

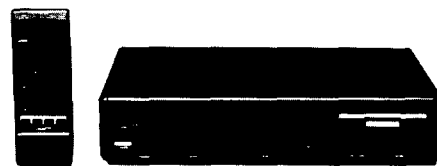
PIANO TECHNICIANS  
**Journal**  
June 1992

# PianoDisc Math

## Lesson #1:



A piano -- grand or upright, old or new,  
American, European or Japanese.



The PianoDisc Symphony -- easily fitted, it transforms  
a piano into a highly sophisticated and expressive player piano.



Cash. Moola. Money in your pocket. PROFIT.

## Any Questions?

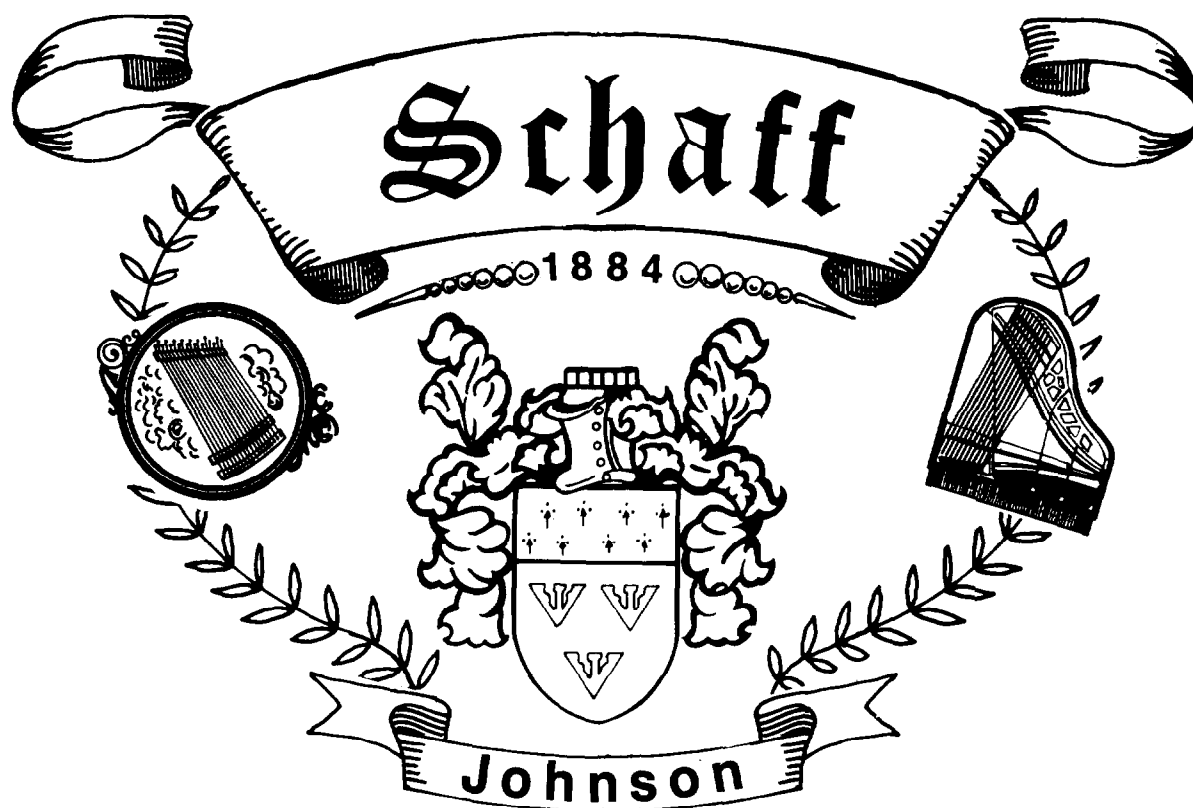
The PianoDisc Symphony is the perfect addition to any piano technician's repertoire. It can transform virtually any piano into a fully MIDI compatible reproducing piano with recording and synthesized accompaniment capabilities. Our comprehensive installation manual, instructional video and in-factory training programs make installing the PianoDisc Symphony a breeze. And our dedicated support staff can eliminate any guesswork. So, it's easy to see how selling and installing the PianoDisc Symphony can add up to a very profitable bottom line.

For more information about the PianoDisc Symphony, call (916) 973-8710. Or write to us, and we'll send you more information about becoming a PianoDisc dealer or certified technician.

***PianoDisc***<sup>™</sup>

2444 Marconi Avenue, Sacramento, CA 95821

**Five Generations of Dedicated Service  
to The Piano Supply Industry**



## **Hail Schaff For Your Orders!**

The Schaff Piano Supply Company stands ready to fill the void created by Tuners Supply Company going out of business. Whether or not you ever hear the "Hale" name again, the fact remains that the company behind the reputation is gone forever.

Schaff has already entered into its 12th decade of continuous service to the piano supply industry. We stand ready to provide fast, courteous and dependable service to any and all former Tuners Supply Company customers.

**Give Us A Try.**

**THE HOUSE DEDICATED TO SERVICE**

**Schaff**

**PIANO SUPPLY COMPANY**

451 OAKWOOD ROAD,  
LAKE ZURICH, IL 60047-1516

24 Hour Hot-Line  
Reg. (708) 438-4556  
T-Free (800) 747-4266  
Fax (708) 438-4615

**Piano Technicians Guild  
Board of Directors**

NOLAN P. ZERINGUE, RTT  
*President*

619 Barbier Avenue  
Thibodaux, LA 70301  
(504) 446-6812

FERN L. HENRY, RTT  
*Vice President*

3574 Cantelow Road  
Vacaville, CA 95688  
(707) 448-4792

SHARLA KISTLER, RTT

*Secretary-Treasurer*

5510 Chapmans Road  
Allentown, PA 18104  
(215) 395-2348

JAMES S. BIRCH, RTT

*Northeast Regional Vice President*

56 Nashville Road  
Bethel, CT 06801  
(203) 744-4842

DONALD S. VALLEY, RTT

*Southeast Regional Vice President*

8861 Greenville Highway  
Spartanburg, SC 29301  
(803) 574-6165

LEON J. SPEIR, RTT

*South Central Regional Vice President*

7110 Forney Road  
Dallas, TX 75227  
(214) 388-0734 (H)  
(214) 381-0212 (W)

RICHARD BITTNER, RTT

*Central East Regional Vice President*

519 Melody Court  
Royal Oak, MI 48073  
(313) 398-3876

MICHAEL A. DROST, RTT

*Central West Regional Vice President*

1052 South Fork Drive  
River Falls, WI 54022  
(715) 425-2068 (H)  
(715) 425-3940 (W)

JIM W. COLEMAN, JR., RTT

*Western Regional Vice President*

725 West Paseo Way  
Tempe, AZ 85283  
(602) 966-4055

STEPHEN H. BRADY, RTT

*Pacific NW Regional Vice President*

1402 3rd Avenue West  
Seattle, WA 98119  
(206) 281-8292 (H)  
(206) 685-9371 (W)

# PIANO TECHNICIANS Journal

JIM HARVEY, RTT

*Editor*

205 Parker Avenue  
Greenwood, SC 29649-2629  
(803) 223-2889

LAROY EDWARDS, RTT

*Journal On Tape Reader*

## HOME OFFICE

3930 Washington  
Kansas City, MO 64111-2963  
(816) 753-7747

LARRY GOLDSMITH

*Publisher/Executive Director*

JAMI HENRY

*Director of Communications*

SANDY ESSARY

*Subscriptions*

MARY KINMAN

*Director of Membership*

CATHERINE WILANE

*Director of Finance*

TERESA VIENS

*Administrative Assistant*

---

© 1992 The Piano Technicians Guild, Inc. Articles published in the *Piano Technicians Journal* represent only the opinions of the author and not those of the Piano Technicians Guild, Inc. All rights reserved. No part of this publication may be copied or reproduced in any form without permission from the publisher, The Piano Technicians Guild, Inc. The words "The Piano Technicians Guild, Inc." and the Registered Tuner-Technician emblem are registered with the U.S. Patent and Trademark Office—Unauthorized use is strictly prohibited.

The *Piano Technicians Journal* (ISSN 0031 9562) is the official publication of The Piano Technicians Guild, Inc., 3930 Washington, Kansas City, MO 64111-2963. The *Journal* is published monthly. Second class postage paid at Kansas City, MO, US ISSN 0031 9562 foreign and domestic. POSTMASTER: please send address changes to: *Piano Technicians Journal*, 3930 Washington, Kansas City, MO 64111-2963.

Annual subscription price: \$85 (US) for one year; \$155 (US) for two years; \$7.50 (US) per single copy. Piano Technicians Guild members receive the *Piano Technicians Journal* for \$45 per year as part of their membership dues.

# PIANO TECHNICIANS JOURNAL

Official Publication of the Piano Technicians Guild, Inc.

JUNE 1992 • VOLUME 35 • NUMBER 6

6

## PRESIDENT'S MESSAGE

By Nolan P. Zeringue,  
RTT

PTG  
Is  
Alive  
&  
Well

11

## TECHNICAL FORUM

*Tuning Stability—What Is It?*  
A Guest Article by  
Klaus Fenner

16

## PRACTICALLY SPEAKING

*Soundboard Crack Repair-Part 2*  
By Bill Spurlock, RTT

24

## TUNING CORNER

By Ben McKlveen, RTT  
Contributing Editor

28

## GUEST FEATURE

By Ernie Juhn, RTT  
Long Island-Nassau Chapter

30

## INTERNATIONAL RELATIONS

1993 IAPBT Plans  
AND  
A speech from Ling Ho (Tom) Liu  
of the Taipei  
Piano Technicians Association

## PLUS

Membership	34
Coming Events	35
PTG Auxiliary	36
Classifieds	40
Display Ad Index	43

8



## COUNTDOWN TO SACRAMENTO

Ben McKlveen, RTT

9



## A PREVIEW OF INSTITUTE CLASSES

20



## GOOD VIBRATIONS

*Pinblock Removal Using a Circular Saw*  
By Nick Gravagne, RTT

38

ALSO

## SACRAMENTO SIDE TRIPS

By Jim Bryant  
Host Chapter Chairman

## ABOUT THE COVER

*Close-up view of a soundboard shim, installed as described in Bill Spurlock's Practically Speaking, page 16.*

## Randy Potter School Of Piano Technology

### Complete Correspondence Home Study Course...

...for beginning students & intermediate piano tuner-technicians.

### We Teach

- Tuning
- Repairing
- Regulating
- Voicing
- Apprentice Training
- Manufacturer & Dealer Relations
- Business Practices

### Courses Include

- Printed Course Manuals
- Video Tapes
- Written Texts
- Apprentice Manual
- Repair Labor Guide
- Manufacturer's Technical Service Manuals
- Wholesale Supply Catalogs
- \$2500 Resource Loaning Library
- AND MUCH MUCH MORE!



Randy Potter School  
Of Piano Technology

### WE ARE:

- The largest supplier of published training materials and videos
- Recommended by Keyboard Magazine

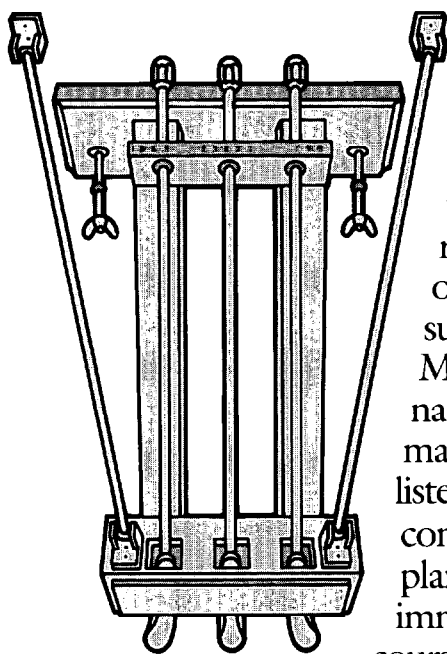
### AND WE OFFER:

- Advanced training seminars in high level grand regulating and tuning.

WRITE  
OR  
CALL

Randy Potter, RTT  
61592 Orion Drive  
Bend, OR 97702  
(503) 382-5411

# How we to silence



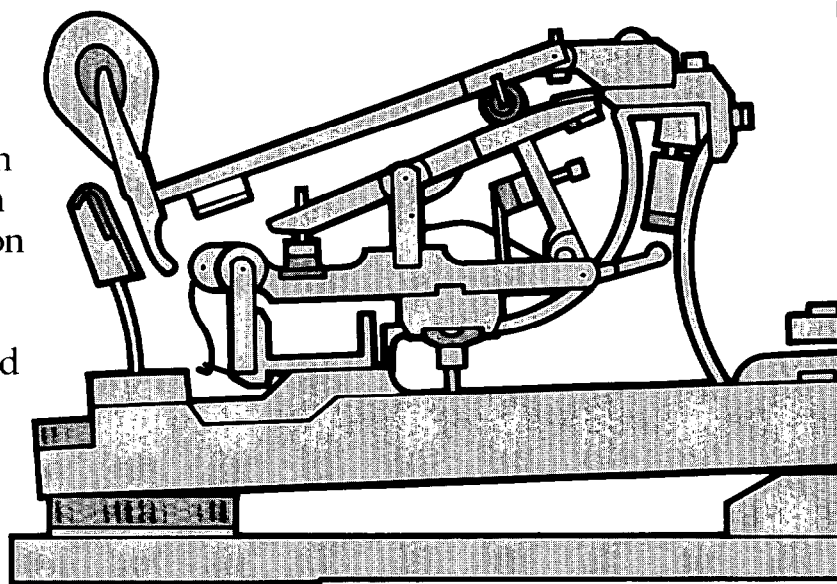
Several of you have recently written or phoned with suggestions. Don Mannino, our national service manager, read and listened to your comments and planned an immediate course of action.

Some of you have suggested that we lessen the amount of mechanical noise in our pianos. With the help of your suggestions, we've come up with a number of ways to quiet our pianos down.

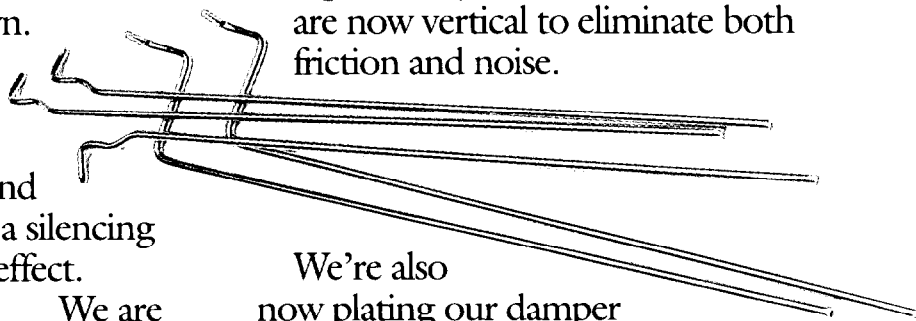
For starters, we've changed the knuckle core felt, whippen heel cloth and keyboard rail cloth in our grand actions to softer materials for a silencing effect.



We are now fastening our grand pedals to the pedal



box bottom instead of using nylon dowels in the box sides. And the grand pedal rods that previously had been angled in slightly are now vertical to eliminate both friction and noise.

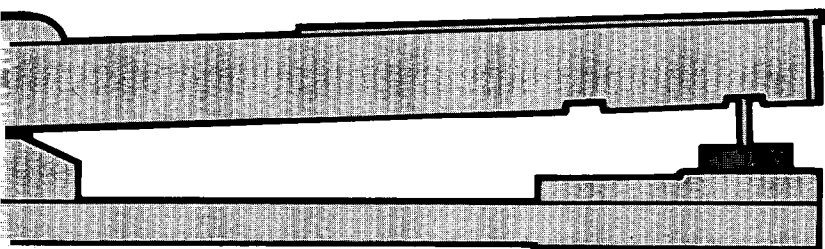


We're also now plating our damper wires more heavily and smoothly to decrease wear and corrosion as well as reduce noise where they pass through the guide rail.

In addition to diminishing noise, we've

# are plotting our critics.

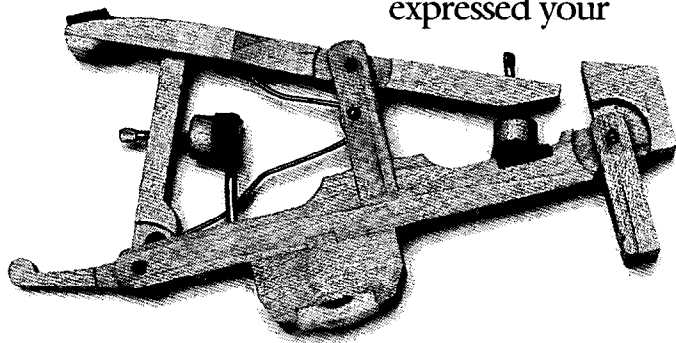
also lightened our touch through the repositioning of jack tenders and letoff buttons, and the use of auxiliary whippen springs in selected models. In response to your comments and suggestions about our action, we've now introduced a lighter



weigh off standard, as well.

We're also excited to have discovered a truly remarkable grade of English bushing cloth for our action centers and keys. Its superior properties will dramatically increase action longevity as well as create a noticeably smoother touch.

On his latest trip to the factory, Don expressed your



concerns to our manufacturing department heads and production engineers.

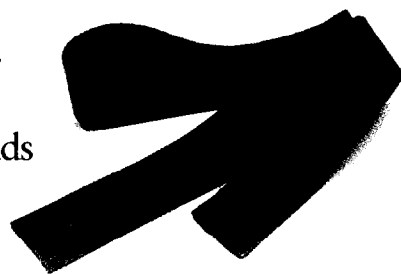
Within six days,

they began implementing improvements and refinements. And within a week, many of these were already in use in our pianos.

Striving to build a perfect piano is not an easy task. It's a challenge we eagerly face each day. But we're getting there thanks to all of you —

our not so silent partners.

To share your comments and suggestions on how we can continue to improve our pianos together, please write us at Young Chang America, Inc., 13336 Alondra Boulevard, Cerritos, CA 90701, or call us at (213) 926-3200.

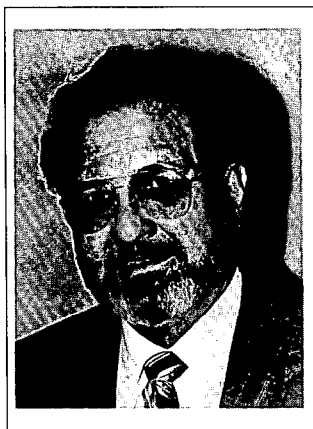


**YOUNG © CHANG**

The best the world has to offer.



## President's Message



Nolan P. Zeringue,  
RTT  
President

# From Management Ownership...PTG is

**I**t has been my pleasure to have served you on the Board of PTG for the last eight years as Regional Vice President, Vice President and now as President. It has always been my sincerest desire that I would always serve the best interest of the membership at all times and I feel that I have done just that; I really hope that this is what I have accomplished. I cannot describe how it feels to have had you bestow such faith and trust in me by electing me to the position of your president, and I assure you that it is something I will always treasure and will never forget.

When I came on the Board, we were in process of starting from scratch with a new management company and literally no assets, with a net worth or member's equity of just about zero. Now we are in a position of self management with a very good executive director and a top quality staff and this past January, 1992, we showed a position of assets plus dues income of \$1,092,761.00. Not bad progress in eight short years to come from zero. Certainly I do not take credit for this success, but I am very happy to have been a part of it with some very good people serving you on the PTG Board for the past eight years. The level of sophistication of the PTG Board has grown each year and I see some very bright times ahead with the quality of the Boards to come.

We have made some giant strides these past two years taking PTG to new frontiers, one being the direction given by Council last year to work in a marketing plan for PTG for a year. The committee and the professional marketing firm, the Phelps Group have worked on some very

exciting ideas which will be presented to Council this year, and I hope that this is just the beginning. I feel it is time that our organization takes its rightful place as the source of highest quality technical service and information for the piano in the minds of everyone without question.

Another area of success in which I have had an interest for a long time is the purchase of a building for the PTG Home Office. When I made the proposal again this past year to do this, I had no idea that it could come to pass in my term as President, but it has. The price for the building had been \$310,000 and we were successful in getting the price negotiated down to \$221,150. The final contract was signed and as of April 27, we are in our new home.

This building will give us 4100 square feet which will give us much of the needed room to expand plus the room needed for storage. We had 1308 square feet at the Bellevue address, with off site dead storage at an additional cost. Since December 31, 1991, we did not have a lease on the suite and had no way of knowing if one would be forthcoming or if we would have to move to other quarters. Most importantly, 1308 square feet was not enough room to operate our Home Office efficiently.

Another program, which I feel will be a very prized membership benefit is the computer bulletin board which has been studied by the Board. The Board has interest in the program and I feel before long it will be on line for our membership.

I have proposed that we dedicate room for the PTG Library, and a new idea which has been well received thus far, is a PTG museum. It



# *to Marketing To Home Alive & Well*

amazes me that just in conversation with members around the country we have many willing to give things for the museum starting with very old publications, to tools, to a piano offered by one member. A museum of the history of piano technology located at our home office may grow to something beyond our expectations.

Another area of interest to me for PTG is the effort geared to a publications operation which will be income producing. A department in the operations at Home Office could be set up to publish technical material for the trade, publish materials which are out of print, solicit new manuscripts to be published and in time become the source of publication for technical and related material for the piano trade. If the Piano Technicians Guild will be the authority, why not publish the material and publish it for a profit for our organization. I see that one day we will have a person in charge of publications operating out of the Home Office.

I must make some comment of our staff at the Home Office. We have been fortunate to have someone like Larry Goldsmith as Executive Director. It has been a joy for me to work with Larry. There have been some very difficult times to work through, and Larry has always been most cooperative and helpful. We have three new staff people in Jami, Catherine and Theresa, who are new to us and working out very well. The two who have been with us from go, and the two whom I have depended on most heavily are Mary and Sandy. Without these two I am sure that my terms in office may not have gone as well; I shall not forget them and am most grateful that I had their coopera-

tion and friendship while in service to PTG. Larry, Mary and Sandy; thank you for being there these past eight years.

I certainly would like to thank all of the people with whom I have been able to serve on the Board for the last eight years. Some very valuable friendships have come from this association. It has been a very valuable learning experience for me and for this I am grateful.

Starting with Marshall Hawkin's, Ron Berry's and now my administration, we as Presidents and Vice Presidents have tried to be in attendance at most of the seminars so that we might have a chance to meet with as many of the membership as possible in a face to face situation. I feel this has worked very well and for the betterment of relations in PTG. Vice President Fern Henry and Secretary/Treasurer Sharla Kistler have also worked with me to divide our attendance at as many seminars as possible this year. It has been a pleasure for me to work the membership tables with the Regional Vice Presidents as I attended their respective seminars.

There are so many more things happening in PTG at this time which I have not dealt with in this report, but it certainly does not remove any importance from them. I can assure you that there is always ongoing concern and study on the matters of member insurance, membership category structure, upgrading of Associates, etc. Time and space simply just do not allow for reporting on everything, but you can be assured that what I see happening in Council and on the Board is very exciting and I am sure that PTG is on the move to

bigger and better things for you, the membership. Our goal is always to make PTG better.

You have a right to be proud of the members whom you have elected to serve you on the Board. I am confident that those newly elected this year will be as beneficial to the good of PTG. I have sat in many a Board meeting and I assure you that there is never a consideration in matters before the Board except what will be better for the membership.

I am happy with the healthy condition of PTG today. We are alive and well and taking greater strides with more accomplishments than ever before. We are not going to stand still; we're going to move forward and be the professional organization you want for your profession. But you must understand, we as a Board cannot do it alone, you have to be in there pitching with us. We need all of your help if we are to succeed.

Those of you who think we have not done well enough, I invite you to jump in here with us; jump in with both feet, help us paddle. Give us your ideas and directions to make PTG better. No ideas are worth discarding without taking a second look at them.

Thank you all. It has been my pleasure.



## Institute Update

# Final Countdown to Sacramento

Ben McKlveen  
1992 Institute Director



**W**e are almost down to the wire for the convention now and I still have a few pieces of information to pass on to you concerning the institute.

In the past months I have reviewed most of the classes that we will present. We are dividing the classes up into categories this year to make selection a little easier for you. The categories are: tuning, voicing and concert preparation, regulation, repairing, shops & equipment, products & systems and allied arts.

The last category includes all the subjects that don't fit anywhere else. Since last month there has been a development that you might like to know about. Two companies that build MIDI retrofits for pianos have asked to do classes for us. They are Gulbranson and PianoDisc. About the same time, two of our members jumped in and asked to do a class about MIDI. So, if you are not knowledgeable about this new product, Norman Heischober and Robert Sadowski will teach a class called "MIDI for Non MIDI Persons." Then you can go to the other classes and learn to be an expert in MIDI installation.

Steinway is doing two classes this year. One is called "Steinway Design: Form Follows Function." They will discuss the reasons that Steinway pianos are built the way they are and how this contributes to the quality of their pianos. In addition, they are bringing a Steinway artist, jazz pianist

Dr. Billy Taylor (and his trio) to play after the banquet Saturday night. After his sound-check on Saturday afternoon, Dr. Taylor will do a class and discuss microphone placement and amplification of the Steinway for jazz performance.

In addition to all of that, there will be classes on giving and taking the technical and tuning exams; the College and University Technicians have a fine program and Franz Mohr of Steinway will do a whole day for the visually impaired technicians. There will be mini-techs and tutoring under the direction of Dick Bittinger and Gary Neie.

Before I close, I need to share with you my gratitude to my "inside person" in the home office, Sandy Essary. She has seen me through the months that I have been pregnant with this work, including all manifestations thereof, such as morning sickness, temper tantrums and strange food cravings like pickles and ice cream. Sandy has kept me up to date with deadlines, done yeoman's service getting information for me and represented us to the hotel and convention people as well as a hundred other jobs that I don't even know about. I thank her. I couldn't have done it without her help.

So make plans, and we hope to see you in Sacramento on July 23.

# 1992 Technical Institute Class Schedule

	1st Period	2nd Period	3rd Period	4th Period
Thurs.-Sat.	8:00-9:30	10:30-12:00	1:30-3:00	4:00-5:30
Sunday	8:00-9:30	10:30-12:00		

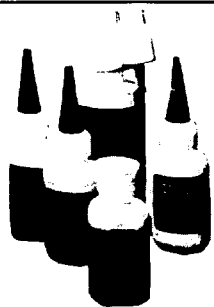
○ 1 class period

◯ 2 or more class periods

INSTITUTE CLASSES AND INSTRUCTORS	THURS.				FRI.				SAT.				SUN.		ROOM
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	
TUNING															
Tuning: Theories, Methods & Applications/Ray Chandler	●											●			Nevada
Tuning the Spinet Piano/James Johnson						●					●				Solano
Temperaments of the Masters/Randy Potter							●						●		San Joaquin
88-Note Stretch Tuning-Easy as F-A-C/Albert Sanderson				●					●						Nevada
The Impossible Tuning/Virgil Smith			●												Solano
The Impossible Tuning/Virgil Smith						●							●		Nevada
VOICING & CONCERT PREPARATION															
Tone & Friction-Fact & Fiction/Rick Baldassin			●			●									Yuba
Voicing the Renner Hammer/Rick Baldassin									●	●					Yuba
Voicing the Renner Hammer/Rick Baldassin													●	●	Sutter
Concert Preparation-Factory Style/Kent Webb-Baldwin			●						●						Nevada
Tone Building the Piano /Wally Brooks	●														Golden State B
Tone Building the Piano/Wally Brooks						●									Golden State A
Tone Building the Hammer/Wally Brooks		●													Golden State B
Tone Building the Hammer/Wally Brooks							●								Regency C
Concert Preparation: Multiple Challenges/Stephen Davis							●						●		Nevada
Everyday Voicing/Bob Davis and Dale Erwin									●	●					Sutter
Everyday Voicing/Bob Davis and dale Erwin													●	●	Placer
Advanced Voicing/Horace Greeley									●	●	●				Sacramento
Hammers, Tone & Touch Weight/Ari Isaacs				●									●		Solano
Steinway on Stage/Dr. Billy Taylor												●			Theater
REGULATION															
Reliable Grand Regulating/Danny Boone			●												Regency C
Reliable Grand Regulating/Danny Boone											●				Golden State B
Down Bearing/Nick Gravagne	●	●									●	●			Yolo
Panic Stricken Regulation/Bill Garlick		●					●								Yuba
Action Design & Regulation/Kimball Team	●	●					●	●							Sacramento
Spielart/Ed McMorro	●	●					●	●							El Dorado
From the Bottom Up/Norman Neblett			●	●					●	●					Placer
The Science of Touchweight/David Stanwood							●						●		Regency C
Dampers, The Yamaha Way/Yamaha Team	●	●									●	●			Placer
REPAIR															
Tools, Tool Kits & In-The-Field Repairs/Ron Berry							●						●		Carmel B
Restoring the Vertical Keys and Action/Richard Elrod-Samick	●											●			San Joaquin
The False Beat Stops Here/Susan Graham	●							●					●		Yuba
Action Centers: The Secret to Consistant Touch/Don Mannino		●									●				San Joaquin
Grand Hammer Install. Factory Style/J & P Rappaport (LIMIT 32)	●	●					●	●							Solano
Custom Grand Hammer Installation/Dave Snyder							●								Carmel B
Custom Grand Hammer Installation/Dave Snyder									●						Solano
Manufacturing & Service: Past & Present/Willis Snyder			●	●							●	●			Sutter
Gadgets & Gimmicks Galore/Ralph Stillwell								●							Placer
Gadgets & Gimmicks Galore/Ralph Stillwell												●			Yuba
Gadgets & Gimmicks Galore/Ralph Stillwell													●		Sacramento
Key Bushing/Bill Spurlock							●						●		San Joaquin
SHOPS & EQUIPMENT															
House Calls-Be Equipped/Isaac Sadigursky	●	●					●	●							Sutter
Shop Procedures for Fun & Profit/Jim Harvey			●												Sacramento
Shop Procedures for Fun & Profit/Jim Harvey								●							Nevada
Shop Procedures for Fun & Profit/Jim Harvey											●				Yuba
Pinblock Replace. & Soundboard Restoration/Cliff & Tony Geers							●	●	●	●					Yolo

INSTITUTE CLASSES AND INSTRUCTORS	THURS.				FRI.				SAT.				SUN.		ROOM
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	
<b>PRODUCTS &amp; SYSTEMS</b>															
What's New in Humidity Controls/Dampp-Chaser															El Dorado
Secrets of the Super-Glues/Ed Dryburgh															San Joaquin
Introduction to Disklavier/Bill Brandom (Yamaha)															Placer
Disklavier Master Class															Placer
Piano Design for the 21st Century/Fandrich & Team															Yolo
Gulbransen MIDI-Piano Retrofit/Gulbransen															Sacramento
Gulbransen MIDI-Piano Retrofit/Gulbransen															El Dorado
Piano Disc Installation Seminar/Nick Morris-Piano Disc															Amador
Introduction to Polyester Repair/Dwight Pile (LIMIT 20)															Amador
Advanced Polyester Repair/Dwight Pile (LIMIT 20)															Amador
Beautiful, Healthy & Safe Refinishing/Webb Phillips															El Dorado
Steinway Design: Form Follows Function/Steinway Team															Sacramento
<b>ALLIED ARTS</b>															
Time is Money/Colette Collier															Carmel A
A Retrospective of Steinway's Patents/Bill Garlick															Yuba
The Stigma of Hearing Loss/Joe Garrett with J. Thurman															Golden State A
MIDI, for Non-MIDI Persons/Norman Heischouer & Rob Sadowski															San Joaquin
An Illustrated History of Piano Building/Charles Huether															Golden State A
An Illustrated History of Piano Building/Charles Huether															Carmel B
Practical Appraising & Evaluation/Bob Russell															Sutter
Practical Appraising & Evaluation/Bob Russell															Solano
The Science of Wool, Felt & Hammers/David Stanwood															Carmel A
College & University Technicians/Tom McNeill															Carmel A
Visually Impaired/Stam Oliver															Carmel B
Administering the Tuning Exam (Basic)															Carmel A
Administering the Tuning Exam (Advanced Field Test)															Carmel A
Administering the Technical Exam															Carmel A
Preparing for the Tuning Exam															Carmel A
Preparing for the Technical Exam															Carmel A
Mini-Technicals															Tahoe
Tutoring															Various Rooms
Chapter Symposium															Tahoe

**DON'T MISS THE JUNE 24 EARLY REGISTRATION DEADLINE**



**DRYBURGH  
PIANO  
SERVICE**

distributors of  
**Satellite City Hot Stuff**  
adhesive products

**1-800-GLUE ALL**

ask for our complete guide of  
piano applications

10% discount on first order  
when you mention this ad

Piano Keys  
Recovered With

**ART  
IVORY**

(Pyralin)

Over 60 years of continuous service  
to dealers and tuners

WRITE FOR COMPLETE PRICE  
LIST OR CALL  
(606) 277-3311

**SHULER CO., INC.**

2400 Tulsa Road  
Lexington, KY 40503

NOW AVAILABLE... after an  
absence of over half a century!  
(Varnish-Apply Duplex Paper)

**SOUNDBOARD DECALS**

Available at piano supply houses  
worldwide. OR

PRO PIANO 3916 18th Street  
San Francisco, CA 94114  
Telephone 415/621 1210

**PIANO SERVICING  
TUNING & REBUILDING**

By ARTHUR A. REBLITZ, RTT

"The Technician's Bible"

Now in paperback for only \$19.95

+ \$2 mail or \$3 UPS

THE VESTAL PRESS

Box 97 • Vestal 62 NY 13851

NY Res. add 7% sales tax



**DIXIE PIANO SUPPLY**

We carry Dampp-Chaser Products.

Great Service • Great Prices

Fast Delivery

Ask for Buddy Gray (205) 345-1296



## Technical Forum

*This month I am pleased to present the first of a two-part guest article by our German colleague, Klaus Fenner. Due to the length of the material, I have been waiting for an appropriate time to run it. Even now (with apologies to both you and Klaus), it is being broken up. I would suggest that you do not try to digest this information while concurrently trying to digest a sandwich between calls. Instead, try to find a quiet time in your schedule to really enjoy and absorb the information.*

*Since the original document refused to scan, it was necessary for me to type it. In doing so, I have maintained Jim Engelhardt's original German to English translation, in spite of my finger's (and spell checker's) tendency to change certain words to the "other" English. The only additions have been for clarity, such as Celsius to Fahrenheit conversions.*

*Before turning over the column, I would be remiss if I did not take a moment to acknowledge Bill Spurlock (and for a time, Fern Henry) for providing such an excellent article series in the Journal. Yes, this month will be the last of that series, at least for a while. Bill has requested that we not follow my suggestion; that of writing him nasty letters. So let this suffice: Thanks from all of us for a job well done, and please hurry back!*

**Many different factors can influence the tuning stability of a piano. Just what these are is gone into in the following article by master piano builder Klaus Fenner, Bad Hersfeld, a slightly condensed version of a lecture he held in Paris in 1982. Among other things, the author cautions against automatically blaming the manufacturer for all tuning stability problems. (This English translation is in British English, with the deviating American technical terminology in parentheses.)**

**Jim Harvey, RTT  
Editor**

# Tuning Stability— What is It?

*By Klaus Fenner*

**A**ctually, the question posed in the title of this article is of interest and importance to all concerned: the manufacturer, the dealer, the service technician and the piano owner. One can hear the most contradictory statements concerning the tuning stability of various makes and models, depending on what the speaker is trying to achieve. In the sales talk with the customer, the excellent tuning stability of the instrument in question is sure to be a major selling point. In negotiating with the manufacturer for a price reduction, the same dealer is likely to justify his claim to such with the poor tuning stability of the same instrument. And when it comes to the tuning stability of the products of one's competitors, it can occur that only negative judgements are passed—without any objective evidence being offered to substantiate such a view.

Many consider themselves experts on this subject just because at some time or other they have turned a few wrest pins (tuning pins) with a tuning hammer. Needless to say, this is a far more complicated subject than most people imagine, requiring more than just superficial treatment.

A wide variety of different factors influence tuning stability, for better or for worse. There are, on the one hand, the design and construction of the instrument itself and, on the other hand, later influences, such as the quality of the servicing which it receives and the environment in which it is placed.

By "design and construction" I refer to such things as: 1. the stability and quality of the materials used, a basic prerequisite; 2. the scale design, including the back-string lengths (hitch lengths) and the string segments in between the iron bridge (V-bar) and the wrest pins; 3. the properties of the

sounding board (soundboard); 4. the toning (voicing); 5. the properties of the material(s) of which the strings are made. The "later influences" include such things as: 6. the tuner's ability; 7. the local climatic conditions and their long-term fluctuations within the course of a year; 8. the tuning dates in relation to changes in season; 9. the pianist's musical expectations, as well as the attitude of the pianist and the service technician toward the make and model in question.

It is quite doubtful whether, as a rule, when judgement is passed on the tuning stability of a piano, all these various aspects are given due consideration. Since, on numerous occasions in the past, I have already discussed more or less in detail the design and construction of the instrument itself, the present paper will for the most part deal with the above-mentioned later influences.

---

### MATERIAL QUALITY AND STABILITY

---

Today the quality and stability materials used in the manufacture of recognized top name-brand pianos can safely be taken for granted. The dimensioning of the cast-iron frame (plate), which must maintain the string tension, whether assisted by wooden bracings (backposts) or not, the wrestplank (pinblock) material and its quality, the design and construction of all parts having to do with the tuning stability—all these things have long ceased to be trade secrets, despite the fact that different design features can contribute in different ways to the tuning stability of a piano. The question as to whether to use wooden bracings or omit them [and compensate by using a heavier frame] is pretty much a philosophical one, assuming workmanship of equal quality in both cases. The same can be said of the question as to whether it is

better to provide each individual string with its own eye (loop) and hitch pin. To assume that this type of construction automatically results in improved tuning stability is utter nonsense. In any event, there is no "give" in a single piece of wire forming two strings bent around a stable hitch pin.

Since the friction between the wire and the hitch pin amounts to almost half the string tension, it is impossible for the wire to shift even the slightest bit when tuning a piano which is out of tune to a normal degree.

Nor do stringing studs (agraffes) offer any advantages as regards tuning stability. In fact, if the stringing is done sloppily, double-bearing studs can even prove disadvantageous. In many cases, such things are selling points for which it is not normally necessary to provide the customer with detailed proof of their validity. Salesmen should cease using them as selling points, particularly with reference to tuning stability. There is no theoretical reason to assume that whether the wrest plank is open or covered by the iron frame, and, in the latter case, whether the wrest-pin holes in the frame are provided with wooden bushings or not, exerts any influence on the tuning stability. Here the deciding factor is the workmanship.

---

### SCALE DESIGN AND TUNING STABILITY

---

Of much greater importance is the layout of the string lengths (or "scale design"), in reference both to the individual notes in relation to each other and to the various makes and models in comparison. Some pianos are outstanding for the uniformity of their scale and long speaking lengths, others equally notorious for shortened speaking lengths in portions of the scale, whether arbitrary or the unavoidable result of a poor design, which are very detrimental to tuning stability. Twenty-three years have passed since I held my first lecture on this subject at The Holiday (Vacation) Course for Piano Builders on Mainau

Island in April of 1962 (Europiano, Sept. 1962, pp. 1-13). What I said then concerning the non-speaking ends of the string between the hitch pin and the bridge and between the iron bridge and the wrest pin is no longer in agreement with the present state of our knowledge; this has been corrected in Junghanns [et al.], *Der Piano- und Flügelbau* (Verlag Erwin Bochinsky, Frankfurt), from the fourth edition on.

To summarize as briefly as possible the most important points: We recall that a string under tension is stretched somewhat. The scientific term for this stretch is "elastic elongation, and it is the basis of the tuning stability of the string. The greater the elastic elongation—assuming, of course, that it remains constant—the better the tuning stability. According to Hook's Law, in the range of string tensions customarily found in pianos, the elastic elongation is in proportion to the tension. Which brings us to the decisive new law:

The elastic elongation (and hence the tuning stability) of strings of different lengths tuned to the same frequency is in direct proportion to the cubes of their lengths. To cite a numerical example: The proportion of the elastic elongation of a string 100 cm in length to that of one 105 cm in length, both tuned to the same frequency, is  $100^3:105^3 = 1.000.000 : 1.157.625$ , or 100 to not quite 116. This means, then, that—the frequency remaining the same—an increase in length of 5% would result in an improvement in the tuning stability of almost 16%. Increases in length of 10% and 15% would improve the tuning stability by 33% and 52%, respectively. This law was discovered by me in 1960, and may well go into piano-making history as "Fenner's Law Concerning the Relationship Between String Length and Tuning Stability".

Regarding back-string lengths and the relationships of the string segments in between the iron bridge and the wrest pins, I refer my readers to my lectures given in London in 1974, Karlsruhe in 1975 and in Camerano and Bad Wildungen in

1979. Some of this material has been published in the Europiano Publications series (cf. the bibliography at the end of this article). In a nutshell, the following rules apply: Long back-string lengths, particularly in relation to the speaking lengths, are detrimental to both tuning stability and tuneability. First, because the resulting greater elastic elongation in the back-string length is conducive to an instability which, secondly, will cause increased tilt in the bridge as it follows the string pull. Moreover, a longer back-string length is less effective in resisting the upward force exerted when the sounding board arch (soundboard crown) increases as a result of the board absorbing moisture. The more the arch can change, the more change in the string speaking lengths and the more the instrument can go out of tune.

---

### SOUNDING BOARD AND TUNING STABILITY

---

Which brings us to a subject which deserves our undivided attention: the properties of the sounding board in relation to tuning stability.

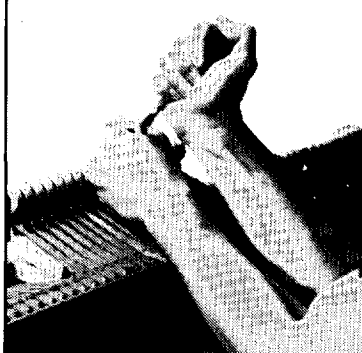
Today there are on the market umpteen cheap imitations of top name-brand pianos, produced in the Far East and elsewhere. The copies may look much like the originals, but the difference in sound is obvious even to a layman. If the string scale has been copied exactly, the difference in sound can only be due to two things: the hammers and the sounding board. If we try changing the hammers, we find that these are not necessarily the main reason for the difference in quality. Which leaves the sounding board. The difference in tone quality between the copies and the originals is often striking. Tonal quality brought about by the sounding board requires a manufacturing process in which certain stresses and strains are deliberately produced in the board.


These stresses are necessary in order to distribute the resonant frequencies of the board in such a manner that they vibrate in sympathy

with the respective string vibrations. However, as a result of this built-in natural amplifier, long-term climatic changes will cause hidden strains to release stresses which will throw the forces acting between the sounding-board arch and the string down bearing out of equilibrium. Which means that the tuning of an instrument with such a sounding board will react more to climatic changes than one with a board with no special processing which produces only an average tone quality. From this we draw the simple conclusion that, the scale design being the same, the tuning on an instrument which, due to a better sounding board, has a better tone quality, will be more sensitive to climatic changes than one with an inferior tone. But, as we shall see when we come to the next subheading, when the tone quality is better, the same amount of out-of-tuneness will be more conspicuous.

These facts can cause considerable difficulties when dealing with customer complaints. For this reason, I am becoming more and more of the opinion that the association of tone quality and tuning stability should be so firmly established in the mind of the piano technician that it can be taken for granted. Why should a top-quality product not be more sensitive than an average one? An excellent sound-producing portion with a greater sensitivity for vibrational patterns is inevitably going to react more unfavourably to improper treatment than a primitive copy with no "inner life of its own". A top-quality piano might be compared to a violin made by one of the old Italian masters. Hundreds of copies of such violins have been produced, none of which sound anything like the originals. And it makes little difference how they are treated; there is almost nothing one can do to make them sound much better or worse. But with one of the original masterpieces, it is a different matter entirely. It deserves and gets the treatment due a highly prized work of art. The attitude should be exactly the same toward a high-quality piano. The wide-spread

**Are you tired of stressful picking?  
We've put an end to that !!!**





**E-Z voice**

**Have you ever considered voicing but only tune & repair?**

**"Welcome" The most revolutionary voicing tool ever available**

**"EASY VOICE"**

**You can't afford not to own one, especially when it cuts your work in half  
and doubles your income \$\$\$**

**Uses include:**

- 1) Scribing for quick surface voicing.
- 2) Deep penetration for those rock hard hammers.
- 3) Absolute speedy and precise all around picking tool for shops and factories trying to keep up with the fast production demands of today's world.

**Package includes:**

- 1) Tool with Foredom hand-up flex shaft machine with foot control and 1/10 hp motor: \$449
- 2) Tool also sold separately.
- 3) Replacement needles and springs available.

To order now call 914-677-5368

**Easy Voice Inc.**  
2142 Route 82  
LaGrangeville, N.Y. 12540

notion that the more expensive an instrument is, the less care and maintenance it requires, is pure fallacy.

One time a potential customer gave me to understand that, in his opinion, if he was going to pay so many thousand marks for a piano, it was jolly well up to the manufacturer to come up with a foolproof design which would eliminate the need for proper care and maintenance on his part. What he did not understand is that what distinguishes an expensive piano from a cheap one is not a foolproof design, but rather such things as a better sound, a more precise, uniform touch, etc. Just because a piano is in the upper price range does not mean that its purchaser can just forget about tuning and service. On the contrary. [So that my above statements are not misunderstood:] Up to now, I have *not* found that pianos with a good tone necessarily have a poorer tuning stability, nor,

to turn the proposition about, that poor tuning stability goes hand in hand with good tone. What I am saying is that, with an instrument having a good tone and a construction conducive to good tuning stability, long-term climatic fluctuations will have a detrimental effect on the tuning, which would not occur if negative climatic influences were scrupulously avoided. Seldom enough do those who pass judgement on the tuning stability of a piano take into account the environment in which it is placed.

---

## TUNING AND TUNING STABILITY

---

And what, pray tell, does toning have to do with tuning stability? Many may wonder. There are two points worth mentioning: First, hammers toned too bright result in a sound too rich in overtones—or in musicians' terminology, too "tinny"—

which often enough is hardly bearable even when the piano is perfectly in tune. The slightest amount of out-of-tuneness, which with a mellow toning would hardly be noticeable, will be enough to set one's teeth on edge, and it is no wonder when doubts arise as to the tuning stability of the instrument.

Secondly, if the hammers are left too hard, the strings are more likely to be knocked out of tune by *fortissimo* playing, especially if the tuning was not done "solidly". But more on that later. It is a well-known fact that today pianos are toned brighter than in former times. Bright toning means volume of sound. In a time in which the general high noise level impairs the perception of soft tones, this is of importance for the dealer, in a large showroom, a piano with a delicate tone is hardly likely to be chosen.

Unfortunately, more often than not, the dealer "forgets" to have his service technician tone the instrument to suit the customer's preference and the room acoustics after it has been delivered. Usually the customer is completely unaware that he can request this, and the technician deliberately avoids calling it to his attention. To do so would only mean a lot of extra work, which the customer would, of course, expect to be included in the purchase price, as part of the customary free tuning. And so there stand in the living rooms of piano owners far too many instruments with too-hard hammers, whether because the felt has been packed hard as the result of many string impacts, or because the hammers were toned too bright, or even not at all, which convey only an inkling of their true potential beauty of sound. On top of that, hammers which are too hard result in too much kinetic energy being transmitted to the strings during *fortissimo* playing, which can contribute to excessive string breakage.

So lovers of piano music with a well-trained ear are, quite understandably dissatisfied with their new acquisition, but do not know why an

instrument which sounded so good in the dealer's showroom now no longer has a pleasing sound and why the tuning stability seems suddenly to have deteriorated. All of which can result in complaints to the manufacturer. There are no two ways about it: proper service following the sale definitely includes not only the free tuning, but that the toning be touched up as well. But instead of doing this, many dealers just pass customer complaints on to the manufacturer.

---

### PIANO WIRE AND TUNING STABILITY

---

A detailed discussion of the most important aspects of this subject can be found in my lecture "The Influence of Time on the Tuning Stability of Piano Wire", delivered at the 1976 Europiano convention in Finland; the text (in German) is available in printed form as No. VI of the Europiano Publications series. A newly strung piano does not acquire tuning stability until a certain period of time has elapsed. The fact that the wire first has to have the "stretch" taken out of it (or in scientific terminology: it must pass over from the primary to the secondary creep stage) is something we just have to accept. At present, not enough research has been conducted on possibilities of speeding up the primary creep stage, thus shortening the period of instability, to achieve any major breakthrough in this respect. Storing the rolls of piano wire over a longer period of time, with or without heat treatment, chipping and rough-tuning the instruments a controlled amount too sharp in the factory, or even heat treatment following the first chipping, offer some improvement, yet none of these procedures is so effective as to completely solve the problem. Depending on the design, the sensitivity of the piano and the climatic conditions in the room in which it is placed, the transition from the unstable primary creep stage to the relatively stable secondary creep stage can take from two to five years. Of interest in this

connection is that some years ago one of Germany's large piano dealers used as a selling point in their advertising that each instrument was stored for up to a year before being offered for sale. This is of definite advantage as regards tuning stability. Conversely, a dealer who, in order to keep his inventory as small as possible, offers practically nothing but instruments fresh from the factory has no right to complain about poor tuning stability (cf. Europiano Publications, No. VI).

And with that we have discussed almost all the internal and external influences having to do with the design and construction of a piano. Which brings us to a subject which, unfortunately, has up to now hardly been discussed at all, and which also relates to tuneability: Tuning stability also depends to a great extent on what the dealer, the tuner and, finally, the piano owner make out of the design and construction of the instrument. The best built-in tuning stability can be so adversely affected by improper care and maintenance and an unfavourable environment that it gives rise to repeated complaints from all concerned. Conversely, an instrument which, due to its design and construction, should theoretically have a poor tuning stability can make a quite good impression if the strings have aged to the point where they have made the transition to the secondary creep stage, the environment conditions are favourable (i.e. a uniform temperature and relative humidity throughout the entire year), when it has been solidly tuned by a competent technician and is not subject to rigorous use.

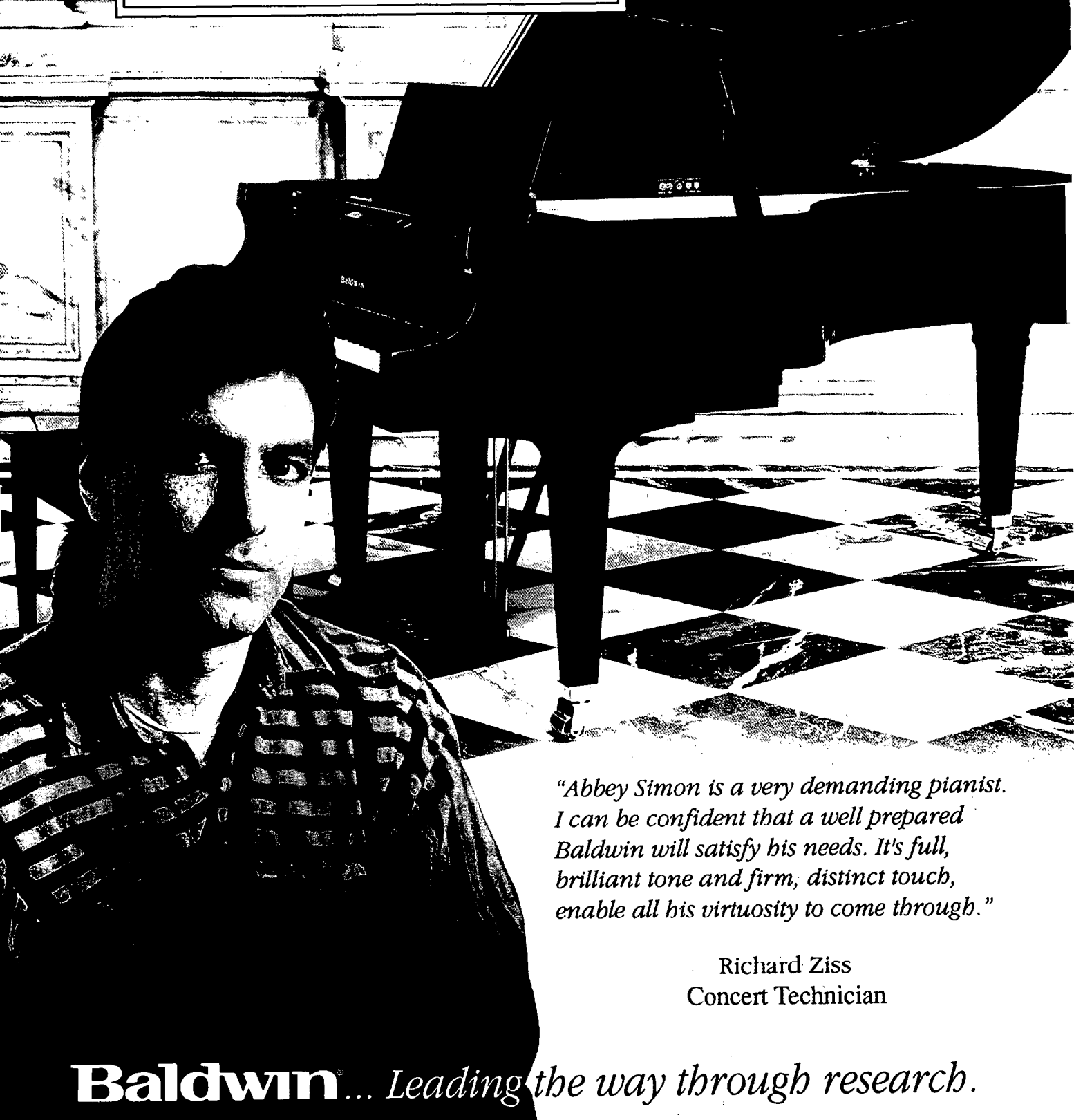
Translation by J. Engelhardt

[End of Part 1: Next month: "The tuner's ability and tuning stability".] -jh-



*"For the sensuous,  
luminous sound,  
sensitive action and power—  
for the great artists—  
there is only Baldwin."*

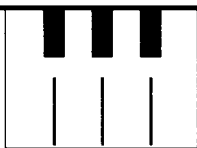
Abbey Simon



*"Abbey Simon is a very demanding pianist.  
I can be confident that a well prepared  
Baldwin will satisfy his needs. It's full,  
brilliant tone and firm, distinct touch,  
enable all his virtuosity to come through."*

Richard Ziss  
Concert Technician

**Baldwin**... *Leading the way through research.*



## Practically Speaking

# Soundboard Crack Repair

## Part 2

*Bill Spurlock, RTT  
Sacramento Valley Chapter*

**L**ast month I described drying the soundboard, repairing loose glue joints, and use of a special router to prepare the board for precisely fitted shims. Before proceeding, I would like to backtrack and clarify a couple of points.

In the first article I expressed my preference for a tapered, rather than straight-sided, shim. Some technicians have commented that they feel that tapered shims can come loose and be forced out of the board by subsequent humidity-caused compression. I suspect that this concern comes from having seen poorly-fit shims come loose from grooves which had been cut with a hand shimming tool. As explained last month, these tools tend to crush the wood along the sides of the groove. Because of wandering grain it is seldom possible to cut a perfectly uniform groove and the shim often fits poorly. The result is a shim sitting between two layers of glue (glue which contains voids because of its inability to fill gaps), with crushed wood along each side. Such a wood joint is prone to failure in soundboards or any other application. By contrast, when the groove is cut with a router, damaged wood immediately adjacent to the old crack is removed, the shim fits perfectly, and the glue line thickness is minimal. The tapered design allows the glue joint to be clamped by downward pressure on

the shim. The factors of cleanly cut wood surfaces, good fitting for a thin glue line, and clamping are the essential principles of successful wood gluing. Such a glue joint is stronger than the wood itself, and any humidity-caused wood movement extensive enough to damage the glue joint would destroy the soundboard itself.

One question I did not address in the first article is, why not just fill soundboard cracks with epoxy? I prefer wood shims for a couple of reasons. First, I find epoxy crack repair to be a messy process. A runny epoxy must be used, so that it will flow down into the cracks. This means that the cracks must be masked off on the bottom side, and preventing leakage at the rib joints is often a problem. The epoxy must be slowly applied to the top of the crack, and often coaxed to run down in with a palette knife. Once it cures, the piano must be turned upside down and the same process repeated from below, since there are usually voids which did not get filled from above.

I also prefer a well-fit wood shim from a cosmetic standpoint. Although epoxy can be colored to match the wood under one type of lighting and from one viewing angle, it becomes contrasting in other conditions. A well fit wood shim tinted to blend with the board will be visible upon close inspection, but will generally blend in with the board because it reflects light as only wood does, and so does not call attention to itself as being foreign to the surrounding wood.

## MAKING YOUR SHIMS

Shims must be made from quarter-sawn spruce, sawed to match the angle of the router bit you are using. You can obtain quarter-sawn spruce from specialty woodworking supply stores in most larger cities, who carry it to supply stringed instrument builders and restorers. Alternatively, you can order it from Posey Manufacturing Co. in Washington, (206)533-0565; North Hudson

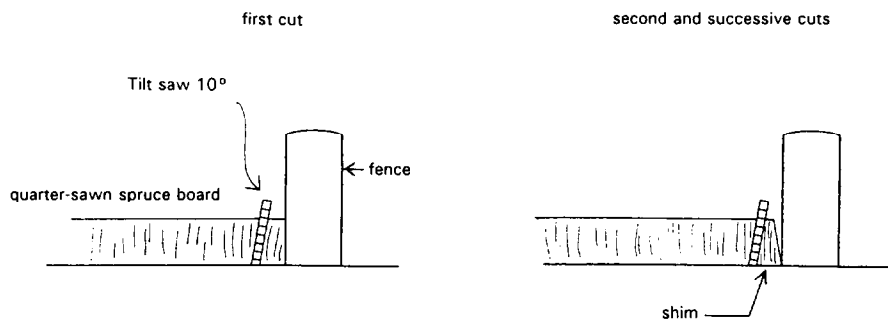
Woodcraft Corp. in New York, (315)429-3105; or Stein & Volk in Idaho, (208)634-5374. As discussed last month, the shim stock should be dried along with the soundboard prior to any repairs, and maintained in a dry state until the repairs are completed.

I like to make my shims from 3/4" thick quarter-sawn spruce. This gives a tall shim that can accommodate a range of groove widths depending upon how far it is inserted into the board. Shims are easily made using a table saw as follows: Start by cutting one edge of the board straight and square using a table saw or jointer. As described last month, my soundboard router bit has an angle of 10 degrees per side. Therefore you need to tilt your table saw blade to 10 degrees. Set your fence close to the blade and run the board through to cut a 10 degree angle on the straight edge of the board, as shown in **figure 1**. Next, flip the board end-for-end, and run it through the saw again with the previously angled side now slanted the other way and riding alongside the fence. This will yield a shim cut 10 degrees on each side, exactly the same as the bit. Continue flipping the board and sawing to cut as many shims as needed. Adjust the fence as necessary to make shims of the desired width. The most commonly used shim size (when using my bit) will be one that is slightly less than 1/8" at the bottom tip. This will fit the narrowest grooves cut by the bit, but will also fit most grooves that have been cut wider to clean up wandering cracks. (Note: to avoid wasting spruce, practice sawing shims on scrap wood of equal thickness first to get the correct fence adjustment.)

## FITTING THE SHIMS TO THE BOARD

Where your grooves end before reaching the edge of the board, you will need to round the ends of the shims to match the round ends of the grooves left by the bit. One way to do this is with a disc sander. Tilt the sander table 10 degrees and sand the end of the shim, swinging it in an arc

## Making Soundboard Shims with the Table Saw



Run board through saw, then flip board end-for-end and run through again to make shim. Continue flipping board and sawing to make as many shims as needed

Figure 1

to make the rounded end. You can also do a good job by sanding the ends of the shim using a wiping motion against a sheet of coarse sandpaper laid on the bench top.

Next you will need to fit the shim to the groove. This is done in two steps - notching it to fit past the ribs so it will seat fully in the groove, and trimming its lower edge so it will be flush with the bottom of the board - this is done before the shim is glued in place. First rub the exposed rib surfaces with pencil, place the shim into the groove and tap with a mallet. Graphite marks on the shim will indicate where the shim needs trimming. Use a knife to trim these areas, place back into the groove and repeat until the ribs no longer prevent the shim from fitting tightly into the groove. You will know when this point is reached because tapping the shim into the groove will cause the shim to stick tightly. Ideally the shim should also still be contacting the ribs at this point. Your shim should appear as shown in figure 2.

Next, lay the shim on the bench with the notched side up, butt it against a bench stop and trim the lower surface nearly flush with the rib notches using a hand plane as shown. Now when the shim is glued in place there will be little or no shim protruding below the board. This is especially

helpful where access to the bottom of the board is difficult due to numerous beams.

## GLUING THE SHIMS

I prefer cold liquid hide glue for gluing in shims. While it leaves a slightly darker glue line than does yellow wood glue, it has a longer working time, allowing you to apply it and install the shim before it begins to thicken or swell the shim excessively. This is especially important when gluing in long shims. Make sure to check the date on the glue label; cold

liquid hide glue has a shelf life and is often found to be expired at the time of sale.

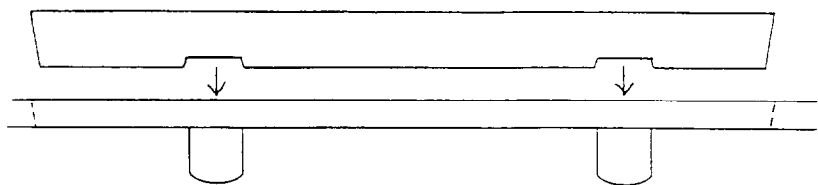
As with any gluing, it is essential to dry fit everything and test your clamping method before spreading any glue. My favorite method of clamping shims is with light weight go-bars propped against the ceiling. These make a very quick and convenient method of applying moderate pressure to as many points along the shim as needed. If your shop does not have a low ceiling, you can mount a beam about 4' above the piano using double ended pipe clamps as shown in figure 3, (see next page) and prop the go-bars against that.

Recall that we removed the wedges underneath the soundboard while routing the grooves. Prior to gluing in a shim, wedge the board back up under the groove to be shimmed - this will help the shim to seat fully in the groove.

Since the glue contains water, you should spread it as fast as possible and assemble the joint before the wood swells any more than necessary and before the glue thickens. Apply a generous coating of glue to the groove only. Press the shim into place, tap with a mallet, and install the go-bars. Additional clamping pressure can be achieved by partially loosening the wedges under the board after a few minutes, allowing the crown to lower

## Fitting the Shims to the Board

Notch shim to clear ribs, until it fits tightly in routed groove....



....then plane bottom of shim down almost flush with notches. Shim will then be flush with bottom of soundboard when it is glued in.

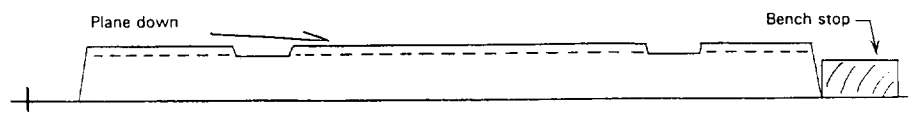


Figure 2

## Clamping Shims in Place with Go-Bars

When shop ceiling is too high, you can mount a beam over the piano with double-ended pipe clamps and prop go-bars against that.

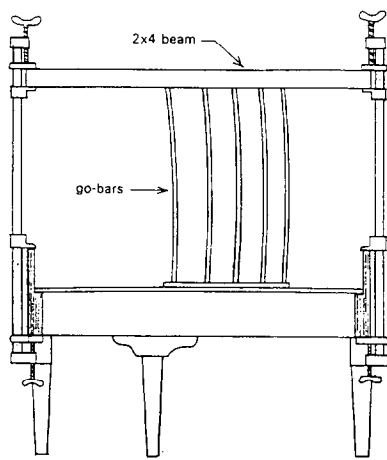


Figure 3

slightly and further pinch the shim. Leave the glue squeeze-out alone at this time. After about 1/2 hour, you can remove the go-bars and the wedges entirely.

## TRIMMING THE SHIMS

Before the glue has had a chance to set hard, get underneath the piano and trim off the squeeze-out and any protruding shim. I find that a very sharp chisel that is quite a bit wider than the shim will trim without scarring the surrounding varnish. In tight areas the blade from a small plane works well.

The piano should be left draped with slightly less heat applied for at least 24 hours before trimming the tops of the shims. This gives the moisture in the glue a chance to dissipate, so that when the shims are trimmed flush they will not shrink below the board later. Where the shims are quite high, it is best to trim them to within 1/8" of the board using a chisel or small plane. The remainder can then be trimmed down almost flush using the router with a straight bit.

Finally, the old finish can be scraped off the top of the board, along with any glue residue. In my 3/92

article on bridge repairs I described how to sharpen my favorite type of finish scraper - the Red Devil brand 1" wide and 1 1/2" wide models. These are inexpensive, easily sharpened to a razor edge, and are easy to use. I can now recommend a second brand, called the ProPrep. It also sharpens easily to a fine edge, has a very comfortable handle, and in addition has a non-clogging blade design that does not need to be constantly cleared of old varnish and wood shavings. Thanks to Norman Neblett for turning me on to this nice tool.

Some technicians like to use paint remover when stripping the old board, while others feel that the stripper could harm the board. I doubt that stripper would damage the board, but soundboard finishes are so thin and so easy to remove with the right scraper that I see no advantage in using messy and dangerous chemicals for the job.

Once all of the old finish is removed, you can use a cabinet scraper (flat rectangle of steel sharpened with fine hook edges on all sides) to smooth the board further. (See Fine Woodworking issue #91, December/91 for instructions on sharpening and use of this valuable shop tool.) Next, the board can be sanded to prepare it for a new finish. I use power sanders, first with 180 grit and finishing with 220. All dust should then be removed with compressed air or a vacuum, followed by wiping with cloths slightly dampened with naphtha to remove the rest of the dust.

I like to finish soundboards with a sprayed lacquer finish. By first applying a thin coat of sanding sealer, the shims and the surrounding board will appear as they will in the finished board. You can then tint the shims slightly using an air brush and shading lacquer to help them blend with the older soundboard wood. However, this tinting should be moderate; if you overdue it the tinted areas will look like colored stripes later on, after the rest of the finish is on. Just a slight tint is best - if it looks like it is not quite dark enough it is probably plenty. Once the piano is strung and

assembled the shims will blend in nicely, appearing as a testament to good wood joinery if seen at all.

Another approach to matching the color of shims and board is to use wood bleach after the rough sanding. This will lighten the old board to better match the shims; however, I personally shy away from using bleach on soundboards because it involves a lot of wetting of the board - first with the bleach itself and then with a water rinse to remove any residue. If the bleach is not washed from the surface it can leave an alkaline residue in the top surface of the wood. This residue can cause natural fibers (such as wood) to disintegrate; although we're only talking about a thin upper surface of the wood, I'd just as soon avoid it.

Apply a full coat of sealer over the tinting, sand smooth with 220, and carefully clean all dust from the board. Spray one or two final finish coats and you are done! Your soundboard should now be restored to sound structural and cosmetic condition, ready for many more years of service.

Of course, the soundboard will still remain subject to the same destructive forces of humidity fluctuation that damaged it in the first place. In order to slow any further deterioration I recommend always installing a complete Damp-Chaser humidity control system as part of a major rebuilding job. Besides preserving the soundboard in the years to come, these systems do wonders for tuning stability, preserving the customer's investment and allowing finer tunings despite seasonal changes. You'll enjoy tuning the piano more, and the customer will enjoy a better sounding piano.

## SO LONG FOR NOW

In this series, and the Basic Skills series before it, my aim has been to present practical methods in an understandable way - to make piano service skills accessible to the reader. In so doing, I have had the opportunity to advance my own skills in ways that go beyond what I would have

learned by simply doing the work and not writing about it. As has so often been said, it is the teacher who really learns the most. And, it has been immensely satisfying to hear from those who have called or written to say that their work has been helped by some information that I have passed along. However, the writing has never come easy for me, but rather at the expense of long hours at the word processor and drafting table. While I am pleased with the results and would some day like to continue writing, I feel the need to attend to my business (and maybe even take an afternoon off now and then!) and so this article will be my last for now.

It is with genuine appreciation for all the members of this fine organization that I say good by for now. I couldn't have done it without you!



## THE AMERICAN INSTITUTE OF PIANO TECHNOLOGY

An excellent school of Piano Technology and Tuning, providing "hands-on" workshop experience, as well as introductory and advanced classes in every aspect of this profession.

**650 Moulton Avenue • Los Angeles, CA 90031**

*Please mail inquiries to:*

**AIPT • PO Box 4418 • Chatsworth, Ca 91311-4418**

**818-348-1530 • 213-223-2010**

**VISITORS WELCOME**

**A NON-PROFIT, NON-DISCRIMINATORY ORGANIZATION**

### *The Finishing Touches*

#### **Dry Transfer Decals**



- Fast, easy, no cleanup
- Immediately ready to finish
- Over 700 Fallboard and Soundboard
- Custom Decals - send tracing for Music Racks



- Authentic Steinway Designs
- Two styles

#### **Decals Unlimited**

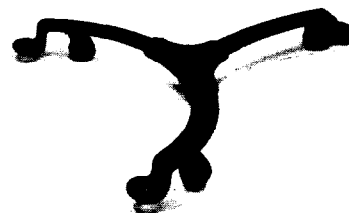
**9333 96th St. No.**

**Mahtomedi, MN 55115 • 612-429-4465**

*Catalog available upon request*

#### **Grand Piano Carriage**

- Made of the finest steel: coated
- Superior engineering and looks
- Two brakes included for added stability



- Smooth and effortless movement
- No finish damage to piano legs
- Shipped UPS

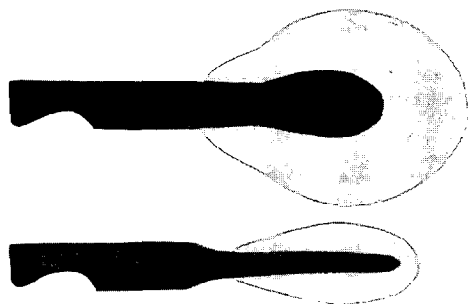
#### **Schroeder's Classic Carriage**

## **Largest Selection of Grand Action Parts in U.S.A.**



### **New! Pacific's "Gold Label" Hammers**

**Write or Call 213-877-0674 / 818-769-2490 for Information**



**Charge Your  
Purchase  
On Your**



**pacific piano**

supply company & killeen bench co.  
(213) 877-0674 • (818) 769-2490  
FAX: (818) 769-8967

P.O. BOX 9412  
NORTH HOLLYWOOD, CA 91609

11323 VANOWEN STREET  
NORTH HOLLYWOOD, CA 91605

**COMPLETE LINE OF TOOLS and SUPPLIES for PIANO REBUILDERS • • FREE Bench Brochure • We Ship the Same Day**



## Good Vibrations

In those days when only a few Steinway pinblocks were being replaced, rebuilders considered the job of sawing out the block with a handsaw to be an unavoidable chore. Over time, a more advanced method included drilling an endless series of holes along the stretcher, and chiseling or sawing to connect these holes. Still another, most inconsistent for success, and dangerous regarding stretcher integrity, sought to break the glue joint between the stretcher and block by using chisels, acids and the like to wedge apart the two components. After locating and chiseling out the five blind dowels, this last technique sometimes worked, but just as often clobbered the stretcher, sometimes seriously splitting it. By now, pinblock removal has come of age.

Many, many more Steinway blocks are routinely being replaced. And with the increase in activity, better, faster, more consistent and safer methods have been developed. Power tools have led the way. They are noisy and cumbersome, working in the confined areas of piano pinblocks, but they are the best bet for the job. Those tools most useful for pinblock removal include: an ordinary circular saw; a powerful jig saw; a reciprocating saw (such as a Sawzall); a router equipped with a special/custom bit, and even an electric chain saw. There are probably others that some rebuilders swear by, but this and the next article will cover only the use of the circular saw, along with the jig saw and the reciprocating saw.

Since there are many photos supporting this article, the introductory text has been kept short. We will also assume that the location of the old pinblock (relative to the case) has been

## Pinblock Removal Using a Circular Saw

Nick Gravagne, RTT  
New Mexico Chapter

determined and noted. Refer to last month's article in this series for a pinblock location method using a full-size pattern, or refer to the Susan Graham/Wally Brooks article of August, 1991 for some ideas on measuring. Whatever your method, it must be remembered that what you are left with after sawing out a pinblock is *less* than the full dimension of the original (installed) block. That is, you can't depend on the smaller sawed out block to serve as a complete pattern for tracing out a new block—an iffy proposition anyway. If you rely on measurements taken from arbitrary points on the old block to the case sides and to the stretcher, check and double-check their accuracy. This might be a good time to start becoming familiar with metric measurement, since it is easier to use, and allows for fewer errors to creep in. Why not, for example, measure 90 millimeters rather than 3 and 17/31 inches?

### DON'T FORGET

... to measure and note the height of the old block relative to the top of the case. Said another way, the pinblock, along with the plate support

system (dowels), serves to set down bearing. So whether the plate is being lowered or not, it is a good idea to note how tall the ends of the original pinblock sit above the shelves they are glued to. Rather than measuring, I prefer to use a piece of scrap wood as a permanent gauge. **Photo 1** shows the wood positioned vertically, flush to the case and standing on the pinblock. An awl mark scratched across the grain of the gauge/wood permanently records the height of the pinblock for down bearing purposes. Make sure that the gauge stands on the pinblock, and not on any debris or raised ridges of wood that sometimes exist in Steinways at the rim and stretcher. (Note: any time a piece of wood is used to record a dimension, remember to orient the wood so that the scratch mark runs *across* the grain. Should the wood change dimension with variations in humidity, the recorded scratch mark will not be affected).

### THE CIRCULAR SAW AND JIG SAW

The following technique is a favorite of my friend and fellow technician Les Conover of Albuquerque. In the photo series, Les is demonstrating the positioning and use of the tools. Since almost everyone already owns both a jig saw and a circular saw equipped with a general purpose carbide blade, the adoption of this technique does not require the purchase of any additional tools.

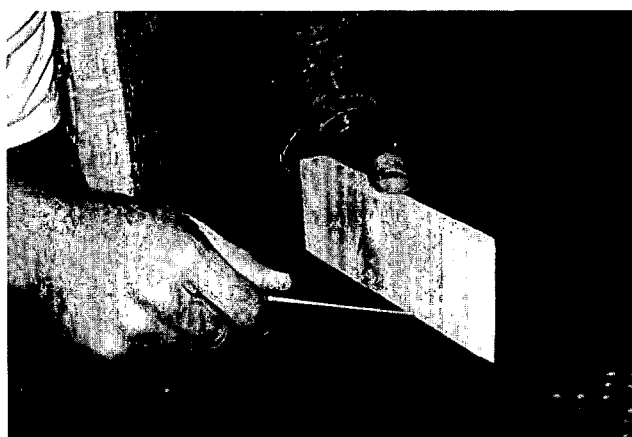
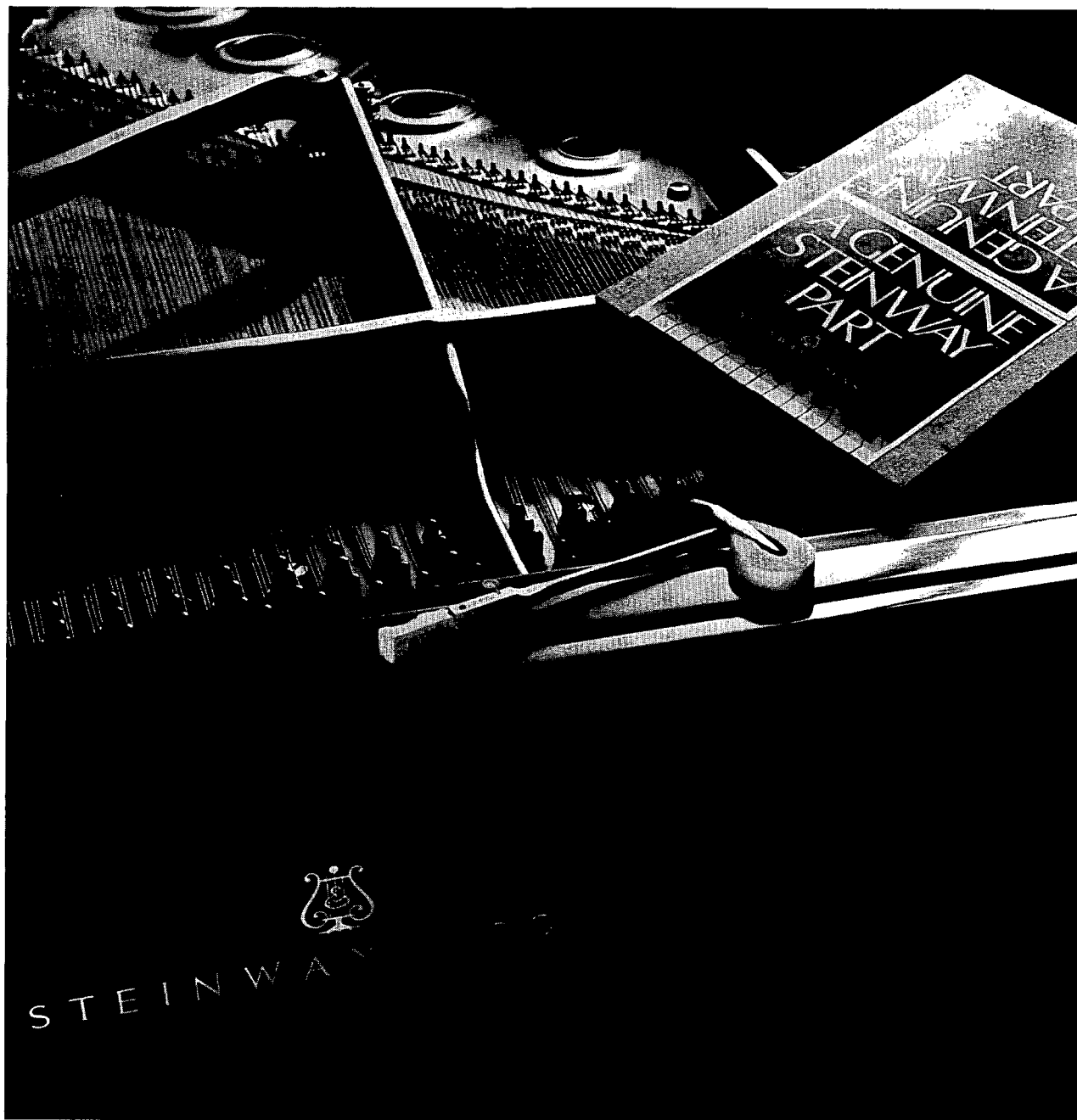


Photo 1

# STEINWAY



If it doesn't have 12,116  
genuine Steinway parts, it isn't a Steinway.

Every part of a Steinway plays a part in creating a piano renowned for its unequalled touch and tone, and its enduring value. So, when a person invests in one of our new pianos, it's 100% a Steinway. And we want to make it easier for piano technicians to keep it that way. Our service department has improved the availability of genuine Steinway parts, including a prompt turnaround time on our new, improved

hammers. We offer the only case and furniture parts, as well as custom made parts for older Steinways. And now you have the added convenience of using Visa or Mastercard. If you call Glorie Lefrak at (718) 204-3150, she'd be pleased to tell you more about our service and new hammers. Because once it leaves the factory, the most important part of a Steinway piano is you.

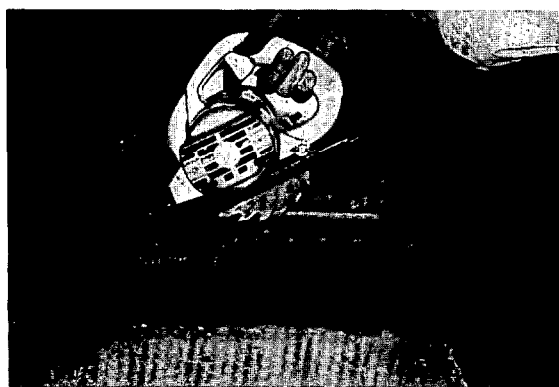


STEINWAY & SONS

One Steinway Place, Long Island City, New York 11105. (718) 721-2600.

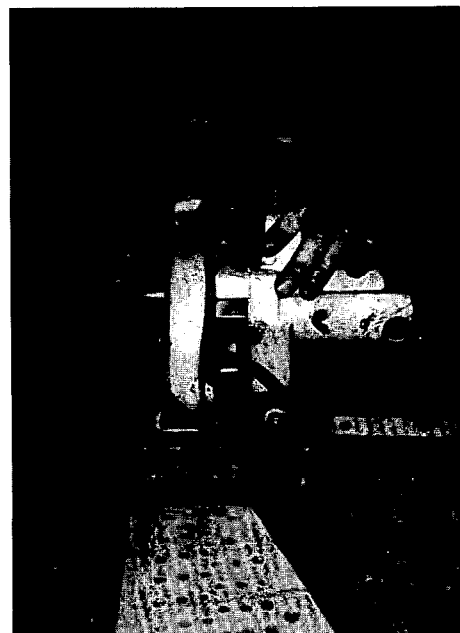
The technique is easy to follow by referring to the photos and the wording by each picture. In brief, the idea is to run the circular saw on top of the block and along the stretcher leaving a shelf of old pinblock still attached to the stretcher. Next, the ends of the block are cross-cut back to the stretcher cut, allowing most of the block to be removed. The waste material still clinging to the stretcher is then cut into smaller chunks that are simply tapped off with a hammer. The waste material left at the shelves is chiseled away. Finally, all glue joints at the shelves and stretcher are scraped and cleaned up.

The technique outlined here is noisy and raises a tornado of dust at times. The advantages are that the process is repeatable from piano to piano with no nasty surprises, it is straight forward and controllable, and the removal time can be counted on to be an hour and a half tops. Wear a dust mask, ear protectors, and kiss the time good-bye. It'll be over before you know it.



*Photo 2*

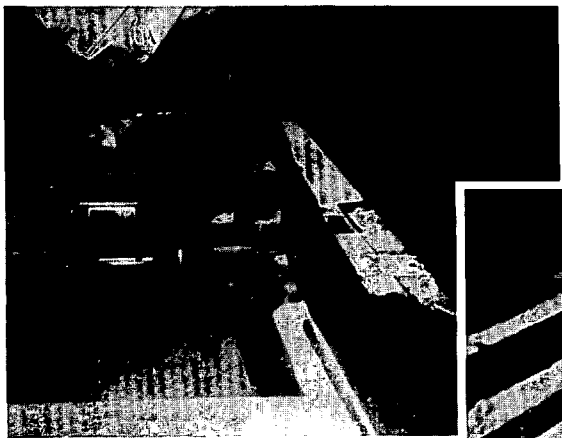
Start with a plunge cut. Place the sole or shoe of the saw up against the stretcher, start the saw and lower the blade through the pinblock. Allow enough room at the bass end of the block for a complete lowering of the saw. Orient the saw to cut from the bass to the treble.



*Photo 3*

The saw is sitting fully on the block and making the cut as close to the stretcher as possible. Please remember to remove the damper system first!

*Photo 4*  
After the stretcher cut has been made, "lower" the blade for a treble cross cut.



*Photo 5*



*Photo 6*

*Photo 5 and Photo 6*

A jig saw is used to complete the stretcher cut in the bass, to finish out the treble cross cut (not shown) and to cross cut the bass end. Take care not to cut into the case underneath the pinblock.



Photo 7

The cut out pinblock is shown moved toward the soundboard. Note the waste material still attached to the stretcher and treble shelf. Also note that the removed pinblock section is useless as a pattern for tracing out a new block.

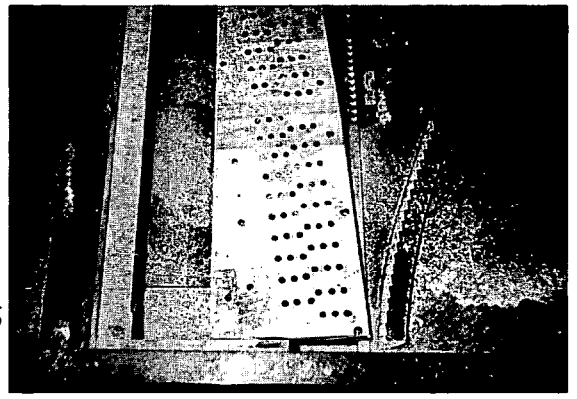


Photo 8

A scary part of the operation! But Les is very skilled at it. Using the saw he free-hands a series of vertical cuts in the stretcher waste material, back to but not touching the stretcher. As can be seen in the photo, the adjustable shoe of the saw does not contact or ride on the wood. If you feel as hesitant about trying this as I did lower the shoe to where it will ride on the wood as you make the shallow cuts. And, consider making the full depth of cut in two passes by starting with a shallow cut and readjusting for a deeper cut. Depending on your body size or how uncomfortable you might feel controlling a heavy hand tool in such an awkward position, consider either removing the front legs of the piano and lowering the case to a padded floor, or else raising the rear of the case to where these cuts have less of a vertical feel to them. The cuts are spaced every two inches or so.



Photo 9

A jig saw equipped with a flush cut bit finishes out the cut made with the circular saw. Run the bit right up to the stretcher. The idea is to completely separate the chunks from each other so that they can be tapped off with a hammer. Notice several removed chucks lying on the keybed. This saw/bit combination can be used to make the entire cut toward the stretcher, but a more powerful jig saw than the light duty model shown would speed up the process. To

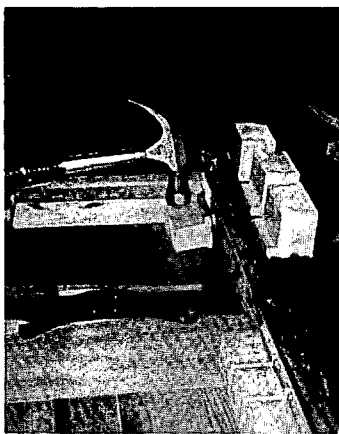
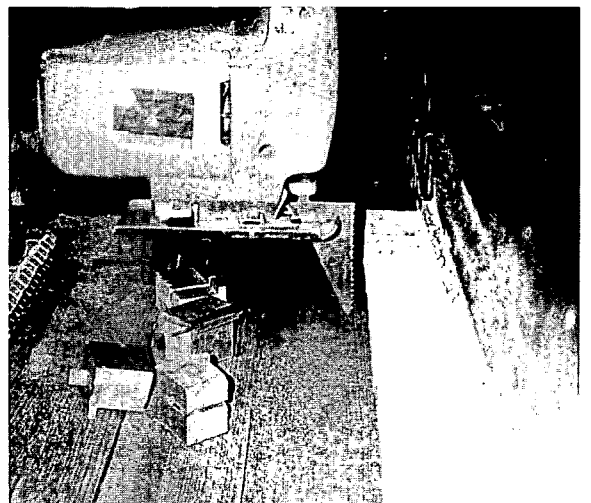


Photo 10  
The  
chunks

are easily removed by tapping with a hammer. Note the fairly clean surface left at the stretcher glue joint. Using this method you are assured of not damaging the stretcher.

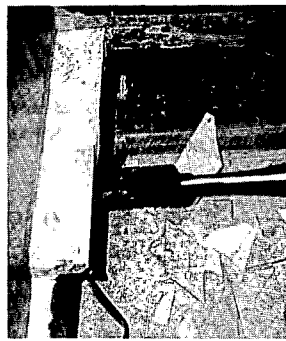


Photo 11

Finally the shelf waste material is chiseled off. It is not necessary to drill out the dowels first. This step is actually the most time consuming and nitpicking of all the steps. Still, not bad. Working alone, the whole removal takes about an hour once you are familiar with it. Longer if you either omit step/photo 8 opting to cut back to the stretcher with a jig saw only, or if you must maneuver the piano around for more comfortable sawing positions.



## Tuning Corner

*Ben McKlveen  
Contributing Editor  
Cincinnati Chapter*

I am grateful to Fred Tremper, technician at Morehead College and member of the Bluegrass Chapter, for the suggestion that led to this article. It was derived from a class that he asked me to teach at their seminar in March.

The process that I will describe might be called "organized observation." We will look at how it is applied to the tuning process from the time one walks in the door, to the completion of the job. I don't think that I will write about much that is new. Much of the information is general knowledge, but I will try to put it in an order that will permit one to obtain professional results. It is a holistic approach that transcends the mere "preparation" for tuning. The purpose is to gather as much information as possible (or as much as one needs) to service the piano properly.

One of the first things that a person learns about the piano he or she is about to tune (besides its general shape, that is - grand or vertical) is its brand name. This gives a clue as to the kind of quality one can expect from the instrument. Owning a copy of the Piano Atlas has been valuable for me, through the years, because there have been literally thousands of manufacturers of pianos over the past two centuries. This book has helped me to associate brand names with quality (or the lack of it). Also, the atlas is a valuable tool to determine the age of a piano. General appearance will give one an idea of how the instrument has been treated, whether it has "been through the wars" or lovingly preserved.

From here on, the observation process breaks itself down into four separate categories:

1. Conditions that affect tuning.
2. Conditions that suggest other work.
3. Possibilities to extend "good will."
4. Valuable general information.

Let's explore these, one at a time. As soon as the piano is opened up for service, there are eight items that present themselves for evaluation:

1. Keys - What condition; are they level?
2. Pitch - How close to standard?
3. Tuning pins - loose, tight, is the piano tuneable?
4. Action Alignment - a good indicator of the quality of the piano.
5. Broken parts - look for keys, jacks, shanks, flanges, strings, etc.
6. Noise - do you hear or have you been told to look for squeaks, buzzes, or rattles?
7. Malfunctions - Are there keys that don't work, stick or bobble?
8. Pedals - Do they work - do they need adjustment?

Resolution of these items will permit the tuning process to get started.

Once tuning is under way, there is time to look at the conditions that might suggest other work:

1. Strings - Are there false strings, dead strings, (especially bass strings), rust, etc.?
2. Hammers - How worn; do they need replacement, reshaping or voicing?
3. Key covering - Are they chipped, missing, need replacement?
4. Bushings - Are they loose, tight, need replacement?
5. Action and damper regulation - Is the touch deep, shallow, long blow distance, lost motion, etc.?
6. Dirt - Look for general dust, but also for special problems such as

spills, mildew, insects, excessive dryness, or dampness.


When I was a student, my teacher impressed me with the idea that professionalism is enhanced by graciousness. He suggested that when one is doing a service, one should do something extra for the client that promotes good will. Tighten the legs on the bench, for example. (I carry a fistful of drywall nails and when I find the bottom falling out of a bench, I use these to nail it back. Piano owners go into orbit over this little service.) Adjust the pedals; give them a brochure; glue something! (With cyanoacrylate adhesives, doing a small repair makes you look like the next thing to Superman!) Replace a rubber button, or a knob, or a piece of felt. All these things are great good will devices. We depend on repeat business and goodwill gestures and little courtesies do much to earn customer loyalty for us.

The last category, "general information" is the glue that binds the others together. You need to know:

1. Who plays the piano?
2. How well does the performer play?
3. Who pays the bill for your service?
4. What type of music is played?
5. What are the expectations that the owner has for the performance of the piano?
6. What is the economic level of the household?

There are a thousand variations to these themes. For example, if the child is taking lessons and the parents pay the bill, it might make a difference if one or both parents also play. The music that one finds around

# Perfecting The Art Of Scale Design



To produce a superlative piano, Samick sought out Klaus Fenner, the world's preeminent scale designer. Samick engineers gave him a straightforward directive: create a scale, devoid of compromise, that would endow each Samick piano with a tonal quality and response capable of satisfying the most discerning musician.

18521 East Railroad Ave. • City of Industry, CA 91744 • 800-592-9393

the piano will give a clue about the level of piano performance. One finds everything from beginners books, hymn books, popular music jazz studies, classical literature, or a mixture of all of the above. Adroit questioning can give you an idea of how well the members of the household play, and what they would like in the way of piano performance. Economic evaluation can be made on the basis of household furnishings and the quality of the neighborhood in which the client lives.

All of this information helps you assess the instrument in your care and the prospects for maintaining the piano and improving it, should that be necessary. Most of it can be acquired during the tuning process, and if used properly, can add to your stature as a professional piano technician.



### The Piano Action Handbook

Third Edition  
Compiled by Randy Potter, RTT  
PTG Members \$8  
Non-members \$10



### The Calculating Technician

By David Roberts  
\$13

*Please add \$2 per item for shipping and handling*

### THE PIANO TECHNICIANS HELPER

*Software developed for Technicians by Technicians*

- User friendly, form and menu driven
- Easy scheduling and billing
- Call back reminders
- Supports word processing—form letters, mail merges, etc.
- Mailing labels, post cards, daily & weekly calendars, scheduled tuning, reports, etc.
- Flexible sorting, comprehensive customer & piano service history database
- Calls customers through the computer
- Advertising survey and analysis
- Linked to PTH Accounting package
- IBM compatible, Version 3.85 \$295
- Accounting Version 1.3 \$75
- Free information packet and demo
- 6 Programs in the package
- Macintosh Version now available

Steve McClintock  
2306 Normandy Drive  
Apt 1C  
Michigan City, IN 46360

## Technicians Using Victor A. Benvenuto Soundboards Make Money

- We have made the complex procedure of removal and installation easily accessible to any technician with our individually oriented step-by-step guidance video.
- Every technician using Benvenuto Soundboards reports a 100% rate of successful installation.
- Users of Benvenuto Soundboards report a measureable increase in referred rebuilding work which they directly attribute to the outstanding tone produced by the Benvenuto Soundboards.

*"Superb — the piano came out great!"*

Amy Marshall  
Wexford, PA

When we combine soundboards with A. Isaac Hammers & Bass Strings, every piano receiving these three components becomes a uniquely remarkable instrument.

### OTHER VIDEOS AVAILABLE

#### REDUCED RATES

- Tuning \$50
- Grand Regulation \$50
- Grand Rebuilding \$100
- Key Making \$50

### PLUS

Soundboard Replacement  
**\$29.95**

## We Now Sell A. Isaac Hammers & Bass Strings

We are pleased to share the three components with you. You can buy a Benvenuto Soundboard, A. Isaac Hammers and Bass Strings and install them yourself OR you can have us install them for you.

**A. ISAAC  
HAMMERS**

+ A. Isaac Bass Strings

Easy Installation + Superb Tone

A Benvenuto Soundboard

Customer Satisfaction + Increased Referrals

**Join the smart technicians-Successful because they realize quality pays!**

CONTACT  
US AT:

The Piano Shoppe 6825 Germantown Ave. • Philadelphia, PA 19119 • 215-438-7038

## Fandrich Piano Company Opens in Pacific Northwest

On March 1, 1992, Fandrich Piano Company, Inc. opened America's newest piano making facility, in the Pacific Northwest harbor town of Hoquiam, Washington.

The first piano in production is the revolutionary Artist Studio Model, a 122 cm, (48") upright recently designed by company President Delwin Fandrich. The U-122 features a radical back assembly and soundboard design as well as the Fandrich Vertical Action, which was invented and patented by Darrell Fandrich and Chris Trivelas.

Joining the newly formed company is Ed Richards, Vice President of Sales & Marketing. Chris Trivelas is R & D director for action development.

Inquiries may be directed to Barbara Fandrich, General Manager, Fandrich Piano Company, 3001 Murphy Street, PO Box 736, Hoquiam, WA 98550. (206) 533-8053; FAX (206) 533-0820.

## PIANOS! PIANOS! PIANOS!

We buy all types of usable pianos. We pay cash and will not hesitate on any fair price.

We will remove immediately. Also we sell fine vintage pianos — large stock — Steinway and other top-name brands.

Call Irv Jacoby collect (216) 382-7600  
P.O. Box 21148, Cleveland, OH 44121

### COLEMAN-DEFEBAGH Video Cassettes

•Aural & Visual Tuning	\$79.50
Pitch raising, temperament, setting, beat counting, Sanderson Accu-Tuner, etc.	
•Grand Action Rebuilding	\$79.50
Hammers, shanks & flanges, wippens, key bushing, backchecks, etc.	
•Upright Regulation	\$65.00
Troubleshooting, refelting, etc.	
•Beginning Piano Tuning	\$55.00
•Grand Action Regulation	\$79.50
•Voicing	\$79.50
•Exploring the Accu-Tuner	\$55.00
VHS or Beta	(805) 273-4273

Superior Instruction Tapes  
220 Shirley Lane  
Palmdale, CA 93551

**Even if it's  
just one  
string,  
give us  
a ring.**

You may think of Mapes for big orders, but Mapes is small orders, too. We can make piano strings for any model or any age piano in any quantity for piano technicians. We also make guitar, mandolin, banjo and harpsichord strings.

For over 78 years, Mapes has produced the finest quality strings for some of the world's largest manufacturers. You can put that experience to work for you. Even if it's just one string that rings.



**The Mapes Piano String Company**  
"Strings That Ring"

P.O. Box 700  
Elizabethton, Tennessee 37644  
Office (615) 543-3195  
Wire Mill (615) 543-3196  
Fax (615) 543-7738



## Guest Feature

Ernie Juhn, RTT  
Long Island-Nassau Chapter

# How To Fix Defective Soundboards In A Few Minutes

Obviously something is wrong with the title of this article. Let me tell you what happened. I purposely left out one word that will change the situation dramatically. The word is "*mis-diagnosed*". I will be discussing the many problems that are often blamed on "defective" soundboards, but in reality have other causes and can be remedied easily. First let us establish something rather important. Generally, *no crown - no tone!* However, if a piano sounds good but there is a problem with one, or a couple of notes, don't look for "lost crown"! Most likely you will be barking up the wrong tree. After all, it is not likely that the crown will be okay all over the piano, except for an area of a note or two.

Sometimes there is the case of a persistent buzz. The buzz disappears when we apply pressure to a certain spot on the soundboard. We look for obvious problems like "invisible" small cracks in the board, separation from the rib(s) or bridge, etc. We might even be tempted to blame an "invisible bubble" in the area where the soundboard is edge-glued together. We may look at seating of the strings on the bridge, bridge pins, etc. At one point or another, when all our efforts prove fruitless, we could be tempted to blame a defective soundboard. I urge you to look a little longer. Look for coins, safety pins and other debris on the soundboard. Here is one which may be new to many of you: some manufacturers set the "nose bolts" so that the plate barely rests on the shoulder of the nose bolt. Aging, as well as changes in climatic condi-

tions, may actually cause the plate not to rest on the shoulder of that nose bolt, and a buzz may occur. How do we diagnose that? If possible, reach in with your finger and hold the area where the plate should touch the shoulder of the nose bolt. You might feel a vibration when someone strikes the note which makes it buzz, or, the buzz may stop. If you cannot reach it, use a small mirror. A slight, upward turn on the nose bolt will cure the problem. Please make sure that you only turn that nose bolt *slightly!* Although plates are much more rugged than most technicians believe, it is possible to break them. (I also would urge you not to go around saying that Ernie Juhn suggests turning up nose bolts).

Let's explore cracked soundboards. As we all know, unless made of several laminations, spruce boards can crack. We are aware of the following facts about soundboards:

- there is crown;
- their movements are limited due to the fact that they are "boxed in" by the rim;
- they expand and contract with changes of climate (humidity).

So it is likely for the board to either develop cracks or—something that looks like cracks, but is just the opposite—*pressure ridges*. Neither are of terrible consequence. In fact, the only time you will know about a crack or a pressure ridge is when you look for it.

The chances of hearing a crack in the soundboard are slim. The only time soundboard cracks are heard is either when a rib or ribs separate from

the board or, when the soundboard cracks "just right" so the two loose parts produce a buzzing sound while vibrating. Either of these conditions can be corrected with no difficulty. The answer of course, is glue.

This may be a good time to mention that we live in an exciting time. There are glues available which miraculously re-glue ribs to boards within seconds. Certain other cracks can be re-glued and filled, within a couple of minutes.

What about tone? We have all seen the demonstration of a tuning fork mounted on a piece of soundboard material. When the little board is flexed to form a crown, the tuning fork sounds quite good. If however, the crown relaxes, the tuning fork is dead and can hardly be heard. Now think about a variation of the demonstration. If we strike our tuning fork with the knuckle of our finger, it sounds fine. If however, we use the soft part of our finger there will be hardly any sound. A soft hammer can very easily produce "dead" sound on a piano. Soft hammers can come with the piano or can be created by an eager technician. Over-voiced hammers can happen in certain sections of the piano and can be mistaken for a soundboard problem.

How sad is the story of a man who was mis-diagnosed and told that he had only a few months to live; he then drank himself to death. A parallel to this story might be the owner of the mis-diagnosed soundboard problem, who was refused a new piano by the manufacturer. He lived thereafter with the thought that the piano was defective, and that the maker of the instru-

ment did him wrong. Too bad that the real truth was a set of over-voiced hammers, which could have been replaced. The "defective soundboard" was mis-diagnosed.

One thing that is most important and very often forgotten is the discussion with the piano owner. We can almost always count on important information which can lead to successful diagnosis. If the customer tells us that the piano has only lost its tone since someone did work on it, we should consider the possibility of over-voiced hammers. If this customer explains that some tuner-technician tried to take out the harsh sound but also took out the tone, we should certainly not look for soundboard problems. In fact, even if that board is cracked in fifteen places, I would still not blame the loss of tone on the cracks!

Now that we have covered some of the problems involving "defective soundboards" which really turn out to be other, less serious problems, how *do* we go about making sure that there is a crown on that board and that we should look somewhere else for the problem?

Let us first establish that manufacturers don't agree upon the exact amount of crown we should be able to measure in the various parts of the scale. Consequently, I am not going to stick my neck out and give you measurements. I will, however, assume the risk in stating that as long as there is some crown that board should not be the main reason for poor tone quality.

A lot has been said and written about down bearing and crown. They are different! Just one little hint; we could have a wonderful crown and a bridge that is not high enough. The result: negative down bearing. One could measure with all kinds of measuring devices. One also could use a piece of string and measure the crown from the bottom of the board, and the down bearing from the top, and get a pretty good idea about what is going on. You will be surprised how often the "bad

soundboard" turns out to be something very simple.

Now think about the following. If we depress the shift pedal on a grand, the hammers should strike two strings instead of three (in an area where there are three strings). As a result, we hear one third less volume. If the hammers strike only two out of three strings *without* using the shift pedal, we could easily be tempted to suspect the soundboard. After all, we

don't get enough volume. If we examine closer we might find that the hammers have been filed unevenly. They may not travel properly, or the string height could be so far off that one of the three strings is barely contacted by the hammer.

In conclusion, why condemn the soundboard before we look at all the other possibilities?

## A PIANO TECHNOLOGY CERTIFICATE IN EIGHT MONTHS...



## ...OR AN A.S. DEGREE WITH TWO YEARS OF STUDY.

Tuning, regulation, repair, and rebuilding of grand and upright pianos.  
Business practices, including computer applications. • Elective studies in antique instrument construction.  
Program Coordinator; David Hoffman, RTT • For more information, call or write Director of Admissions.



# SHENANDOAH CONSERVATORY

Of Shenandoah University

• Shenandoah University does not discriminate against any student or employee because of sex, race, color, handicap, military service, or national or ethnic origin, and maintains such non-discriminatory policy in all aspects of operation.

1460 University Drive Winchester, Virginia 22601-5195 • (703) 655-4581

## Cover Ground Faster with a Hop, Skip & Jump

NOTEWORTHY  
IMPROVEMENT  
FOR PIANO  
TUNERS!

### New FAC method for expert 88-note stretch tunings at the piano!

You have to be pretty light on your toes these days. Time is money and we're helping you make more of both with the improved Sanderson Accu-Tuner. We are piano technicians and we know that the Accu-Tuner is the best tuning instrument you can buy, but we found a way to make it better.

Now the Accu-Tuner has the power to create 88-note FAC tunings right at the piano by simply measuring three notes (F3, A4, C6) and storing the stretch numbers. It automatically computes and stores an entire expert-level tuning for the piano, making it easier and faster than ever to tune. The Accu-Tuner also enables you to store FAC tunings with a pitch offset, making it great for pitch raising, non-440, and early music tunings.

So cover more ground in less time. Hop on board with the Sanderson Accu-Tuner, and jump into the world of greater productivity and faster tunings.

Send today for the **FREE** Inventronics catalog:



## Inventronics Incorporated

9 Acton Rd., Chelmsford, MA 01824

**1-800-FAST-440**

In MA, 508-256-7374

Compact, lightweight, fast:  
The Sanderson Accu-Tuner.





## International Relations

**Ron Berry, RTT**  
*Chair*

*International Relations Committee*

*This month I have some more detailed information about the 1993 IAPBT meeting in France and England. While many details are not yet worked out, this will give you a taste of what is in store.*

*This month I also have the next installment of the speeches from the symposium in Kyoto Japan in June 1989. This month's is from Ling Ho (Tom) Liu of the Taipei Piano Technicians Association.*

*Recently, one of our members traveled to Moscow and met with the Russian Association. Watch this column in future issues for a report of his trip.*

### 1993 IAPBT Europe Plans More Definite

We have recently gotten definite dates for the IAPBT meeting in 1993 in England and France. It will start in England at Colchester about 60 miles from London on May 12-15, 1993. Then it continues in France, May 16-21. The meeting in France is in conjunction with the European meeting and begins in Paris with a meeting at the Institute of research and coordination of Musical Acoustics. It continues with a visit to the Conservatory-Museum of Villette and a musical program. The next day will have a visit to the Tropical Forest Technical Center and then a trip to Le Mans by TGV (express train) to visit the musical Career school. The next day is a holiday and will be a day of relaxation with a visit to a cave in champagne and a tour trip to Ales to visit the Piano de France factory (Rameau). the last day is a trip to Monte-Carlo for the IAPBT meetings, a visit of an academy of music and a banquet.

There are many details to work out yet but now that the dates are firm, Ed Hilbert will be working with a travel agent to develop a tour package. We may possibly include time to go to some piano factories in Germany.

### A Speech From Ling Ho (Tom) Liu of the Taipei Piano Technicians Association

<b>Name:</b>	Tom L.H. Liu
<b>Title:</b>	Director
<b>Institution:</b>	Taipei Piano Technicians' Association
<b>Address:</b>	165, SEC 3, Roosevelt Road, Taipei, Taiwan, ROC
<b>Phone:</b>	(02) 362-2285
<b>Fax:</b>	(02) 362-09044

#### Brief Personal History

<b>Year of Birth:</b>	1933
<b>Original Domicile</b>	Taiwan ROC
<b>Titles:</b>	President of the First Musical Instruments Company Ltd

Director of the Taipei Piano Technicians Association

Chief member of the National Piano License Examination Committee

Member of the national Standards Drafting Committee for Musical Instruments (a unit of the nation's Central Standards Agency)



---

## HISTORY OF THE TAIPEI PIANO TECHNICIANS ASSOCIATION

---

The Taipei Piano Technicians Association was officially founded on December 25, 1977, by a group led by Mr. Wang Viming, who began preparations for its foundation in 1976. The association's rules define that a director shall be reelected every three years. At the 1980 election, I was chosen as a director and succeeded my predecessor. This is the fourth term, which means the association has a history of more than eleven years. The number of active members are 330, and the membership is on the increase each year. The association is involved in the following three kinds of activities to improve the social status of piano technicians.

### 1. Execution of the nation's Piano Technicians License Examination

The association applied to the government in 1979 for a license examination for piano technicians. Since then, the association has been entrusted by the government to hold an examination once a year.

### 2. Sponsoring technicians seminars

The association is willing to invite not only the nation's distinguished technicians but also well-known overseas technicians as instructors for the association's seminars. Among the unforgettable outstanding seminar instructors that the association has invited so far is Mr. Ryoji Tanaka, ex-vice president of Taiwan Yamaha. Taiwan's piano technicians will always be indebted to Mr. Tanaka, who has worked in Taiwan for seventeen years to improve piano technicians skills and techniques. The following describes some of the associations' seminars.

---

#### MARCH 1984

---

Fifteen instructors from Japan's Chubu Piano Technicians

Special School visited Taipei's Chinese Cultural University to hold a seminar on grand piano regulating and repairing. Those instructors included Mr. Yohichiro Suzuki. Mr. Kanjin Sawabe, Mr. Mitsuyoshi Iwata, Mr. Shigeru Ikehata and Mr. Hiroshi Mizumura. After the seminar, a party was held at a restaurant and the instructors, seminar participants and other people concerned (more than sixty) enjoyed a very pleasant get-together.

---

#### NOVEMBER 1985

---

Mr. J. Smith and Mr. Paved Martin from the United Kingdom lectured on piano manufacturing and fabricating.

---

#### MARCH 1986

---

Mr. Kanjin Kawabe was invited to a seminar in Taichung to lecture on grand piano regulating and voicing. More than eighty people attended the lecture.

---

#### MAY 1986

---

Mr. Mitsuyoshi Iwata, Director of Japan's Chubu Piano Technicians Special School, lectured on tuning and voicing.

---

#### JUNE 1986

---

Mr. Seiichi Utsunomiya, Director, and Mr. Ikko Hagio, Secretary-General, both from the Japan Piano Technicians Association, presented a lecture under the title of "The Status Quo and Future outlook of Japan's Piano Tuning Business."

---

#### AUGUST 1987

---

The association invited Mr. Kanjin Kawabe to Kaohsiung (Taiwan) to lecture on classical tuning.

---

#### DECEMBER 1987

---

Mr. Masamichi Tsuzuki, a Japanese music critic, and Mr. Mitsuyoshi Iwata, Director of Japan's Chubu Piano Technicians Special

School, visited Taipei's Chusei Memorial Museum's newly established opera house and concert hall. Despite a tight schedule, they took time to deliver a lecture on "The Present Stage of Japan's Music World and Japanese Musician's Exchanges with Overseas Musicians."

---

#### JANUARY 1988

---

A seventeen-member educational mission led by Mr. Shigeru Inagaki, Director of the Chubu Branch of the Japan Piano Technicians Association, visited Taipei. Practical training on grand piano voicing was provided by Mr. Inagaki. Mr. Tomoyoshi Arai, and Mr. Mitsuyoshi Iwata. A restaurant dinner party was arranged following the training seminar. Some eighty guests were present at the party, which was so successful that all the guests became engaged in animated conversations. Chinese, Japanese and English were heard and language barriers failed to interfere with the friendly atmosphere.

---

#### JUNE 1988

---

Mr. Kanjin Kawabe and Mr. Shigeru Ikehata gave a lecture on grand piano repairing and concert hall sound effects.

---

#### DECEMBER 1988

---

Mr. Kenzo Utsunomiya participated in the 12th Taipei Piano Technicians Association general meeting to provide information about the coming Kyoto Conference.

### 3. International Activities (Participation in IAPBT)

---

#### JULY 1984

---

At Mr. Fred Odenheimer's invitation, I attended the Minneapolis general meeting of the Piano Technicians Guild.

---

#### JULY 1985

---

I observed the Kansas City general meeting of the IAPBT. The

Taipei Piano Technicians Association was approved as a member of the IAPBT.

#### AUGUST 1986

Fifteen technicians (including myself) journeyed to Japan for a two-week training course provided by the Chubu Piano Technicians Special School (one week at its Nagoya headquarters and one week at its Nagano branch).

#### JULY 1987

I participated in the IAPBT Canada general meeting, which Austria joined for the first time.

#### JUNE 1989

I am grateful that I will be able to participate in the Kyoto general meeting and have an opportunity to listen to excellent lectures. I sincerely

hope to extend our technological exchanges through personal contacts with each participant.

### TAIWAN'S PIANO AND TUNING SERVICE MARKET

#### 1. Piano Market Outline

- 1) Taiwan's Population: 19.8 million
- 2) Number of Houses: 4.35 million
- 3) GNP per capita (1988): US /46,050
- 4) Number of pianos owned: 420,000
- 5) Ratio of piano owners to number of households: 9.5%
- 6) Demand in volume (1988): 26,000

### TUNING SERVICE

- Number of Technicians: 500 (330 technicians belong to our association)
- Average monthly operating rate 65 pianos (per technician)
- Average number of clients: 1,000 (per technician)

#### • Technical Service Details

Many clients have their pianos tuned once or twice a year. Some clients think that once-a-year tuning is sufficient. Other piano owners, however, receive no tuning service for a long time. This is because many clients don't realize the significance of piano tuning. Although tuning is a familiar business, people are not familiar with other piano services—for instance, regulating and voicing. Therefore, the association must make efforts so that clients recognize the importance of these technical services.

Recently, more clients ask technicians to provide regulating or voicing services, as well as tuning. Since its recent trade deregulation, Taiwan has been importing a great number of piano from Western countries as well as from Asian nations. Taiwan's humidity exceeds 80% on an all-year basis, producing an undesirable situation for pianos.



## PRATT-WIN

(formerly Pratt Read)

### TECHNICAL SERVICE

Your source of replacement parts, Pratt-Win Corporation manufactures piano and organ keys, grand and upright piano actions, shanks, and dampers. For replacement parts, contact:

Technical Services Department  
Pratt-Win Corporation  
9 Zane Grey Boulevard  
El Paso, Texas 79906  
915/858-0919  
(Juarez, Mexico)



# FREE DISPLAY

FOR ALL PIANO DEALERS



## ATTENTION PIANO TUNERS AND TECHNICIANS

Place This Display With Piano Dealers

### It Can Substantially Increase Your Business.

FIND OUT HOW.  
CALL:  
**1-800-438-1524**

To Order FREE Display and Business Builder Kit.

## DAMPP-CHASER®

BOX 1610 • HENDERSONVILLE, NC 28793

ELECTRONICS CORP.

UL Listed

2x3' 3-Color Counter or Wall Display with Brochure Holder (Brochures Included)

Damage to pianos caused by high humidity, of course, should be prevented. Another key factor is to avoid stickiness in action parts. Many member technicians are busy with the replacement of center pins

In a large square of Taipei's Chusei Memorial Museum have been built two symmetrical wings of authentic Eastern-style buildings designed in the style of a Chinese palace. The facilities were completed in October 1987, after six years of construction at a cost of NT\$7.4 billion (Y37 billion). The right wing is a seven story, double-basemented, opera house with 1,524 seats (total area: 45,760 m<sup>2</sup>—106 m x 86 m x 46 m). The left wing is another seven story, twin-basemented concert hall with 2,074 seats (total area: 40,950 m<sup>2</sup>—101 m x 86 m x 46 m). The underground parking lots can accommodate 616 vehicles. Five hundred concerts are staged annually at these facilities.

#### The Facilities' Musical Instruments

Yamaha CF-3	1
Yamaha C-3	3
Yamaha U-3	6
Steinway D	4
Boesendorfer 290	1
Boesendorfer 275	2
Boesendorfer 225	2
Pipe organ	1

These music facilities provide ample opportunities for the nation to enjoy first-class concerts by overseas artists. Other music halls have also been established in major cities and other localities.



**Go For  
The Gold!  
Register NOW  
to attend  
the Sacramento  
convention!**

**Remember: PTG Home Office  
has moved.**

**Our new address is:** 3930 Washington  
Kansas City, Missouri  
64111-2963

**Our phone and FAX numbers  
have remained the same...**

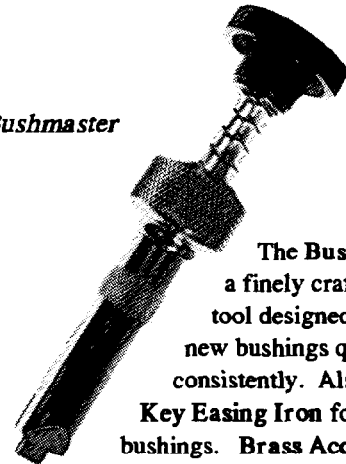
**You may reach us at**  
(P) 816-753-7747  
(F) 816-531-0070

## The Hammer Duplication Specialists

1 800 347-3854

Imadegawa Hammers  
Ronsen Hammers  
Abel Hammers  
Damp-Chasers  
Humidity Gauges  
Tuning Pins  
Bolduc 5-Ply Pinblock  
Key Bushing Tools  
Foredom Power Tools  
Sanderson Accu-Tuners  
Protek & McLube  
Fuji HVLP Sprayguns  
Chairs, Benches, Covers  
Keytop Recovering Services

*Bushmaster*



**The Bushmaster,**  
a finely crafted brass  
tool designed to insert  
new bushings quickly &  
consistently. Also try the  
**Key Easing Iron** for ironing  
bushings. **Brass Accu-Cauls**  
available in all sizes.

# Pianotek

**214 Allen**  
**Fax: 313/545-2683 Tel. 313/545-1599 Ferndale, Mich. 48220**

# REGION 1

- 021 BOSTON, MA  
MARIO DONADIO  
6 ORKNEY ROAD,  
#34  
BRIGHTON, MA  
02146
- 139 SOUTHERN TIER,  
NY  
ROBERT A. MURPHY  
1604 EAST SHORE  
DRIVE  
ITHACA, NY 14850
- 186 POCONO NORTH-  
EAST, PA  
MARLIN D. FAUSEY  
2994 EUCLID  
AVENUE  
WILLIAMSPORT, PA  
17701
- 190 SOUTHEASTERN  
PENNSYLVANIA, PA  
PAUL J. ADAMS  
1340 MILLSTONE  
RIVER RD.  
BELLE MEADE, NJ  
08502

# REGION 2

- 217 SHENANDOAH, VA  
HOWARD T. MUIR  
RT. 1, BOX 587  
MAURERTOWN, VA  
22644
- 240 ROANOKE, VA  
ROBERT B. THOMAS  
915 COAL HOLLOW  
ROAD  
CHRISTIANSBURG,  
VA 24073
- 327 CENTRAL FLORIDA,  
FL  
DANIEL S.  
VILLARRUBIA  
104 BRIDLE COURT  
KISSIMMEE, FL  
34743

# M APRIL • 1992 MEMBERSHIP P

## 395 MISSISSIPPI-GULF COAST, MS

EDDIE R. NOBLE  
1466 HIGHWAY 471  
BRANDON, MS  
39042

## REGION 3

## 787 AUSTIN, TX

BOB BINGHAM  
P. O. BOX 1177  
WIMBERLEY, TX  
78676

## 799 EL PASO, TX

TY RAMSEY  
2330-105 NEVADA  
LAS CRUCES, NM  
88001

## REGION 4

## 401 LOUISVILLE, KY

ROBERT M. BAKER  
3626 CRANDALL  
LANESVILLE RD.  
LANESVILLE, IN  
47136

## 532 MILWAUKEE, WI

JOHN R. SHEBESTA  
3925 S. TOWN ROAD  
NEW BERLIN, WI  
53151

## 601 CHICAGO, IL

PAUL W. BLEVINS  
BOX 140  
GRANVILLE, IL  
61326

ROBERT C. WITTIG  
850 N. ALBANY  
CHICAGO, IL 60622

## REGION 5

## 511 SIOUXLAND, IA

MICHAEL C.  
OLIVER  
1812 S. HENNEPIN  
STREET  
SIOUX CITY, IA  
51106

NIPOT OUNJAI  
4701 STONE AV-  
ENUE, J-5  
SIOUX CITY, IA  
51106

## 581 MINN-KOTA, ND

JOSHUA G. HARPER  
2313 S. 10TH STREET  
FARGO, ND 58103

CHARLES L. KNAPP  
RT. 1, BOX 34  
KARLSTAD, MN  
56732

## REGION 6

## 926 ORANGE COUNTY, CA

ALLAN J. ANSDELL  
1238 S. BEACH  
BOULEVARD  
ANAHEIM, CA  
92804

## 926 ORANGE COUNTY, CA

LEON GIBSON  
1117 N. LYON  
STREET  
SANTA ANA, CA  
92701

## 951 SANTA CLARA VALLEY, CA

JOE MALECKI  
22185 VIA CAMINO  
CT.  
CUPERTINO, CA  
95014

## 956 SACRAMENTO VALLEY, CA

CHRISTOPHER C.  
CHANG  
1880 COWELL  
BLVD., #1-227  
DAVIS, CA 95616

## REGION 7

## 012 VANCOUVER ISLAND, BC

FREDERICK M.  
HODGKINS  
961 MCKENZIE  
AVENUE  
VICTORIA, BC V8X  
3G6  
CANADA

## 830 IDAHO WEST, ID

WINFIELD S.  
KIRCHER  
16445 FRANKLIN  
ROAD  
NAMPA, ID 83687

## RECLASSIFICATIONS

## REGION 1

## 078 NEW JERSEY, NJ WAYNE L. SAUCIER 50 MONTCLAIR AVE. CLIFTON, NJ 07011

## 151 PITTSBURGH, PA ROBERT W. SUTTON 2722 CLEVELAND DRIVE LOWER BURRELL, PA 15068

- July 22-26, 1992**    **35th Annual PTC Convention & Technical Institute**  
 Hyatt Regency, Sacramento, CA,  
 Contact: PTC, 4510 Belleview, Suite 100,  
 Kansas City, MO 64111 (816) 753-7747
- September 19, 1992**    **Washington DC Chapter One Day Seminar**  
 Ramada Inn-Washington, DC  
 Contact: Colette Collier, 12113 Somersworth Dr.  
 Silver Spring, MD 20902 (301) 649-7330
- October 2-4, 1992**    **Texas State Association 1992 Seminar**  
 Sheraton Mockingbird West-Dallas Texas  
 Contact: Jack Wyatt, 1801 Stratford  
 Garland, TX 75041 (214) 278-9312
- October 8-11, 1992**    **Ohio State Seminar**  
 Cincinnati  
 Contact: Ellen C. Sewell, 6985 Wooster Pike,  
 Cincinnati, Ohio 45227 (513) 272-0693
- October 17, 1992**    **New York State One Day Seminar**  
 Holiday Inn-Westbury, NY  
 Contact: Marvin Witte, 26 Hollywood Dr.  
 Plainview, NY 11803 (516) 935-0556
- October 24, 1992**    **LVPTG One Day Seminar**  
 Local Hotel-Allentown, PA  
 Contact: John Zeiner, Sr., 830 Hanover Avenue,  
 Allentown, PA 18103 (215) 437-1887

# COMING EVENTS

**PTG  
Auxiliary  
Executive Board**

**ARLENE PAETOW**  
*President*  
Rt. 1, Box 473  
High Falls, NY 12440  
(914) 687-0364

**PHYLLIS TREMPER**  
*Vice President*  
413 Skaggs Road  
Morehead, KY 40351  
(606) 783-1717

**IVAGENE DEGE**  
*Recording Secretary*  
2056 Milan Avenue  
S. Pasadena, CA 91030  
(213) 682-2064

**MARGE MOONAN**  
*Corresponding Secretary*  
811 Amherst Drive  
Rome, NY 13440  
(315) 337-4193

**BARBARA FANDRICH**  
*Treasurer*  
3001 Murphy Street  
Hoquiam, WA 98550  
(206) 533-0853

**AGNES HUETHER**  
*Immediate Past President*  
34 Jacklin Court  
Clifton, NJ 07012  
(201) 473-1341

**Auxiliary  
Exchange Editor**

**JENNIFER REITER**  
902 185th Street, Court E  
Spanaway, WA 98387  
(206) 847-6009

# PTG

**AUXILIARY**



**EXCHANGE**

The family tuner-technician and I have been spending a lot of time lately confined within the innards of several school systems we service within our traveling area. One system has a security person who insists upon locking us in whatever section we are working in that day—choir room, band room or stage of the auditorium. We, of course, can get out whenever necessary, but must not forget to prop the door open to make sure we don't lock ourselves out. Running out to the car for additional tools when the unexpected arises, and it always does, is my job and can be a harrowing experience if the sound of the tuning prevents one's being heard for re-admittance, believe me!

These school forays usually work out very well, even though we return home so late due to the after-school starting times—2:30 or 3:30—be it elementary, middle or high school. I am pleased that daylight savings time is once again in force, so there is some daylight left to us when we arrive back at home base. That is the good news. The bad news is winter is still holding us in its jealous grip and there is nothing much to see when we do venture outdoors.

Our daffodils are finally here—one month late—but that is it and this condition puts us in a state of not realizing where we are in the time spectrum. Mentally, I know while writing to you in April that this is in the June Journal. Therefore, I must remind you that we have good things planned for you at the Convention in Sacramento in July. The Auxiliary has a great combined luncheon and tour of

Old Sacramento set up for all who sign up "in a timely fashion". All 94 of us. We are hiring two buses holding 47 passengers each. Please get your reservations in now, if you haven't already! We must limit the tour participants to 94 and this tour will be educational, fun and a great way to spend the day together. Don't hesitate to bring the children. I am expecting to see all 90-plus of you on Friday, July 24th. We will have lunch at California Fats and "go for the gold" at the Sacramento History Museum where they claim to have more than \$1,000,000 in gold taken from the Mother Lode for you to discover when you tour the Gold Gallery. You will also enjoy the spectacular Crocker Art Museum, I am sure. Remember, shopping can wait, as there are enough shops, department stores, etc. within walking distance of the hotel to please the most ardent of shopping "mavens." So, save a day for the auxiliary tour and sign up in time!

Arlene M. Paetow  
President

---

## FROM YOUR AUXILIARY EDITOR

---

The rhododendrons are blooming, the robins are back and it seems as if every pasture of cattle or sheep is full of new little arrivals. Relatively speaking, the Pacific Northwest has just finished an extremely mild and precipitation-free winter. The authorities are already warning of impending water shortages and low reservoirs.

It's strange to read Arlene's message and talk of a continuing winter as we sit in another corner of the country relishing a beautiful spring. As you read this you may already have begun packing for the trip to Sacramento. Time goes by so quickly that when these pages are written two months prior to publication items submitted seem so much more current.

I was recently forwarded a nice note written by Dorothea Odenheimer about the Christmas Party of the Los Angeles Chapter PTGA. What's wrong with a little Christmas in June! The mailbag also contained a nice letter from Marge Moonan of Rome, NY, who is our Corresponding Secretary. Both of those articles follow. Next month, I will report on the Pacific Northwest PTG conference that our family recently attended in Banff, AB, high in the Canadian Rockies.

At this writing, it is not certain as to whether or not all of the Reiters will be able to attend the convention in Sacramento next month. If anyone in attendance has a memory or travel experience you would like to contribute for future issues of the Exchange, that would be great. We need all the "field reporters" we can get.

---

## KEEPING IN TOUCH

---

As Corresponding Secretary for the PTGA I have the privilege of keeping in touch with eight former officers and present Honorary Life Members of our Auxiliary. Thus I am happy to share this lovely 60th anni-



*The Stegemans*

versary picture of Esther and Bill Stegeman, their daughter June, son Dr. Charles Stegeman and son Richard Stegeman. Esther wrote a nice letter of appreciation for all of our cards and the PTGA newsletters and Auxiliary Exchange pages "bringing to mind the friendships, togetherness, trips, luncheons and years of working together for the cause of PTGA." A belated Happy Anniversary Esther and Bill—it was wonderful hearing from you!

From reading Esther's letter, I realized she personifies what our Auxiliary is all about—meeting new people, renewing old friendships and coming together for a common cause—building and keeping up the interest and image of the PTG.

Another function of my post is to be in touch once a year with each Auxiliary member, either by a birthday or holiday greeting. This is accomplished by five dedicated Auxiliary members who are as follows: Dorothea Odenheimer, Western and Pacific Northwest Regions; Claudette Balamut, Central West Region; Nancy Strauss, Central East Region; Beva Jean Wisenbaker, South Central Region; Marge Moonan, Northeast Region. I am sorry to announce that Mabel Hiatt, Southeast Region, has resigned and I wish to thank her for her years of faithful service. Jewell Sprinkle has graciously agreed to take over this duty—another example of PTGA commitment.

If there is a death, illness or other occasion to be recognized, your regional committee representative would like to know. I would like to

extend a big thank you to our "Sunshine Committee" for doing such a great job!

Speaking of sunshine, sunny Sacramento is only 3 months away as I write this so let's start planning and looking forward to meeting old and new friends. Hope to see you there!

Marge Moonan  
Corresponding Secretary

---

## CHRISTMAS WITH THE LOS ANGELES CHAPTER

---

On December 5, 1991, our PTG Auxiliary had their annual Christmas dinner party at the Taix Restaurant in Los Angeles. It was our ninth year there as everyone likes the food as well as the cozy room they give us which is all decorated for the holiday.

We were greeted by the harp playing of Jan Geller and her husband Mallory who was decked out in a Charles Dickens type high top hat entertaining the incoming guests with Christmas songs. Our group was smaller than ever—less than thirty people—but the dinner was good and everyone enjoyed it and they all would like to come again next year.

We missed our good friend Fern Morton, but Don came and later on even helped us sing Christmas carols. Ivogene Dege had decorated the tables and we got a nice white bell for each of the ladies attending, thinking back to Fern who loved bells, and once entertained a bell ringing group from Sheffield, England.

Charles Dickens and his wife (aka Mallory and Jan Geller) entertained us after the meal, which ended with sherbet and cookies homebaked by our ladies. Pauline Miller entertained us by reading a lovely holiday story about a youngster who thought no one liked him but finally ended up getting many gifts from everyone.

# Sacramento Side Trips

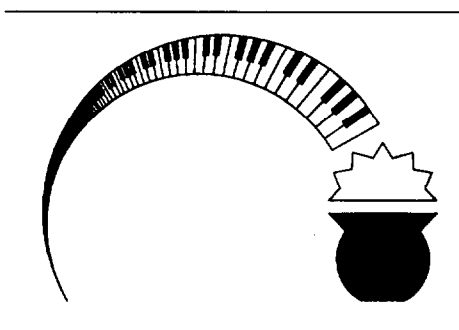
Jim Bryant  
Host Chapter Chairman

Convention goes not planning to travel on to Hawaii may still wish to get in a few days of sightseeing. Sacramento is located at the hub of Northern California, which is exceeded only by Hawaii in tourist popularity polls. If you travel 100 miles from Sacramento in any direction you will either be in or approaching a major tourist attraction.

While Greyline Tours are available to most of the locales the ideal way to go is by auto since this allows those spur of the moment side trips that often prove to be the highlight of an excursion. Car rentals are reasonable in Sacramento and allow unlimited mileage. You should make any car rental arrangements early, however, particularly if you want economy class.

Due north of Sacramento is the Shasta Recreation Area and Lake Shasta, Shasta Dam and Mount Shasta; California's second highest mountain. Continue north to the Oregon border to Crater Lake National Park or veer to the northeast into Lassen Volcanic National Park. Both are abundant with geological phenomena. The latter fits well with a trip to the Reno-Tahoe area while the latter is only practical if one plans to go further north or northeast.

East-northeast of Sacramento, 6,220 feet above the valley in the towering Sierra Nevada Mountains, lies ice-blue Lake Tahoe shimmering from the reflections of the ponderosa pine that surround it. The potato-shaped lake sits on the California-Nevada border. The California side has state parks and swimming and boating activities in the summer and skiing in the winter. At the Nevada



border, at both the north and the south end, one can find casino gambling on the grand scale and Vegas style shows. In fact they are Vegas shows since the same headliners and productions often play both Tahoe and Vegas consecutively. It is only 30 minutes from the Southshore to Carson City or from the Northshore to Reno. Anyone planning to drive over there might also want to take in Virginia City which is midway between Carson City and Reno, about 10 to 15 miles up into the hills. This former near-ghost-town has been restored to reflect the glorious days of the Comstock Lode and the era of the Bauers, the Mackeys and the Fairs (not to mention L'il Joe, Hoss and Ben Cartwright).

State Route 49, which meanders through the entire length of the Gold Country, is a popular summer drive and the most interesting and picturesque portion of this aptly numbered highway can be picked up about 30 miles east of Sacramento via State 16 at Drytown. It runs southeast through Amador City, Sutter Creek, Jackson, Mokelumne Hill, Angeles Camp, San Andreas and Columbia to mention a few. Short side trips to quaint little places like Volcano, Fiddletown, Twain Harte, etc. can be easily taken. Nearly all of the little towns through which you will pass

have been either renovated or, in most cases, simply maintained with historical integrity since tourism is their only reason for being in existence. There is still some gold but it is now too costly to mine profitably although some still try. There are prospecting tours for those who wish to try their luck. They supply all the equipment but be prepared for some hiking. About the most you can expect to get out of it are a few gold flaked souvenirs but it is an interesting adventure.

When one reaches the end of State Route 49 they are on the doorstep of the West's most magnificent wonder—Yosemite National Park. Three and one half million visit the park annually. To be sure of getting into the park in July requires getting there early and to do this conveniently you need to be reasonably close by. We recommend you get a confirmed reservation in Merced. If you want to combine a trip through the Gold Country and can find adequate accommodations there you can cancel your Merced reservations before six. But, wherever you spend the night, get up and get going early. You can breakfast in the park at several locations in the Valley. Plan to spend most of the day in Yosemite. The four major attractions—Half Dome, El Capitan, Sentinel Rock and Yosemite Falls can all be seen from Yosemite Valley but the most spectacular view can only be reached by taking the foot trails. There are also Greyline Tours into the park.

The San Francisco Bay area lies about an hour and a half west of Sacramento and is the one place we recommend you *not* go by car if the city is the only place you plan to visit. The bus fare won't be much more than what you will spend on parking in San Francisco or the gas you will burn



looking for the parking space, plus the taxi fare back to where you wanted to go when you first started to look for a place to park!

Greyhound non-stop buses leave Sacramento hourly for San Francisco and run even more often than that in the morning hours. If you plan to stay in the city more than one day you may find the motels on Lombard Street and the small downtown hotels to be the most economical and still reasonably close to the principle attractions.

The fastest growing tourist attraction in Northern California and the current "in thing" for the upwardly mobile is the Wine Country and the North Coast. If you are only out for the day, do the Wine Country and return, but if you have two days or more, you can also take in the North Coast.

There are Greyline Tours to the Wine Country or it can be reached by car in about an hour from Sacramento by going West on I-80 and turning off toward Napa. Last summer a steam powered tour train was introduced but it was controversial and it is not known yet whether it will be running again this summer. If interested, check with the host chapter in Sacramento. There are several ways to get to the coast, depending on what you want to do when you get there. If you want to go out on the water either fishing or sight seeing you would want to go over to Bodega Bay. If you just want to enjoy the relative isolation and rugged grandeur of this craggy coast then drive through the Russian River area over to Jenner. Those under 30 might want to stop and spend the rest of their time at Russian River. It swings with a rather strange and polyglot assortment of characters, some of whom defy description, and rock music can be heard echoing through the redwood forest until the wee small hours.

There are not too many motels on this part of the Coast but there are some quaint inns and bed and breakfasts popping up all over. We will try and get a line on them when the

season opens so check with the host desks. The alternative to staying on the Coast would be to stay around Santa Rosa and drive over in the morning when traffic would be fairly sparse. Don't, however, plan to drive over to the Coast at night. You will get lost at least once or twice and you haven't seen dark until you have been in a Redwood Forest at night.

Any readers who plan to take any of the above side trips check with us at the local host chapter desk. We can help you with the best route, the best places to eat, what to avoid and do whatever else we can to make your trip an enjoyable one.

**PTG MEMBERS ONLY!**

# Make The PIANO - MIDI CONNECTION



**INCREASE YOUR BUSINESS**

**NOW!**

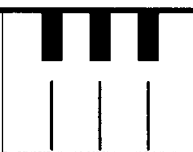
**Gulbransen**

you can turn your customer's piano into a synthesizer\* with **EASY** installation. ( Normally 1 hr ) Gulbransen provides you with all the technical/electronic support you'll ever need.

**ASK ABOUT OUR AVAILABLE DEALERSHIPS**

\* Adds • MIDI IN/OUT • Orchestral Voices • Teaching Programs • Synthesizer & Computer Interface • Recording Options • & more

**1-800-677-7374** ... *Retrofits easily in acoustic Pianos & Organs*



# CLASSIFIEDS

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

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

*Send check or money order (U.S. funds, please) made payable to Piano Technicians Journal, 4510 Belleview, Suite 100, Kansas City, MO 64111.*



## FOR SALE

**BUMPER STICKER.** "Piano Tuners Still Make House Calls." Two-color, graphics. \$3.50 to B.S.E.; P.O. Box 93297; Rochester, NY 14692. MC/VISA orders, 1-716-473-0300

**HANDCRAFTED SOUNDBOARDS BY NICK GRAVAGNE.** Ready to install crowned boards or semi-complete. Your choice. Ordering and installation instructions \$15.00 20 Pine Ridge; Sandia Park, NM 87047 (505) 281-1504.

**CUSTOM PIANO COVERS MADE TO YOUR SPECIFICATIONS.** Perfect for any storage or moving situation. All work guaranteed. Also available, many gift items. Send for free brochures and samples. JM FABRICations; 902 185th Street Court; East Spanaway, WA 98387. (206) 847-6009

**KORG MT1200 TUNER.** \$275 (list \$360) Hears A0-C8. Plays C2-B5. Shows pitch, note, octave. Can program calibration, temperament. **KORG AT12 TUNER.** \$155 (list \$225). **SONG OF THE SEA.** 47 West Street; Bar Harbor, ME 04609 (207) 288-5653. Brochures

**SANDERSON ACCU-TUNERS.** New and used. Bob Conrad, 1-800-776-4342.

**"COMPONENT DOWNBEARING GAUGES** (bubble type) give readings in degrees (string angle) and thousandths of an inch (dimension). Available at supply houses. Box 3247; Ashland, OR 97520."

**SANDERSON ACCU-TUNERS** from Authorized distributor. Tuning lever note switch for Accu-Tuner: \$35/coiled cord, \$30/straight cord. Consignment sale of used Accu-Tuners and Sight-O-Tuners or new Accu-Tuner customers. Call for details. Rick Baldassin (801) 292-4441, (801) 374-2887.

**PIANOS FOR SALE** — Spinets, consoles, studios, grands. One or a carload. Excellent brand names. As is or rebuilt. Lowest possible prices. Owen Piano Wholesalers; 2152 W. Washington Boulevard; Los Angeles, CA 90018 telephones (213) 732-0103 (818) 883-9643

**WONDERWAND:** Try the Tuning Lever you read about; hear about; and see at seminars. Enjoy Less Stress; Better and Faster Tunings: \$50.00 p.p. Charles P. Huether, RTT, 34 Jacklin Court, Clifton, NJ 07012.

**FROM THE PIANO TECHNICIANS GUILD:** The Piano Action Handbook; The Calculating Technician; and a variety of other publications, brochures, business aids and merchandise. Order by mail or phone. PTC, 3930 Washington, Kansas City, MO 64111-2963, (816) 753-7747.

**THE MOST ECONOMICAL PRECISION KEY** bushing cauls on the market. All sizes in stock all the time, custom sizes usually within one week at no extra charge. Phone orders welcome. Immediate shipping. Spurlock Specialty Tools, 3574 Cantelow Rd., Vacaville, CA 95688. Phone/FAX (707) 452-8564.

**NEW PRODUCTS:** Soundboard router base for air tool or Foredom, with fool-proof fence system; carbide soundboard router bit; Japanese pull-stroke saws; damper felt cutting block; quick-adjust lid prop for uprights. Free catalog. Spurlock Specialty Tools.

**NEW PERFORMANCE HAMMERS** for the musician's piano: Encore Performance Hammers on light walnut moldings; lightly impregnated in low shoulder, a big, full clear clean tone with just a little bite, easily controlled with voicing needles. Available in sizes 4 and 5 and a special model designed for concert grands. Encore Hammers are made to the strictest specifications of Wally Brooks by the Abel Hammer Company of Germany. Write or call Brooks, Ltd., 376 Shore Road, Old Lyme, CT 06371, (203) 434-0287 or (800) 326-2440.

**ENCORE PIANO HAMMERS:** Consistent, strong round bass; clean, clear tenor and treble without a lot of bite normally associated with European and Oriental pianos. More like the Mason and Hamblins, Chickering and some Steinways made in the early part of this century. Lightweight—easily voiced—no chemical hardener or impregnation—pre-filed—finest quality workmanship. Mahogany and walnut moldings. "T" rivet tensioner—underfelt—15 lb or 17 lb. Encore Hammers are made to the strictest specifications of Wally Brooks by the Abel Hammer Company of Germany. Write or call: Brooks, Ltd., 376 Shore Road, Old Lyme, CT 06371, (203) 434-0287 or 800-326-2440.

**PRE-HUNG HAMMERS:** We are now equipped to pre-hang Nu-Tone, Encore, Imadegawa or Abel grand hammers to your samples (for almost any grand piano) on new shanks and flanges for an \$80.00 pre-hanging fee. An example of the total price for a Steinway M, using Nu-Tone mahogany molding hammers, Tokiwa shanks and flanges, pre-hung with hot animal hide glue, would be \$478.00 complete. Highest quality workmanship, fast turn-around time, ready to screw on. Expect minimum travel and burn-in. Highest quality Nu-Tone (Knight) Abel, Encore, Imadegawa, Tokiwa and Flemming. Large inventory, quality boring and shipping. Fast service. Honest, knowledgeable technical support. Wally Brooks, Brooks Ltd., 376 Shore Road, Old Lyme, CT 06371, 203-434-0287 or 800-326-2440.

**STEINWAY 1876 SQUARE** grand piano, beautiful rosewood refinished case, all original parts for rebuilding or parts stock, best offer, 302-239-2192.

**SIGHT-O-TUNER.** Excellent Condition. Includes handle, batteries, and all instructional info. \$350. Call (804) 686-8946.

**GENUINE STEINWAY GRAND** lids, still in the crates: New lids, Models M and B, factory ebony finish, complete hinges, etc. Also used, like new ebony L, M and B lids. Also Yamaha ebony lids. 608-255-6353 days, 608-238-3526 PM.

**THE WELL-TEMPERED ACCUTUNER:** "Authorized Dealer"—Accurate 88-note full memory for sale. Well tempered, Victorian, Meantone and rival tunings for all Steinway, Baldwin, Yamaha, Kawai, Walter, Sohmer, etc. pianos. Timothy Farley, 608-255-6353 days 608-238-3526 PM

GRAND PIANO STRING covers. Are you ready for an item that can keep the piano clean, prevent corrosion, improve tuning stability, make your clients happy and make you money besides? Custom made, it rests above the strings, covering soundboard, tuning pins and plate for complete protection inside the piano. Made from finest quality woven wool, available in black, brown and white. Personalized name applique also available. No inventory or investment required. For free brochure and samples call: Edwards Pianos (408) 426-1295 or see us at the PTC National Convention in Sacramento!

KEEP YOUR JOURNALS off the floor! Use our Mag-Protectors! Jordan's Organizers will help you keep valuable information in our Journals readily at hand; all those papers from technical classes in our Notesbook. Use our easiest and cheapest tool yet for cleaning plates under strings and between coils; also the new Damper Reviver tool plus T-Shirts and more. Write or call for free brochure: 4 East Granville Dr., Silver Springs, MD 20901 (301) 587-7757

A. ISAAC HAMMERS - New US Distributor. Made with very resilient felt that gives you the reserve of resilience needed to promote soundboard sustain and balanced tonal spectrum, without hours of difficult voicing. Good stock on hand. Boring and shaping service available. 48 hr. turn around. Technical support. Prices and info—Dale Erwin, 209-577-8397, 606 Auburn, Modesto, CA 95350

STEINWAY CONCERT GRAND 1985. Superb tone and touch, ideal for professional use, recording or concert hall, perfect condition. Sacrifice at \$35,000. John Hartman, RTT, 914-838-3635

EARN MORE MONEY...After the tuning, demonstrate a music tool that makes learning fun and easy! Hand it to the customer, have the check made out to you. Double your money. Your investment \$10 each. Retail price \$20 each. To order or for more information call 1-800-662-7426. David Estey Piano Service. FAX 201-697-0061

## HELP WANTED

PIANO TUNER-TECHNICIAN for shop and home work. Please call 708-894-2992

## LITERATURE

THE GUIDE, a source of information; procedural, technical and hourly. Fits a shirt pocket. \$10.00 postage paid. Newton J. Hunt, Piano Tuner-Technician; 74 Tunison Road; New Brunswick, NJ 08901. (908) 545-9084

FOR SALE — "A Guide To Restringing" Paperbacks \$16.50 plus \$1.50 for postage and handling. Hardbacks \$21.50 plus \$2.00 for postage and handling. Order today. Sorry, no COD's. Make check or money order payable to: JOHN TRAVIS; 8012 Carroll Avenue; Takoma Park, MD 20912.

FREE SAMPLE. Finally! A hand out catalog for piano tuners. Provide accessories to your customers! Increase your income. No inventory to buy. Service your existing market. Call today for your free sample and an explanation on how it will work for you! Call 1-800-662-7426. David Estey Piano Service. FAX (201) 697-0061

## NEW ADDRESS

McCALL ENTERPRISES HAS MOVED! The new address is: 6187 Bellmeadow Drive, Columbus, OH 43229, 614-898-9497

## SERVICES

RESTORATION OF CARVED WORK, turnings, inlays, and marquetry, including repair of existing work and reproduction of missing pieces. Edwin Teale; 19125 S.W. Kinnaman Road; Aloha, OR 97007. (503) 642-4287

52 PIANO KEYS RECOVERED-.050-\$6.00; .060—\$70.00; .075 with fronts-\$85.00. New sharps-\$35.00. Keys rebushed, felt- \$75.00; leather- \$95.00. Return freight paid with pre-paid order. Charles Wilson; 1841 Kit Carson, Dyersburg, TENN, 38024. (901)285-2516; (901) 285-4046

Do you play? Do your clients? Why not offer a great way to learn favorite songs "by ear" and **leave your next tuning with twice the profit** and a better long term customer too!

The **Sudnow Method** is a refreshing approach to training keyboard hands to play tunes. It's far and away the best popular music method on the market. By the author of the Harvard Press classic **Ways of the Hand**, twice featured on **The Today Show**, tested on 1000's of beginners and advanced players - there's nothing in its class.

Not available in stores, David Sudnow wants his program sold by those who understand its philosophy and use, those who've tried and love it. To attract your interest, for a limited time, you can learn about this Method at virtually no risk. During June and July, you can get the \$89 course - six cassettes, 120 pp wire bound book, and toll free service - **for \$30** (well below wholesale). You'll be amazed by this unique Method, glad to bring it to client's attention. And we'll help you with a successful sales presentation (including materials), show you how to increase your overall income selling the Method yourself (even if you hate selling!)

I've sold the program to over 150 people in the Twin City area. Give me a ring at **1-800-658-7250**, get an examination copy now, and let me tell you about my experiences learning and sharing this great course. This is the real McCoy!  
- Paul Cordes, RTT

**SENECA PIANO KEY.** Quality key services at competitive prices. Sharps replaced, key bushing and the finest key recovering at any price. Write or call for price list and information on quick return of you key work. Seneca Piano Key; Ted Oberhaus; 4593 E. Seneca Road; Trumansburg, NY 14886; (607) 387-3095

**ACCORDIONS REPAIRED/TUNED** Full-service accordion specialty shop. Sales of new/used instruments, parts, straps, cases, music, accessories. MID-AMERICA ACCORDIONS, 303 Highland Drive, Richmond, IN 47374 (317) 966-2711

**ORCHESTRION** brass pipes refinished. Call for prices. 410-798-6536

**PIANO HARDWARE REFINISHED.** Lacquer finish or nickel plate finish. Craftsmanship and finishes are guaranteed to factory specifications. Delivery 2-4 weeks. Brass on Ivory, 302 Linden Avenue, Edgewater, MD 21037. (410) 798-6536.

**PIANO KEYS RECOVERED**, rebushed and repaired. Sharps and Ivories. Satisfaction guaranteed. Prices upon request. Langeley's Piano Key Service, 102 Merlin Street, Warner Robins, GA 31093-3012. 912-923-9635.

**HUDSON VALLEY KEYBOARD** Craft-Complete piano restoration service. Specializing in meticulously crafted soundboards and pinblocks with emphasis on traditional techniques and high quality materials. Reasonable prices, no gimmicks. Contact: John Hartman, RTT, 914-838-3635

**PLAYER PIANO STACKS** completely rebuilt. High quality work and materials. \$1,000-1,200. William Maguire, 159 Dix Hills Road, Huntington Station, NY 11746. 516-427-5934



**NILES BRYANT OFFERS TWO HOME STUDY COURSES:** Electronic Organ Servicing: Newly revised. Covers all makes and models — digital, analogue, LCT's, synthesizers, etc. Piano Technology: Tuning, regulating, repairing. Our 87th year! Free booklet; Write or call NILES BRYANT SCHOOL, Dept. G, Box 19700; Sacramento, CA 95819 — (916) 454-4748 (24 hrs.)

**THE RANDY POTTER SCHOOL OF PIANO TECHNOLOGY** — Home Study programs for beginning students, associate members studying to upgrade to Registered Tuner-Technician, and RTT's wanting to continue their education. Tuning, repairing, regulating, voicing, apprentice training, business practices. Top instructors and materials. Call or write for information: RANDY POTTER, RTT; 61592 ORION DRIVE; BEND, OR 97702. (503) 382-5411. See our ad on page 3.

**BILL GARLICK SEMINARS**—Upgrade your skills at intensive six day resident seminars at Bill's home. Applications are invited for upcoming seminars in tuning, grand action regulation, historic tunings, harpsichord maintenance. Tuition includes instruction and use of facilities, private bedroom (share baths), breakfast and lunch. Write or call for information. Bill Garlick, RTT, 53 Weeks St., Blue Point, NY 11715, (516) 363-7364.

## Renner USA Serves The U.S. Piano Technician

Dear Mr. Meyer,

Thank you for getting these parts to me so quickly! I was pleasantly surprised to find the shipment waiting for me this afternoon.

Also, even though I don't do much rebuilding work (one grand every two years or so), I have to say that these are the finest Steinway replacement parts I've ever seen. The critical dimensions of the shanks and flanges, and whippens, are exactly the same as the 1939 original parts; the hammers are simply beautiful, and are perfect duplicates of the originals. Thanks again.

*Tom Myler*  
TOM MYLER  
PIANO TUNER/TECHNICIAN

Order your next set of whippens, shanks & flanges and hammers directly from Renner USA, and experience the Renner quality.



Renner USA  
P.O. Box 1223  
Weston, CT 06883  
Phone: 203/221-7500  
Fax: 203/454-7866

Baldassin Pianoworks  
70 S. Orchard Drive  
North Salt Lake, UT 84054  
Phone: 801/292-4441

## STOLEN

LARGE REWARD FOR INFO leading to the return of stolen Steinway B Grand Piano #102033. Ebony. Call 203-866-7275. Stolen in the Connecticut/New York area. All leads held confidential.

## VIDEOS

VERTICAL PIANO REGULATION Step-by-step, professionally produced, video instruction in how to regulate the direct blow, vertical piano action — written and presented by DOUG NEAL, Instructor of Piano Technology, W. I. T. C. C. \$79.95 per copy, VHS or Beta — printed transcript sold separately at \$10 per copy — Send order to Piano Technology Educational Materials, 3133 Summit, Sioux City, Iowa 51104. Orders must be prepaid.

## WANTED

WANTED: Steinway Uprights and Grands, any condition. Call Karen, Piano Finders 510-676-3355.

MUST HAVE: new or used leather tuning bag—Please call 205-345-1296 or 205-750-0725

PIANOS! PIANOS! PIANOS! !!!Free phone appraisal!!! Buying all types of usable pianos. Cash or bank check on pick up. Won't hesitate on price. Call us first for fast professional service. "Steinway, Mason-Hamlin command specialty prices." Jay-Mart Wholesale, P.O. Box 21148, Cleveland, OH 44121. Call Irv Jacoby collect (216) 382-7600.

OLDER STEINWAY OR Mason & Hamlin or other 7' or 9' piano for rebuilding. 608-255-6353 days, 608-238-3526 PM WANTED!! DEAD OR ALIVE: "Steinway uprights and grands." Call collect, Ben Knauer (818) 343-7744.

"I will pay from \$100.00 to \$5,000.00 finders fee for the following pianos and related items:

- A. Steinway Ex Duo-Art player, art carved case
  - B. Mason & Hamlin Ex Duo-Art player in any case
  - C. Art carved case of Mason & Hamlin, Chickering or Knabe, player or regular grands
  - D. Ampico or Duo-Art player mechanism or parts
  - E. Ampico or Duo-Art player rolls
- Please call Jim Brady COLLECT (317) 259-4307."

PIANOS FOR SALE: Tuners and teachers wanted to become dealers of new Japanese and European pianos. Call Artist Music Supply 310-827-7837

## Ad Display Index

American Institute of Piano Technology	19
Baldwin Piano & Organ	15
Damp-Chaser Electronics	29
Decals Unlimited	19
Dixie Piano Supply	10
Dryburgh Piano Service	10
Easy Voice	13
Gulbransen	39
Inventronics, Inc.	32
Jaymart Wholesalers	27
Lunsford-Alden	19
Mapes Piano Strings	27
Pacific Piano	19
Piano Disc	IFC
Piano Tech. Helper	26
Pianotek	33
Pratt-Win	32
Pro Piano	10
Randy Potter School	3
Renner USA	42
Reyburn Piano Service	39
Samick Music Corp	25
Schaff Piano Supply	1
Schroeders Classics	19
Shenandoah University	29
Shuler Co., Inc.	10
Steinway	21
Sudnow Method	41
Superior Instruction Tapes	27
Vestal Press	10
Victor A. Benvenuto	26
Yamaha	BC
Yamaha	IBC
Young Chang America	4&5

## It's still not too late to collect some gold in Sacramento

Convention is fast approaching and time is running out! We still don't have a winner in our "Who are They?" contest so...

**IT'S NOT TOO LATE!**

See this issue of the Update for a list of brand new clues that are sure to cast light on the mystery.

## CONVENTION REGISTRATION FORM ON PAGE 44.....

COMPUTER SOFTWARE

TUNING MANAGER

TRANSFER · STORE · EDIT  
GRAPH · PRINT

Harness the power of your IBM and Accutuner

\$295<sup>00</sup>

REQUIRES MIDI



THIRTY DAY MONEY BACK GUARANTEE

FREE DEMO DISK (SPECIFY SIZE) AND INFORMATION PACKET

DEAN REYBURN, R.T.T.

9605 Pine Island Drive, N.E.  
Sparta, MI 49345

PIANO SERVICE MANAGER

Organize Your Time!

- Scheduling On Screen
- Customer/Piano Database
- Accounting/Billing
- Prints Labels/Reports
- Daily Appointments
- Reminder Notices
- Word Processing/Merge
- Manual & Support
- IBM Compatible
- Written for Piano Technicians by an R.T.T.

\$295<sup>00</sup>

616/887-0191

# Tech Gazette

Yamaha Piano Service

June, 1992

## Special Pre-Convention Issue!

As you all know, the 34th Annual PTG Convention and Technical Institute is just around the corner. It has always been a pleasure to be a part of this event, and '92 will be no exception. This month, we're going to depart from our usual "Tech Gazette" format so we can give you an idea of what we'll be doing, where we will be, and when we'll be there. We hope you'll be there too- for the most exciting PTG event of the year!

### Yamaha Institute Classes

The main focus of any annual PTG Convention is the Technical Institute. Check your class schedule and plan ahead, because you won't want to miss:

#### "GRAND DAMPERS"

In piano music, *stopping* the sound is just as important as *starting* it. So, we take little blocks of felt, and ask them to do an almost impossible job. But when they don't work, what do you do? In this comprehensive and detailed class, the Yamaha Team will show you the principles of how dampers work. You'll come away with a better understanding of this vital realm of piano work, as well as many of the secrets for correcting damper problems.

#### "THE DISKLAVIER PIANO — AN OVERVIEW"

You walk in the door to tune the piano, and there it is — a Yamaha Disklavier Piano. It may be an upright or possibly a grand. Now what do you do? This class will answer your questions about getting into the piano, running a test program, and then proceeding to tune, regulate, or voice as you normally would. Although we won't

have the time to delve into any electronic Disklavier service, you'll feel comfortable about performing your normal service on Disklavier pianos by the end of the class. Yamaha dealers are reporting great sales of these instruments. You may find yourself servicing one sooner than you think. So, make sure you plan on attending this important class.

#### "THE DISKLAVIER PIANO — A MASTER CLASS"

This class welcomes all the technicians who have attended the Yamaha Disklavier Technical Seminar held in Buena Park, California. This will be an opportunity for Bill Brandom and Dean Garten to explain what has changed since your week with them (and there are some exciting new updates) and what you will need to know to maintain these instruments in their very best condition. This is a three hour class and is a must if you are out there working on these pianos. Plan on attending.

### Yamaha Exhibits

We have been talking about both Disklavier and standard acoustic pianos in recent articles. Throughout the entire convention, we will be displaying both the Disklavier and acoustic pianos. There are some exciting new Disklavier products, and we will be showing you these in our exhibit. We invite you to stop by and experience the recording and playback capabilities of our Disklavier line of pianos. See how MIDI ties into our business. Discuss servicing these new pianos with the experts.

An example of The Conservatory Collection of grand pianos will be on display for you to get a good, close look at.

The PT-100 tuning scope, action models, technical literature, product literature. The list goes on and on. The Yamaha display will be the place for you to share your own experiences with our products. Staffed by the Yamaha Team, including experts on both the Disklavier and acoustic pianos, it will give you the opportunity to talk to the people who work with these instruments every day. Make sure you put time aside in your convention schedule to visit us at the display.

### Yamaha After Hours

On Saturday evening, starting at 9:00, we'll be hosting the Yamaha reception. Complete with the time-honored tradition of the A-440 band, we'll feature an evening of fun and conversation with the entire Yamaha Team and all your fellow technicians. This is an opportunity for you to bring along your "axe" (you'll find it either in the closet or under the bed) and sit in on a couple of sets. Even if you're not a player, you certainly won't want to miss this "once in a lifetime" style of entertainment, drawn from our own ranks.

The Disklavier Grand, accompanied by a host of new software, promises to excite everyone. Add to that some of the finest "closet musicians" you have ever heard, and we'll guarantee an evening you won't soon forget.

The Yamaha reception is our way of saying "Thank You" for supporting us throughout the past year. So, please join us.

All in all, this convention is adding up to be one of the best! So be sure your plans include a trip to Sacramento this summer. Hope to see you there!

SERVICE: (800) 854-1569

PARTS: (800) 521-9477

FAX: (714) 527-5782

**YAMAHA**

Murray Foreman Joseph Trappa Walter E White Ralph Stilwell Michael Tocquigny Ken Taylor Ginger Dakin Philip E Craig Frank Hambricht Ernest C Caviani  
DeVon Anderson J Sam Corbett Gary Freel Joe Brittin Neil Kusherman Barbara Bennett Charles K Ball Karen Robinson Richard Anderson Skip Becker John  
Callahan Robert L Murphy Brian S DeTar Roy Hebert Jr Jim Faris Mark Mandell Lewis M Tartar Mark Bunker Chuck Cohen Loren Buntmeyer David S Cesca  
Elizabeth A Baker Albert H Sutton Richard D Chambers William T Barrett Peter Bondy David P Anderson Steve M Billington Kathleen M Epperson Jack D Boyd  
David C Betts Charles Pope George Mehaffey D Elwyn Lamb Jim Harvey James Houston Ed Whitting Jr Stephen Lowrance Mark E Adams Dennis Benson  
James J Callahan Blaine Hebert Randy E Cox Charles A Garrison Paul Thomas Barber Stephen R Bovie Martha Riley David Eriksen Vann Grimley A Y Hibbard  
Andrew Gonzales Scott Brotzmann Kenneth Kadwell Susan Edwards Stephanie Cadraz-Hawks Peter C Briant Don Cherni Bill Barnett Charles F Beach Byron  
Nicholson Robert V Liston Newton Hunt George R Morgan Edward L Whitting Jr Dennis Gabriel Merrill Cox Michael Jalving Pamela Borum John D  
Gruzmacher Bob Dillinger David P Carlson Karen Hudson-Brown Melissa J Brancey John Cate Dennis W Nicholson Jerry Berens Scott Colwes John Baird  
Robert Anderson David H Thomason Raye McCall Marvin A Nigh Christopher A Diercher Michael D Carlsen John C Turner Clark Hale Patrick L Stone Mark  
Harryman Christopher Johnson Scott M Freebairn William E Dege Beverly Joe Meade Jack Louis Jr Tony Ghoffner Lawrence Goetsch Russ Petree H Louis  
Fornoff Brian Derek Elvin Dunlap Philip Glenn Richard L Johnson Mike Bingham Craig Fehrenbacher Horace Greeley Anthony J Pascone Jr Evans Brittin  
Edward F Guerra Michael R Eggehorn James K Grunke Jr Evelyn Smith Bryan Sam Cho Jim Christensen Morgan Rhys McKay Arko Porter Harry Henderson  
Thomas Reese George T Lankford Charles N Morgan Kevin Campbell Hugh W Smith Bruce Waller Carl Warrington Steve Hornbeck Jim Callahan Sr Christie  
Cometta Gary L Bruce Don C Tew John J Eisenhart Russell A Foris Bob Brown Elizabeth Chafey Daniela Consoli Keith A Frazier Leon Graviat Charles  
Lincoln III Tom Sheldon Cal Mehaffey Mark Anderson Steve Partidge Larry E Graddy Gary Zimmerman Yoshi Nishimura Karl Fischer Amos Hedrick Denzil R  
Holman Todd Wray Lorelle Nelson Fred Bruhn Robert Conrad Van Walter Richard D Perry James Thomson Arnege John Myers Nate Bridges Dan McMahon  
Al Acevedo David H Horine Rande E Haber Wallace Hall Jesse Howe Vivian A Brooks Ralph W Morris Jack Jones Ned Place Jack Caskey Delores Schaeffer  
Edward Whitting Jr Paul Edwards Jack Reeves Kenneth Martin Steve Fordham Cal Munson Don Moore Jack Smaha Larry Crabb Kathy Combs Donnie Case  
Dan Frederick Fred Odenheimer George W King Robert A Hamilton Robert J Bovie Paul Kirchheimer Joan Davidson Ed Solenberger Herschel Kockenower  
Nelson C Schantz Robert Dommer William G Fletcher Curt Boughton Ben Bailey E Charles Hanson Kevin Munkwitz Linnae Darling Richard J Kawiecki Peter  
Wofford Roger Metcalf Lois Heindselman Toshiro Hirahara Leon Levitch Bela Urban Gay Ornellas Robert Sullivan Fred A Fornwalt David Ildeson Jim  
Sulkowski Mark E Clark Larry S Hiller Kathleen Hodge Glen R Hart Edward D Dowling Jim Currey Jon Miles Robert Hundley Michael Reiter Tim Strang  
Richard Davenport William W Tabor Mark Hurlbarger Harvey Cornelissen Kevin Eder Dan Probst Judi Edwards Walter A Brown John Thieme Keith Matis Jack  
M Justice Tom Cobble Luc Duquette Kevin Cory Terry Bannister Ty Keene Dale W Hale Dale S Erwin James H Johnson John P Nardine Cecil Culbreth Susan  
Graham Wayne Montag Richard G Lowman William E Garlick Frank Reigelman Lee Hintz Michael A Hart Horst Von Raven Timothy Johnson Robert Ballard  
Roger Gable Ralph Osborn Lucian Brown James Burton Martin E Jones Helen Jones Christopher Miguel Dave Hanger Mark Mestman Karla Pfennig Lyn Koford  
Richard A Dightman Paul E Bergan George A Delebaugh Ben Canyon Barry Reismann Art Jones Paul Stephens Joe Tom McDonald Kerry Nicholson Fred W  
Tremper John B Farrell Herbert A Dady Jr Susan M Dertz Ken Kowalski Eugene N Ruttler Robert Schmitt Frank Lima Donald M Fruge John Bammes Brian  
Mott Robert L Ousley Karl E Hooker Charles Richey James Honeyway Dick Bowman G W Buchanan Lawrence R Newman David Steege Debra Krichovsky  
Chris Cook Paul E Stewart Richard R Richmond Tom Sheehan Gordon Emerson Harold Hollingshead Sam Pearlman J E Green John M Sampson Paul Davis Mary  
Halbeisen John King David Tabachnick Ronald G Gordon Tom Karl Larry E Johnson Roger Riffier James Dowling Joseph W Green Mary McNeerney Paul  
Nedvecki James Kozak David L Bennett David Merrill William Meigs Paul Buetow Cecil Snyder Stanley Mittelsaet Ed Green James Sander Steve Wells Pete  
Remneff Kenyon Brown Douglas P New Craig Lege Nono Maynard John du Bois Carol Dailer Bob Oltmann John Denker Sharrin Pinella Leroy Shultz  
Donn R Miller Clarke Houser Glen Monson Jerome McKee E Yand Gummie Roger Stewart Chang Soo Lee Philip L Mosley Kenneth A Pyka Robert Potter  
Dennis Scott J Steven Huie Ron Jensen Bernie Baker Robert T Bock Ned Gilbert Jack A Ware Wade Muncy Harold B Miller Glenn Brown Preston Hebert  
Clarence P Stout Michael W Morgan Michael W Morgan David Christo Il Kwang Seol Phillip Rawson George Whyte Fred Haddad Andrew E Flanders Kelly  
Ward Everett Stony John Miller Daniel D Lundell Karl Stice Roger Osgood Sharon K Otholzter Johannes S Warger William G Glesner Carroll Fisher Lloyd  
Fritz David Neteson Robert Simile Ed R Schroeder Sam Merrill Jr Richard V Patrick Robert L Johnson Herbert Bridgman George Bates Wes Velkov Leonard  
Hanitchak Robert Heider John P Wisniewski Glen M Adenauer Christopher R Caranza Brian Trainor Donald Lee Mitchell Charles Valley Paul Magee Harry  
Firstenberg Robert McManis Paul Van Dyck Bruce G Owens Jr Roger Snell Ronald Potts Debra J Keller Dan McSpadden Brian Petreault Robert Grijalva  
William B Sells Michael C Zomits Nathan Settl Curtis B Moore Chy Laave Robert Simmons Hal McRae Paul Peters Kenneth Serviss R C Carbaugh Des  
Wilson Bobby Lowington Daniel Dube Robert Ost Jean Sauve Charles Kuttman Joseph B Martin Jim Raley Jeffrey C Goya Randy Potter Emily Goya Greg  
Daley Karl M Roeder Mike Schoap Tom Castronovo Jr Dean Reyburn Richard West Al Seitz James H Smith Jr David McCoy Al Wood Mark Schechter Richard  
A Beaton Charles Hansen Kenneth Vesely Ed Turnage Michael T Redden Gaines Melyan Mike White Robert E Hurd Christopher Ris J B Tolbert Norman Wilson  
E A Frazer James Rayl Robert Lake Edward Miller Robert Burton Edward P Jordan Elmer Ruehling Hope E Morrow Ray K Wolff Bruce Siik David Trasoff  
Lawrence Bock Jack Watmore Jean Michel Stephen S Jellen Curt Corbige Randal Karasik Rick Shandling Robert H Watson Teri Powell Mike Reese Russell  
Widmayer William C Glesner Sr Ronald D Griffith Steven Sherlock David Rubin Harry E Berg Fred McNally John Cavanaugh Marla Muckula Richard L Smith  
Duke Lewis Robert A Anderson John Matthews Paul Seabern Eric M Desha Eric P Lingren Harold Dean Garten Alan W Elder Mark Shengle Barbara E Goetsch A  
Bruce Reese James Sims David A Colpitts Larry J Wicksell Stephen Craw Eben Loewenmuller Glen Sipe Sidney Stone Max Springer Kenneth A Snow Edwin A  
Hilbert Jr Thomas Kaplan Cheryl Clem Jere Morris Asa Wilkerson Christine S Howie Greg Rorabaugh Brian Steward Thomas L Moyer Jerry Nilsen Jim  
Amlotte Art Shuter Vete Nowilk Dan Paris Jr Leonard Dickerson Dale G Campan Jimmy L Higgs Jack Baird Stanley Watkins Rose Winstanley Lloyd Ogden  
Whitcomb Carl Shechtman Paul Mueller Bob Kenworthy Martin J Sweeney Don Wigent Webb Phillips Christine Lovgren David Secord Christopher Solliday  
Donald Loftus Stuart Anderson Henry Baskerville Dick Hobson Michael V Edwards Howard McQuigg Matt Walton Virgel Hale Alex Volchokon James V  
Verdugo Charles A Smith David W Pitsch Bill Wallis Peg Browne Tom Lowell Bryan Uhlig Robert Fenton Jack Frost E A Frazer David Kim Paul Francher  
Jeanne G Hansen Darrell Fandrich Keneth Johnson William Swackhamer Michael J Vincitor Vernon Paul Williams George Wayne Yockey Alan Whipple Ernest  
Dege Gregory P Frank Eugenia Carter Bruno Tassoni Keith P Adams Norman Miller Don Korb Daniel V Kidd Joseph R Vizzini John Wiley Elisha Gullixon  
Martin Wisenbaker Michael Richard Brose Ricky D Heeter Kim M Thomas Paul Schneider Robert W Erlandson Douglas Walton Bill Verity Richard Harris Allan  
Buchman Jeffrey Schuman L E Minton Art Wilkinson Edward M Joslyn Charles P Willis Stephen L Pearson Gordon Keller Claudia Ellison Robert McNabb  
Donald J Waldbillig Norman H Neblett William J Wright John Stephenson Bruce L Ziesemer Elizabeth Ward Donald Rusu John E Hutton Bill McKaig Kenneth  
Burget Stan Taylor Robert G Sorensen Lucy M Urlacher Tom Seay John H Thoms Janice M Robson Jack Stebbins Jane Edwards Don Ferrier Joe Kasiner Mel  
Kirkman Ellen Altshuler Mark Winger John S Lazzari Chris Treter William Sherman Brandom Jr Douglas Lafislaw Cusi Cassab Kenneth J Mangold Matt Walton  
Richard A Kane Sue Schmuck Lex Padova Donald C Roeder J Chester Barnett Edwin A Seymour Don Galt David L Olson Jacki Beck Farnk Larkey Michael  
McLain Dale R Newhouse Todd Alessi Arthur Eriksen Kathleen Gilkey Ernest Juhn Yoichi Hiraoaka Berge Kalaajian Laurence W Fish Phil Smith LaRoy Edwards  
Wayne Saucier Marvin Todd Margie A Williams William A Winters David Vanderlip Anthony S Wright Marianna M Schimelpfenig Daniel A Evans Richard A  
Caylor Ben McKlveen Paul Henderson John Beyers Francis Mehaffey Larry Prentice Randell Eriksen Joseph Stocks David Reed Robert A. Bartnik Clark A.  
Foerster James Geiger John H. Minor David Schonfeld Jeff Stickney Donald L. Ainsworth Gary M. Kunkle Edward J. Lucibello John Paul Lucibello Thomas  
Servinsky Jeff C. Turner Lyle V. Wood Michael Carroll Chuck Cook Daniel Earhart Rick Florence Charles Fry Robert Jones James McWhirter George Golka  
Douglas Hersherberger Zhi-Wei Huang David Hulbert Stan LeProtti Robert Payne Michael Rucks Jack Cashion David Huey Thomas Juul Jeremy Neff Mark Stuedli  
Lowell Unger Eric Wesselowski Timothy Hollis Stephen P. Jones Stephen M. Jones Danny Lyons Barbara Pease Greg Pollard Thomas Winter Gregg Abbott  
Bert Bartlett Keary Basford Steven Cox David Forman Brian Holt Raffi Kechichian James Bryant James Corkindale Brenda Mamer Zen Reinhardt Isaac  
Sadigursky Mary C. Smith Grant Sorlie Booth Tripp Thomas Winter Steve Anderson Barbara Blankenship Benjamin Coonen Ray Daehnert Melvin Fletcher  
Lon Janzen Earl Scott David Calandra Barry Heintzelman Keith Kopp Thomas Levings David McMurtrey Gary Mushlin Alan Nemeth Howard Yepson

# PIANO TECHNICIANS Journal UPDATE

FOR MEMBERS OF THE PIANO TECHNICIANS GUILD, INC.

## Ribbon-Cutting Ceremony Officially Opens New PTG Home Office in Kansas City

Wielding a giant pair of golden scissors and a big grin, PTG President Nolan P. Zeringue, RTT, sliced a blue-and-white ribbon to officially open PTG's new Home Office in Kansas City.

"It really makes me happy that this could happen during my term of office," Zeringue told guests at the May 9 ceremony.

"Owning our own building is something that we've strived for for many, many years. Just from 1983 to now, it seems like it's impossible that we would have come to be as solvent as we now are."

He noted that the organization had had very few assets when it came to Kansas City in 1983, and credited good decisions by past and present boards of directors and management staffs for the turnaround.

"We're property owners. How many people since the beginning of this organization have wanted this to happen? And here we are. That we've been able to do this is a testimonial to the mass cooperation of everybody in this organization. And the success that we've had this past year — we're gonna get bigger and better. I guarantee it!" Zeringue said.

He was welcomed to Kansas City by City Councilman Chuck Weber, who expressed pride that the Guild had decided to make Kansas City its permanent home. Weber presented Zeringue with a resolution from the Mayor



*PTG President Nolan Zeringue, Kansas City Councilman Chuck Weber and PTG Executive Director, Larry Goldsmith, welcome the crowd at the May 9 ribbon cutting ceremony for the new home office in Kansas City.*

and City Council of Kansas City commemorating the occasion.

The resolution "honoring and commending the Piano Technicians Guild, Inc., an international organization of Registered Piano Technicians, on the occasion of the ribbon cutting for their new permanent home office building at 3930 Washington in Kansas City, Missouri," was presented by Mayor Emmanuel Cleaver to Executive Director Larry Goldsmith during a May 7 meeting of the City Council.

Among those attending the ribbon-cutting ceremony were

Vice President Fern Henry, RTT; Secretary-Treasurer Sharla Kistler, RTT; Past Presidents Ernest S. Preuitt, RTT, and M.B. Hawkins, RTT; PTG Foundation President Bruce Dornfeld, RTT; 1993 Institute Director Gary Neie, RTT; and former Board member Willem Bles, RTT, as well as several members of the Kansas City Chapter and other local guests.

Following the ribbon-cutting, Zeringue unveiled a plaque bearing the names of the current Board of Directors.

"It was a bold step and we weren't sure we could actually

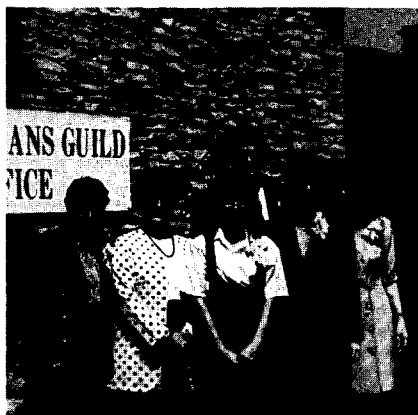




At a May 7 meeting of the City Council, Kansas City Mayor Emanuel Cleaver presented a resolution to PTG Executive Director Larry Goldsmith which officially welcomes PTG to their permanent home at 3930 Washington.



Past PTG Presidents, M.B. Hawkins, (1986-1988) and Ernest S. Preuitt (1982-1984) enjoy a moment of conversation outside the new PTG Home Office while waiting for the start of the ribbon cutting ceremony and building dedication on May 7.

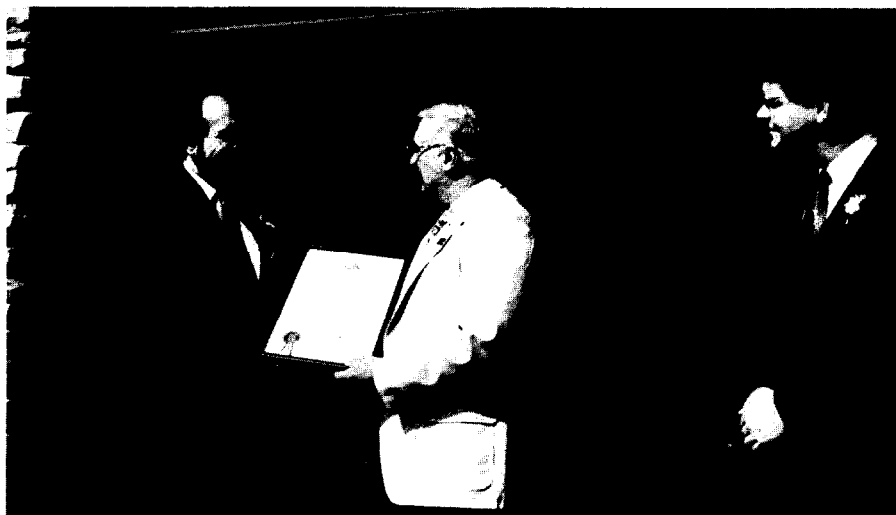


PTG Home Office Staff poses for their first "official" photo outside the new home office. L-R; Jami Henry, Catherine Wilane, Sandy Essary, Larry Goldsmith, Mary Kinman and Teresa Viens.

come through with this. Everybody just put their noses to the grindstone, and we did it," he said. "Those people who put their names on the dotted line, so to speak, had to have some part in this, something to be remembered by. This plaque is for them."

The building was purchased April 16, after PTG's Board of Directors authorized the move during their January meeting in Kansas City. The Home Office staff moved April 27. The new office, which gives the organization more than three times the space it had previously occupied, is located on

*Continued on page 7*



Above: KC Councilman, Chuck Weber presents the resolution from the City Council to PTG President Nolan Zeringue and below: President Zeringue and Councilman Weber officially open the new PTG Home Office.

# Corrections To 1992 PTG Membership Directory

Please make the following additions or corrections to the listings in the 1992 membership directory which was published as the April issue of the *Journal*. Remember to make changes in the chapter listing as well as the alphabetical listing where appropriate.

## CTEs Inadvertently omitted from the 1992 Directory Listing

### NORTHEAST

021 Boston, MA  
Albert E. Sanderson

064 Connecticut  
Ray E. Zeiner

### SOUTHEAST

301 Atlanta, GA  
Roberta D. Jacobs

### SOUTH CENTRAL

752 Dallas, TX  
Fred T. Yonley

### CENTRAL EAST

405 Bluegrass, KY  
Fred W. Tremper

### CENTRAL WEST

671 Wichita, KS  
Alan B. Crane

### WESTERN

931 Santa Barbara, CA  
John B. Du Bois

941 San Francisco, CA  
Michael A. Kimbell

## CHAPTER/REGION CHANGE

Gregory Sikora RTT  
9348 Seven Springs Village, #608  
College Park, MD 20740

From: Region: 1 Chapter: 195  
To: Region: 2 Chapter: 201

## 1992 DIRECTORY PAGE CORRECTION

Chapter Omission:  
Springs Valley, IN - 474  
*Members listed on page 115 include*  
Don Ulrich, Roger Weisensteiner,  
Dennis Burger, Jon Light

## NAME, ADDRESS AND/OR TELEPHONE CHANGES

*Listed Alphabetically*

### Allison, Keith

Corrections  
1824 Government Street  
Victoria, BC V5T 4N5 Canada  
(604) 384-3935  
7 - 012 - 1

### Bakker, Kelwin

Correct Zip Code:  
49424

### Beck, Edward H.

Correct Phone Number:  
(319) 435-2518

### Beckman, Cherie

Correct Address & Phone:  
925 23rd Avenue S.  
Seattle, WA 98144  
(206) 726-0512

### Bray, Wilson

Correct Phone Number:  
(404) 369-3177

### Crowther, Fred

Correct Phone Number:  
(805) 273-3351

### Duggan, Michael J.

Addition  
P.O. Box 476  
Follansbee, WV 26037  
(304) 527-4001  
1 - 151 - 1

### Fandrich, Delwin D.

Correct Phone Number:  
206-533-8053

### Gearman, Ronald A.

Correct Address & Phone  
19 NW 48th Blvd.  
Gainesville, FL 32607  
(904) 375-4376

### Goodrich, Peter

Correct Address:  
17 W. 54th Street  
New York, NY 10019

### Lake, Robert G.

Correct Address:  
1000 E. 66th Way  
Long Beach, CA 90805  
(714) 763-5527  
6 - 926 - 1

### Lowell, Tom

Correct Address  
1024 Court Street  
Medford, OR 97501  
7 - 975 - 1

### McGavern, Keith A.

Correct Phone Number  
(405) 275-8600

### Moore, Robert S.

Correct Address  
1454 2nd Texas Road  
St. George, SC 29477

### Peppe, Eric N.

Correct Address:  
RR 1, Box 115B  
Poland Spring, ME 04274  
(207) 998-5290  
1 - 041 - 4

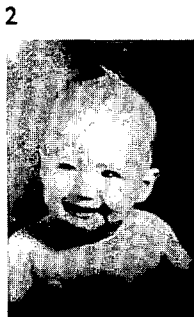
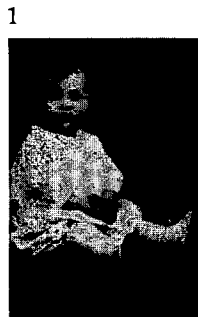
*Continued on page 7*

# A GOLDEN OPPORTUNITY

## Who are they? You tell us!

As promised, here are some new clues to help you solve the mystery. We don't have a winner yet — and remember — you can enter as many times as you like. Keep in mind, all eight of the folks pictured below grew up to become prominently involved in PTG activities—in some way.

So go for the gold! You're eligible to win a special prize... gold coins valued at more than \$300! The earliest postmarked entry wins. The winner will be announced during PTG's 35th annual Convention and Technical Institute, July 22, 1992, at the Hyatt Regency Sacramento.



### Contest Rules

The contest is open to all PTG members and non-member registrants at PTG's 35th Annual Convention and Technical Institute July 22-26, 1992 in Sacramento, CA. PTG Board members, staff and Convention Planning Committee members are not eligible to win.

The prize will be awarded to the correct entry with the earliest postmark or, if no winning entry has been received prior to the convention, to the first correct entry received at the convention membership booth.

### Send contest entries to:

Gold Contest-PTG  
4510 Belleview, Suite 100  
Kansas City, Missouri 64111

### Entry Form

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

### My Eight Lucky Kids Are:

1 \_\_\_\_\_ 5 \_\_\_\_\_

2 \_\_\_\_\_ 6 \_\_\_\_\_

3 \_\_\_\_\_ 7 \_\_\_\_\_

4 \_\_\_\_\_ 8 \_\_\_\_\_

### Get A Clue!

- This party animal went to school.
- This kid's always seen in Council but never heard.
- This kid's married to an inventor
- He's well known for walking and talking.
- He's not medical, but he might engineer something physical.
- When is a dollar not necessarily a dollar? When this one keeps the books.
- You appreciate him most when you can't see him.
- This kid's first name contains the abbreviation of the nearest big city.

# THE SOUND BOARD

## Throw Out the Tuner... & Move In the Piano

The purpose of this expose is threefold. First, to point out the deficiencies in the Registered Tuner Technician (RTT) title. Second, to illustrate why Registered Piano Technician (RPT) is the best-suited title to represent all franchised PTG members, including current and future members. Thirdly, to send a wake-up call to PTG Council.

To eliminate potential misunderstandings, it is not the intention, within the scope of this essay, to belittle those individuals who use the RTT title, nor to insult those individuals who call themselves a piano tuner.

Most PTG members agree: using one official franchised title, and doing away with the rest, is an idea whose time is long overdue. By recommendation of the Marketing Committee, the Executive Board of PTG is proposing to eliminate all but one franchised title, keeping RTT as the only official PTG franchised title. Presently the proposal, 7A, is slated on the 1992 Council agenda. In essence, Council, meeting in July in Sacramento, may decide the fate of this most important issue.

Obviously, using a clear, definitive professional title not only makes good business sense, it becomes as fundamental as having both proficient and marketable technical skills. But is this title, RTT, appropriate for the profes-

sional image of the PTG membership?

Since 1979, the RTT title has served a definite purpose in the PTG, and many individuals feel comfortable using it. However, there is a growing number of PTG members who are dissatisfied with this title, and for legitimate reasons, too.

So, is there a better title? According to the 1992 report issued to PTG Board and Council by the Membership Category Study Committee and Subcommittee, the only official franchised title this committee recommends is Registered Piano technician. (RPT). They contend this title "...is more definitive than Registered Tuner Technician and not so redundant."<sup>1</sup>

To further support this committee's recommendations, the following are additional reasons as to why the RTT title should no longer be used, and why the RPT title is the most beneficial title for all PTG members concerned.

### *RTT is Inadequate*

Since 1957, franchised PTG members have serviced and maintained *pianos* for their livelihood. Therefore, it is disturbing and illogical that the most widely used title, RTT, omits the word "piano" from its name. Shouldn't we tell the public what kind of technicians we are. Unlike RTT, the Registered Piano Technician (RPT) title does, and is therefore, adequate.

### *RTT is Inconsistent*

The Marketing Committee, and others, working diligently with The Phelps Group, have designed an effective new logo. To be consistent with this image upgrading, shouldn't PTG franchised members have an improved and innovative title?

Also, for many years the subheading of the official PTG letterhead contains the statement,

"An International Non-Profit Organization of Registered Piano Technicians." It's no coincidence that "RTT" was unmentioned.

Lastly, and most obvious, RTT is inconsistent with our associations name. The name is *not* the "Tuners-Technicians Guild". It is the "Piano Technicians Guild."

Given these three accounts, the RPT title is clearly consistent with the new PTG logo, the current PTG letterhead and the PTG namesake.

### *RTT Misrepresents*

It is well known that virtually anyone who wishes to can commercially advertise themselves as a "piano tuner". consequently, it is the conviction of many, who are Registered PTG members, that to be referred to as a "piano tuner" by the public is firmly unacceptable.

Let us not forget, as Registered PTG members, we have gone the extra mile to meet the prescribed standards of competency set forth in the bylaws of PTG. Our *earned* title should clearly describe this merit. It should not have the tendency, as the RTT title does now, to lump us into the pile of all piano tuners.

The fact is, because the word "tuner" is present in the RTT title, the public insists on calling Registered members "piano tuners" or "tuners." Unless we remove the word tuner from our franchised title, once and for all, no amount of clever, progressive advertising will kick the public's habit of dumping Registered PTG members into the mass of all piano tuners. Therefore, there must be made, in our commercial day-to-day advertising, a clear distinction between "piano tuners" and Registered PTG members.

If the PTG Marketing Committee, Executive Board and Bylaws Committee truly endeavor

*Continued on page 7*

# What's In A Name..?

**Colette Collier**  
**Washington D.C. Chapter**

*"...all Experience hath shewn, that Mankind are more disposed to suffer, while Evils are sufferable, than to right themselves by abolishing the Forms to which they are accustomed."*

This quote could refer to our present situation concerning the state of our franchised category names almost as easily as its original purpose: as part of the Declaration of Independence. It is so much easier to let things go; but you don't progress by standing still. How can we put our best foot forward if we don't know which one it is?

Feedback from the earlier articles suggests that there is a consensus that a single category name is not only logical, but necessary. Another response is fear that the use of the word "certified" could somehow get PTG into more trouble than the use of the word "registered." Suffice it to say that there are many, many other associations that use the word "certified" in their category names. Some are certified via a licensing program; most are not. One association, the National Association of Marine Surveyors, went from "registered" to "certificated" to "certified." The two main parliamentary organizations in the United States, the National Association of Parliamentarians and the American Institute of Parliamentarians, use designations of Professional Registered Parliamentarian and Certified Professional Parliamentarian respectively. Whatever your preference, I hope that the decision will be the result of a positive response to one word over the other, rather than a fear of some future ambiguous potential circumstance.

Implementation can be every bit as important as the decision itself. Too often we get ourselves to the point of decision, only to wonder, "what do we do now?" We can be guided by the following questions:

1. What effect does this decision have on other aspects of our association?
2. What other decisions should be made before this one becomes effective?
3. How can the implementation best achieve the ultimate goal of the decision?
4. What options are available?

Just like a piano action, all parts work together and affect each other — and must be considered both separately and as a part of the whole. In the case of the category name, the greatest effect will be on the individual members' advertising practices, although all PTG advertising that points to franchised members would be affected. Present pins use the words "Registered Technician," so new pins might be needed, depending on the final choice of the name. This could lead Council to seriously consider studying the possibility of creating a new RTT logo that would not only identify the member's new category name, but be a companion to any new PTG logo that is adopted in the future.

If we refer back to our original criteria, we can make the implementation fit into our overall goals. We are trying to send a more professional, clear and consistent message to the piano-using public. If the choice is put into effect too soon or too carelessly, it can have the opposite of the intended results. There are several "effective dates" that could

be considered. It could go into effect immediately, thereby rendering every members' (and the Home Office's) business papers obsolete overnight. Most people don't like that option, and it is the biggest hidden reason why some favor one title over another. A second option would be to phase in the new name — let everyone use what they want to for a set period of time. This option is probably worse than doing nothing at all, for all it does is potentially add *another* title to our list. A third option would be to select a future "changeover" date by which we expect to have the other questions decided. If made far enough in advance, everyone would be forewarned. This option has the additional advantage that, during the time before the deadline, literature, etc. could be made for all franchised members to aid them in the transition. If chosen, new pins could be made, and everyone would just "change over" together. "Sort of like a ribbon-cutting ceremony for the name." It seems more likely that everyone in the membership would make the change if done together rather than slowly, excruciatingly, and haphazardly.

These last three articles have been an attempt to clarify not only an issue that is crucial to the progress of PTG, but to act as a guide to logical progression from setting a goal, defining its criteria, and planning its implementation. One final thought from Henry M. Robert (yes, of Robert's Rules):

---

M A R K E T I N G

---

PTG

---

*"The great lesson for democracies to learn is for the majority to give to the minority a full, free opportunity to present their side of the case, and then for the minority, having failed to win a majority to their views, gracefully to submit and to recognize the action as that of the entire organization, and cheerfully to assist in carrying it out, unless they can secure its repeal."*

### **Directory Corrections... from page 3**

**Sikora, Walter**  
Correct Phone Number  
(919) 493-5926

**Skowronek, Mark**  
Correct Address:  
1144A Irving Street  
San Francisco, CA 94122

**Smith, Kathy (Teetsell)-**  
Corrections:  
724 N. Citron Street  
Anaheim, CA 92805  
(714) 635-7723  
6 - 901 - 1

**Towne, Christine S.**  
Correct Address:  
349 Weatherly Tr.  
Gulford, CT 06437  
(203) 457-1890  
1 - 064 - 1

**Vanderlip, David A.**  
Correct Address & Phone  
724 N. Citron Street  
Anaheim, CA 92805  
(714) 635-7723  
6 - 901 - 1

### **Ribbon Cutting from page 2**

a quiet side street in Kansas City's Westport subdivision, one of the city's most historic areas. It is across the street from three churches dating from the late 19th century, and several other non-profit organizations are nearby. The building was originally built by the neighboring Catholic church, Our Lady of Good Coun-

## **Throw Out the Tuner...continued from page 5**

ors to enhance its members professional credibility, then the time is ripe to clean up the clutter of inadequacy, inconsistency and misrepresentation which has muddled our image for so many years.

In the best interest of *all* Guild members, Registered Piano Technician (RPT) must be singled out by Council for franchised members' use. RPT is comprehensive, logical and carries with it no uncertainty; it speaks with dignity

and consistency of who we are and what we represent. This is the title we owe to ourselves, to future Registered members and most importantly, to the piano-playing public.

The message is clear: Council, convening in July, should exercise its common sense. Amend proposal 7A!

Charles Gibson,  
Western Michigan Chapter  
PTG



*PTG Board Members Sharla Kistler, Fern Henry & Nolan Zeringue, PTG Executive Director Larry Goldsmith and KC Councilman Chuck Weber unveil the plaque bearing the names of the current Board of Directors inside the new home office.*

sel, some 20 years ago, and had previously been owned and occupied by an office technology firm.

The building, an L-shaped, split level structure, contains 12 offices, a reception area, a kitchen, a conference room, and an open, finished basement area.

Besides housing the six current Home Office staff members, the building will allow for future expansion of member service programs. It may also be possible to lease unused space to other small businesses for executive offices. A museum/archive facility to house memorabilia from the organization's past is currently

in the planning stages. This project was begun with the contribution of papers and correspondence from PTG's first Executive Secretary, Allan Pollard, by his widow, Ruth Pollard.

"This building is dedicated to so many people who have wanted this to happen, wanted PTG to one day have its own home. Some of those people aren't with us any more, although I'm sure they're watching over this," Zeringue said.

"To them, to continued success and continued growth of PTG, we dedicate this."

### **Brochures & Bulletins**

PTG's new brochures and technical bulletins are now available for sale to Registered Tuner-Technician members. "How Should I Take Care of My Piano?" and subsequent brochures will be priced at \$35 per 100 or \$150 per 500 brochures. The first technical bulletin, "Pitch Raising," and future bulletins on "Regulation" and "Climate Control" will be \$20 per 100 or \$90 per 500. Please add \$4 per order for shipping and handling costs.

For a single sample copy of these materials, please send a stamped, self-addressed envelope to the PTG Home Office, 3930 Washington, Kansas City, MO 64111-2963.

## PA Conference Presents Walter Sierota Memorial Award

The Walter Sierota Memorial Award was presented this year to Fred Fornwalt, RTT, of Altoona, PA. This award is given annually at the PA State Conference, to honor any PTG or PTGA conference member who has provided outstanding service to the piano industry.

Like so many in this volunteer organization of ours, Fred is one of those individuals who keeps a low profile. Many know him, but few realize the countless hours of behind the scenes activities he has contributed. Giving over a decade of service to the PA State Conference as secretary, he did take time off in 1985 to be conference chairman. He has been of invaluable help with the development of the state's Teacher Relations Program, which has become a model for other seminar bodies. He has assisted in myriad other ways, including Mini-Technical Coordinator at the Technical Institute.

Fred is committed to the advancement of our profession, and dedicated to helping PTG in



*1992 Walter Sierota Memorial Award Recipient, Fred Fornwalt*

any way that he can. It is especially fitting to honor one who has so many times stated that it is an honor to serve.

*Keith Bowman  
S. Central Pennsylvania Chapter*

## North Central Louisiana Chapter of PTG Tours Baldwin Grand Piano Factory in Arkansas

In April, the North Central Louisiana Chapter of PTG was privileged to tour the Baldwin grand piano factory in Conway, Arkansas. Our hosts, Mr. Alan Vincent and Mr. Barry Bradshaw, divided our group of 28 into two tours. Barry starting in one end of the plant and Alan in the other. We were able to see the pianos as they began to assemble them all the way through to completion. It was a fascinating tour of their hand-built process that makes each piano unique. One of our group could not believe that the final satin rub finish on the ebony pianos was by hand.

We saw them installing ribs and putting crown on soundboards, installing bridges and plates, building actions, and applying beautiful finishes on the soundboards. Quality control was evident all the way through the plant.

Baldwin has also extended an invitation to your group or chapter to tour their factories at Conway or Trumann, Arkansas. Contact Alan or Barry to make arrangements. We had a day that we will long remember.

*Gary Neie  
North Central Louisiana Chapter  
PTG*

## DATES & DEADLINES

**June 13, 1992**

*RTT Tuning and Technical Exams*

*Puget Sound Chapter Test Center, Tacoma, WA.*

*Application with test fee must be received by June 6, 1992. Contact: Jim Snyder, 6809 Locust Dr., Bonney Lake, WA 98390, (206) 863-0068.*

**June 24, 1992**

*Convention early registration deadline.*

**July 8, 1992**

*Sacramento Convention Exam application deadline*

**July 22-26, 1992**

*35th Annual Convention and Institute, Sacramento, CA.*

**October 17, 1992**

*1992 New York State Conference . A one day seminar hosted by the Long island/nassau Chapter at the Holiday Inn in Westbury, NY.*

*Contact: Norman Heischober at (516) 665-7373 or Dr. Marvin Witte at (516) 935-0556.*

### ATTENTION ALL CTES AND TRAINEES:

You should have received some new pages for the tuning exam manual by now (mailed in April). If not, please contact Mary Kinman at the Home Office. Also, if you are a PTG Examiner (written, technical or tuning) and did not receive the latest Examiner newsletter mailed in May, please call the Home Office to have your name added to the list and to receive the current edition.