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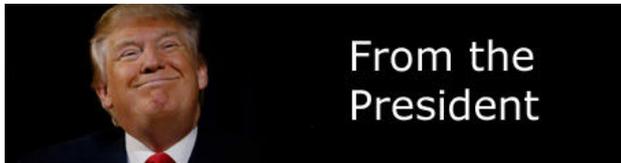
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Dear Fellow Members

Since our last newsletter, I'm hoping that all members had a wonderful Easter with family and celebrated the wonderful win by Essendon FC over the Anzac Day clash. Go Bombers...!

In February, we were hosted by Piano Point at Airport West for a Tool Sale and Presentation from Mr. Paul Walshe from *Beyondblue* on Mental Health Awareness. It was wonderful to see many people attend this presentation. Also much thanks to Life Member Warwick Dalton on the superb job in cataloguing his tools for sale, this must have taken some considerable time to collate.

Our last meeting, we were hosted by Melbourne Piano Sales at Richmond. Our sincere thanks to Mr. Nick Springall ARPT for setting up this presentation with many yummy pizzas, wine & beer. Many thanks to our guest speaker Mr. Ara Vartoukian

OAM ARPT on his experience and inside knowledge on regulation with concert instruments. It was great to see so many members (and non-members) attend this presentation, it was truly great to catch up with many people whom I haven't seen for many years.

Our next presentation will be at Bernie's Music Land in July, please watch for more details in relation this this event.

If anyone is traveling to the annual PTG IAPBT Convention in St Louis, MO in July, please keep safe and may you enjoy the experience. Officially representing Australasia will be Mr. Michael Ryan – President of the APTTA.

Some talk has happened during our last meeting of the APTTA over a possible trip next year to Hawaii. APTTA President Michael Ryan in looking at the prospect and will communicate with members when details are available. Please "stay tuned" for future information on this project. The APTTA Website is still a working process, can I ask that every member please check their details and ensure they are correct on the APTTA website. Any corrections or problems please email me personally in relation to your change of details.

With many projects on the go, the committee is meeting next month for our routine catch-up. If there is any issue in which you wish to notify, please contact either myself or any other committee member. Until our next gathering, stay safe over the winter please.

**Yours Sincerely,
Bradley Saul – PTTGV President**



From the Editor

The year is flying by again, at least I think so. The tool sale and presentation by Paul Walshe from Beyondblue at Piano Point was a great day, great to catch up with members and an open and honest presentation from Paul. Personally I was riveted to every word.





Ara Vartoukian gave a concise and valuable presentation at Melbourne Piano Sales on the ins and outs of concert regulation and preparation.

Things to do in a short amount of time that can make a big impact on the sound and touch of a concert instrument. It was a fun session and great to see so many members there.

Thanks also to members for providing some great photos.





Remember also this is your newsletter, if there is a particular issue or technical area you would like discussed be sure to ask! Also there is a tremendous wealth of experience in your Guild, you may have something technical yourself that you would like to contribute.

Cliff Meakin ARPT



Diary Dates

Conventions

JULY 12- 15th 2017.

60TH ANNUAL PTG CONVENTION & TECHNICAL INSTITUTE

2017 International Association of Piano Builders and Technicians (IAPBT)

[Doubletree Union Station Hotel, St. Louis, MO](#)

Contact: Sandy Roady

sandy@ptg.org, 913-432-9975

OCTOBER 17th – 19th 2017.

APTTA “LETSBESHARP” PIANO CONVENTION – Hosted by SOUTH AUSTRALIA GUILD.

Stamford Grand Hotel at Glenelg. South

Australia. Website - www.stamford.com.au/sga

Contact: Brenton Jenkins -

letsbsharp2017@gmail.com to register your expression of interest.

DIARY DATES 2017 PTTGVIC

Saturday 20th May – ARPT Exams (Please contact Christopher Streader for enquires)

12- 15th July – 60th Annual PTG IAPBT Convention 2017. St Louis, MO.

Monday 17th July – Presentation: (Bernies Music Land) TBA

Saturday 26th August – Workshop: Polishing seminar/ Damp Chaser TBA : (PP) TBA

Sunday Sep 24th – Planning Day (executive meeting only).

Monday Oct 09th – AGM at QPO, 186 High Street (Cnr High & Cotham Road) Kew. TBA

17th – 19th October. – APTTA Convention “Lets be Sharp”.

Saturday 25th November – Presentation TBA

Out and About....

Since our last newsletter, Sue & Christopher Streader ARPT received joyous news of the safe arrival of their first Grandchild. The Guild's sincere congratulations to the Streaders on reaching grandparents status.

On February 24th just before our tool sale, Mr Bryce Clarke ARPT celebrated his 30th birthday and was so happy that not one announcement was made. Unfortunate for him, this time I didn't forget.

Nick Springall ARPT celebrated his 26th Birthday this month, happy birthday Nick.

If you have any news you wish to including in this column such as; anniversary milestones, birthdays or interesting facts about members. Please submit to the editor.



Australasian Convention 2017

Adelaide

October 17-19

Our motto

Let's Bsharp 2017

The convention will be held at the resort-style Stamford Grand Adelaide, which is located on absolute beachfront in Glenelg, just a 10 minute drive from the airport, and a 20 minute drive from Adelaide's CBD.

The first/last tram stop is right next to the hotel, which can take you straight into the centre of Adelaide CBD.

Glenelg has a vibrant seaside-shopping precinct, which reflects the casual lifestyle and relaxing atmosphere of life by the sea.





PARKE PIANO STRINGS & MATERIALS

For new-comers to the industry, and for anyone not familiar with our business, we'd like to take this opportunity to highlight the services we offer to the tuners and technicians throughout Australia and the region.

We are specialist piano bass string manufacturers, and suppliers of a large range of piano materials, parts and accessories, with 36 years' experience.

BASS STRINGS: We offer a complete bass string making service - full and partial sets, odd strings and "hexacore" replacement strings. We have a vast library of scales and can in many cases make sets with just the specification of make and model, without the need for samples or paper rubbings. All strings are manufactured on our premises using Roslau music wire and Degen copper.

HAMMERS: We keep a comprehensive range of both German Abel and Japanese Imadegawa hammers, both pre-bored (in most common sizes) and un-bored. Abel hammers are available in both their regular and Natural felts. The Natural felt hammers are enzyme-washed to preserve the lanolin content, and are very popular for both the rich quality of their sound and the minimal voicing required. Where pre-bored hammers are not suitable, we offer a complete custom hammer-boring, cutting and shaping service on the provision of samples. This work is done by Emanuel Rey, a Swiss-trained piano builder and one of Australia's most experienced and trusted technicians.

PARTS, MATERIALS & ACCESSORIES: We carry a full range of products, including

Tuning Pins, Piano wire, Felts and Leathers, Tools, Action Parts, Castors and Dollies, Pianola Materials (including rubberised cloths), Lubricants and Glues, Polishes, Books, Accessories and much more.

Our Catalogue and Price List are downloadable from our Web-site www.parkepianostrings.com.au. You will need the password 'pps01' to access the price List. You can ring us on (02) 9451 3500 or e-mail us at any time at sales@parkepianostrings.com.au.

Our factory is in Frenchs Forest in Sydney. Please feel free to drop in any time if you are in Sydney. Alisa and I are always happy to help in any way we can. Alisa and I would like to take this opportunity to thank our existing customers for their continued support, and look forward to doing business with any new customers we have not yet had the opportunity to serve.

Lou & Alisa Parke

Classifieds – To Sell or Wanted

WANTED! for a research project.
Early grand Pianos by Erard, Pleyel and Broadwood. Pre 1850 of most interest.
Contact Ben Briggs on 0413286700
or vwbjb@hotmail.com



Tech Notes

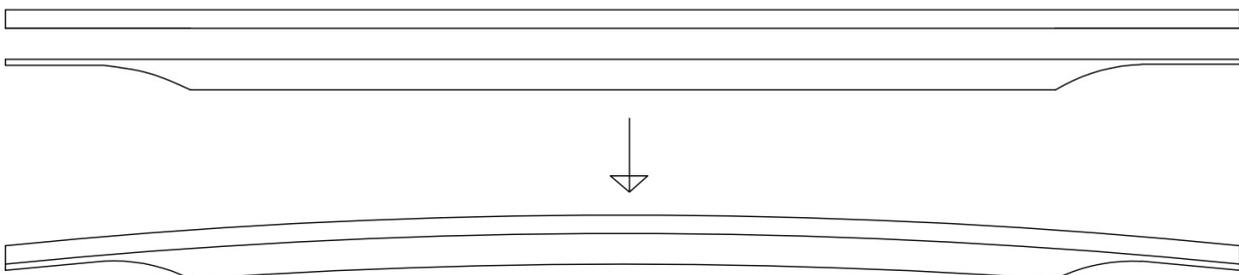
My first soundboard – Nick Springall ARPT

It has been soundboard central at my workshop this last month. After weeks of being covered in spruce sawdust and maple shavings, I have completed my first soundboard replacement. Next time I will write of what I learnt and how soundboard replacement is totally achievable for any workshop technician with a few basic woodworking skills.

But for now – we all know a crowned soundboard is a good soundboard, with ribs giving stiffness and crown pushing against the down-bearing of the strings. But how do we get it in the first place? There's been much experimentation over the years, and there are many different soundboard systems and variations out there (including notable work by Australia's own Ron Overs and Wayne Stuart). Let's look at the two most common systems we come across.

The Compression Crowned Soundboard

Compression crowned boards are formed by first drying the soundboard panel to a lower moisture content. With some of the moisture sucked out, it shrinks slightly. Flat ribs (at regular equilibrium moisture content) are then glued in place and as the panel begins to take up moisture again it tries to expand. The top of the board is free to return to size but the ribbed side is now being held in place by the ribs and can't expand in the direction of the rib (perpendicular to it's grain), so the underside compresses, the top bulges upwards, and we have our crown!

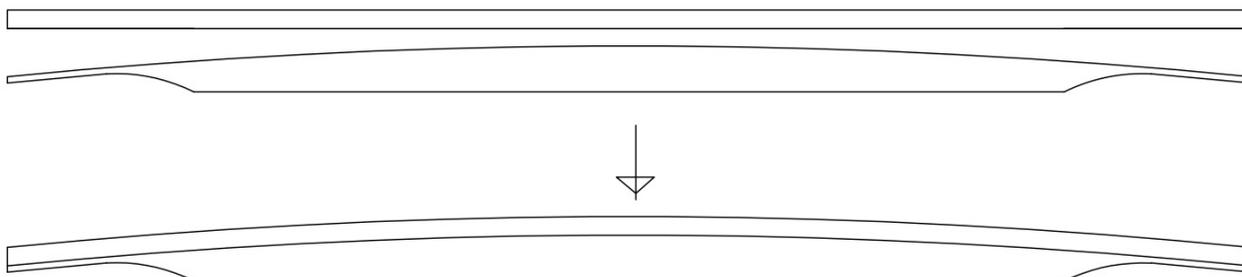




The crown is being completely held by this stress between the rib and board panel so compression crowned boards work best with ribs that are wider rather than taller. This provides the most efficient use of the rib mass to maximise surface area of the rib-board glue joint to hold that crown in place. These boards are often believed to sound marginally better than our second system (at least at the start of their life) but their greatest ailment is the stress in the rib-panel glue joint disappearing over time due to the timber fibres being crushed. This is known as 'compression set' and over time this robs the board of crown and any desirable internal stiffness from the glue joint.

The Rib Crowned Soundboard

The second type of soundboard construction is referred to as a rib crowned board. To make a rib crowned board first, one simply machines a curve into the rib - anything from a 13-30 metre radius will work. The panel is then glued onto this curve, forcing it to take on the arch and there's our crown!



Because the crown is formed by the rib shape itself and the glue joint isn't under any stress at all, rib crowned boards are best supported by taller, skinnier ribs. Pros for rib crowned boards are reliability in fabrication and longevity as they have much less internal compression with the top under tensional stress instead. Because of this they suffer less failure by compression set and as long as the rib keeps the shape cut into it, the board will be crowned.

Many piano makers use a combination of these two systems for their boards. Compression crowning gives the apparent tonal benefits and follows tradition, while machining a radius to the rib provides the practicality and longevity of rib crowning.

So there you go. If this is new to you, next time you're under a piano have a look at the shape of the ribs; if they are taller in the middle than the ends (not including the feathering) you're looking at least a partially rib crowned soundboard and if not it's 100% compression crowned.

Nick Springall ARPT