working relationship with piano teachers and professional pianists.
- 6. To promote the use of the piano.

Piano Technicians Guild, Inc. Standards

Professional Conduct & Code of Ethics

Members Of The Piano Technicians Guild Are Obligated To:

- 1. Contribute to the vigor of musical life and activities in the communities in which they serve.
- 2. Promote the integrity of, and good will toward, the tuning profession, musical performing arts and the entire music industry.
- 3. Upgrade their professional skills by study and attendance and participation in chapter meetings, seminars, conventions and related activities.
- 4. Cooperate in raising the general competence of the profession by advising and assisting fellow members who want to advance their knowledge and skill in piano technology.

Piano Technicians Guild Code of Ethics

- 1. I will always conduct myself honorably in locations where I render service and in a manner which will reflect credit to the PTG.
- 2. I will always keep the best interest of my client in mind.
- 3. I will always render the best service possible under the circumstances.
- 4. I will not advertise or otherwise imply or claim to the public that my method of tuning is inherently superior to other professional methods of tuning.
- 5. I will not engage in unfair trade practices.
- 6. I will not advertise in a manner so as to convey information that is misleading.

Rules of Business Conduct

- 1. Members other than Registered Craftsmen shall not, by omission or misrepresentation, imply that they have PTG Craftsman rating.
- 2. Members are prohibited from personally misusing or allowing others to misuse the Guild's name, emblem, trademarks and other devices in any unauthorized manner.
- 3. Past or present officers of the Guild or a chapter are prohibited from personal use of the title of office in an advertisment.
- 4. The specification of Certified Tuning Examiner status in any advertisment for personal business is prohibited.
- 5. All members are required to follow the PTG Code of Professional Ethics.



Nolan P. Zeringue, RTT President

he 1991 PTG Council directed the Marketing Committee to work with the Phelps Group to develop an organizational logo. The Marketing Committee has worked on this for the past year with much effort expended and the Phelps Group has delivered a design to us for presentation to Council this July in Sacramento. It is ours, we have paid for it, and it is what a professional marketing group says should be good for PTG.

I have heard many who have seen it say they have tried to figure out what it is, what it represents, do you see this or do you see that, and which do you see first. I have read one member's appraisal of the logo which started out, "What the hell is it"? and ended up with a long scientific explanation of what it could represent (and I hope he had tongue in cheek).

In many ways, it matters not at all what it is or what it looks like as long as, in time, it comes to the mind of the people out there (our customers and prospective customers) that it is the Piano Technicians Guild.

What could have

To Logo Or Not To Logo... That Ĭs The Question

been some of the remarks when General Motors came out with the logo for Chevrolet. Don't you think that it looks like a chassis? Man, can't you see the transmission represented there? I firmly believe that when anyone sees that icon they know immediately that it's Chevrolet.

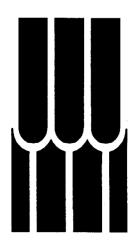
The vellow arch. What little kid over oneand-a-half-vears-old, even not knowing how to read, has any doubt about who's logo that is? It does not represent a hamburger or a malt. No one for a moment even thinks about double vision of the arch in St. Louis.

The LeBlanc Corporation's logo might be described as a funnel with a

matters not what is represented. It does not have to be a piano, or a tuning hammer, or a tuning fork, or a picture of Larry Goldsmith. What has to be done is that if Council accepts this as our organizational logo, we must be sure that it is marked as the SIGN of the professional organization we are. There must be media placement of this logo so that in time all who think about piano service will have seen our logo. Some of this placement will be done by the professional marketing group, for us. Some will be done by Home Office, some will be done by PTG Committees, but most of all, some of the placement will have to be done by you, if we are to reach all who need piano service.

Getting our organizational logo out before the public can't be a one time shot. It has to be on going, and we can't expect dramatic results in two weeks. If everyone really works towards the goal of recognition by the public of PTG, I can assure you it will come to pass, and those who say that their customers have no idea that there is a Piano Technicians Guild or for that matter what the Piano Technicians Guild is, will see those days as a thing of the past. Nothing happens without some effort.

We have something we have purchased from a Professional Group, and they are saying that this will work for us. If Council accepts this as our organizational logo, we must all play a part in the world wide marketing of what hopefully, one day, will represent the Piano Technicians Guild, by sight.



ring of Saturn around it, but it's well recognized in the band instrument world. The point is that it



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Fern Henry, RTT Vice President

s vou browse through the pages of this directory, you will see lists of decision makers: Those who have decided to make Piano Technicians Guild part of their professional careers this year. Since many investment options face us daily in business, we can proudly point to the steady growth in our membership numbers as a good indicator that participation in PTG contribute to professional advancement and business success.

Deciding to join your professional organization is however only the first step for the piano service professional. PTG has made a strong commitment to our RTT exam and rightly considers it to be a major contribution to the piano industry: we have set a minimum standard for quality service. Therefore, in each new Associate who joins, we see a future RTT; and we actively encourage Associates to attend classes, study and prepare to challenge the exams. To decide to be examined is to ratify the standards the test represents. To pass the exam is exhilarating! In each Associate who upgrades we see progress towards increased professional status for both the new RTT and PTG.

To our RTT members, we offer many options in continuing education. Our monthly Journal brings the latest technical discussions to your door. Chapter meetings, regional seminars, and the annual technical institute and convention offer an array of learning options. Each RTT is encouraged to keep

honing technical and business skills. As the brochures and meeting notices arrive, you have to decide to take advantage of the opportunities. And, again, the growing numbers attending these programs testify to their value, we hope you are choosing to benefit from them too.

But perhaps the greatest rewards come to those who decide to get even more deeply involved in PTG. Serving as a chapter officer, teaching at a seminar, volunteering for a committee assignment, writing for the Journal or a newsletter, tutoring an Associate who is new to the business: the list of possibilities is endless. In giving your time and energy you receive more: more experience, more confidence, more expertise, more satisfaction, more results, more prestige. In isolation, these opportunities are absent; only in joining with other piano service professionals can we create the potential for this unlimited growth.

So, whether you are a new Associate with a little experience or a charter member of PTG with thirty-plus years of savvy, don't rest content with the status quo. At whatever level of membership you find yourself, accept the challenge to advance using the options open to you in PTG. Decide that you want more from your membership in PTG and decide to make it happen this year.



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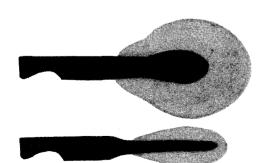
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Piano Technicians Guild Past Presidents

Erroll P. Crowl*	1957-1958	George R. Morgan	1972-1973
John W. Travis*	1957-1958	F.M. "Kelly" Ward	1973-1975
C. Raymond Feaster	1958-1959	Kenneth Kadwell	1975-1977
Ulys Rogers	1959-1961	W. Don Morton	1977-1979
W. Don Morton	1961-1963	Robert Russell, Sr.	1979-1981
Charles E. Burbach	1963-1965	Sidney O. Stone	1981-1982
Wendell E. Eaton	1965-1967	Ernest Preuitt	1982-1984
Erwin Otto	1967-1968	Charles P. Huether	1984-1986
Ralph A. Kingsbury	1968-1970	Marshall B. Hawkins	1986-1988
Jess C. Cunningham	1970-1972	Ronald L. Berry	1988-1990

^{*}Interim Co-Presidents Erroll P. Crowl and John W. Travis served together immediately following the merger of the American Society of Piano Technicians and the National Association of Piano Tuners to form the Piano Technicians Guild.

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Institute Update Ben McKlveen

Sacramento and the Hyatt Hotel will be the site for a formidable array of classes on repairing and regulation of pianos this summer at the national Piano Technicians Guild Convention and Institute. It all happens between July 23 and 26. I hope you are making plans to be with us.

In the meantime, let me outline some more of the classes that you can expect to see. Let's look at the regulating classes. Starting with basics, Nick Gravagne will deal with the subject of downbearing and the problems that result from too little or too much in restringing. Ed McMorrow will repeat his class called "Spielart," in which he deals with how to determine tone and touch quality. A class called "Mastering Friction: The Balance Weight System" will be taught by David Stanwood. This is a fresh approach to an important part of keyboard work. Danny Boone returns to offer his class called "Reliable

Grand Regulating By Check List." The emphasis here will be given to the practical and logical relationships that exist between the regulating steps. If, however, you are called upon to prepare a piano for concert in a limited amount of time, and on a piano that has problems, then you will want to visit with Bill Garlick and see his class on "Panic Regulation." Bill will discuss the balance of time and needs for such a piano and show you the thought process that will allow you to decide what to do and, more importantly, what to leave out.

This year we will have classes that cover the damper mechanism from bottom to top. In fact, the first class that I will mention is Norman Neblett's discussion of pedals, lyres, rods, and trapwork, up to the damper lift rail. Norman explains the use and function of every piece of felt, string, dowell, screw, rod, lever and piece of buckskin. Then, the members of the Yamaha team take over with their class on dampers. They work on every function and adjustment from the damper lift rail upward to the damper heads and felt. These two classes, alone, should make you damper knowledgeable, if not an expert.

Kimball is bringing a team of experts to Sacramento, including David Martin, Technical manager for Herrburger Brooks in England, Dale Lassiter, Plant Manager for Kimco in Raynosa, Mexico and Roger Weisensteiner, Technical Manager for Kimball in French Lick, Indiana. These fine instructors will take you through the process of designing the new Langer grand and vertical actions, which they are introducing this year. They will show you how to regulate them and teach you trouble-shooting procedures.

The repair classes are equally exciting. We will offer two classes on the installation of grand hammers. "Accurate Grand Hammers Installation" with David Snyder is a simple and accurate method using basic and easily duplicated fixtures. Also, he will give you a quick overview of preparatory work necessary to hammer installation. If you learn better or faster with hands-on experience, then, by all means, look in on Joel and Priscilla Rappaport. These two skilled technicians will take you through the hammer installation process, factory style, on model actions. This class has limited enrollment, so if it is your choice to attend, get there early so you will be included. It pays to plan ahead.

Don Mannino, from Young Chang, will repeat his class called "Action Centers—The Secret of Consistent Touch." The classes will focus on how action centers work. In addition, he will demonstrate highly accurate methods for recentering.

Hall of Fame member Ralph Stilwell will bring us his creative class which he has titled "Gadgets and Gimmicks Galore." He will show you dozens of imaginative tricks and tools for repairing actions, keys, bridges, strings and case parts. If you got there late and had to stand out in the hall to see this class last year, take heart! We have assigned him a larger classroom this year.

After an absence of a couple years, Bill Spurlock is returning to teach his popular class on key rebushing. His method is fast and efficient, and he has designed some splendid jigs and cauls to make it all work accurately and fast.

Two more experts will do classes for you that deal with repairs

and service. Susan Graham, our past Technical Editor, will teach her class called "The False Beat Stops Here." It involves discussions of string termination points, bridge-pins, notching, capo bar treatment and agraffes. Our past President, Ron Berry, will bring us a new class on field repairs and the tools necessary to do them efficiently.

Another new class will be taught by Willis Snyder. It is called "Manufacturing and Service, Past and Present." Willis will discuss things that have gone wrong over the year in piano building and he will illustrate

practical and efficient ways of dealing with these problems.

This is only another glimpse of the National Institute for this year. Next month I will have more for you. We have a whole group of classes that fall under the catagory of "miscellaneous subjects." There are some outstanding classes among them and a few surprises. So, stay tuned, and please make your reservations to join us. The dates, again, are July 23-26, and the place is the Hyatt Hotel in Sacramento. More next month.

Piano Technicians Guild Conventions

1958	Washington, DC	1977	Dallas, TX
1959	Minneapolis, MN	1978	Cincinnati, OH
1960	Milwaukee, WI	1979	Minneapolis, MN
1961	Los Angeles, CA	1980	Philadelphia, PA
1962	New York, NY	1981	San Francisco, CA
1963	Houston, TX	1982	Washington, DC
1964	Chicago, IL	1983	New Orleans, LA
1965	San Diego, CA	1984	Indianapolis, IN
1966	Miami Beach, FL	1985	Kansas City, MO
1967	Detroit, MI	1986	Las Vegas, NV
1968	Calgary, AB	1987	Toronto, ON
1969	New Orleans, LA	1988	St. Louis, MO
1970	Denver, CO	1989	Portland, OR
1971	Cleveland, OH	1990	Dallas, TX
1972	Portland, OR	1991	Philadelphia, PA
1973	St. Louis, MO	1992	Sacramento, CA
1974	New York, NY	1993	Milwaukee, WI
1975	Hollywood, FL	1994	Kansas City, MO
1976	Las Vegas		·

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PTG EXCHANGE

In 1946 the first Auxiliary, an adjunct of the American Society of Piano Tuners (ASPT), was formed with reputedly five women present. By the time of the merger of the National Association of Piano Tuners(NAPT) and the ASPT, the Auxiliary was well organized with approximately 200 members and became known as the Piano Technicians Guild Auxiliary. Today we have some 240 regular members, as well as 8 Honorary Life Members—this count from the April 1991 Directory issue of the *Journal*.

Our emphasis is similar in many ways to the early Guild Auxiliary. We still take pleasure in our members having a good time at their chapter meetings and especially at the national conventions, state seminars and conferences. However, we feel we have grown some from the early days shown by our inclusion of educational programs for spouses at the last convention in Philadelphia and the approaching convention in Sacramento. It is to be hoped that existing Auxiliary Chapters are following suit by including some instructional material at their regular meetings along with their many other worthwhile activities. PTG has a wealth of source material to be used and experts to share. Give it a try!

Any group of three members interested in forming a new PTGA Chapter and following a program of instructional benefit or of other interest to them, may do so. A nucleus of President, Secretary and Treasurer is all that is required and your group can follow any related PTG path of your desire. Our membership Chairman and Vice President, Phyllis Tremper, is most willing to be contacted and to help.

We still require the support and backing of all our Members-at-large, who seem to be in the majority at this time, and any individual spouse, friend or family member of a PTG member may join PTGA on this level. The promotion of our Scholarship Fund is one of our most important functions and all members,

whether affiliated with a chapter or at large, have supported their facet of our efforts and our backup of the PTG.

Promoting music, and especially the piano, in our schools and colleges is big on our agenda. We need to be concerned with the toll taken in the fields of music and the arts with the nationwide cutting of funding in these areas. We need to recognize that many teachers of music and the arts are being released from their contracts, while the Philharmonic and other classical, cultural music groups in our local communities are eliminating portions of their programming, it not disappearing completely from the scene.

There is still strength in numbers. I don't feel this is an empty phrase. Unity in a cause is still viable today. Now check back to the numbers I mentioned earlier-200 members in 1947 and 248 in 1991, a gain of 48 members in 49 years. Not a terrific increase! Who will start the PTGA Membership band-wagon rolling? We have wonderful support from all existing members, but it is not difficult to see that help is needed. We know you are out there. Dues are only \$10.00 a year. Let's show the PTG that we really do support them and what they stand for, that we understand and back the fine work done by our husbands, wives, friends and relatives who serve so ably in this industry. Let's also continue to have a good time in our fellowship, in our back-up of the tuner-technician and the entire interrelated industry which is involved in the care, repair, tuning, sale and promotion of the piano. Join PTGA today!

> Arlene M. Paetow President