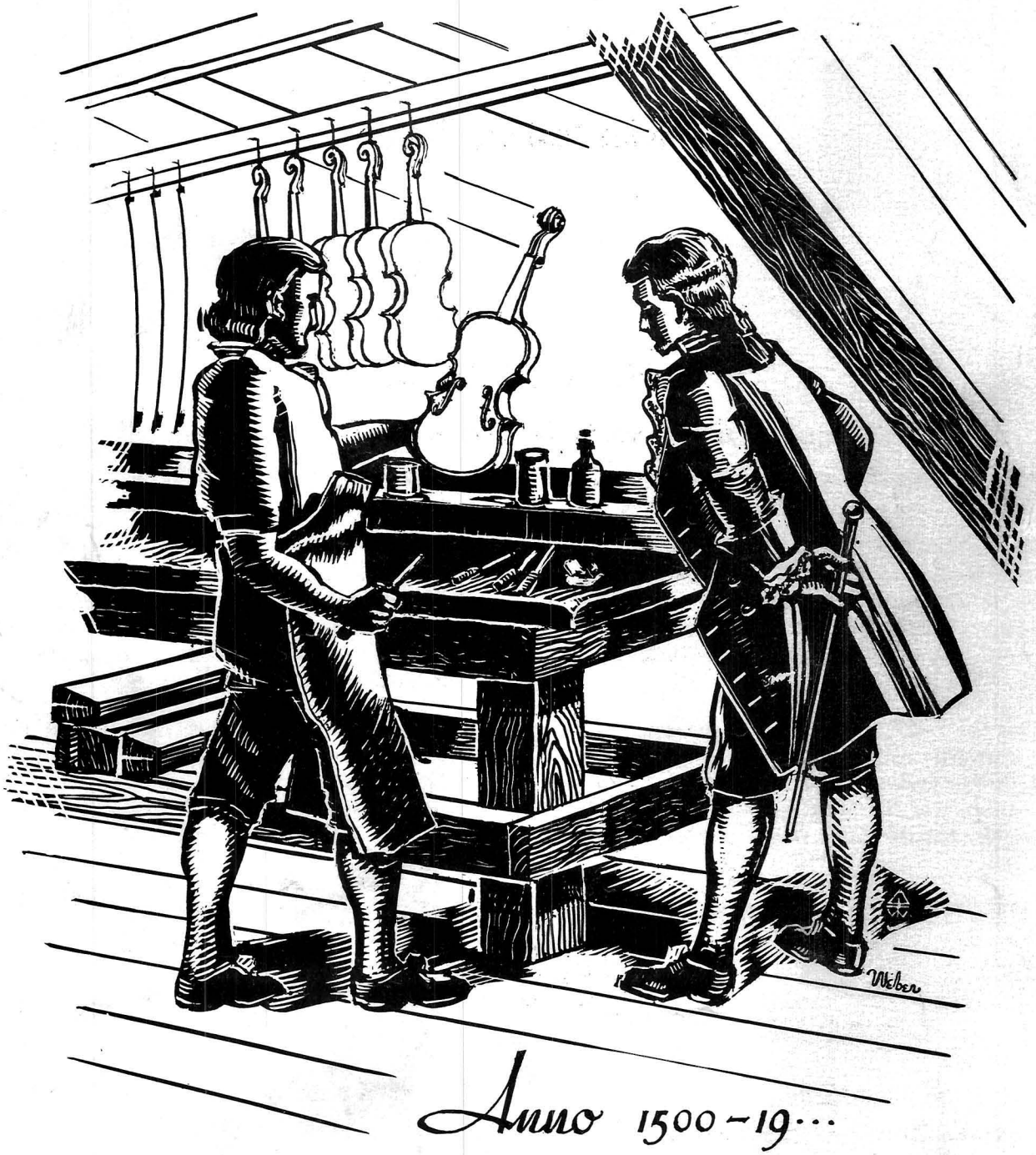
INTERNATIONAL
VIOLIN, GUITAR MAKERS AND MUSICIANS



Anno 1500-19...

Issued as an Educational Feature to encourage and develop the art of violin making.

Violin and Guitar Makers Association of Arizona

INTERNATIONAL VIOLIN , GUITAR MAKERS ASSOCIATION

offiiaal
non-profit

VOL.11 MAY NO. 9

S.A. 5.00 put of U.S.A.
Journal free to members , address letters , articles membership dues and advertisment rates to Bob Wallace 4118 Mill St. Miami,

INDEX.

QUEER ELEMENT ON THE OLD ITALIAN VIOLIN VARNISH

BY Joseph Michelman
6316 Wiehe Rd.
Cincinnati, Ohio.45237

Recently, the largest specimen of old Italian violin wood and varnish that I have received became available through the kindness of Mr. Desmond Hill of London , England.It consisted of half of the back (lengthwise) from a violin made by Camillo Camilli (circa 1730-1740) wholived in Mantua, Italy, and whose instruments belong to the Petrus Guarneri school. The varnish on large areas was still in good condition, and the half-back under ultra-violet light (1) fluoresced differently in three istinct areas:(a) dark coloured areas where the amber-colored varnish was still intact:(b) a clearly defined , light coloured layer underneath corresponding to the sub-varnish from which the coloured varnish has been worn off and which floore-sced much lighter in colour; and (c) areas of bare wood from which both varnishes had been worn off completely. These are some of the criteria that the old Italain varnish should fulfill.

The varnish from an area 4.0 cm by 7.0 cm was removed by careful scrap-ing ;the total scrapings amounted to 0.0392 gram. Measurements with a mic-rometer before and after removeal disclosed that the two varnishes together had an average thickness of 0.002 inch.

Paterson (2) kindly consented to make the spectrographic analysis of the varnish and reported the following elements in order of the amount present: barium,calcium,silicon , iron, sodium, aluminium,lead, strontium, potassium, magnesium, copper, manganese, molybdinum, titanium, lithium, boron and zinc. This analysis was made from the scraping directly ; as an uncertainty may have been introduced by the presence of a little wood in the scrapings, new scrapings from anotherarea were first ashed before mak-ing the analysis .

Bartel (3) reports the following analysis of the ash:

SEMI_QUANTITATIVE ANALYSIS OF ASH FROM VANRISH ON AN OLD ITALIAN VIOLIN

	%		%
Barium about	65	Copper	0.5
Calcium	10	Boron	0.2
Lead	10	Manganese	0.1
Sodium	3	Titanium	0.1
Iron	3	Silver	0.07
Silicon	3	Tin	0.05
Aluminium	2	Vanadium	0.02
Magnesium	2	Nickel	0.01
Strontium	0.5	Chromium	0.008

The presence of barium in the varnish as the principle metal element, about 65 % ,confirmed by two independent analysis ,was surprising. Barium does not occur in nature commonly, and this is the first instance in which barium has been found in the old Italian violin varnish in predominant amounts . (4) Barium as the sulphate ($BaSo_4$) is used in OPAQUE white pig-ments; but its presence in a TRANSPARENT varnish , especially a violin varnish made more than 200 years ago , is queer.

2

In 1955 I proposed (5) that the presence of aluminium , iron ,calcium, magnesium,etc. which were also found previously in a number of varnishes from old Italian inst
the raw materials for preparing
cted from the caly with dilute aqua regia (known to the alchenist of that period) prepared from
fortis (nitric adid). This acid solution of aluminium , iron,calcium magnesium and other metal chlorides and / or nitrates is added to a water solution of resin and alkali to precipitate
Accordingly , a portion of the analysis of the Camilli varnish confirms previous analysis and contributes to the proof of the rediscovery of the "lost" old Italian violin varnish , However, the use of clay alone in preparing the precipitant for the resinates would not account for the presence of predominant amounts of barium. An explanation for this unexpected finging is essential

The element barium occurs in nature principally in two compounds- the carbonate ($BaCO_3$) known in mineralogy as witherite and the sulphate ($BaSO_4$) known as barite. The carbonate is suggested at once because of its solubity in dilute acids. But this idea has the serious shortcoming that the occurence of witherite in Italy has not been reported . On the other hand ,barite is found in Italy byt it is insoluble in acids.

The foregoing analysis was presented to Prof. Ugo Ventriglia of the Universits di Roma, Instituto di Geologia Applicata, whom I was able to contact through the courtesy of Dr. Giuseppe Zaffuto whom I met in Rome . In replay
the Po Valley from which the elements in the analysis might have been extracted ?" Prof Ventriglia wrote as follows.

> " Several deposits of barite are known since
> Mantua and the Po Valley.Some of these deposits are still being exploited and studied. Among the most important zones will mention the following : (1) Zone of Recoara and Tretto(province of vicenza, 75 km NNE from Mantua) . In this zone , barite is found as viens in limestones. (2) Zone of Brescia valley
> found here with siderite in the so-called 'Servino sbhists'. (3) in te provinces of Bergamo , Trento and Bellumo. " Barite was already known in Italy in the 17 th century, as it is reported tht an artisan (shoemaker) of Bologna whose name was Vincenzo Cas ciorola found in 1602 that 'heavy spar (barite) after ignition gave a phosphorescent substance -" Lapis Solaris"- which was known as "fosforo di Bologna) Bologna phosphorus). From the point of view of distance , Bologna is 98 km far from Mantura ."

This report from Ptof .Ventriglia not only verified the occurance of barite near Mantua, Italy (where Camilli lived) but also supplied a method for the preparation of an acid soluble barium compound from the insoluble sulphate, by " ignition" and conversion to the sulphide.

$BaSO_4 + 2\,C = BaA + 2\,CO_2$

$BaC + 2\,HCl = BaC_2 = H_2S$

Research into the
entally is not

partington
chemistry and physics
phosphorescent barium sulphide," and them devotes 6 pages to the
mentions that Casciorola
: the stone " . The
those ages. The stone had
time ,of
solaris " or sun-stone.

Did
varnish resins for him , except to transmit phosphorescent properties to the
violin varnish ? Or,
in the preparation of the resins?The former is a reasonable speculation; but
the latter is
powdered
heated for one
20.0 gms.of
weitght)and
that a large amount of barium was extracted .When this acid sloution contain-
ing soluble barium salts was added to the alkaline potassium rosinate solu-
tion,barium rosinate was
large number of other metal rosinates is soluble in turpentine and linseed
oil. This
iron (in the ferrous state because of reduction by the charcoal) and silicon
were
calcined mixture of clay, Barium
for varnish making; although the metal rosinates made from clay alone yielded
more desirable varnishes
barite with the same results . The synthesis supports the

The violin was
fellow-workers
material containing
methods to prepare
Because
or a contaminant.
65) its presence
of the Michelman
by the fact
unique element such as barium . Barium
" tell-tale " elements that confirm the rediscovery
violin varnish
Reference
68 (19
(2) J.E Paterson
(3) R.
Organic
91
Chemistry , Vol.
(7) E.
Society,

14

SEALER

BY Ted Watson
2513 N. Country Club Rd
Tucson, Ariz.85716

For the past several years I've been reading many articles, , both pro and con , about using oils , wax, and other various compounds to moisture proof violins.

As you probably know , a perfect instrument will very often lose its fine tonal quality as the untreated wood absorbs or gives up moisture mben subjected to a relative humidity change.

I have been experimenting for some time on this problem, and found that all the present methods of sealing a fiddle from this inherent danger also carry with them many disadvantages.

If you seal with wax or oil the wood will resist glueing and varnishing and some methods discolor the wood quite a bit.

After several months of mixing and stirring , I've hit the old jackpot. I mixed what I think will prove to be the very best violin moisture proofing compound ever!

Naturally I don't want to reveal the ingredients , but I can tell you that it contains no wax , no oil, no grease of any kind and in appearance looks and acts more like water than anything else. After applying my sealer, the wood becomes absolutely moisture proof. The discoloration is very, very slight and the glueing and varnishing are exactly the same as they would be on untreated wood.

I've sent you a sample which is treated on one side only . Run it through a series of glueing and varnishing tests and you'll see how well my searler works. First off, you should test it for absorbing water .Place a droplet of water on each side of the pencil mark. Watch the results for a long as you want , and then draw your own conclusions. After testing for moisture proofing , then test glueing and varnihsing .

I use this sealer both inside and outside,and it really does a fine job . I;m thinking of selling it in 2 oz bottles (enough for 3 or 4 violins)for 4.00 a bottle .

Happy fiddle making ,
Ted Watsom

COMMENTS

Here is a quick accurate method for forming the notches in the bridge for violins and related instruments , if one has a set of numbered twist drills including the very small sizes 61 to 80. Select a drill the size of the string, lay the drill on a flat metal surface , and press the top of the bridge upon the smooth part 6f the drill shank. A tiny notch made beofrehand with a knife at the intended spot on the bridge will prevent the drill from rolling out of place. Since the violin E is smaller than any of the drills , the string itself can be used in the same manner ,notches embossed with drills not only are accurate , but resist wear by tbe btrings strings better than filed notches. James Gros Box 246 Dalgren, Va.

FIDDLE CHATTER

BY Clarence O. Richardson
Sand Hill Rd.
Peterborough, N. H. 03458

As this is my first contribution to the JOurnal I would like to start out by saying how proud and pleased I am to be member of such a fine group

I feel, as many have expressed , that Bob and Kate are a wonderful couple and are doing a very fine job in getting out the Journal . One of the reasons why I like the JOurnal is because of its informal fellowship . Reading the Journal is like a visit to the various writers . I would be very disappointed if the Journal ever stopped coming.

I have not written anything for the journal , before now, because I didn't feel tht I had any helpful information on violin making . Howver, after reading Ben F. Harrison's article ," Nickel," I decided I had better give it a try! Ben's article made me feel a little quilty, which I am sure he intended , but he was throughtful enough to give some suggestions for articles other than on technical information. I believe he suggested;news, questions, visits with other violinmakers , esting expeariences and do-dad ideas for making and adjusting violins. I like the idea of a news letter . It could be about all kinds of string instruments , makers players

I have been reading the articles in the Journal for a long time now and it seems somehow that I have become a little acquainted with the various writers . I think for this reason I will write a little about myself.

I made my first violin in 1928 when I was 18, and I am now working on No. 13 . This may be an unlucky number but I am not worried , I am using some of Bob's high altitude top wood for this number 13.

Making 13 violins in 40 years is about one every three years on the average . This isn't very prolific, but in between times I do such things as: repair work, read violin books, go to concerts , keep a violin scrap book go fiddling , keep an eye out for nice old curley maple and fine grained spruce,
and tradi

Many years ago , about the time I was making my no 5 violin, I sent to " William Lewis and Son" and got their strad outline which also gives the graduations thicknesses for top and back, I have usually followed this plan rather closely, For graduating , on my later violins and in most cases have had reasonably good toned instruments. I have used different outlines and have used both the inside and outside forms for building up the sides. I am a little partial
with it .

I have made two violins with the Paganini Guar. outline and have used three differ
for the Paganini Guar, and the Alard Strad. They were given to me by a Ralph Lamb , who's father had a violin repair shop in New York City

Around the turn of the century. If anyone is interested inthese outlines I would be glad to send them , on paper, for a stamped envelope , I am sorry , but there are no f Holes to go with them.

For violin wood I have used local , white maple and spruce from old buildings. I made one violin , so far , from European wood (all except the sides) This was my No.9 I have never used any wood for violins that was less than ten years old and usually older.

I have never made any varnish , but have developed a lot of interest in it since reading all the fine articles about it in the Journal . I have used four kinds of commercial violin varnish and all were satisfactory. I varnished one violin (No. 9) with home-made varnish that a violin maker friend gave me .It is a pretty varnish but it took, literally , years for it to dry. I still have this violin . It is a favorite.

I have always used commercil filler, and have worked on the theory that it should dry quickly before sinking too far in the wood-especially the top . I have an open mind on filler and am very much interested in articles on it i n the journal .

I knew of a fellow , years ago , who used to buy routed out tops and backs , ready bent sides and ready cut neck and scroll. There is nothing wrong about this method of making a violin , but I think , to be considered a violin maker, one should do all of the actual cutting . I have never used routed out tops and backs , but have no objections to it .None of the actual cutting has been done . It is a time saver . There is a difference between a time saver and a ready made part.

Clarence O. Richardson.

At a congregrational meeting the young minister and new father was being challenged on theological points.

"Do you , or do you not." he was asked / believe in infant damnation."

" I believe in it ." he sighed , " but only at night".

Jimmie had played hookie to go fishing . Returning from the river he met a friend.

" Did you catch anything?" his friend asked .

" I don't know. I haven't been home yet."

Doctor : " I;m sorry to have to tell you this , but your wife's mind is gone."

Husband : " Well , that's not surprising . She's been giving me pieces of it for years."

GOSSIP

BY Bob Wallace
4118 Mill St
Miami, Ariz.85539

I hear from tha humming wires and the singing pens, that our 1965 Grand Champion winner on violin tone .Will be back at the 1968 Oct. convention an d contest. Dr. Louis Grand of N.Y. also coming with him will be Carmen White of San Angelo Tex. and Fred Craig of Idaho and I got a letter from Earl Sangster of Dallas Tex. saying he would have 2 new violins ready for 1968 so we will get to see them again .

Also have a letter from one of Americas best violin makers Mr. Willis Cox asying he will be here this Oct.

I have also heard from many,many more . Looks like every one , who has ever been to our contest will be here this time and I have letters from dozens of more members who has not been able to attend that they will make it this year. Boy they won't stop at a few over a hundred violins this year. I am sure there will be a final play off of , say the first dozen violins.

Come on out you new members and come back all old ones . I ca n assure you this afair of convention is run smoothly , friendly and efficently . I will make a motion to nominate a committe of 3 members to run this convention, a chariman and 2 committee men , and they will take suggestions from the floor of what subjects that are to be discussed and will find makers qualified to answer any and all questions we have time for .

I
11PM at the American Legion Hall in Globe Ariz. So we will be ready for our convention Thursday morning Oct 17 at 8 Am.

I want to get aggrements by vote to hold our convention all day Oct 17-18-19.I would like to hold convention 3 full days 17-18 and 19 and stay in the hall each
it at night ? With the play off Sun morn .

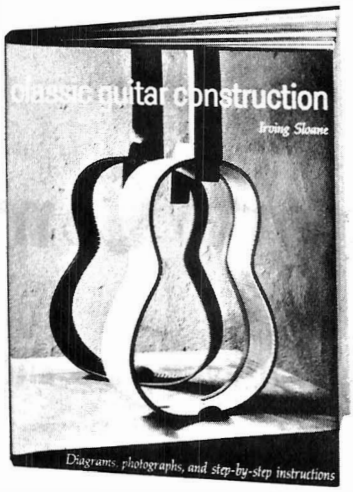
Our contest , I will direct this with the help of dozens of helpers , score keepers runners and the judges.If I find willing judges and help as last year this will come off very fast , but very smoothly.

Wednesday night Oct 16 at our policy meeting , we will vote on rules and regulations of howboth convention and contest will be run.

Any member may enter one or more instruments -no limit. There will be an entry fee of 2 for each instrument to pay for trophies and cost of convention and contest.

Bob Wallace.

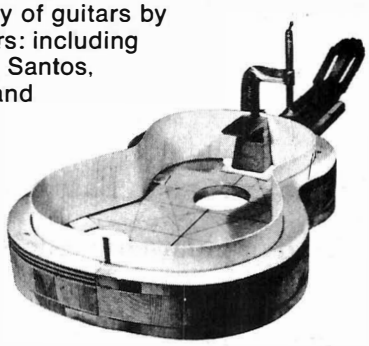
There is a rummer of one Texan who is so poor the telephone in his Rolls Royce is on a party line.



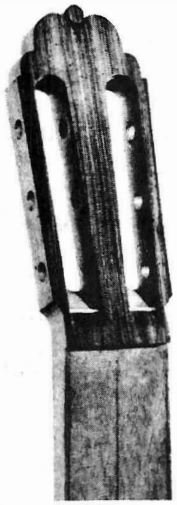
classic guitar construction

By Irving Sloane

This unique, comprehensive book gives all the information necessary for the building of a fine, classic guitar. Handsomely illustrated, it is an indispensable guide for the novice *luthier,* and conveys much of the romance of the Spanish classic guitar, gives a brief history and discussion of guitar construction theory, and provides a picture gallery of guitars by the great makers: including Torres, Hauser, Santos, Esteso, Arias, and Barbero.



The author's method of construction conforms to classic guitar-making principles and is superbly well-suited for the amateur craftsman. Specific diagrams and 125 clear, professional photographs illuminate each step. A simple wood 'sandwich' yields the principle elements of the basic forms necessary to build a guitar: A mold, bending form, purfling forms, and template. The author tells one how to make his own clamps, purfling cutter, and even the rosette (the sound hole mosaic inlay). He explores each aspect of guitar construction, and includes a directory of suppliers for wood, tools, and all guitar-making accessories.



Send me _____ copies of CLASSIC GUITAR CONSTRUCTION by Irving Sloane at $5.95 each. Include $.50 for postage and handling.

DISTRIBUTED BY: VITALI IMPORT COMPANY
5944-48 Atlantic Blvd.
Maywood, California

VIOLIN-MAKING!

a fascinating and rewarding hobby!

Write for free catalogue of wood, tools, and accessories.

FRED H. ARTINDALE
Violin Maker and Repairer

1243 Palm Street San Luis Obispo, Calif., U.S.A.

"A LUTHIER'S SCRAPBOOK"

A NEW BOOK FOR VIOLINMAKERS BY HARRY S. WAKE

ONE HUNDRED PAGES FULLY ILLUSTRATED SHORT "HOW TO DO IT" ARTICLES

$5.00 Post Paid

Published By The Author At Luthier Lodge
1461 Rosecrans San Diego, California 92106

VARNISHING A VIOLIN WITH OIL VARNISH

BY J.F.Wallo
1319 F. St. N.W.
Washington, D. C. 20004

Over the years I have seen many violins made by makers who were not able to varnish a violin without streaking . Some have asked me how I get such a smooth and even finish without having streaks. I told then how and I will tell you how if you are interested in reading the rest of this page.

The oil varnish generally is available in clear , yellow , red and brown. Lets assume that I want to finish my violin in red. How do I proceed? First I apply two or three coats of yellow sizing and let dry two or three days. Next I rub it lithtly with 8/0 finishing paper to roughen it slightly . Next I pour about one ounce of clear varnih into a bottle and add just a little red varnish to it and after mixing it I pour it into a small paper cup which I place into a holder (a block of wood with a hole the size of the cup) and I dip my 3/4 inch oxhair brush in and apply the first coat which is only a little red. I brush the top with-the-grain and the flamed maple back, sides and neck across the grain (with-the-stripes) . The sides are done with the grain and then brushed lightly across the grain with very little varnish on the brush to avoid runs. Same caution is used when brushing the scroll.

I let the varnish dry one or two days and rub it lightly with 8/0 paper. I don't use steel wool because tiny particles of steel are left on the varnish and held there magetically and cannot be wiped off except by going over the violin with a moist cloth many times. When a coat of varnish is applied on top of these particles it appears that sand has been sprinkled over the whole surface. For this reason I prefer sandpaper to steelwool.

After drying two days and rubbing the first coat I am ready for the second . I take the left over varnish (which was poured back into the bottle after the first coat)and pour it into a new paper cup and add a little more of the red varnish, mix well and apply to the violin . For each coat I add a little more red varnish untill it is about 100 pereent red or until the varnish has the color that I want. The trick is to build up the color as you build up the varnish on the violin and rubbing between each coat. Now that I have the color,I apply three or four coats of clear varnish and wen throughly dry I rub with 600-A silicon carbide paper dipped inwater to get a smooth level finish. This has to be done with great care so as not to rub through the clear coats, especially around the edges and corners.

the polishing is done with liquid rubbing compound, liquid polishing compound and Tira-Gloss paste polish which leaves a slick, dry protective film on the surface. These compounds were developed by me and work better than anything I have ever tried.

In the event that I want to finish in a red-brown color I simply add a little red and a little brown to my clear and for each coat I add a little more red or a little more brown according to the need. any combination may be used to get the color wanted .

9

I keep a chart showing the date of each coat in order to be sure that I don't rush the finishing without proper drying . The best results are obtained when the varnish coats are applied ove a period of one to two months and after the final coat pf clear letting it dry another month before the final rubbing .

Brush should be cleaned with liquid remover or a good brush cleaner and should be washed with soap and water after each use. Using Gum turpentine will cause the varnish not to dry properly if at all . (Sevasta and S&W varnish)

When writing to me for information or advise please send addressed stamped envelppe and space your questions so that I can insert the answers after each of the questions . This would permit me to answer more speedily and save time .

VINCENZO SEVASTA ITALIAN VIOLIN VARNISH

Time tested and proven since 1916 by many master violin makers including the late Herman Weaver who was the distributor for this varnish for a good many years and is now supplied by us.

SEVASTA VARNISH IS COMPLETELY transparent and flexible , offfering the most wonderful rubbing finish and produces that strong mellow tone. Try it one time and you will want nothing else.

No.145 SEVASTA VARNISH . clear , yellow , red and brown. Specify color.

2 oz. bottle	1.75	4 Oz bottle	3.00
½ pt can	5.50	1 pt can	10.00

o. 150 YELLOW SPIRIT SIZING a fine product for use under this varnish same as 420 clear sealer except has yellow color.

4 oz. bottle	1.00	8 oz bottle	1.75

No 152 DISTILLED TURPENTINE for thinning varnish when neccessary. All gums have been removed from this product. Ordinary Gum turpentine cannot be used with Savasta varnish because it will not dry properly and sometime amy not dry at all.

½ pt can	1.50	1 pt can	2.75

No.154 VIOLIN NECK STAIN 2 oz bottle 1.00 4 oz bottle 1,75

Send payment with your order and include for parcel post , insurence, packagging and handling the following amounts:
50.¢ to 75 ¢ for one or two small items that will not weight over a pound when packaged. 1.00 to 2.00 for larger of several items that would weigh 5 or 6 pounds when packed.

IN CASE OF OVERPAYMENT you will receive a CREDIT MEMO which may be redeemed for cash or applied to subsequent purchases.

NO C O D ORDERS PLEASE

In order to keep my book keeping to a minium I work on a cash basis . Please do not ask for credit . THANK YOU !

SEND CHECK OR MONEY ORDER TO :

Joseph F. Wallo 1319 F. St Northwest , Washington , D.C. 20004

OFF SET BASS BAR

BY Bob Wallace
4118 Mill St.
Miami, Ariz. 85539

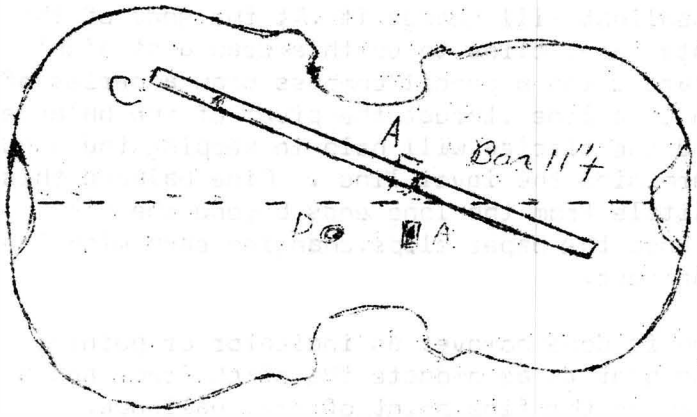
Mrs Donohoe's question on the merit of an off set bass bar or one that crossed over to the other side of the top was asked in Mar issue .

I have seen seen makers do this , and two of them did not make good violins.

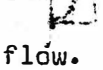
This maker in question is our newest member Mr. Laurier F. Beriginal of Omaha , Neb . They just left after he and Mrs visited us 2 days and nights . He also plays violin and we had a wonderful time . He is the maker Mrs Donahoe had in mind and she has seen and played on his violins.

Mr Birginal had his bass bar in an older violin that appeared to be a fairly good one , and with his bass bar it played good. I am not a musician so I am no authority but he had 2 tht sounded good and the one with the off set bar was the best.

Ihave asked him to enter one in our Oct . contest. So we can learn more I do not do very much experminting (except inlay) but I believe in it , here is how he does it and he has a system to it as he puts the bar corectly under left foot of the bridge and coosses center line with front end of bar so it stop right on a line with right foot of bridge



A. foot of bridge
B. front end of bar
C back end of bar
D. soond post

He has his bass bar a little long because crossing over shortens it . So its 11" +. One thing I disagree with was he put the front end of bar closer to front than the back. I like the back end to be a small amount colser than the front.He had several other ideas he thought was new , but he is jus t a beginner and they were like I have been doing for years , and it was very old then , one front block like this  so vibrations can flow freely around and his C bout blocks he had sanded down smooth with outline of of violin and put his linnings in from end to end block in one pieceas I have always have done and he trimmed his lining like this  now instead of trimming it off flat he concaved them thus  for even flow. It will be interesting see how his violins do in the contest. Best of luck Laurier.

Bob Wallace.

SUGGESTED METHOD

BY Ted Armstrong
1058 Foul Bay Rd.
Victoria B.C.

From time to time , I have wondered about how to check a given model or instrument plan. I mean by this that generally speaking plans that come into our pocession from time to time may very well be good and again they may not of it is our good fortune to obtain authentic drawings of old masters we are out ahead . But how can we be sure? To help in determining area totals in vibrating diaphgram, ff holes as well as any other irregular surface can be accurately measured . Besides it is much cheaper than a planimeter.

To begin with take an old balance wheel type of clock, Alarm clock, Boudoir clock or shelf clock that has quit- any thing that has a ballance wheel. Disassemble this clock discard all the components except the frame and the balance wheel including the hair spring. Take 2 lengths of 1 mm Brass wire or heavier say 1.5 mm solder the two lengths to the arms of the balance wheel , trim excess solder away neatly , and clean the job well with white gas (soldering flux will corrode the work if you don't clean it well) measure from pivot center to frame pillars and bend the wires to clear these pillars so that they will swing free, and yet remain on a level plane with the pivot centers . If the lever is below , the pivot balancing will be sluggish and not so accurateif balancing is above the pivot level, it is well nigh impossible to bring to ballancer as it is so sensitive that a beam of light from a flashlight will change it .At the ends of the wires now bend V's to accomodate paper clips to do this draw a straight line on a piece of thin card board using a pencil compass draw a series of circles .From a center point on this line ,thrust the pivot of the balance wheel thru this center point and the circles will help in keeping the bends accurate . And as well as determining the level line . Fine balance this in the assembly . By filing a little from the long ends beyond the V's untill it is perfect . also balance the paper clips.changing each with the to be sure that they are also perfect.

Before any of the balancing is done however an indicator or pointer should be fixed in the wheel and bent to accomodate the clock frame and a scale of some sort made to determine the fine point of true ballance.

The accompanying sketches will most likely suggest what is needed.

Now by suspending a drawing on one hook and counter weighting with square metal weights of the same material as the drawing areas can be determined accurately.

This balance can be mounted on a piece of wood and clamed or screwed t to a shelf out of draughts and moving air.

Ted Armstrong.

12

Sketches of Accurate [illegible] Method

FIG 1

FIG 2

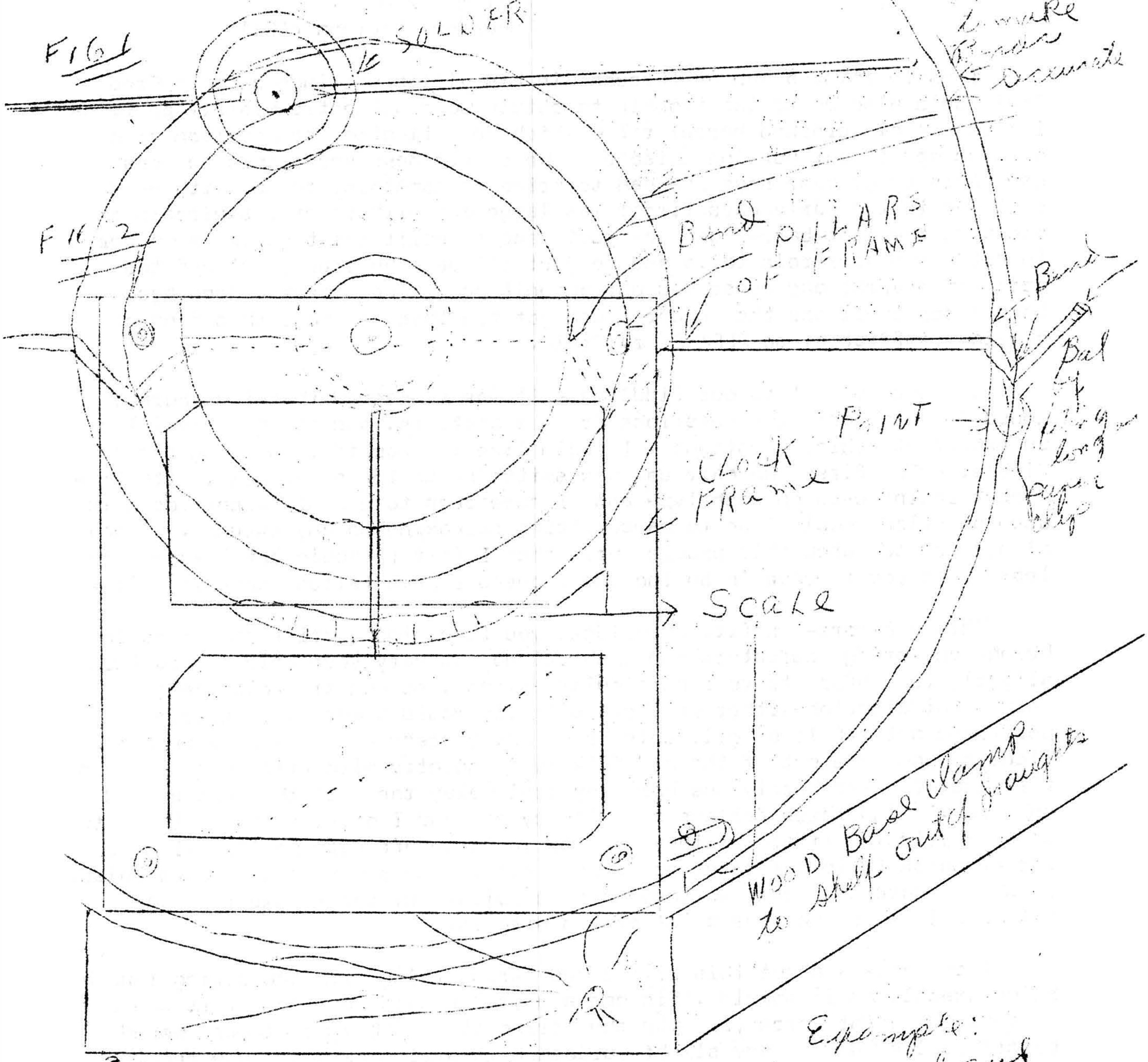
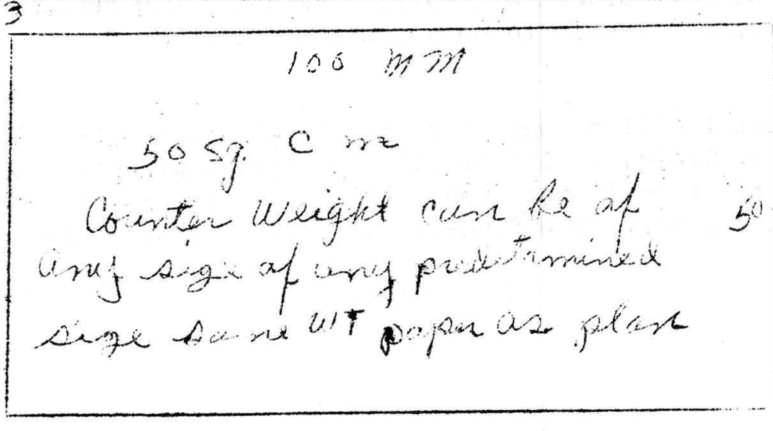


FIG 3



50 mm

Example:
Draw & cut out accurate "F" Hole suspend on Hook & Balance with proper size SQ. Counterweight

Ed Armstrong

LACK OF PROPER RESEARCH BY FRED CRAIG

BY Art Bryant
2421 w. 12th St.
Anderson, Indiana 46011

I would think a man as through in his violin writings as this Fred Craigwould also go to the trouble to obtain some authentic history pertaining to the old crooked barrel rifle which he intimated Ben Harrison might pull on me in our hunting episode . He should have known this gun was used only by us poor boys who had to bring in somethibg to eat with each shot and in the early days timber was large and with several spuirrels on one tree the bent barrel gun was just used to split the tree in a manner to catch the squirrels tails and we just climbed the tree , cut off the tails of several and conserved our ammunition . The timber , long ago, became too small ans the under brush got too thick to make this type of hunting profitable, so PLEASE Mr. Craig.

We must now get to our fiddling - It was suggested that the Journal would like to have some questions from us amateurs, and others. Well I am an expert at asking questions . I would like to know if in playing the same fiddle, using first the hair bow and switching to the nylon bow , with different rosins used on each type and I have been told a different rosin is used on nylon, would tend to cause string squeaking to any extent . I have always had to watch this problem more than I felt I should but I know this lessens as you improve in bowing and I guess I have fallen short in this .

This one more- In fitting bridges you find minor variations on string height and bridge curvature and when set up you vary your bridge curvature slightly to conform to your particular bowing , so you are told , and it seems that altering either of these slightly would alter the fingering positions a triffle or will this be of any consequence ? I have seen old fiddlers who came out of the old folk music country with bridges so low and flat that I could hardly see how they could play them but they got a good job done.I find these fellows all play by ear and I presume they get use to their particular fiddle or they surely would be off note position.I have two of these fellows who get to my home about once a year and we make noise. I have to have the music so they have to follow me, and I take them way out sometimes but we have a lot of fun with it.

I am talking about this bridge and string thing with the string length being exactly as it should .This has always " bugged me " some . It seems me that the point where you make the string stop with your finger would be critical enough so any slight variation in string height would require a player to know each individual fiddle to do a job with it . Am I wrong and how much?

This will do me for now but I will be back and no more wasted space on squirrel hunting and for Mr. Craig, I wish him the greatest improvement in health and if I had any cures I would get them right to him I hope he can keep writing often for the Journal. The fingers will keep limber if you keep up the good articles.

Art Bryant.

Atchley's Violin Shop

EARSEL V. ATCHLEY, LUTHIER

5200 TRUMAN ROAD

KANSAS CITY, MISSOURI, U. S. A. 64127

PHONE BE 1-2283 AREA CODE 816

■ ■ ■ ■

OLD VIOLINS

SELECTED VIOLIN BOWS Gold Mounted

FINEST QUALITY VIOLIN CASES

REPAIRING — NECK GRAFTS

VIOLINS - VIOLAS - CELLOS

Made to order

■ ■ ■ ■

FOR SALE

Quartet that won Grand Champion Award at the 1967 Convention and Contest, Miami, Arizona.

Unit or Separate.

"PROPOLIS VIOLIN VARNISH "
BY
W.M. FULTON

A NEW BOOK WRITTEN ESPECIALLY FOR THE

VIOLIN MAKER TELLING HOW TO MAKE AND USE PROPOLIS

VARNISH A MUST FOR ALL VIOLIN MAKERS AND ENTHUSIASTS.

order from

W.M. FULTON 3121 DUMAS ST. SAN DIEGO, CALIF.92106. price $2.95

PROPOLIS VARNISH

FOR VIOLINS,VIOLAS, CELLOS,& OTHER FINE STRINGED INSTRUMENTS.
FOR THOSE DERIRING TO USE PROPOLIS VIOLIN VARNISH (AN OIL VARNISH), I WILL SELL, SUBJECT TO AVAILABILITY, 2 OUNCE BOTTLES IN YELLOW_GOLD , RED OR BROWN. PRICE $5.00 PER BOTTLE MAILED TO ANY PLACE IN THE UNITED STATES OR CANADA . SEND ORDER TO:

W.M. FULTON 3121 DUMAS ST. SAN DIEGO, CALIF 92106

WATSON'S WOOD SEAL

The most significant advance in violin making in years.

USE AS DIRECTED FOR MOISTURE PROOFING ALL KINDS OF WOODS.WILL TAKE GLUEING VARNISHING. ADDS NO WEIGHT , PENETRATES THE WOOD, LEAVES NO RESIDUE . CONTAINS NO WAX, OR OIL.

4.00 2OZ BOTTLE

WATSON'S WOODSEEL 2513 N. COUNTRY CLUB DR. TUCSON, ARIZ 85716

" MAINTENANCE AND CARE OF STRINGED INSTRUMENTS"

AN INFORMATIVE AND EASY TO READ BOOKLET FOR PROPERLY FITTING UP AND ADJUSTING INSTRUMENTS OF THE VIOLIN FAMILY.INCLUDING PRECISE NUT AND BRIDGE MEASUREMENTS IN ADDITION TO SELECTING AND MAINTAINING AN INSTRUMENT AND ACCESSORIES . ESPECIALLY VALUABLE INFORMATION FOR THE TEACHER,STUDENT OR PROFESSIONAL STRING MUSICIAN. TWENTY EIGHT PAGES WITH NINE ILLUSTRATIONS. price $2.00RR in U,S.A.

GLEN T. STOCKTON 5117E. MULBERRY ST, PHOENIX, ARIZ.

NATURES OWN WOOD PRESERVATIVE

BY V.J. Tkac.

First of all I will say that wood has within its own growth structure most of the same elements which are used in making varnish be it an oil varnish or a spirit varnish depends on the species of trees or wood in question.Now the propoetion of these elements varies in all woods, which are 1 Resin, 2 Gum, 3 Oil, 4 Acid, 5 Sugar 6 Salt, 7 Patina color in wood, 8 Water with sap mixed , before I go deeper on the subject of properties of wood , I will ttty to give you some idea what I have looked over very carefully in San Jose Mission no.2 here in old San Antonio , Texas.

The court yard around this Mission is very large, the outside large door and frame also the court yard quarters which are many all have doors and frames made by hand ax hewed from large native San antonio Mesquitte wood, these doors and frames were exposed to Texas Hot Sun , Rain, abd cold wind for 250 Years without any paint, or sealer, or Varnish , This Mission was built in 1718 .The Mesquette doors and frames smooth and hard as iron, self preserved by its own natural Elements, they are beautifyl to look at rich deep Red Brown Mesquette color.

I have listed 8 raw elements in most hard and soft woods , as wood ages these 8 important elements slowly work together as a team of Chemistry with slow chemical reaction, part of some of these elements are transformed incorporated or digested by other stronger elements creating a substance that is not fully understood by man .. In year 1928 I started to work with woods of all kinds hard and soft one day in the same year I noticed on the very old Corn Crib that we had to store corn had a partly rotten board on the Northeast corner , so I as time went on about 10 years duration I noticed that the soft part of the board was turning to powder but the grainof the wood was still good and hard, a lot of difference between pulp and grain in wood structure.

To my way of thinking I must say , the Old Cremona Violin Makers knew and relized the importance of preserve the soft and hard part of Curly aple and Spruce, and enhance the beauty of the Maple and Spruce in their Fine hand Made Violins.

Patina the wood color chemistry was very well understood by the old Italian Cremona Violin Makers , that beautiful ground volor on most fine Cremona Violins is a proper mixture to draw the Patina to the surface of the woods Sunlight , Air well proportioned OilVarnish followed, with proper drying methods and time the Patina has incorporated with the gound solution and oil Varnish , now with a few years of ageing the Patina under the Oil varnish gets deeper and richer in color, by revolving the Violin in front of a light or sunlight you see different color hues.

How to controllthe reaction and behavior of Patina is a complex problem I have made progress along this line . The old Italian masters without a doubt understood the importance of surface Patina and the vital part it played in the Beauty of the varnish on their violins.The old Italian painters on Canvas developed and created color Patina of their own.since they did not paint on wood, to make artificial patina of different hues

calls for special talent or plain brutal hard work , so to speak . The Old ethods of Cremona way of treating and varnishing a violin has been lost or discarded about the same time great painters of Canvas with oil has died down or out of existance for faster and easier methods of application as for thatfine Cremona violin tone, it was lost either by over doing a good Varnish formula or for a quick turn over in the sale of new Violins. Which called for a faster drying varnish and under treatment of wood.

About 1775 is when that fine Cremona violin tone was pitched out of the window from the old violin makers shop, as of today I will say part of the old secret is still lost, but not all of it , we have a good chance to bring it back into existance again, by hard work and a lot of carefull research and many experiments must be made.. As I see it from my own practical experience it is absolutely necessary for us violin makers to fully understand the properties of wood including those important ones whic I have already disclosed . Rember every element or substance found in Violin Curly Maple and spruce woods is a transfer and transformation of minerals from the soil to the living Cells of Curly maple and spruce trees , as the tree grows larger and older it continues to draw Minerals and truce elements from the Soil, untill man decides to cut the tree down and season it for violin wood, as soon as a tree is cut down it begins to die or we also call it seasoning the natural way, all during this long time in seasoning , the wood is slowely changing all the time.

So we violin makers must first apply on the white violin a solution to bring into life again the PATINA present on the inside of the wood. Thi s is the beauty if we expect to have a Cremona Varnish appearance on our violins , next another more complex solution should be applied on the first solution to insure a uniform hardening temper as the wood dries further on our violins , we must bind together gently the soft part with the hard part of the wood, the grain. But never freeze the soft and the hard part with a brittle varnish . Or sizing filler.

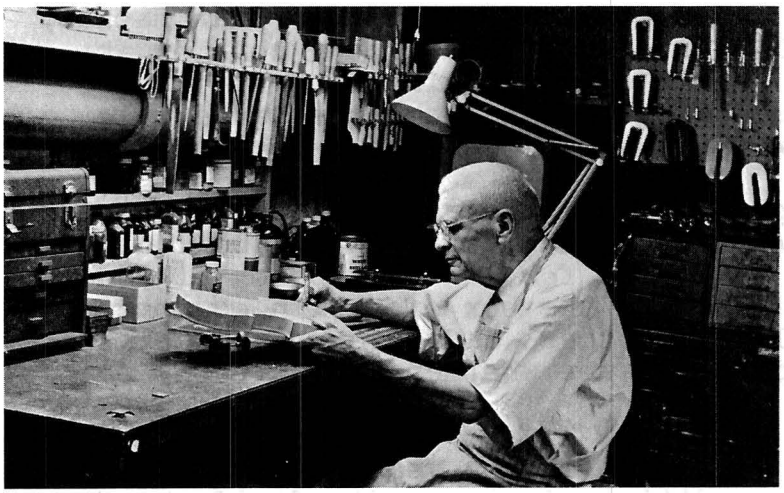
any comment or otherwise make it known in the Journal or write to me directly if you so wish . To understand nature of woods and its changing properties is a very complex undertaking.

V.J. Tkac.
422 Cass Ave.
San Antonio, Tex. 78204

Gipsy fortune teller: " I should warn you about a dark man who is going to cross your path."
Lady motorist : " Don't you think you should warn him."

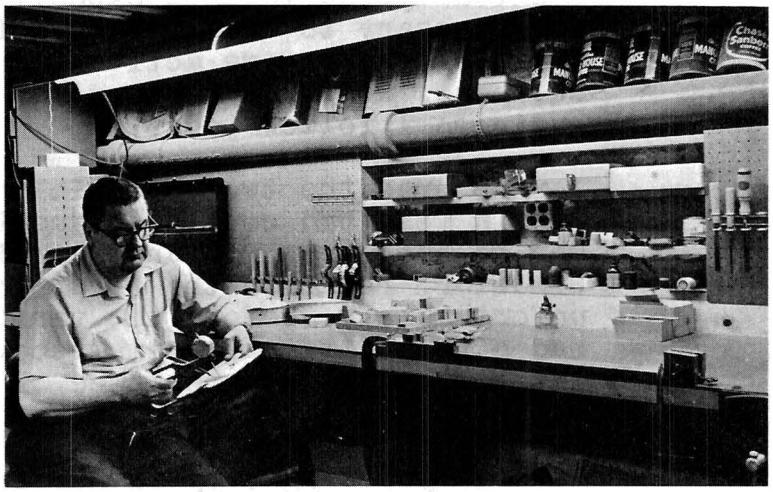
---

anager" " Did you give credit to John Blank?"
Clerk:" Sure"
anager: " Did'nt I tell you to get a report on anyone asking for credit?"
Clerk: " Sure. I got a report and found he owed everybody in town and knew that with credit as good as that you'd want to do business."



ABOVE: EVERETTE M. FOSTER

BELOW: NORMAN E. FOSTER



HOW I GOT INTO THE VIOLIN BUSINESS

By: Norman E. Foster
2922 Milwaukee Avenue
Chicago, Illinois 60618

To make a short story into a page and a half - I was born in a small town in Iowa at an early age, and of very humble parentage. One of my grandfathers was a fiddler and the other was a horse thief. I probably shouldn't say that; it's just that he had some and I never heard of him buying anything. My father became quite adept at violin playing at an early age, and by the time he was 15 he made his first violin to improve on the one he had at the time, which he is still complaining about.

By the time my father was able to afford me, he was playing violin in the local theaters as a means of livelihood, and which he did for almost 20 years; graduating to the finer silent picture theaters and vaudeville. The business at that time was a 7-day a week, 5 or 6 hours a day job, which left him a lot of time for pursuing hobbies. The two most prominent of which were violins and radios with which he divided his time almost equally, until the invention of talking pictures and the demise of vaudeville.

He had one of the early radio stations, KFLP, in Cedar Rapids, Iowa in 1923, from which he broadcast the dinner hour organ music by telephone line from the theater in which he directed the orchestra. He occasionally brought home the vaudeville acts after the last show for the purpose of broadcasting them.

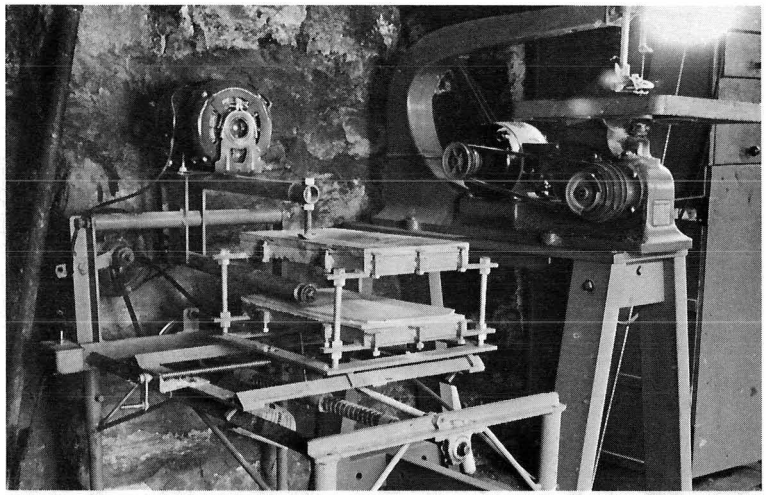
Over the years, he was prone to switch from the radio business to the violin business without notice, which would be indicated by the fact that when I came home for lunch, the box of radio equipment would be exchanged for the box of violin equipment on the kitchen table. If my brothers and I found a black speck in our oatmeal, we couldn't be sure whether it was ebony or bakelite.

The two best violins he made were in the years 1922 and 1927. Eventually, during his expeditions in the radio field, he found it necessary to trade these off. With the end of the theater business, he became actively engaged in a phase of the electronics business, which as a young man I was also involved in and it is a business I follow today.

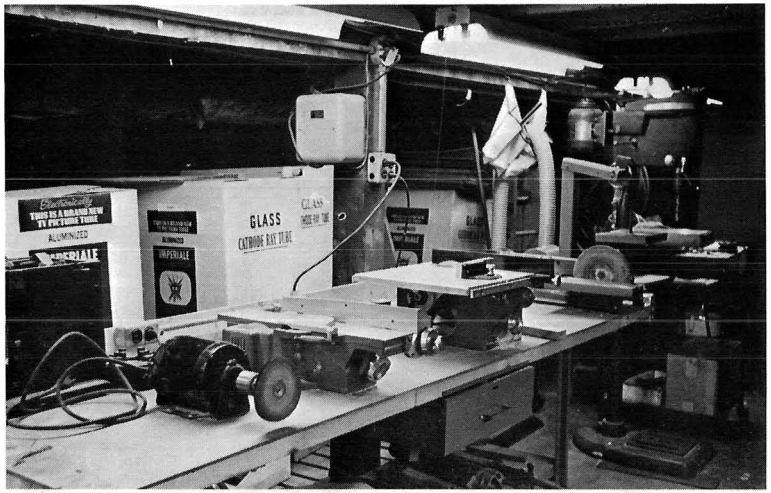
I recovered the two best violins during World War II, the first one in very bad condition due to amateur repair work; the second one he had never finished varnishing. My good friend, Frank Sindelar, repaired the first and varnished the second, but unfortunately, before the varnish dried, Frank passed on and I had a very difficult time recovering it from his son. After this extremely trying experience, I insured all my violins for the maximum amount in the event of further trouble.

Several years ago, my father suffered a major heart attack and two strokes, which practically ended his musical career and considerably limited all other activities. However, for a couple of years he has come down to the shop two days a week and, in addition, is doing a little violin work at home.

In 1965, I took the second of the two violins just mentioned to Wm. Lewis & Son for an adjustment and paid them more than $60 cash in advance to have the work done. They immediately lost the violin, case, and two bows, none of which has ever been recovered. With the proceeds of the insurance money, we set out in search of tools and equipment to make a violin to replace the lost one. The unavailability of information on this subject lead us nearly from coast to coast. Eventually, as the pictures indicate, we did acquire the equipment and a certain amount of know how and are attempting to make a winner for next year's contest.

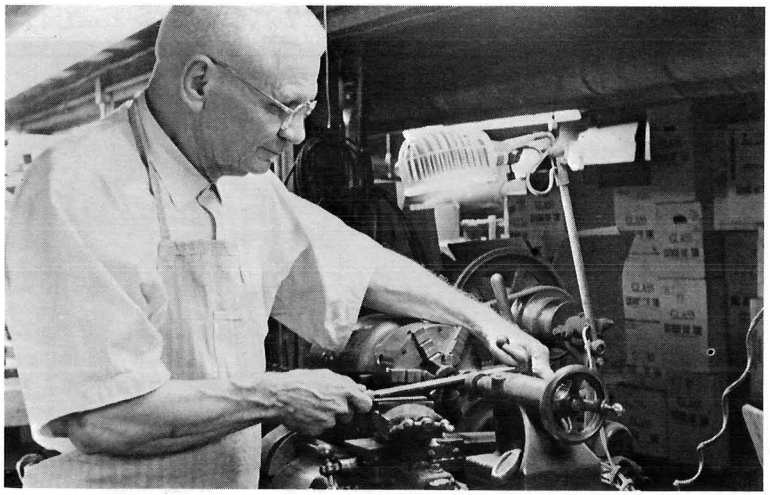


ROUTER AND SAW

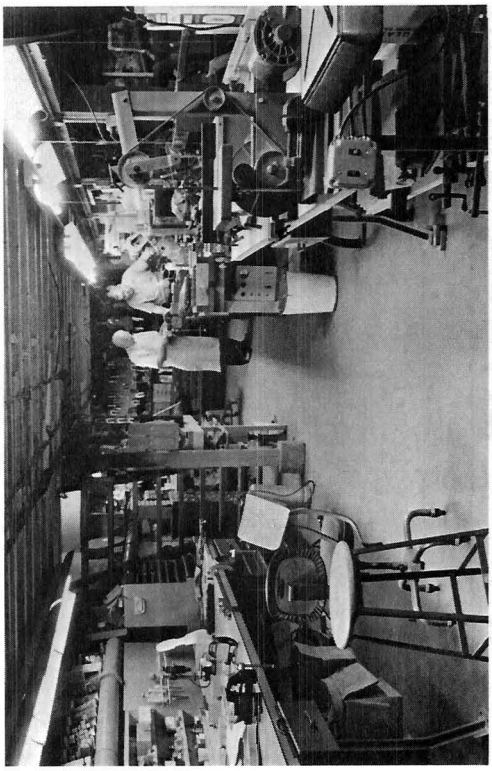


POWER TOOL BENCH

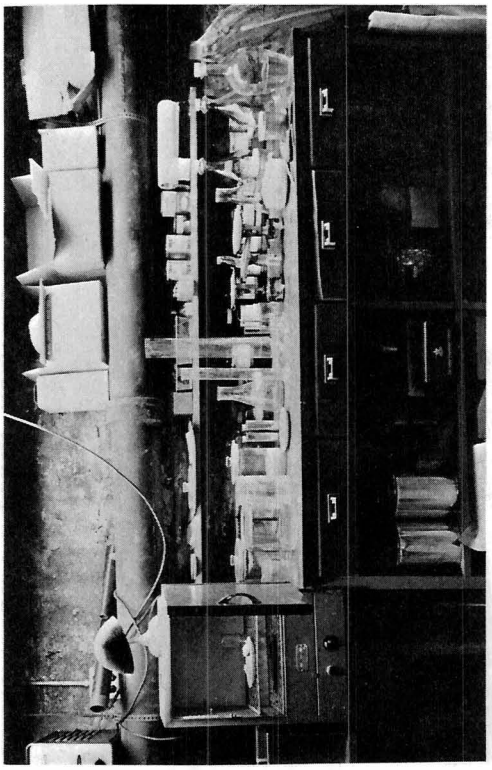
SMALL SIZE VIOLINS



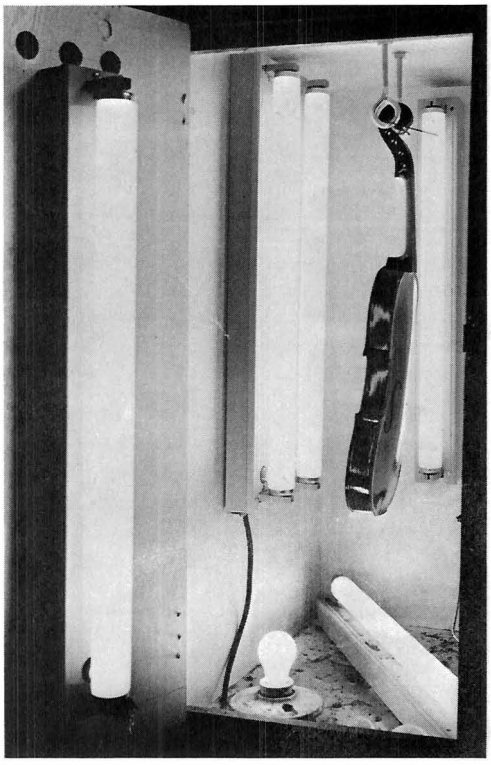
FITTING PEGS IN LATHE



VIEW OF SHOP



VARNISH EQUIPMENT



DRYING CABINET

VIOLINS FOR SALE

IN THE WAY IT IS BUILT

Ben . Harrison.

In the past articles that I have written for the Journal , I have puropsely stayed away from the subject of varnishes and fillers. During the past few weeks , I have several letters from people asking about this subject , especially those of fillers. Joseph Reids article in the Dec. Journal touched on the fact that he had ruined a nice violin by brushing va rnish into the plates . This fact, coupled with the number of inquiries I have received has prompted me to get on the varnish train and give some view on it .

First, I would like to say that I feel the quality of the tone of a violin is in the way it is built , not the style or the type of varnish that is put on it . It is certainly easy to ruin a good violin by the wrong application of the varnish , especially so in the belly. A well seasoned piece of spruce will soak up varnish like a sponge and colored varnish will stain the wood unevenly. Certainly it is not conductive to good looks in the final varnish job.

After the violin has been completed and sunned for some time , it is ready for filler. As a first coat , there is no reason not to use linseed oilto make the opetation that follows more easily carried out . But , this must mot be a soaking or a heavy coat of the oil. Use a small pad of cotton cloth and use just enough oil to very lightly coat the violin , This is not to be considered as the filler . It is just to be put on so light as to be barely discernable . Since this coat is so light , there is little use in extending the drying period, but once again .if it is sunned for some time , say a week or ten days , tht is all to the good . Once you are ready to start the actual filler , discontinue the sunning althogether.

To filler, use a clear varnish just as it comes from the bottle . Fold up a cotton cloth pad and after pouring a little of the varnish into a saucer ,dip the pad into it and spread the clear varnish on the fiddle plates. Once again,this should be more of a wiping than a case of trying to get body into this coa t. A little varnish will go a long way here . Consider that you have breathed on a window pane and judge the thickness of the fog on the pane. That is what you are attempting to do to the violin . Get the varnish on as thin as you possibley can. After an hours drying youcan handle the violin, Leave it to dry for two or three days and then go over it again in the same way,using the cotton pad and varnish . Very ligh t coat, of course.after this has dried for a week or ten days , take the finest steel wool you can get and saturate it with mineral oil and rub down the whole violin. . Clean it off good and look it over for bare spots . If you locate any , go over it again with pad and clear varnish. Use two more coats and again rub it down with steel wool. You will find tha the top plate will require more coats than the rest of the violin , but continue to coat the entire violin each time . Pretty soon you will find that you have a very nicely leveled surface and then you can proceed to complete the job by brushing on the required coats of color varnish .

To finish up with color , have a small pan of water that is quite hot.

Set a small bottle of varnish in the pan of water and let it get warmed up. This will allow you to spread the varnish in a very thin film for each coat. Cold varnish will show the brush strokes and you will be continually trying to polish these out,but the warm varnish tends to level itself easier. After each coat, you will have to polish the violin with rottenstone in mineral oil. Clean all this off good, but don't try to take off all the mineral oil. It provides a lubricated surface and allows you to put on a smoother coat each time .

In the finishing , Art Bryant said he had used Corocus cloth and oil . It works fine , but you have to use caution as this stuff cuts faster than pumic. It is possible that you will go completely through the varnish before you realize it, unless you have a very light touch.

After you have all the color that you want in the violin , polish out the final coat to a very smooth surface and go back to the clear varnish and folded cloth pad . Go over the violin and give it a very thin coat of clear to get a good gloss, but not a thick coat.Polish this out with oil and rottenstone on a felt and finish up with a good fiddle polish.

Now, about this linseed oil that I spoke of as the first step. That can be eliminated althogether if you prefer. Linseed oil does bring out th grain of the wood beautifully and I cannot see that a light coat would affect the violin. However, soaking a violin full of the stuff is , in my opinion , a way to ruin a violin fast.I do not object if someone has a different opinion. I am only telling you how I do it. These light coats of clear varnish do not have the time to soak into the plate. In fact, you will find that the varnish seems to dry almost before you can get it on. To my way of thinking , that is what is needed... the varnihs on the wood and not IN it . As regards the thickness of the coats , varnish is a lot tougher than you would think. For this reason, I have never held with the theory that varnish has to be applied thick to be good. The ideal for a good varnish job is that the varnish look like it is a part of the wood and not like a coat of lacquer. For this reason, some violins made by outstanding makers have been decalred as poor because of this lack of a heavy varnish . Another case of a matter of opinion , so I won't fall out with anyone who differs with it .

Now, maybe you can give me some help on this subject . I have always had trouble with red varnish . How do you go about using it without streaking ? The violin that I had in the contest this year is hoe somewhat splotchy with red streaks around the edges , though the rest of it seems to be clearing up to a more or less yellow brown color!! Originally , it was red brown,obtained by mixing the two colors. Why has the red turned splotchy (spotty) and the rest become rather plae? I once varnished a violin a nice red and after 2 years it had turned pink, except where the tailpiece and fingerboard has shielded it from the light . Pink is alright for some things, but certainly not for a violin.

Ben F. Harrison.

92

Teacher: " What is your greatest ambition, Arthur?"
Arthur: " To wash my mother's ears."

PART 11

" Bow Making ".....Alfred Slotnick

Now lets begin. If you are lucky, you will get a stick which is perfectly straight , If not, and this is likely , the first thing to do is plane the top edge in the way that a pair of boards are prepared for joining.

Now draw a line down the center of the top or better yet scribe a line with a point, for you will find that pencil marks will easily erase or wear off. With this true edge on top and center line marked, you can make all necessary cutting . Give your attention to the head at this time . I haven't mentioned it before , but it is essential to have a good bow at your hand to use as a model.

Don't expect anything like a good bow to come out of your work, if you use as a model a cheap bow, any more than you could make a fiddle with a factory box as a model. And remember this-in making a violin no matter how badly it turns out it can always be reworked, made over , revoiced ,ets. until some satisfaction is arrived at. Crack the belly repair it , and like as not no one will mind much.But crack a stick, throw it away . A slip of the knife or plane will cause such a variance as to change the whole character of the bow. Let me cite an instance of the sensitivity of fine performers to infinitesmal differences in a bow. In the autobiography of the late great cellist W. E Whitehouse , Whitehouse tells of the time he went to see his master Alfred Piatti.

" Piatti possessed two beautiful tourte bows which had belonged to Romberg.One day he asked me to try one of them as it no longer " felt" the same in his hand , he said . I tried it and also thought there was something different about the " feel " of the bow in the hand , and looking at it carefully I found what appeared to be a joint in the wood of the nut (frog here, nut in England).Upon saying this ,Piatti said," That what must be what So-and So meant when having haired the bow he remarked " did you know this bow was cracked ?"Piatti at once looked at the head of the bow, which was quite sound of course and the man abruptly changed the subject! On examining the nut of the bow very carefully, we found it had evidently been broken and skillfully repaired, but in the operation the ebony nut had been made shallower by nearly an eight of an inch! Hence the difference in the feel of the bow.

Now lay the stick on a side and place the head of the model bow over it and scribe outline with a point . Cut the outline with a jig saw and then start carving the head. See to it that the face of the head is square with the top of the stick. At this time you can try the ivory tip for an approximate fit . Cut with the knife keeping your eye on the center line scribe on the top. Do not hollow out the sides of the head . The sides of the head must be neatly bevelled from face to top. The file is most useful here for keeping the falt surfaces .

Although my instructions are to keep the sides of the head flat , there is no arbitrary rule about this . To be sure, there are fine bows which violate this rule but you will find on examination, most fine bows with falt sides.

The symetry of the bow is more easily kept and it is easier to work this way. Turn the file over and use the half-round surface for the inside curve of the head. Glue the ivory tip on somewhat before the final shape is arrived at. This can best be done with three or four small rubber bands. When dry continue to shape the tip to an almost finished form. The mortise in the head can wait for later on if you are impatient, you can do it now. As a matter of fact if you make a mistake in the head you might as well start over on a new stick.

So here is the way to do this. Mark off the opening of the mortise on the ivory face. Draw a line 3/8" from the back of the face and another line 5/32" from the back and parallel to the 3/8" line. On the 3/8" line mark off 1/32" from each side and on the 5/32" line mark off 1/16" from each side and join the marks to look like a small flower pot. Now score the center of the little pot with point and drill a hole with 3/16" drill (or smaller) to a depth of 1/4" and slant in slightly forward. Now take the 1/8" chisel and finish cutting the box. The forward and rear surface of the box should slant forward, while the other two surfaces slant inward towards each other. After the chisel has done its work, go over the walls with the scraper and the file.

The total length of the bow including the button of the screw is fixed by Francois Tourte at exactly 29 1/8" or 29 12/32" or (74 Or 75 cm.). The stick itself without the button should be 28 1/8" for the larger size bow. Remember that 1/8" will be turned down at the end to receive the socket of the screw button. You can cut when you have the head shaped to final demension.

The stick has now to be cut down to size. In general keep in mind that the whole heel section 4 11/32" must be the same throughout. If you are making your bow employing a bought frog, the width of the narrow or seat end of the frog dictates the thickness of the bow at this end. You will find this measurement to be about 5/16". Clamp the stick to falt surface with the C-clamp and begin planing down making sure you are always parallel to the opposite surface. Take the clamp off frequently to see that the planing is true and also when you are approaching the 5/16". Now turn the stick on the side and cut it down. Turn on the opposite side and plane some more. With the divider measure from the line drawn on the top. The Octagonal shape will come later. Right now the idea is to keep a perfect four sided square stick. It is possible a small square would be useful, but I have never used one, trusting my eye in this matter. Use the caliper to insure thicknesses. Now measure off the 4 11/32" from the end and draw a pencil line all around. From this point to the head the stick has now to be tappered down. The approximate diameter of the tinnest part next to the head is 7/32.

I must call attention to the fact that only 3/32" is the difference between the thickest and thinnest parts of the bow. There will be a tendency to slim down the stick. Don't succumb to this. Keep the measurements in mind, but alter them to suit your own taste according to the relative desnsity and stiffness of the wood. Remember also that a most important

feature of any good bow is its balance and its weight . A complete bow mounted ,wrapped and haired should balance at 7½" from the tip of the frog when tightened for playing . A stick without frog , hair etc should balance at about half -way. You can see how important a part the metal on a frog can alter its balance,depending on whether silver ,gold or german silver is used . The ornaments used on the finest bows often play a prime role . The weight of a completed bow is about 2 1/8 ounces (average) . The top weight of about 2½ ounces and bows as light as 1½ ounces are known. The Strad magazine has been carrying a series of ads by a leading Chicago dealer noting the current demand for the " light " bow and how they can cater to this demand from their stock of fine old bows.

Most performers apparently prefer a " light " bow, but some want a " heavy " bow and will take no other .

(TO BE CONTINUED IN MAY ISSUE)

---

comments

I have thought about writing an article for the journal but feel that some of the more skilled makers could do a better job than I would possibly do. However I do wish to say, that experience is a great teacher .And I think that as one goes along making one violin after another that they will develppe a kind of sixth sense as to just how to graduate or arch the wood for the most power and best tone , and that is somethingno one can notteach another one . As no two pieces of wood works alike I am inclined to beoiev e that no arching or graduation table can be set up as a strict rule to be adhered to as a definate procedure.

W.W. Sipes.

Hearing of his fame for having never made a mistake , a guest decided to grill the cloakroom attendendant at a famous hotel.

" How do you know this is my hat?'

" I don't."

" Then why did you give it to me?" asked the baffled guest.

" Because you gave it to me ."

Husband ; " We;ll have to postpone the holiday . My account is already overdrawn."

Wife; " Why don't you keep your money in a bank that has plenty of money?'

Teacher to pupil : " If I gave you five dogs and then one more, how many would you have?"

"Pupil: "Seven."

Teacher : " Do you get seven when you add five and one ?"

Pupil:" No , but I have a dog at home now."

SPECIAL NOTICE
FREE WILLOW

Dr. Louis L. Grand R.R. 2 New Platz . Rd. Highland,N.Y.

He won 1965 Grand Champion on violin tone .

Here is a member and a brother maker with a heart of pure gold . He has a large supply of willow wood, aged 1 to 3 years that if any member wants some for linings and blocks . Can write him he will send you about 8"x8"x18" piece of seasoned willow wood free - except, you count the amount of postage on package and mail the amount to him at the above address., and that you send the violin makers Journal in care of Kate Wallace 4118 Mill St Miami, Ariz.85539 the sum of one dollar.

He has saved this wood , cutting it off his land and wishes to give it away with no profit to himself , but wants to help the Journal with $1. for each order.

I think this is very nice of him . So folks I know willow is very hard to find and that it makes the very best blocks and linings , so get your orders in at once.

COSSIP

Folks for the last six months I have been looking every where foe some way to buy ,in a large chunk some ivory. I had a son -in-law in Vite Nam said if I had told him he could have brought me all I wanted cheap but I never thought of them having ivory there.

I had about given up hope - when i had a real good idea . So I wrote to Dr. Louis Grand in N.Y. and asked him to help. Well on his next day off -he called me that night and said he had purchased an Elephant tusk for me and that it was in the mail. Boy it scared me.I asked"how much did it cost?" He said it cost $5.00 per lb.(Why I thought it would weigh at least 100Lb) but he said only the ends of the tusks was solid ivory , so he had bought a tip 20" long -and that he liked my top wood so well , it would cost me no money but send him a few violin tops.

Now ,boys the moral of this is . Here is Dr. Grand a Jew and me a Scotchman ,proving to the world that it is only fable that neither a Jew or a Scotsman is so hard hearted about money. I often wonder how some men get along without friends or being a friend?

Bob Wallace.

NOTICE

I have just read a fine book on Propolis Violin varnish sent to me by . . Fulton 3121 Umas St San diago, Calif Who's ad you will see in this and following issues of the Journal.

This book is for sale by him, telling how to make this varnish . Many makers has wanted this Propolis varnish .He also is selling his varnish already made in same ad. See his ad and price don't miss this .

Bob Wallace

SPECIAL NOTICE

In this and following issues you will see the advertisment of Mr. Ted Watson2513 N. Country Club Dr Tucson , Ariz.85716

He has developed a filler for violins and other instruments.He came up and showed me how it works .

Well it beats any filler or sealer I ever saw. He filled a 5/32 flat strip of curley maple , 4 in . long on one end -left other end unfilled. You can drop a drop of wat er on either side of filled end and it just stands there, but drop a drop on unsealed end and puff, it soaks right in. He dug a hole half way through seeled end and filled it with water , it just stands there.

Now the best part of this filler is it has no oil or grease , you can glue right over it , it don't ad weight to violin ,takes varnish smoothly, has no odor and no coloring that I can see. I got a two ounce bottle from him and ordered a pint more , it looks great to me .

Ted Watson is also the maker that demonstrated his inside mold fastened down to a a base board. It is a mold to end all molds making . He can make you an exact copy of any violin .A perfect reproduction of any out line and makes arching guides , and out line patterns to go with it also sanding drums and with sand paper to cut a perfect fit in C bouts. He got 16 orders for the mold last Oct. So you may have to wait your turn .

Bob Wallace.

MEXICAN VIOLIN MAKERS SCHOOL

BY Leonard Smith
2610E. Elm St
Tucson, Ariz.

An article in the Jaouary issue of the 'music Journal " gives interesting information about a violin -makers school in Mexico-Escuela Nacinal de Lauderia,the Instituto Nacional de Bellas Arts,Mexico City, Mexico. This is most interesting as I didn't think there was a violin-makers school in the Western Hemisphere.

The director of the Mexico school is Luigi Lanaro, who apprenticed in Cremona , and worked at the craft in Padua, Italy. In the Mexico City school there are twelve students working six hours a day and five days a week at Violin Technology, Shop Practice, finishing and modeling, and restoration of old instruments . The tuition cost for Mexican nationals is fifty pesos a year. The students are violinists or are learning to play. Violins, Violas, Cellos, Bass viols, bows, and guitars are made in the school. Most of the instruments made are sent to Schools in Mexico for stundents's use.

The prescribed course of study is for four years . To be a Mexican Master Violin maker, the craftsman must study at the school for the four years, plus a period of apprenticeship .Today there are now eight master Violin-makers ,who have been graduated , and they are training others in Mexico City, Guasalajora,Morelia, and Puebla. I am sure all of us hope that the influence of Maestro Luigi Lanaro and his pupils spreads to all of the Americas.

FOR SALE
BY

Louis Prince
2031 University Ave
Berkley, Calif.

Having reached age 82 and having been in Berkeley 21 years , and San Francisco 14 years I have decided to retire from active business.

The stock consistes of Violins, violas, cellos guitars, Mandolins, banjos, bows strings , music stands , sheet music. Equipment consists of Counters, showcases , 2 long tables , stock cabinets, bookshelves , and steel safe;glass exhibition show case, and a filling cabinet of steel. Photos of great violinists, 4 drawer cabinet,exhibition bow-case and typewriter with table . Store furniture: Couch,chairs, stools , tables, sheet music and music stands , all shop equipment -work benches , stock cabinet, 2 long tables with 2 drawers each, a stove , 2 long mirrows, book rack with 4 shelves , and a phonograph.

Prices are very reasonable . Please ring me before coming , so that I can be here ; Thornhill 3-5466

Louis Prince.

THANKS TO THE OLD TIMERS

As a new member of the International violin Association I would like to take this chance to say thanks for having an old Arkansas country boy like me in such a fine orginazation . I have done received 2 JOurnals and I have got a lot of good information that has been a big help towards making my 4th violin .

I had the good fortune of meeting in person ; Mr. and Mrs. Verel Crowder of Calif . while they were here on visit to their son who lives in Springdale Ark. two real very fine people and seeing the violin he made really gave me the fever we sat in front of the old fire place and played music for a good hour. He also joined the Arkansas fiddlers Assocaiation while here.I hope to be able to attend the contest this year and meet a lot of good fiddlers which I know I will , jest for the spottmanship it would be nice if all the state champion fiddlers could compete for the national championship . Another idea I've come up with , there are a lot of old fiddlers . I am very fond of meeting people and would like for ever fiddler to please send me a picture of them selves with their violins also their names and address so I could add to my fiddlers collection and I'll sure mail one back. Membership in the Arkansas Fiddlers Association is $3.00 a year if any one wishes to join. Hoping to meet a lot of you fine people in Arizona this year .

Luke Jeter
Rt B. Fayetteville, Ark.72701

I don't care who you say is comming . It's MY night to use the horse."
Mrs Paul Revere

ED HERON ALLEN BOOK

Ed Stuekerjuergen
2925 Ave K.
Fort Madison,Iowa

Ben Harrisons article in the Nov. Journal , Parking on the other fellow's nickel " should get some fellows to write .Well meaning critisism should help us all if it isn't too critical, I think makers mean well and try to do the best they can, and are willing to take advise if it is given in the righ t way. Now to change the subject I would like to say a little about the book, Violin-making as it was and is, by Ed Heron Allen, because it was my first book and the one that got me started in violin-making 45 years ago, and I think it is a very good book, I am not promoting the sale of the book, but am just giving my opinion . This is not for those who already have the book, but for those who might like to have the book if they knew what the book is like . It contains a lot of good information for the maker and the fiddle fancier. There are a number of other good books but the Allen book is the m most complete of any I have seen. There are some words snitched out of the sky but it isn't all wind. It starts with the cat and the fiddle and ends up with how to make a fiddle .

COMMENTS

The following method of controlling the drying time of glue will be of use to many but it has worked well for me .When the top or back is to be glued to the ribs,the glue dries before all of the clamps can be placed . If the humidity was very high the evaporation of water from the glue would take place much more slowely. I thought of making an inviormental box but it is simple to brifely close the doors and windows and let a fan blow over a pan of water until the room air is nearly saturated with moisture. If a bathroom is available a better method is to turn on the shower or facuit mom entarily so that the air is moist. This could expose only the wood of the violin to be glued to moist air and that only brifely , while it is being clamped.

Now this is a lot of botter for such a simple thing but the glue remains moist and fluid and makes a secure joint.

John J. Porter
2423 Crow Creek
Dallas , Texas.75233

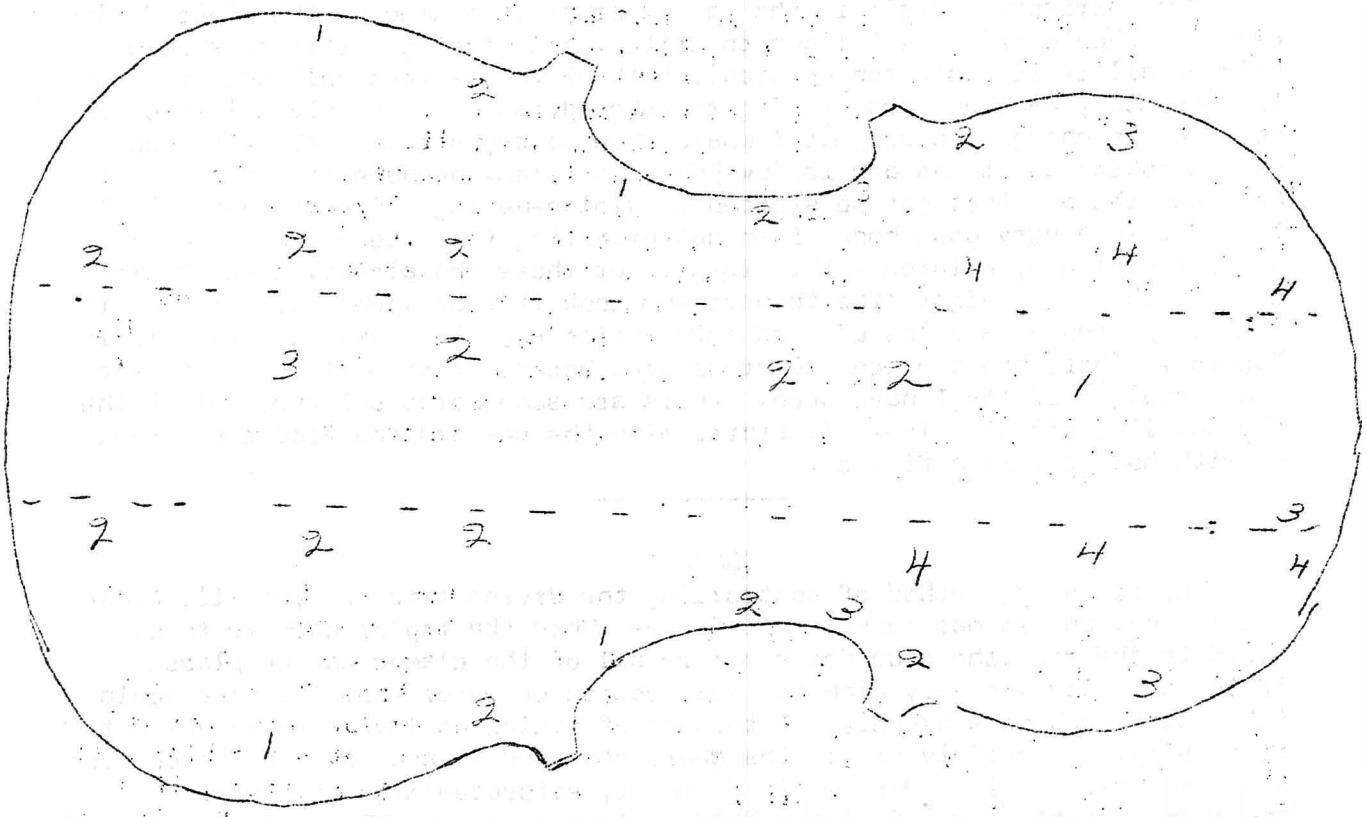
What does your husband call your dog?""
" When he wants it to come in , or when he wants it to go out?"

" I always call a spade a spade."
" Well, that's fome , so far as it goes , but what matters more than what you call a spade is wether you koow how to use one."

" Don't you think her voice has improced ?"
" Perhaps . But it's certainly not cured."

TONES OR PITCHES
BY

William H. Frush
Box 35
Atwood, Ind. 46502



The above diagram shows some of the relative intervals of tones or pitches of a perfectly graduated top. The location of the intervals of the back are same as top but the pitch or tones are a musical major third (two whole tones) higher in the back.

Each of the three sections should be worked out individually with the aid of proper blocking (muting) to the tension of th strings . The center section is about one and one sixteenth(1 1/16) inches each side of the center join. Be sure to mute the strings when adjusting as the open strings change some of the intervals .

The strings must be open at A-440 to check the proper weight and resistance of each part . I like to set the balance at 75° F with about 50 % hunidity which is average where I live.

William Frush.

Any government that is big enough to give you everything you want is big enough to take everything you have.

" All the writers on this humorous magazine have left."
" Then it could be asid the editor had lost his wits."

30

NEWS ITEM

" I've gotten 18 letters in the past three years , from people begging me to teach them how to make violins , on a professional basis." Peter Paul Prier, the only violin maker between Kansas City and San Francisco , senses a need - and is eager to fill it.

But his own income , derived from making an d repairing string instruments , dosen't allow him time to take on classes of students in the art. Mr Prier and David Freed , Utah Symphony cellist, Have a plan. " The Utah climate is about the best in the world for the making of string instruments"Mr. Freed says . " Yet we import instruments in graet numbers from other parts of the world , many of which cannot meet the test which our high, dry climat imposes on them. We should be sending instruments to all parts of the world from here. We have a nucleus of excellent craftsmen willing to teach. There is no better place to establish the nation's first string instrument-making academy."

Europe's violin making capital is Mittenwald , Germany, where Mr. Prier learned his trade. In a course of study similar to what he would set up here , the craftsman took a four year course at the Bavarian Violin Making Academy, the only such school in the world.

Located in the Alps , the school is supported by the German government which derives the profit from the sales of instruments made by the students. Students take courses in instrument construction, music history, history and theory of string instruments , artistic and mechanical drawing and actual violin playing. The Mittenwald diploma equals a bacholars degree from an American college.

" All the major violin makers in the U.S. graduate from Mittenwald ," said Mr. Prier " But they're all in our big cities." He estimates that there are no more than 80 violin makers in this country. " And they're growing older."

" We would'nt have any trouble placing graduates of a Utah violin-making academy. I know of at least eaight shops looking for a qualified man."

A handmade violin is hardly a job for amateurs. Built of shaped maple and spruce painstakingly cut and glued together , and average instrument takes takes 160 hours to complete and sells for between $800. and $1,000

String players really interested in the best sound they can get from their instruments have their violins , violas, cellos and basses made to order (A hand made bass runs in the neighborhood of $3,000) .

One key in making violins in Utah is that the dry climate forestalls any later warping or cracking in the wood." You can take a violin made in Utah to the North Pole and it won't split," Mr. Prier says. --- Mr. Prier himself and his assiatant Raymond J. Miller , have been honored in violin-making competition . In the recent International Violin-Making Contest , Mr. Prier took first place for viola and cello and Mr. Miller took first in violin and Guitar.

Mr. Prier's projected academy would teach all string instruments including guitars currently enjoying a major revival in this country.

31

CORRECTIONS ON ADS

These prices were received too late to print , as the ads were already finished. We have to get the material to the printers early this time of year in order to get them printed by the first of the year.

Bob.

Following is the corrections for the INTERNATIONAL VIOLIN CO. ADS

Firstly there were price changes , and I naturally want the correct prices for the 1968 year. Our Luigi Nicoseco oil Varnishes now - $5.00 per pint, 90 for two ounce bottle and $9.50 per dozen bottles . I am showing the correct on the enclosed ad. This is very important . On the White Nylon Hair we reduced the dozen units price from $5.00 to 4,50 per dozen. However the unbleached Nylon Hair , which is the best grade, and which you mention in two lines below the white Nylon Hair is now $35.00 per pound, or in dozen units lots $ 7.00 per dozen.

Neutral or any color desired : per pint $5.00 2 Oz. bottle 90¢
1 Dozen Assorted 2 Oz. bottles Price F.O.B. Baltimore , Md. $9.50

OUR " CHIEFTAIN WHITE NYLON BOW HAIR " IS STRONG ER THAN THE OLD TYPE HORSE HAIR AND IS HIGHLY PRAISED BY ALL VIOLIN MAKERS AND VIOLINISTS WHO USE IT

Per Doz. units $4.50 Per Gross $48.00

INTERNATIONAL VIOLIN COMPANY
414 East Baltimore St.,
Baltimore 2, Maryland. U.S.A.

The same hair , but unbleached and looking like best grade unbleached horse hair , is $ 35.00 pound F.O.B. or dozen units $7.00

INTERNATIONAL VIOLIN COMPANY

HEADQUARTERS FOR VIOLIN SUPPLIES

Violin Wood at Big Savings. Seasoned Spruce Tops—One and Two Piece Quarter Sawed Maple for Backs. Very Select Quality

Ebony Finger Boards, Pegs, etc. Our Assortment of Violin Supplies is Complete. Savings are Tremendous. Write for Price List

LUIGI NICOSECO OIL VARNISH — THE WORLDS FINEST

Enhances the value of any Violin. This incomparable Oil Varnish is renowned around the world for its Superior Excellence. Never Smears—never Checks—imparts a most Distinctive Finish to your Violin. Dries in one day.

NOTE THESE LOW PRICES FOR SUCH SUPERB QUALITY

Neutral or Any Color Desired: Per Pint - $4.50, 2 Oz. Bottle - 85c
1 Doz. Assorted 2 Oz. Bottles - $8.00. Prices F.O.B. Baltimore, Md.
Send for a Sample Order Today and ask for the Violin Makers Supply Price List

NEW "BOW-HAIR" SENSATION — Have you trouble in getting good Bow Hair and paying exhorbitant prices? If so, try our Chieftain White Nylon Bow Hair — a 1960 revelation.

Our "CHIEFTAIN WHITE NYLON BOW HAIR" is stronger than the old type horse hair and is highly praised by all violin makers and violinists who use it.

Per Pound, Hank - - - - $20.00 ½ Pound - - - - - - - - $10.50
Per Doz. Units - - - - - $ 5.00 Per Gross - - - - - - - - $48.00

The same hair, but unbleached and looking like best grade unbleached Horsehair, is $25.00 per pound F. O. B. Baltimore.

Postage Extra

INTERNATIONAL VIOLIN COMPANY

414 East Baltimore St., Baltimore 2, Maryland, U.S.A.

Tempe Music Center

701 MILL AVENUE
TEMPE, ARIZONA
TEL. 967-4132

LESSONS
SHEET MUSIC
METHOD BOOKS
INSTRUMENTS
REPAIRS
SUPPLIES

Guitars Made to Order

Garland T. Green

FULL SIZE CELLO WORKING PLANS

Four plans per set—of large Strad Model, $9.00—Includes shipping and mailing charges—Drawn and perfected in 1963 by Joseph V. Reid, author of—YOU CAN MAKE A STRADIVARIUS VIOLIN

Write— Joseph V. Reid
R. R. 2, Grimsby, Ontario, Canada

LEONARD SMITH VIOLIN SHOP

Bow rehairing
Nylon or Natural Hair
Repairing
Violin - Viola - Cello - Bass
2610 E. Elm St. Tucson, Arizona

FOR MICHELMANS VARNISH

We now have on the shelf W. W. rosin, 1 lb. bags

and

2% Alizarine suspension packaged and bottled ready to ship to anyone interested in making this varnish. The 2% Alizarine will sell for $2.00 a bottle and the Rosin for $1.50 per lb.

JACK BATTS

218 East Broadway, Johnson City, Illinois