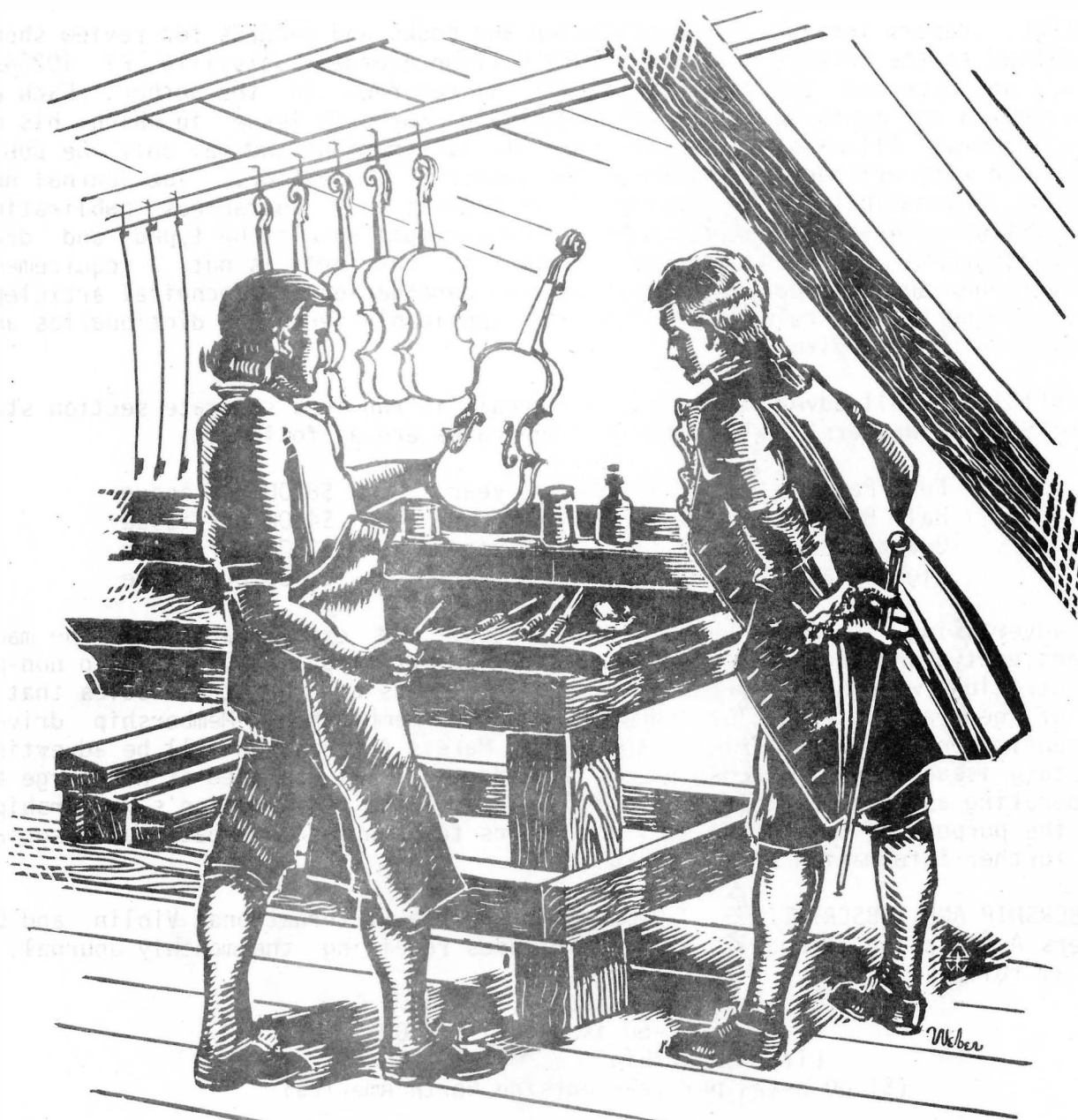


INTERNATIONAL
VIOLIN & GUITAR MAKERS
JOURNAL

JULY 1970 VOLUME XII NUMBER TWELVE



Anno 1500-1970

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

International Violin & Guitar Makers Association

GUIDE FOR MEMBERS AND AUTHORS

SCOPE. The Journal of the International Violin and Guitar Makers Association is dedicated to the advancement of the practice and knowledge of string instrument making, playing and other related arts and sciences. Its pages are open to all who wish to report on: studies dealing with instrument making, finishing and repair, the design of apparatus and tools useful to the maker, repairman and musician; and papers concerned with the history and philosophy of craftsmanship.

GENERAL. Papers intended for publication and books and records for review should be submitted to the Editor, Bill Reid, 1354 Ellison Avenue, Louisville, KY 40204. All papers not accepted for publication will be returned to the author. Each author receives a one month extension of membership for each issue in which his or her work appears. All material in the Journal is copyright and may only be published elsewhere with written permission of the author or the editor. The Journal neither assumes responsibility for material in transit nor guarantees publication of unsolicited material. Whenever possible manuscripts should be typed and drawings and photographs prepared on separate sheets, but form is not a requirement for recognition and publication. Spelling and punctuation on technical articles will be according to the rules of Webster, the applicable technical dictionaries and the discretion of the Editor.

ADVERTISING. All advertising in the Journal is run in a separate section starting with "String Swappers" in each issue. The rates are as follows:

Full Page	\$60.00 per year	\$8.00 per issue
Half Page	\$33.00 per year	\$4.00 per issue
Quarter Page	\$18.15 per year	\$2.00 per issue
Eighth Page	\$10.00 per year	\$1.00 per issue

All advertising is based on camera ready copy and extra charges will be made for extensive typesetting and corrections. Free advertising is available to non-profit organizations wishing to announce concerts, contests and charitable sales that would be of general interest or benefit to our membership. Membership drives and conventions held by any Violin and Guitar Makers Association will be advertised in special issues and membership or attendance forms enclosed at no charge to the cooperating association in exchange for a copy of the organization's membership list for the purpose of soliciting non-subscribers to join the International Association. For further information write the Editor.

MEMBERSHIP AND SUBSCRIPTIONS. Membership in the International Violin and Guitar Makers Association is open to all and includes receiving the monthly Journal. Dues are as follows:

One Year--12 issues	\$4.00
Five Years--60 issues	\$15.00
Life Membership	\$100.00
(\$1.00 extra per year outside North America)	

Membership starts the month your check is received, but back issues are available at 50¢ each postpaid from the Editor. New advertising rates go into effect Dec. 1, 1970, for the 1971 Journal. The newstand price is 50¢ per copy. An annual index and membership directory will be published in January of each year for the year preceding and will be sold for \$1.00 per copy.

ALL MATERIAL MUST BE IN BY THE TENTH OF THE MONTH PRECEDING MONTH OF ISSUE

ESTABLISHED 1958

INTERNATIONAL VIOLIN & GUITAR MAKERS JOURNAL

VOLUME XII NO. 12

ARTICLES

- 4. Dedicated Researcher
- 7. Lets Make a Trade by Bill Reid
- 9. Small Drum Sanders by Sam Waddle
- 10. Values in Violins by Robert Vail
- 11. Wrights Violin Data by Sam Waddle
- INSERT 9 Page Pattern
- 13. Stradivari f Hole
- 99. Help, We Need Articles by Anybody Who Can

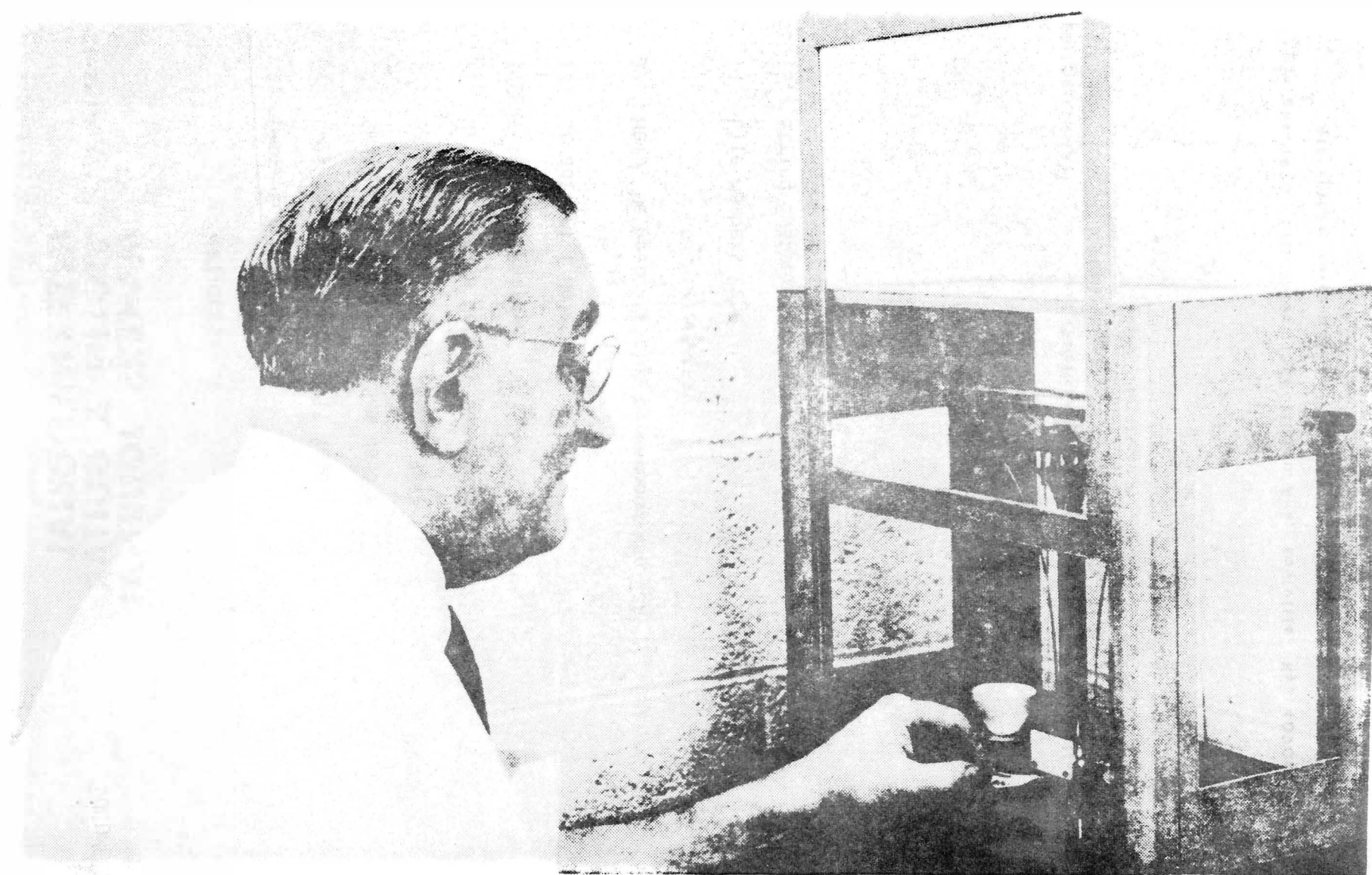
DEPARTMENTS

- 14. Life Members Page
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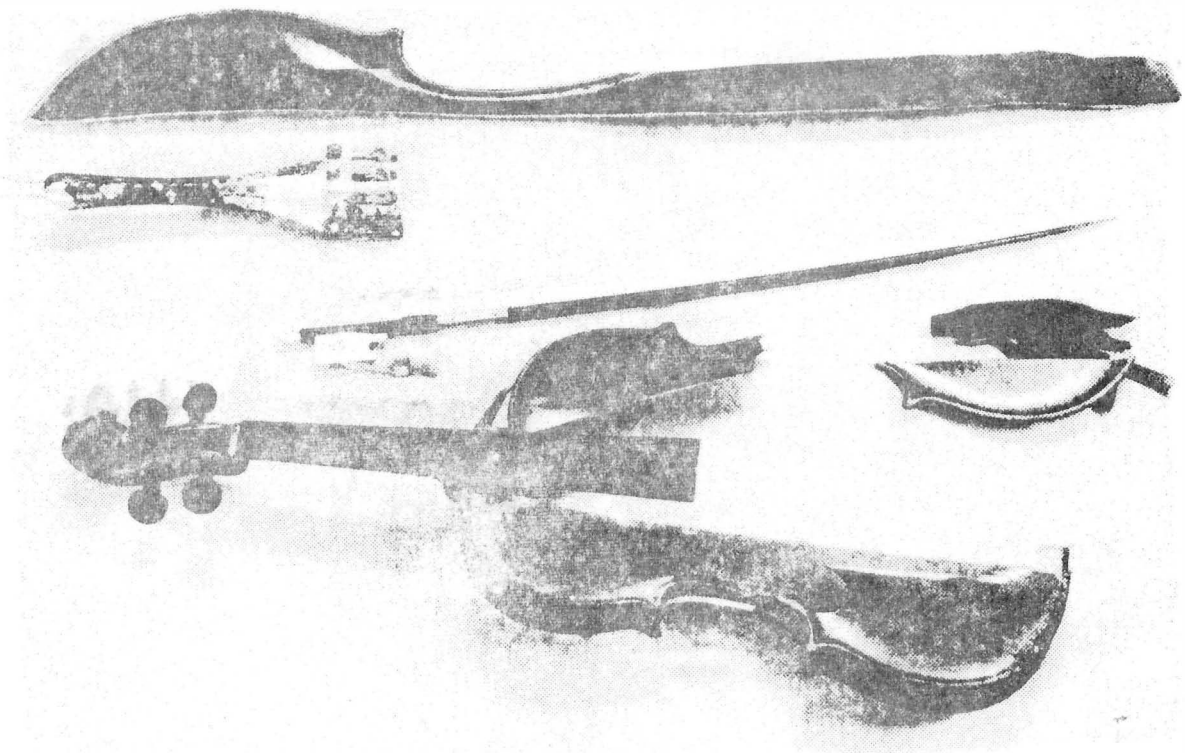
EDITORIAL STAFF Bill Reid (Publisher), Robert T. Vail (General), Clinton E. Gross
(Historical).

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DEDICATED RESEARCHER -- Joseph Michelman, whose 35 years of research on the rediscovery of the "lost art" of Stradivari, Amati, etc. have made him preeminently qualified to investigate the remnants of the Marsh instruments, says he now believes that pre-treatment of the wood is the principal cause of the superiority of the old Italian instruments -- why a Strad violin is worth about \$50,000 compared to a modern instrument worth \$500.



ANOTHER KEY TO STRAD SECRET? -- These pieces are all that remained of a 274-year-old Mathias Albani cello, a 220-year-old Gagliano violin, and a rare Hill Brothers violin bow after thieves smashed and burned most of them in Fort Wayne, Indiana. The instruments, valued at \$12,000, belonged to Mr. and Mrs. Raymond Marsh, Erie, Pa. musicians who had been in Fort Wayne to play in a Philharmonic concert. The Marsh auto in which the instruments were locked was stolen. Police later found the remains of the instruments in an apartment where charges were lodged against several suspected vandals

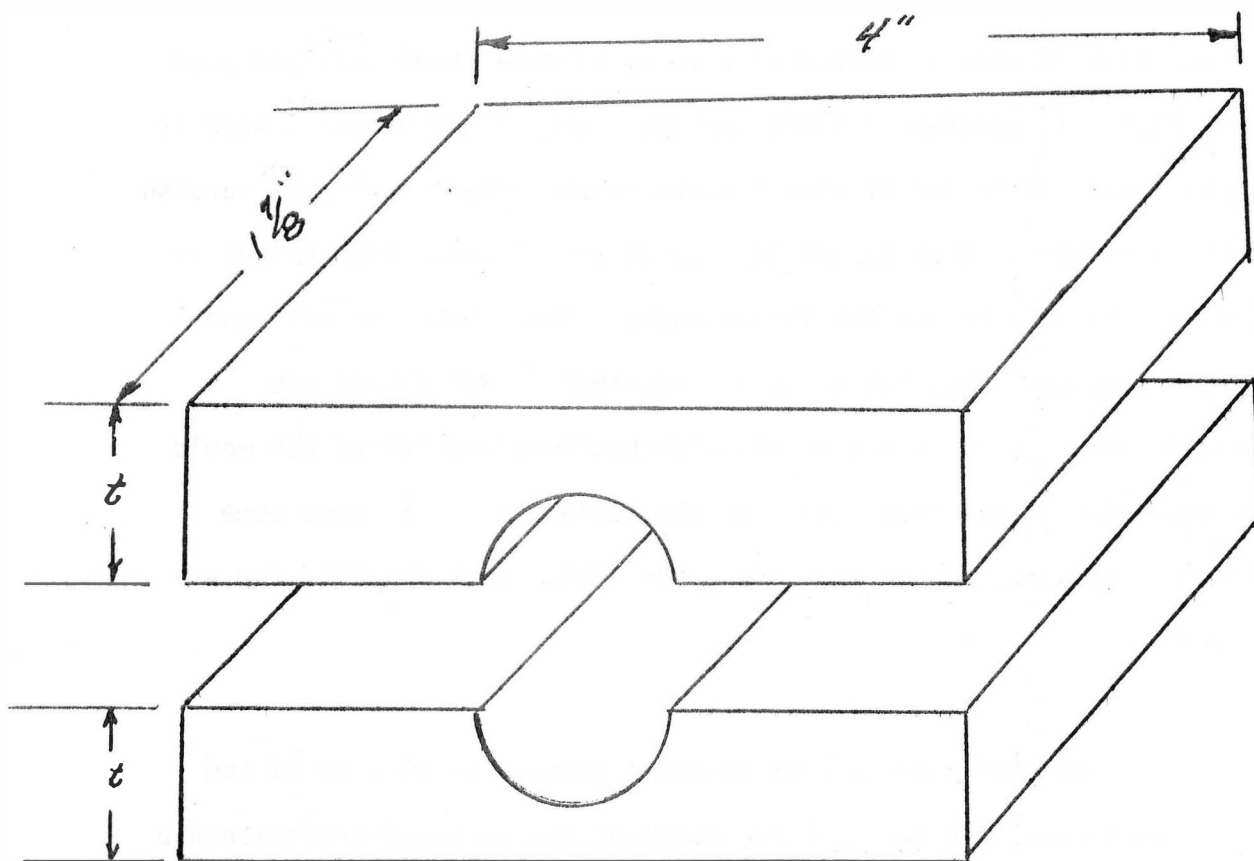
Here are the 3 pictures that we boo booed on last month.

___ LETS MAKE A TRADE ___

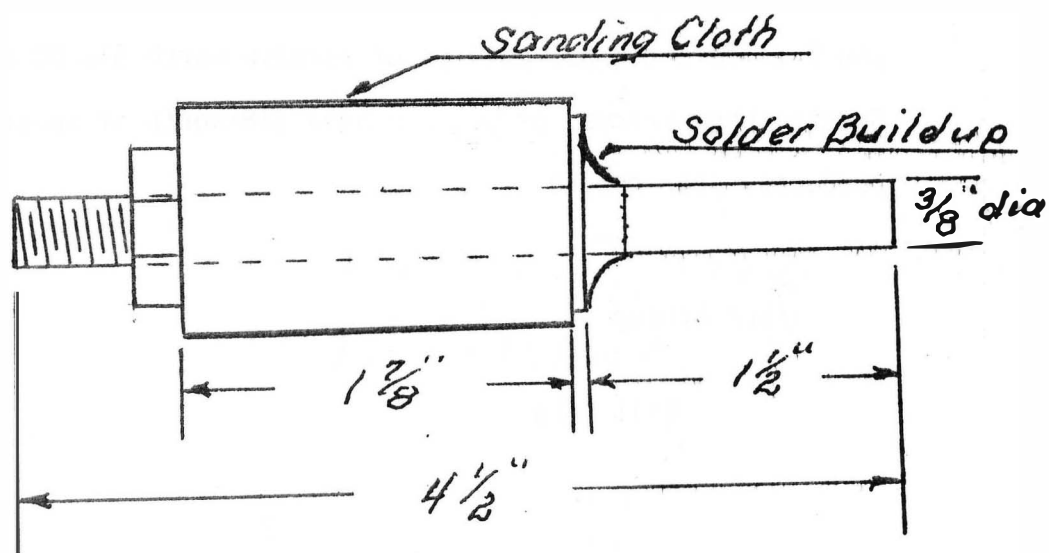
My great love in life -- second only to my Siamese Puddy cats and good Fiddle Music, is varnish --Fiddle Varnish. One of the dreams I have is to make a wall in my lab of violin backs to show these hand made varnish colors just the way they should be. To do this I need three things -- the wall, the Varnish and the fiddle backs. Now I have the wall and I have the Varnish -- but the backs are missing -- what I want are standard fiddle backs in the white, with purfling and lables (It would be a good idea to say "Back Only" on the lable tho' -- to keep some future unscrupulous dealer from using the lable, back and all, for a con game).

Now these fiddle backs don't have to sound good -- or even be of the best figured wood, but they should represent the personal craftsmanship of the man who lables them, because they will be on permanent public display for all who visit me to see. For every back I get, I'll give you 6 different 3 oz. bottles of varnish worth \$18.00 at regular Spectro-Chem prices, or you can have \$18 worth of Spectro-Chem products, your choice.

Your Friend
(Your Friend
Bill Reid
Bill Reid



$t = 1" \text{ less } \frac{1}{2} \text{ of saw kerf}$



Samuel D. Waddle
Mesa, Az.

SMALL DRUM SANDERS

One many times wishes that he had a small drum sander for use in a drill press or lathe or even an electric hand drill. A small drum sander to fit the small radius curves at the corners of a violin is a handy gadget. Small drum sanders can be purchased but most of these are shorter than the depth of ribs of a violin. Bob Wallace once showed me how to make my own and I'd like to pass it on. Here is how:

1. Determine the diameter of the drum wanted.
2. Take a piece of hardwood dowelling about $1/8$ inch greater in diameter than the desired diameter and about $1\ 7/8$ inches long.
3. Bore a $3/8$ inch hole against the end grain through the piece of dowelling.
4. Secure a $3/8$ inch machine bolt $4\ 1/2$ inches long and hacksaw off the head as close as possible.
5. Solder a washer with a $3/8$ inch center hole $1\ 1/2$ inch from the head end of the bolt. Build up the solder on the head end making sure that the washer is perpendicular to the bolt.
6. Place the drilled piece of dowelling on the bolt and screw on the nut. Place the other end of the bolt in the drill press chuck and dress the wood down to slightly less than the desired diameter.
7. Saw out a hardwood block to $1\ 7/8$ inches X 2 inches X 4 inches.
8. Bore or drill a hole through it on the 2 inch side. Make this hole about $1/16$ inch larger than the wooden drum.
9. Split this block with a saw kerf so that each half contains one half of the bored hole, i.e. down the 2 inch side.
10. Cut out pieces of cloth backed emery or sanding cloth of the desired coarseness. These pieces should be $1\ 7/8$ inches by (Diam x 3.14) inches. The "Diam." is the diameter of the finished piece of dowelling.
11. Using the type of adhesive used for attaching sanding discs to sanding plates, cover the surface of the bored piece of dowelling.
12. Wrap a piece of the sanding cloth around the dowel.
13. Line the half cylinder in each block with wax paper to avoid sticking and place the dowel with the sanding cloth attached in one half of the block, cover with the other half and place in a vice or clamp till dry.

By this method sanding drums of most any size can be made with various degrees of coarseness. A reference to the drawing will answer most questions. The dimensions of the block and the dowel are approximate. It may be necessary to remove surface roughness of the bolt with a file in order to insure that your dowells will slide on the bolt. Be sure and choose a nice straight bolt. The hole in the dowell should be a snug fit on the bolt.

SAM WADDLE MESA, ARIZ.

Values in Violins

Price appreciation of old violins by name artisans should be **strongly** upward.

If contemporary makers were to apply current wage scales to **their finished** instruments, the final cost of a new, unseasoned fiddle would **begin to** approximate some of the products of the less famous old makers.

It is a known fact that many, many hours of careful and painstaking work are incorporated in any finished product worthy of bearing the makers name. Were he to value his time as comparable to any of the trades -- **plumbers, electricians, iron-workers, etc.,** his least ambitious effort might be priced at several thousand dollars or more.

Fortunately for musicians, most violin makers do not work by a **time clock,** and spare no pains to produce a product pleasing to their own eyes and ears. But this good fortune cannot continue indefinitely, and **inevitably cost** must increase, if for no other reason than the simple economics of **supply** and demand.

Many makers have seen their choicest instruments change hands **several** times at ever-increasing prices, sometimes to such an extent **that it** might create a group of middlemen, who buy for re-sale only, and **not** with a desire of ownership, the ultimate of any fine fiddle.

For this reason, if for no other, prices of the Old Masters must, and should, keep pace.

BOB VAIL -- 321 S. Fifth Louisville Ky 40202

WRIGHT'S VIOLIN DATA

Many will recall that at the request of Bob Wallace, I agreed to draw off in full size the violin and viola diagrams from a Lafax sized booklet entitled Wrights Violin Data so that Kate Wallace could stencil them from for the Journal. The booklet was sent to Bob by H. C. Pendergast of Boise, Idaho. and the material started in the April 1969 issue of the Journal. Due to the limitations of the Mimeograph stenciling process the results left something to be desired. Accordingly, I discussed the matter with Mr. Reid and we agreed that he should give the matter a trial. Accordingly I am repeating some of the material of a miscellaneous nature in the following and Mr. Reid hopes to be able to reproduce better drawings for your use than was possible with the mimeograph. The miscellaneous material follows:

Elements of Design: The violin is so complex that the character of its tone depends on the combined influence of several factors and elements. **Width:** Where a robust tone for orchestra playing is sought, a model with waist measuring full $4\frac{1}{2}$ inches across is most favourable. Observe that the Maggini model which produces the strongest tone of all also exceeds the others in the width of the lower bout.

Graduations: The examples given represent the practical range of thickness from which to choose what is most consistent, with such modifications as experience may suggest. Heavy wood produces stronger vibrations than thin wood and also higher tension. Wood that is only a trifle overthick brightens the tone, but excessively thick wood makes the tone piercing and shrill. On the other hand a bass bar that is too heavy imparts a hollow quality to the tone.

Arches: The vibrating area of arches which rise abruptly is considerably contracted. Hence it is difficult to distribute the wood so that power and pleasing quality can be combined in such models. The gradual and normal arches are best suited to this purpose.

"F" Holes: Variety in the style of "F" holes which does not change their position or area may be passed as architectural treatment. When spaced too closely harshness is added to the tone. When placed too far apart they contribute a wooly quality. Proper positions are indicated on the drawings

The area of "F" holes is susceptible to very delicate adjustment. Here is an original formula based on the cubic inch capacity of the instrument, which is applicable to all members of the violin family.

Let the values of "N" in the following formula represent four tonal qualities. Let N equal 6 for contracted tone, N equal 5.5 for rich tone, N equal 5 for ~~free~~ tone and N equal 4 for open tone. Then the area of one "F" hole in square inches is represented as follows:

$$\text{AREA equals } \frac{\sqrt{.5 \times \text{Cu. Capacity}}}{N}$$

On account of their proportionately greater depth add 10% to this for cellos and bases.

"F" hole areas obtained by this formula are as follows:

<u>Instrument</u>	<u>Cu. Cap.</u>	<u>N-6</u>	<u>N-5.5</u>	<u>N-5</u>	<u>N-4</u>
Violin	125 cu. in.	0.66	0.72	0.79	0.99
Viola	170.5	0.77	0.84	0.93	1.16
Cello	874	1.93	2.10	2.30	2.87
Dbl. Bass	6395	5.18	5.65	6.23	7.78

Comparison with the "F" holes of actual instruments chosen for examples in this publication agree almost identically with the above results.

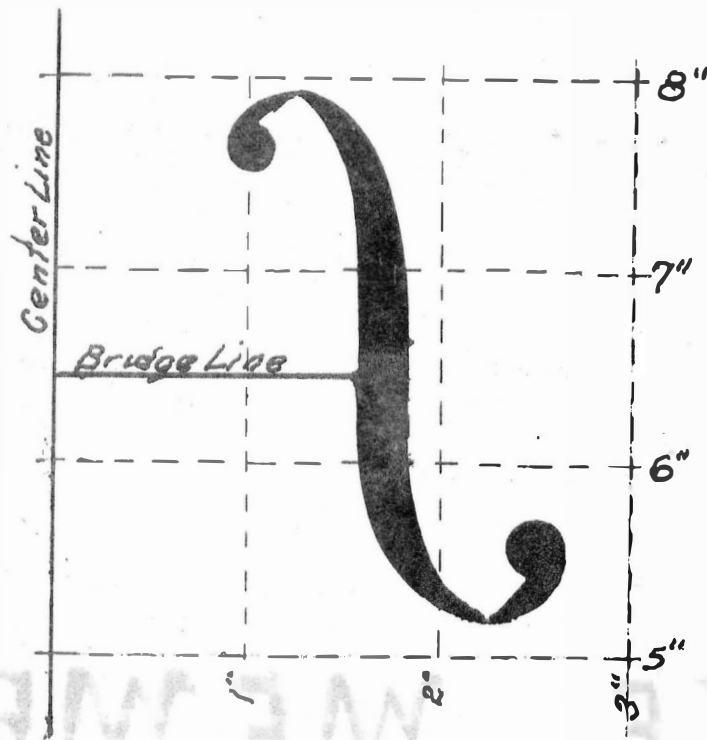
Bass Bar: In a violin the approximate dimensions are thickness 3/16" length 11", depth at center 1/2" tapering toward the ends. Each instrument requires individual adjustment.

Sound Post: In a violin should be from 7/32" to 1/4" in diameter. Should be just long enough to stand in place without springing the top. Normal position is the diameter behind the right foot of the bridge. A weak toned string may be strengthened or softened by moving the sound post in the opposite direction.

If this material and the drawings are published and there are questions please let Mr. Reid know and I will try to provide him with the answer

- If it is in the Wright! booklet. One last item: the values given on the arching drawings are at 1/2" intervals from the center line for both the top and back. Sometimes the .00 point may be between the 1/2" intervals.

Sam Waddle



STRADIVARIUS "F" HOLE

Full Size

MEMORANDA FOR STRADIVARIUS VIOLIN (date unknown)

1. From lower edge of violin to center of bridge 6.44"
2. From upper edge of violin to center of bridge 7.56"
3. From upper edge of violin to nut 5 1/8"
4. Height of bridge 1 3/16"
5. Diameter of sound post 1/4"
6. Height of ribs at lower end 1 1/4"
7. Height of ribs at upper end 1 7/32"
8. Capacity of box 123 cu. in.
9. Area of one "F" hole 0.71 sq. in.
10. Spacing between values on transverse arch diagram are 0.5 "

Each one of the 3 fiddle patterns has been printed on three sheets of paper so that there are 9 pieces in all -- these are lettered A,B,C, and D,E,F, and G,H,I. They can be assembled with transparent tape and then traced on wood.

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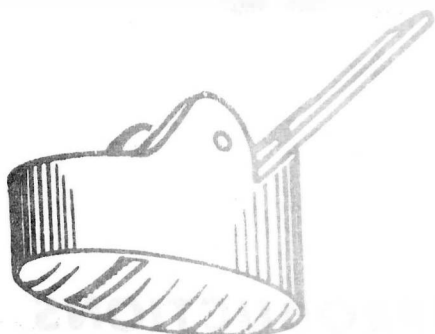
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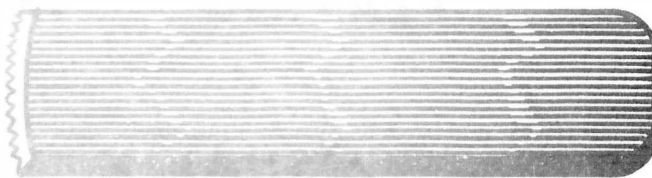
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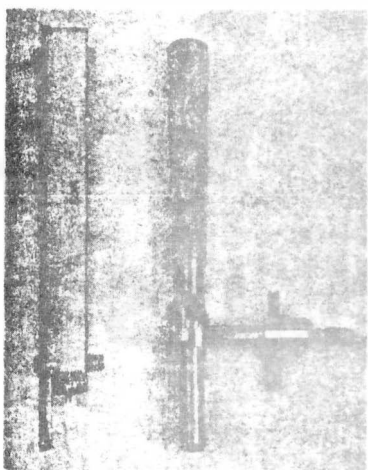
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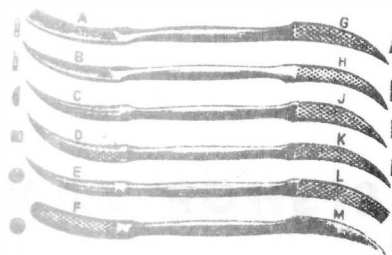
Purfling Groove Cutter, Old Mittenwald Model Square, heavy metal handle, double blade at one end, single at other end, both adjustable.

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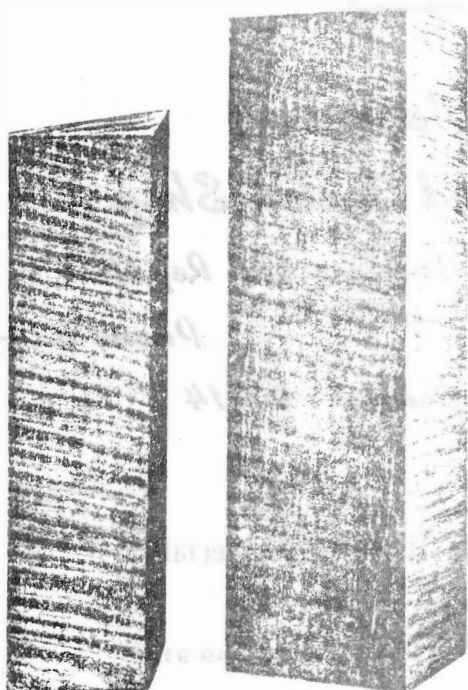
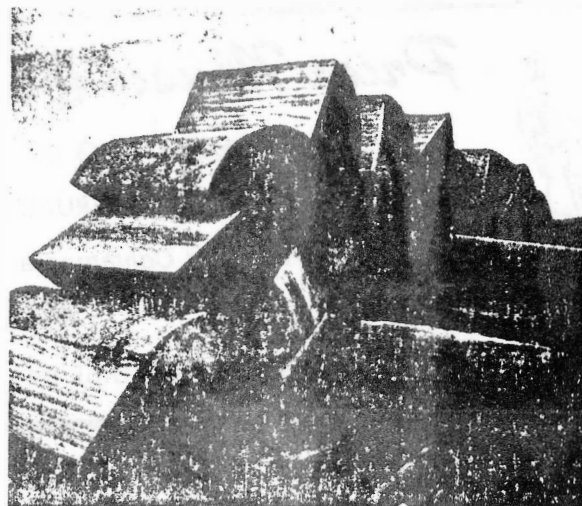
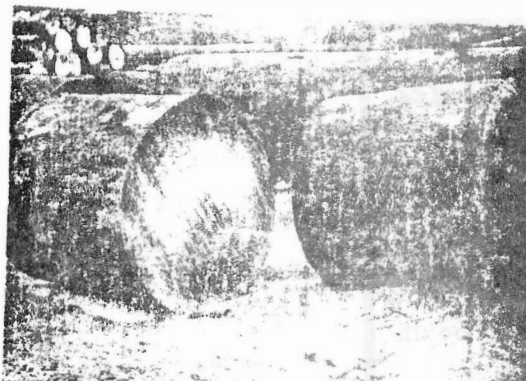
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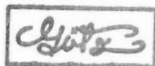
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