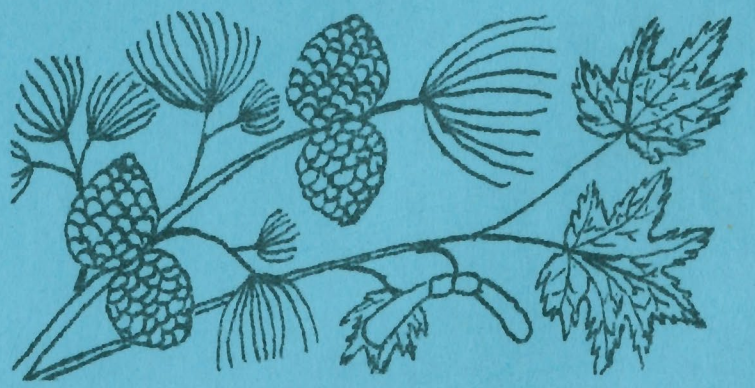
The Violin Makers' Journal

THE OFFICIAL MONTHLY PUBLICATION OF
THE VIOLIN MAKERS ASSOCIATION OF BRITISH COLUMBIA



Devoted to the development and encouragement of the art of violin making in Canada.

DON WHITE, EDITOR

THE VIOLIN MAKERS' JOURNAL

PUBLISHED BY THE VIOLIN MAKERS' ASSOCIATION OF BRITISH COLUMBIA

VOLUME I, NO. I .....VANCOUVER, B.C. .....NOVEMBER, 1957

INTRODUCTION

BELIEVING THAT IT WOULD BE TO THE INTEREST OF OUR PRESENT AND FUTURE MEMBERSHIP TO HAVE A COMPLETE HISTORY OF OUR ASSOCIATION AND ALSO TO KEEP OUR MEMBERSHIP UP-TO-DATE ON HAPPENINGS RELATIVE TO OUR ORGANIZATION, THIS BULLETIN MAKES ITS INITIAL APPEARANCE.

MEMBERS ARE ALSO INVITED TO USE ITS SPACE TO "AIR" THEIR THOUGHTS OR TO DISCLOSE THEIR VIOLIN MAKING "SECRETS", SO THAT OTHERS MAY SHARE IN THEIR ACHIEVEMENTS.

PUBLICATION, FOR THE PRESENT, WILL NOT BE AT ANY SET DATE, BUT JUST WHEN THE SPIRIT MOVES US! WE WILL, AT ALL TIMES, BE GLAD TO RECEIVE CONSTRUCTIVE CRITICISM AND SUGGESTIONS.

GREETINGS FROM OUR PRESIDENT

AS PRESIDENT OF THE VIOLIN MAKERS' ASSOCIATION OF BRITISH COLUMBIA I TAKE GENUINE PLEASURE IN WELCOMING THE FIRST EDITION OF THE VIOLIN MAKERS' JOURNAL.

MAY THIS PUBLICATION BE THE BEGINNING OF A REGULAR PERIODICAL DEDICATED TO THE INTERESTS OF VIOLIN MAKERS, NOT ONLY OF BRITISH COLUMBIA, BUT THE WHOLE OF CANADA.

GEORGE FRIESS,
PRESIDENT.

NEXT MEETING

OUR NEXT MEETING WILL BE HELD AT THE USUAL PLACE AT 8:00 P.M. NOVEMBER 14TH. WE HOPE EVERY MEMBER WILL MAKE AN EFFORT TO ATTEND FOR WE CAN PROMISE YOU A MOST INSTRUCTIVE EVENING. THE EVENT OF THE EVENING WILL BE A PANEL DISCUSSION BY A TRIO OF EXPERTS, MRS. MARTHA KOZAK, MR. ANDREW LEITCH AND MR. PEDER SVINDSAY WILL COME PREPARED TO ANSWER ANY QUESTIONS MEMBERS MAY WISH TO PUT TO THEM -- SO PLEASE THINK UP SOME TEASERS TO STUMP THE EXPERTS.

MR. JOHN LAWSON WILL ACT AS MODERATOR AND HOPES TO BE ABLE TO MAINTAIN ORDER.

PLEASE REMEMBER THAT YOUR ATTENDANCE AT ALL MEETINGS IS VERY DESIRABLE, NOT ONLY FOR THE BENEFIT YOU DERIVE BUT AS ENCOURAGEMENT TO OTHERS. A HALF-FILLED HOUSE CREATES A VERY COLD ATMOSPHERE FOR THE GUEST SPEAKER.

PASSING OF A FRIEND

IT IS WITH DEEP REGRET THAT IN THIS OUR FIRST ISSUE WE RECORD THE PASSING OF ONE WHO WE HAD HOPED WOULD GIVE US MUCH ASSISTANCE IN OUR ORGANIZATION.

MR. S.W. PORTER, BETTER KNOWN BY THE AFFECTIONATE TERM "DOC" PORTER PASSED TO HIS REST ON NOVEMBER 3RD, 1957. DEATH CAME VERY SUDDENLY TO OUR OLD FRIEND AND IT WILL BE HARD TO FILL HIS PLACE IN THE FIELD OF VIOLIN MAKING AND REPAIR WORK.

HE WAS KNOWN ALL OVER THE CONTINENT. HIS FAME FOR MAKING BEAUTIFULLY TONED VIOLINS WAS ACKNOWLEDGED BY ARTISTS EVERYWHERE.

PASSING OF A FRIEND (CONT'D)

TALKING TO "DOC" DURING THE LAST FEW MONTHS ONE FELT THAT HE REALIZED THAT HE WAS GETTING NEAR THE END OF THE ROAD FOR HE REPEATEDLY EXPRESSED THE DESIRE TO PASS ON THE KNOWLEDGE HE HAD ACQUIRED OVER MANY YEARS OF THOUGHT AND STUDY, TO OTHERS SO THAT THEY MAY BENEFIT BY HIS EXPERIENCE. THIS HE HAD ALREADY PARTLY DONE IN THE SEVERAL LECTURES HE GAVE US, AND MUCH MORE HE PASSED ON THROUGH THOSE WHO MADE VIOLINS UNDER HIS INSTRUCTIONS.

HE HAS "DRUNK HIS CUP A ROUND OR TWO BEFORE, AND PASSED SILENTLY TO REST".

SOCIETY NEWS

WE WERE GLAD TO SEE CHAN COLLINS AND MALCOLM MCDONALD AT OUR LAST MEETING. BOTH HAVE BEEN ABSENT FOR SOME TIME DUE TO ILLNESS. GLAD TO HEAR THEY ARE BOTH FEELING STRONGER.

WE UNDERSTAND MRS. WALTER JACKLIN HAS BEEN CONFINED TO HOSPITAL FOR SOME MONTHS BUT IS NOW WELL ON THE WAY TO RECOVERY. THIS HAS KEPT OUR GOOD FRIEND WALTER AWAY FROM OUR ACTIVITIES BUT WE HOPE TO HAVE HIM WITH US AGAIN AT OUR NEXT MEETING.

MR. HORACE PLIMLEY IS AT PRESENT ENJOYING A EUROPEAN TRIP. WE JUST WONDER IF HE CAN RESIST BRINGING BACK ANOTHER OLD MASTER TO ADD TO HIS DISTINGUISHED COLLECTION.

MANY OF OUR MEMBERS HAVE BEEN VISITING AT EACH OTHER'S HOMES AND THEREBY GAINING FRIENDSHIP AND EXCHANGE OF VIOLIN GOSSIP. WE CAN'T GET TO KNOW EACH OTHER TOO WELL.....OR CAN WE!!!

THE OCTOBER 10TH MEETING

THERE WAS A GOOD ATTENDANCE TO START THE WINTER SESSION. SINCE THERE WAS LITTLE BUSINESS TO BE DONE, WE WERE ABLE TO SPEND A CONSIDERABLE TIME QUESTIONING THE SPEAKER OF THE EVENING - MR. JAMES MCKENZIE. MR. MCKENZIE IS A MEMBER OF THE INSTITUTE OF MUSICAL TECHNOLOGY, LONDON, ENGLAND, AND SPECIALIZED IN PIANO BUILDING. HOWEVER HIS KNOWLEDGE OF ACCOUSTICS AND THE SOUND PROPERTIES OF WOOD PROVED OF GREAT INTEREST TO US AS VIOLIN MAKERS.

HE SAID THAT IN PIANOS IT WAS DESIRABLE TO SECURE AS EQUAL TENSION AS POSSIBLE OVER ALL STRINGS, AND SUGGESTED THAT THIS MIGHT ALSO BE OF IMPORTANCE IN VIOLINS. THE BASS STRINGS OF A PIANO ARE WIRE WOUND TO OBTAIN GREATER TENSION OVER THAT AREA. FOR THAT REASON TOO THE LOWER STRINGS OF A VIOLIN ARE COVERED.

MR. MCKENZIE STATED THAT FOR THE PIANO SOUNDING BOARD, WHICH IS USUALLY CONSTRUCTED FROM SPRUCE OR PINE, 18 ANNULAR GROWTH RINGS TO THE INCH WERE FOUND TO PRODUCE THE QUICKEST VIBRATION. A SOUND BOARD, WHETHER IT BE PIANO OR VIOLIN, SHOULD CONTAIN WOOD THROUGH WHICH VIBRATIONS TRAVEL RAPIDLY. VIBRATIONS TRAVEL WITH THE DIRECTION OF THE GRAIN. THE PIANO PEOPLE HAVE INSTRUMENTS WHICH MEASURE THIS SPEED.

THE SPEAKER ALSO STRESSED THE POINT OF ENDEAVORING TO SHOW SOME ORIGINALITY IN OUR WORK. PERFECTION IS SOMETHING ELUSIVE AND HAS NEVER YET BEEN OBTAINED, NOT EVEN IN THE VIOLIN TONE OF THE OLD MASTERS. WE CAN NOT EXPECT TO IMPROVE ON THEM MERELY BY COPYING THEM. THAT MAY BE GOOD ENOUGH FOR THE AVERAGE MAKER, BUT FOR THE TRUE SCIENTIFIC ARTIST.....NO!!

WE HOPE TO HAVE THE PLEASURE OF HEARING MR. MCKENZIE AGAIN IN THE NEAR FUTURE.

"WATER UNDER THE BRIDGE"

SO THAT THE JOURNAL MAY CONTAIN A COMPLETE HISTORY OF OUR ASSOCIATION WE WILL, IN THIS SPACE, REVIEW THE PAST MONTHS SINCE WE ORGANIZED.

THE VIOLIN MAKERS' ASSOCIATION OF BRITISH COLUMBIA CAME INTO BEING ON MARCH 21ST, 1957. PROMOTION OF THIS SOCIETY WAS DUE TO THE EFFORTS OF REV. GEORGE WRIGHT, WHO GOT THINGS STARTED BY INVITING AS MANY VIOLIN MAKERS AS HE COULD CONTACT TO MEET AT HIS HOME. THIS RESULTED IN THE FORMATION OF OUR PRESENT GROUP.

THE ENTHUSIASM WAS SUCH THAT IT WAS IMMEDIATELY PLANNED TO EXHIBIT AS A CLUB AT THE 1957 P.N.E. HOBBY SHOW. PREPARING FOR THIS EXHIBIT PRETTY WELL OCCUPIED OUR ENERGIES DURING THE SUMMER MONTHS.

A COMMITTEE OF THREE WAS SET UP TO RUN THE EXHIBIT. THE PERSONNEL OF WHICH WAS ANDREW LEITCH (CHAIRMAN), MRS. MARTHA KOZAK AND DON WHITE. IT WAS AGREED THAT ALL INSTRUMENTS PUT ON DISPLAY WOULD BE IN COMPETITION AND MR. CARDO SMALLY IMMEDIATELY OFFERED A SILVER CUP FOR THE BEST INSTRUMENT IN THE SHOW. THERE WOULD ALSO BE FIRST, SECOND, AND THIRD PRIZES.

THE RESPONSE FROM OUR MEMBERSHIP WAS VERY ENCOURAGING AND RESULTED IN 35 INSTRUMENTS BEING SHOWN. THE DESIGN AND DECORATION OF THE BOOTH ITSELF WAS VERY FAVOURABLY COMMENTED UPON AND WAS ONE OF THE HIGH-LIGHTS OF THE HOBBY SHOW, AS THE CONSTANT CROWD WHICH GATHERED, TESTIFIED.

THANKS MUST BE GIVEN HERE, NOT ONLY TO THE COMMITTEE, BUT TO THE MANY MEMBERS, TOO NUMEROUS TO MENTION INDIVIDUALLY WHO HELPED TO ERECT THE BOOTH AND TO BE ON DUTY THERE THROUGHOUT THE SHOW TO ANSWER QUESTIONS AND TO GIVE INFORMATION TO THE PUBLIC.

MR. CARDO SMALLY, WITH TWO ASSISTANTS, ACTED AS JUDGES AND THEIR TASK WAS NOT AN EASY ONE. MR. SMALLY REMARKED LATER, "THEY WERE ALL GOOD INSTRUMENTS AND MANY OF THEM WERE WORTHY OF FIRST PRIZE". THE JUDGES FINAL DECISION WAS AS FOLLOWS: -

FIRST PRIZE FOR VIOLINS: MRS. MARTHA KOZAK AND PEDER SVINDSAY.
SECOND PRIZE FOR VIOLINS: FLOYD HOLLY AND CARL THOEN.
THIRD PRIZE FOR VIOLINS: ANDREW LEITCH AND HERBERT MARTIN.
FIRST PRIZE 'CELLO: GEORGE FRIESS
BRONZE MEDAL FOR
HAND MADE VIOLIN BOW: PEDER SVINDSAY.
SPECIAL AWARD FOR VIOLA: PEDER SVINDSAY.
THE CARDO SMALLY TROPHY FOR BEST INSTRUMENT IN THE SHOW WAS WON BY R.W. HELIN.

THE ASSOCIATION AS A WHOLE WAS AWARDED A BRONZE MEDAL FOR ATTRACTIVENESS, INTEREST AND GENERAL METHOD OF DISPLAY. THIS LATTER AWARD WAS ESPECIALLY PRAISEWORTHY IN VIEW OF THE FACT THAT IT WAS OUR FIRST P.N.E. EXHIBIT.

PERHAPS THE MOST GRATIFYING FEATURE OF THE EXHIBIT WAS THE LARGE NUMBER OF INDIVIDUALS WE WERE ABLE TO CONTACT, PEOPLE WHO WERE NOT ONLY INTERESTED IN OUR WORK, BUT WHO ALSO EXPRESSED A DESIRE TO JOIN OUR ASSOCIATION. OUR TASK WAS MADE EASIER SINCE WE WERE ABLE TO PRESENT THEM AN ATTRACTIVE CIRCULAR GIVING FULL DETAILS OF OUR ORGANIZATION. MANY THANKS TO MR. JOHN LAWSON FOR EDITING THIS FOR US.

SUCH WAS THE SUCCESS OF OUR DISPLAY. NEEDLESS TO SAY WE ARE ALREADY LAYING PLANS FOR NEXT YEAR'S EXHIBIT. IT IS HOPED THAT WE WILL AT THAT TIME HAVE VIOLINS FROM MANY PARTS OF CANADA ON DISPLAY.

IN FUTURE ISSUES WE WILL CONTINUE TO RECORD THE SOCIETY'S PAST ACTIVITIES. SOME OF THE LECTURES WE RECEIVED ARE ALSO WELL WORTH RECORDING AND SHOULD MAKE GOOD REFERENCE MATERIAL.

VE GET SO SOON OLD
AND YET SO LATE SCHMART.

- OLD GERMAN PROVERB -

DON WHITE, EDITOR

THE VIOLIN MAKERS' JOURNAL

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VOLUME I, NO. 2 .....VANCOUVER, B. C. .....DECEMBER, 1957

BIG CHRISTMAS PARTY

THURSDAY, DECEMBER 12TH .....8:00 P.M.SHARP

PLACE - 4136 SOPHIA STREET

....

MUSIC

.....

GAMES

.....

REFRESHMENTS

.....

CHRISTMAS CAROLS WILL BE PLAYED BY OUR NEW TWELVE PIECE ORCHESTRA -

.....

THIS PARTY IS OPEN TO ALL MEMBERS AND THEIR WIVES OR SWEETHEARTS.....COME ONE AND ALL

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.....

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CHRISTMAS GREETINGS

THE "JOURNAL" JOINS THE EXECUTIVE OF THE VIOLIN MAKERS' ASSOCIATION OF B.C. IN WISHING ALL OF OUR MEMBERS AND THEIR FAMILIES "A VERY MERRY CHRISTMAS".

MAY THE SPIRIT ASSOCIATED WITH THIS HAPPY SEASON BE WITH US ALL, THROUGHOUT THE COMING YEAR.

WOLF NOTES

BY OUR PRESIDENT

THE NOVEMBER MEETING SAW THE DISTRIBUTION OF THE 1957 P.N.E. HOBBY SHOW AWARDS. THIS MAY WELL BECOME AN ANNUAL AFFAIR AND SHOULD ACT AS A STIMULUS TO OUR MEMBERS AS WELL AS RAISING THE STANDARD OF ASSOCIATION-MADE INSTRUMENTS.

IF THE WINNERS AT THIS TIME ARE ENJOYING, AND JUSTIFIABLY SO, A CERTAIN FEELING OF SMUGNESS WE HOPE IT DOES NOT DEVELOP INTO A DELUSION OF GRANDEUR. LET US KEEP IN MIND THE STORY OF THE VIOLIN MAKER WHO THOUGHT THAT HE WAS STRADIVARI AND WHEN ASKED WHY SAID, "GOD TOLD ME"! JUST THEN A VOICE FROM THE NEXT CELL PIPED UP, "I DID NO SUCH THING".

THE NOVEMBER MEETING

MR. JOHN LAWSON, AS MODERATOR IS TO BE CONGRATULATED ON THE MANNER IN WHICH HE HANDLED THE PANEL WHICH WAS COMPOSED OF MRS. MARTHA KOZAK, MR. PEDER SVINDSAY AND MR. ANDREW LEITCH.

MANY INTERESTING QUESTIONS WERE BROUGHT FORWARD AMONG WHICH WAS THE SIZE AND SHAPE OF THE BASS BAR. THE PANEL ALL SEEMED TO AGREE THAT THERE CAN BE NO FIXED RULE REGULATING THE SIZE BUT THE POSITION AS LAID DOWN IN MOST TEXT BOOKS CAN AND MUST BE ADHERED TO.

THE NOVEMBER MEETING (CONT'D)

THE SUBJECT OF VARNISH WAS DISCUSSED AND THE PANEL THOUGHT IT DID NOT MATTER TO ANY GREAT EXTENT WHETHER OIL OR SPIRIT VARNISH WERE USED AS THERE ARE MANY FIRST CLASS VIOLINS WHICH WERE COATED WITH SPIRIT VARNISH.

IN THE MATTER OF F HOLES IT WAS DECIDED THAT THE USUAL TYPE WAS QUITE SATISFACTORY.

IT IS HOPED THAT SOME TIME IN THE FUTURE WE WILL HAVE ANOTHER PANEL DISCUSSION AS THERE MUST BE MANY QUESTIONS WHICH PUZZLE AT LEAST THE BEGINNERS.

OUR THANKS TO THE MEMBERS OF THE PANEL FOR THE ABLE MANNER IN WHICH THEY ANSWERED ALL QUESTIONS.

A MEMORIAL

THERE COULD BE NO MORE FITTING MEMORIAL TO THE LATE "DOC" PORTER THAN TO RECORD HIS THEORIES, DEDUCTIONS AND METHODS. BEGINNING IN THIS ISSUE, YOU WILL FIND THE FIRST OF A SERIES OF ARTICLES DEVOTED TO THIS ENDEAVOR. THEY ARE BEING WRITTEN BY ONE OF "DOCS" CLOSE FRIENDS, MR. FLOYD HOLLY.

THE TASK IS NOT AN EASY ONE INVOLVING AS IT DOES INVESTIGATION AND SEARCH THROUGH THE MANY PAPERS AND CLIPPINGS LEFT BEHIND.

WE WOULD SUGGEST THAT YOU KEEP THESE ARTICLES FOR FUTURE REFERENCE. THEY SHOULD PROVE INVALUABLE AS MR. PORTER WAS PROUD TO ADMIT THAT HE WAS WELL ON THE WAY TO PRODUCING IN HIS VIOLINS THE TRUE "ITALIAN TONE".

THE WORK OF THE LATE "DOC" PORTER

BY FLOYD HOLLY

THE PASSING OF MR. W.F. PORTER IS FELT BY MANY PEOPLE IN VARIOUS WAYS. TO ALL HE WAS A GOOD FRIEND. INCLUDED AMONG HIS VIOLIN FRIENDS ARE MANY ASPIRING MAKERS, TO THESE A WELL HAS RUN DRY, A RIVER HAS CEASED TO FLOW, AN EVER READY SOURCE OF INFORMATION HAS BEEN CUT OFF, THE RESULTS OF WHICH, EVEN AT THIS EARLY DATE ARE BEING FELT.

TO THOSE OF US WHO KNEW HIM INTIMATELY, WE KNOW AND REALIZE THAT THE OLD ITALIAN MASTERS HAVE LOST AN ARDENT DISCIPLE.

AFTER A LIFE TIME OF ZEALOUS ENDEAVOR, CAREFUL OBSERVATION, AND DILIGENT APPLICATION OF ALL THAT HE FOUND IN HIS SEARCHINGS, HE HAS LEFT MANY FINE TONED INSTRUMENTS. THESE ARE JUDGED TO POSSESS "ITALIAN TONE", WHICH WE KNOW HE WOULD HAVE AS HIS OBITUARY, BY MANY FOREMOST JUDGES OF THE VIOLIN.

HIS MODEL IS A CLOSE COPY OF STRADIVARIUS. THE FOLLOWING MEASUREMENTS ARE TAKEN FROM THE VIOLIN IN THE PRESENT POSSESSION OF MR. FREDERICK GREAVES, A TEACHER OF WIDE EXPERIENCE. THIS FINE TONED INSTRUMENT HAS THAT COMBINATION OF DEPTH, WITH A SLIGHT NASAL QUALITY, WHICH IMPARTS BRIGHTNESS AND LIFE, GIVING A CARRYING POWER WHICH IS A JOY TO THE PERFORMER AND LISTENER ALIKE. THE LENGTH IS 13 & 15/16", THE UPPER BOUTS 6 & 9/16" WIDE, THE INNER BOUTS 4 & 7/16", THE LOWER BOUTS 8 & 1/8", THE RIBS 1 & 1/4" HIGH THROUGHOUT. THE "F" HOLES HAVE THE APPEARANCE OF BEING GENEROUSLY CUT, HAVING AT THEIR WIDEST POINT THE WIDTH OF 9/64TH'S OF AN INCH.

FOLLOWING THE EXAMPLE OF STRADIVARI IN HIS LATER EPOCH, THE BACK IS RATHER FLAT IN THE ARCHING. THIS, MR. PORTER FELT, GAVE MORE POWER TO THE TONE OF HIS VIOLINS.

THE WORK OF THE LATE "DOC" PORTER (CONT'D)

THE THICKNESS OF THE VIOLIN BACK AS LAID DOWN BY MR. PORTER, IS 11/64TH'S OF AN INCH OVER AN AREA APPROXIMATELY 5" x 3" IN THE CENTRE, GRADUATING TO 6/64TH'S OF AN INCH AT THE EDGES. NO DOUBT HE WOULD VARY SLIGHTLY ACCORDING TO HIS OPINION AS TO THE ACOUSTIC QUALITIES OF EACH INDIVIDUAL PIECE OF WOOD.

THE FRONT HE WAS VERY DEFINITE ABOUT, WHEREAS THE CURVE OF THE BACK CAN BE LEFT TO INDIVIDUAL TASTE, WITHIN REASON. THE CURVE OF THE BELLY TO HIM, HELD THE SECRET OF HIS TONE; WHICH HE READILY IMPARTED TO ALL WHO WOULD STOP AWHILE AND LISTEN.

FROM HIS OBSERVATIONS OF STRADIVARIUS VIOLIN PHOTOGRAPHS, DURING HIS LATER YEARS; "DOC" OBSERVED A DEFINITE COMPOUND CURVE IN THE ARCHING OF THE STRADIVARIUS BELLIES. QUICKLY ADOPTING THE CURVE, HE ACHIEVED OUTSTANDING SUCCESS IN HIS TONAL REPRODUCTION. HIS SUCCESS AND RESULTS, ESTABLISHED THIS PRINCIPLE PERMANENTLY, IN HIS METHOD OF CONSTRUCTION. HIS MEASUREMENTS OF THE CURVE IS AS FOLLOWS: -

DRAW A STRAIGHT LINE, MARK OFF TWO POINTS A AND D 14" APART. AT A DISTANCE OF 4 & 1/4" FROM A AND D RESPECTIVELY, MARK POINTS B AND C, WITH A AS TOP MAKE DEPTH OF CURVE AT B 5/8TH'S OF AN INCH, AT POINT C, 1/2". THESE MEASUREMENTS INCLUDE THE THICKNESS OF PLATE, WHICH GIVES A AND D THE THICKNESS OF 1/8TH'S OF AN INCH EACH. CONNECT THESE 4 NEW POINTS A,B,C AND D, AND DESCRIBE FREE HAND THE CURVE CONTAINED WITHIN THESE POINTS ALLOWING FOR THE DISHING IN FROM THE EDGES.

THE THICKNESS OF HIS BELLIES ARE 7/64TH'S OF AN INCH IN THE CENTRE, OVER AN AREA APPROXIMATELY 5" x 3", GRADUATING TO 6/64TH'S OF AN INCH AT THE EDGES. ON NO ACCOUNT SHOULD ONE WORK BELOW THIS THICKNESS, CLAIMS MR. PORTER, IF SO THE RESULT WILL BE WEAK TONE. MUCH IMPORTANCE IS LAID UPON THE CAREFUL GRADUATIONS FROM THE CENTRE TO THE EDGES.

(TO BE CONCLUDED)

SOCIETY NEWS AND NONSENSE

WE ARE SORRY TO LOSE ONE OF OUR VALUED MEMBERS IN THE PERSON OF MR. JOHN LAWSON, WHO HAS MOVED FROM OUR FAIR CITY TO TAKE UP RESIDENCE IN TORONTO "THE GOOD". GOOD LUCK JOHN.

WE HEAR THAT PEDER SVINDSAY IS MAKING ANOTHER VIOLA WHICH HE SAYS WILL BE "BIGGER AND BETTER THAN EVER".

WE MISSED CARL THOEN AT OUR LAST MEETING. HOPE HIS FAMILY HAS RECOVERED FROM THE ASIATIC FLU.....OR WAS IT SCANDINAVIAN?

MR. GUNTER BEDA WAS A WELCOME VISITOR TO OUR LAST MEETING AND MANY OF THE MEMBERS WERE INTERESTED IN HIS SAMPLE CASE OF VIOLIN WOOD, ETC.....MEMBERS CAN OBTAIN ALL THEIR VIOLIN REQUIREMENTS FROM MR. BEDA AT COST.

DON'T FORGET THE BIG CHRISTMAS PARTY, THURSDAY, DECEMBER 12TH. COME AND BRING YOUR WIFE (AND OR) SWEETHEART.

DON WHITE, EDITOR

THE VIOLIN MAKERS' JOURNAL

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WELCOME TO A.D. 1958

THE YEAR 1958 WILL ALREADY BE SEVERAL DAYS OLD BY THE TIME THIS IS READ. IT WILL NOT, HOWEVER, BE TOO LATE TO WISH ALL OUR

IN BIDDING GOOD-BYE TO 1957 WE DO SO REMEMBERING HE WAS NOT SUCH A BAD FELLOW. 1957 BROUGHT FORTH OUR SOCIETY WHICH WAS THE MEANS OF PROVIDING US WITH MANY NEW FRIENDS, FRIENDS WITH A COMMON INTEREST -- ALL REAL NICE PEOPLE. TWO OF THESE NOW "REST FROM THEIR LABORS", ONE HAS DEPARTED TO THE FAR END OF THE EARTH...."SHIPS THAT PASS IN THE NIGHT, AND SPEAK TO EACH OTHER IN PASSING."

DURING THIS NEW YEAR WE WILL CONTINUE TO ENLARGE OUR GROUP AND TO DELVE INTO THE SCIENCE OF VIOLIN MAKING. WE WILL WORK NOT ONLY FOR OUR CHOSEN HOBBY BUT ALSO AS A GROUP OF SINCERE FRIENDS INTENT ON FURTHERING OUR ACQUAINTANCE AND ENLARGING OUR FELLOWSHIP, FOR WEALTH, KNOWLEDGE, HOBBIES, EVEN HEALTH ARE OF POOR CONSEQUENCE WITHOUT FRIENDS. TRUE FRIENDSHIP CAN MAKE THIS OLD WORLD A SPLENDID PLACE TO LIVE IN. WAR, HATE, JEALOUSY, NO FORM OF EVIL CAN EXIST AMONG TRUE FRIENDS.

THE NEXT MEETING

THE MEETING TO BE HELD ON THURSDAY, JANUARY 9TH, 8:00 P.M. SHARP WILL CONSIST OF A DISCUSSION ON VIOLIN VARNISHING AND POLISHING.

MR. JAMES MCKENZIE, WHO GAVE US SUCH AN INSTRUCTIVE TALK LAST NOVEMBER, WILL DESCRIBE THE DIFFERENT VARNISHING PROCESSES AND METHODS OF APPLICATION ALSO THE INGREDIENTS THAT MAKE UP THE DIFFERENT VARNISHES. MR. MCKENZIE IS, BY PROFESSION, A FRENCH POLISHER, AND KNOWS HIS SUBJECT. LET US DO HIM THE COMPLIMENT OF A LARGE TURN-OUT. THIS IS ALSO THE FIRST MEETING OF THE NEW YEAR. LET US START IT RIGHT BY A FULL ATTENDANCE.

THE CHRISTMAS PARTY

THE EXECUTIVE WISH TO THANK ALL THOSE WHO HELPED TO MAKE THE CHRISTMAS PARTY SO SUCCESSFUL. THE ORCHESTRA WHO PLAYED SO NOBLY AND THE LADIES WHO PREPARED THE DELIGHTF
SERVE SPECIAL THANKS.

THE CAROL "LO HOW A ROSE" WAS RENDERED SO EXPERTLY THAT, BY SPECIAL REQUEST, IT WAS REPEATED AGAIN AFTER SUPPER. CONSIDERING THAT THIS WAS THE FIRST OCCASION THAT THE ORCHESTRA HAD PLAYED TOGETHER THEY DID REMARKABLY WELL. THE TONAL QUALITY WAS EXCEPTIONALLY GOOD. IT IS TO BE HOPED THAT OUR ORCHESTRA NOW PARTLY FORMED WILL GET TOGETHER AGAIN AND GIVE US SOME SELECTIONS AT A FUTURE DATE. ONE CANNOT PASS WITHOUT MENTIONING THE SPLENDID SINGING OF THE AUDIENCE WHO ENTERED INTO THE SPIRIT OF CHRISTMAS BY THEIR INFORMAL YET EXCELLENT SINGING OF THOSE GOOD OLD CAROLS.

MR. CARDO SMALLY GAVE SEVERAL VIOLIN SOLOS IN AN INFORMAL BUT DELIGHTFUL MANNER WHILE MR. WRIGHT GAVE A TOUCH OF HUMOR TO THE AFFAIR. AN UNEXPECTED PLEASURE WAS THE SINGING OF MRS. HOLLY.

ALL AGREED THAT "A GOOD TIME WAS HAD BY ALL".

"PRESIDENT'S CORNER"

ON MARCH 21, 1957, A SMALL GROUP OF VIOLIN MAKERS MET TOGETHER AND FORMED WHAT IS NOW "THE VIOLIN MAKERS' ASSOCIATION OF BRITISH COLUMBIA".

BY COMMITTING OURSELVES TO THE DEVELOPMENT AND ENCOURAGEMENT OF THE ART OF VIOLIN MAKING WE ARE BUILDING ON A SOLID FOUNDATION. WHAT SORT OF STRUCTURE WILL RISE ON THAT FOUNDATION IS A QUESTION WHICH WE MIGHT ASK OURSELVES AT THIS TIME, THE BEGINNING OF ANOTHER YEAR.

BY MEETING REGULARLY, LISTENING TO LECTURES, HAVING PANEL DISCUSSIONS AND ENCOURAGING CONSTRUCTIVE CRITICISM, A PATTERN IS GRADUALLY BEING FORGED, A PATTERN THAT COULD DEVELOP INTO WHAT, IN THE FUTURE, MIGHT WELL BE TERMED "THE BRITISH COLUMBIA SCHOOL OF VIOLIN MAKING".

DURING THE FEW SHORT MONTHS OF OUR EXISTENCE, EVEN THOUGH WE ARE FEELING OUR WAY, AS IT WERE, IT HAS BECOME QUITE EVIDENT THAT OURS IS AN ENTHUSIASTIC AND ROBUST MEMBERSHIP, EAGER IN THE PURSUIT OF THE VIOLIN MAKING CRAFT, CONFIDENTLY FACING THE FUTURE.

TUUM EST, VIOLIN MAKERS !

GEORGE FRIESS

"HE WAS A GOOD GUY"

IT IS WITH A VERY REAL SENSE OF LOSS THAT WE ANNOUNCE THE PASSING OF ONE OF OUR MOST EARNEST MEMBERS. MR. ANDREW LEITCH DIED VERY SUDDENLY ON DECEMBER 9TH, AND HE LEAVES A GAP IN OUR MEMBERSHIP VERY DIFFICULT TO FILL.

DURING THE LAST SUMMER AND FALL, I WAS VERY CLOSELY ASSOCIATED WITH "ANDY", AND WE BECAME INTIMATE FRIENDS. THIS PERSONAL LOSS IS SOMETHING THAT CUTS VERY DEEPLY.

IN LOOKING FOR AN ADJECTIVE TO DESCRIBE OUR FRIEND I AT LAST CHOSE THE EXPRESSION "HE WAS A GOOD GUY". ONE COULD SAY "HE WAS A GENTLEMAN" - "HE WAS A REAL GOOD FELLOW" - "HE WAS ONE OF THE BEST". ALL THESE, HOWEVER SEEM TO SUGGEST SOME RESERVATION. "A GOOD GUY", SUGGESTS ONLY THAT WHICH IS GOOD -- SINCERE, HONEST, SOCIABLE, JOLLY, A REAL FRIEND AND WORTHY COMPANION -- SUCH WAS ANDY.

IN HIS CHOSEN HOBBY, VIOLIN MAKING, ANDY PRODUCED SOME VERY FINE INSTRUMENTS AND HIS VIOLINS ARE TO BE FOUND IN SEVERAL ORCHESTRAS IN THIS PROVINCE. ON PLAYING HIS LAST VIOLIN AT THE CHRISTMAS PARTY I REMARKED "THIS VIOLIN HAS EVERYTHING". IT IS HARD TO REALIZE THAT HE PLAYED IN OUR ORCHESTRA THAT SAME NIGHT.

WE WILL NEVER FORGET THE WORK HE DID AS CHAIRMAN OF THE HOBBY SHOW COMMITTEE. NO ONE WORKED HARDER AND AT CONSIDERABLE EXPENSE, TRAVELLING MANY TIMES A DISTANCE OF TWELVE MILES TO COMMITTEE MEETINGS AND LATER TO THE HOBBY SHOW WHERE HE SHOWED UP NEARLY EVERY DAY OF THE EXHIBITION.

SUCH THEN IS THE FRIEND WE SAY "GOOD BYE" TO. WE WILL NOT QUICKLY FORGET ANDY. "HE WAS A GOOD GUY".

SEVERAL OF OUR NEW MEMBERS HAVE MADE INQUIRIES REGARDING BOOKS ON VIOLIN MAKING. THE FOLLOWING ARE WHAT WE CONSIDER THE BEST WRITINGS ON THIS SUBJECT.

"VIOLIN MAKING AS IT WAS AND IS" BY HERRON ALLAN. WHILE THERE IS SOME CONTROVERSY OVER SOME OF HIS METHODS, IT IS NEVERTHELESS CONSIDERED THE "BIBLE" OF VIOLIN MAKERS AND IS TO BE FOUND IN NEARLY EVERY VIOLIN WORKSHOP IN THE ENGLISH SPEAKING WORLD. THE COST ABOUT $6.00 BUT CAN BE OBTAINED ON LOAN FROM THE VANCOUVER PUBLIC LIBRARY.

"YOU CAN MAKE A STRADIVARIUS VIOLIN" BY JOSEPH V. READ PROCURED FROM POPULAR MECHANICS. A REAL BOOK FOR THE BEGINNER. FULL SIZE MAPS OF EVERY PART OF THE VIOLIN. BY CAREFULLY FOLLOWING THESE, ONE CAN BE SURE TO PRODUCE A GOOD INSTRUMENT PROVIDING HE USES GOOD WOOD. WE CONSIDER THIS BOOK A "MUST" FOR THE PERSON WHO IS MAKING HIS FIRST VIOLIN.

A PENT UP STRAIN

BY REV. GEO. WRIGHT

SAID THE FIDDLE TO HER BEAUX "YOU GRATE ME MUCH".
I WISH THOU HAD A SOFTER TOUCH,
THAT WOULD MAKE MY FIBRE'S VI-BR-ATE
TILL I WITH LAUGHTER WOULD SING OUT.

THEN I WOULD YIELD THE HARMONY,
WHICH HAS FOR YEARS BEEN STORED AWAY,
A HOPE HAS LINGERED, THAT SOME DAY,
A MASTER'S TOUCH, MIGHT COME MY WAY.

THEN I WOULD LIFT MY HEAD, (MY SCROLL),
WHICH LONG, - SO LONG, - HAS DROOPED IN SHAME,
BECAUSE OF UN-TRAINED HAND AND SOUL,
WHILE LESSER KIN, HAS STOLE MUCH FAME.

THEN I WOULD DO THE THING FOR MAN,
THAT GOD INTENDED, - AND I CAN,
IF WE COULD ONLY TALK AND PLAN,
WE'D FIND HIM SOME - WHERE IN THE LAND.

THE VELVET TONE IS IN THE WOOD.
GOD PUT IT THERE, I KNOW IT'S GOOD,
BUT HOW TO MAKE ME UNDER-STOOD,
I DO NOT KNOW, BUT IF I COULD

I'D TELL THE WORLD IN TONES SO SWEET,
THEY'D BOW IN REVERENCE, AND REPEAT,
"IT'S LIKE THE STRAIN OF ANGELS' HARPS,"
DEVINE, - IT STIRS THE HUMAN HEARTS.

ALAS, - MY DEAR OLD FIDDLE STICK,
IT'S NOT YOUR FAULT, - I AM JUST SICK
OF WAITING, - LONGING, - O SO LONG
TO SING MY OWN CRE-ATIVE SONG.

THE BLESSED BOOK SAYS "WATCH AND PRAY".
"HAVE FAITH IN GOD", HE'LL BRING THE DAY
THEN EVERY-THING WILL PRAISE HIS NAME,
IN HEAVEN, - AND EARTH, - AND SEA THE SAME.

DECEMBER, 1955.

ONE OF THE MOST IMPORTANT MEMBERS ON THE STAFF OF THE VIOLIN MAKERS' JOURNAL IS MRS. LEONA PEDOSUK, CHARMING WIFE OF ONE OF OUR MEMBERS. LEONA NOT ONLY TYPES THE PROOFS BUT RUNS OFF THE MIMEOGRAPHS AND DOES A SPLENDID JOB. "OUR GRATITUDE IS FILLED WITH A LIVELY SENSE OF FAVORS TO COME."

DON WHITE, EDITOR

THE VIOLIN MAKERS' JOURNAL

PUBLISHED BY THE VIOLIN MAKERS' ASSOCIATION OF BRITISH COLUMBIA

VOLUME I....NO. 4.....VANCOUVER, B.C.....FEBRUARY, 1958

NEXT MEETING

DON'T FORGET THURSDAY, FEBRUARY 13TH IS THE DATE OF OUR NEXT MEETING WHICH WILL TAKE THE FORM OF A ROUND TABLE DISCUSSION ON A TOPIC OR TOPICS YET TO BE ANNOUNCED.

INTERESTING LECTURE

BY MR. JAMES MCKENZIE

MR. MCKENZIE GAVE ANOTHER OF HIS INTERESTING AND CONSTRUCTIVE TALKS AT OUR LAST MEETING.

SPEAKING AT THIS OCCASION ON "VARNISH, ITS COMPOSITION AND THE MANY METHODS OF APPLICATION". THE LIVELY DISCUSSION AND THE MANY QUESTIONS SUBMITTED INDICATED THAT HIS TALK WAS NOT ONLY INFORMATIVE BUT IS ONE WHICH EVERYONE WOULD LIKE TO HEAR MORE ABOUT.

ONE FELT THAT HE RESTRAINED HIMSELF WHEN SPEAKING OF THE SECRETS OF THE OLD MASTERS AND THAT EVEN STRADIVARI HIMSELF MIGHT HAVE WELCOMED THE ADVANCED INFORMATION AND TECHNIQUE NOW BEING MADE AVAILABLE TO US BY SCIENCE

HANDS ACROSS THE SEA

SOME OF OUR MEMBERS ARE PERHAPS UNDER THE IMPRESSION THAT OUR ASSOCIATION IS THE ONLY ONE OF ITS KIND IN EXISTENCE. WE THOUGHT SO TOO UNTIL WE NOTICED AN ADVERTISEMENT IN "THE STRAD" DESCRIBING AN ASSOCIATION WITH ALMOST THE SAME TITLE AS OURS...THE VIOLIN MAKERS ASSOCIATION. RATHER A COINCIDENCE ISN'T IT? THIS WEEK WE RECEIVED WORD FROM THIS SISTER ASSOCIATION IN THE FORM OF THEIR MONTHLY BULLETIN WHICH IS CALLED "THE LUTHERIE". THE HEADQUARTERS OF THIS NEW ORGANIZATION IS LOCATED IN HUDDERSFIELD, ENGLAND.

THESE PEOPLE SEEM TO TAKE THINGS SOMEWHAT MORE SERIOUS THAN WE DO. TRUE WE WERE FIRST ORGANIZED MORE AS A SOCIAL CLUB WITH SOME IDEA OF POOLING OUR KNOWLEDGE. MANY OF US ALREADY FEEL THAT WE ARE OUTGROWING THIS INITIAL AIM. JUST WHAT DIRECTION WE MOVE MUST SOON BE DECIDED BY OUR MEMBERSHIP. THE "LUTHERIE" IS FILLED WITH THE LATEST DATA OF SUCH THINGS AS "THE ELASTICITY OF WOOD" - THE RELATION OF BELLY AND BACK AND OTHER SUCH IMPORTANT SUBJECTS. WE WISH OUR SISTER ORGANIZATION EVERY SUCCESS IN THEIR SEARCH FOR THESE FACTS AND ALSO THAT THEY MAY GAIN THE INTEREST OF ALL TRUE VIOLIN MAKERS.

WE WOULD LIKE AT THIS TIME TO QUOTE FROM THE EDITORIAL PAGE OF "THE LUTHERIE".

EDITORIAL COMMENTS (QUOTATION)

.....

.....ALL AROUND US THE PROGRESS OF SCIENCE IN EVERY SPHERE OF HUMAN LIFE MOVES WITH SUCH RAPID STRIDES THAT IT BECOMES DIFFICULT TO FOLLOW THE LATEST
ONE ISOLATED TRADE. PLASTICS, ELECTRONICS, ATOMIC ENERGY, BRING CHANGES INTO OUR LIFE WITH ASTONISHING SPEED. LIFE IS MOVING AT A SUPERSONIC SPEED TOWARDS THE TRIUMPH OF SCIENCE.

BUT IN THE VIOLIN MAKERS' WORKSHOP WE ARE BACK IN THE 16TH CENTURY. WHAT WAS GOOD ENOUGH FOR STRADIVARI IS GOOD ENOUGH FOR US. MYSTERY, SECRETS, ALCHEMY, MANIPULATION OF DRAGON'S BLOOD IN SEARCH OF THE ELUSIVE VARNISH: ONE FINDS ALL THESE IN THE DEN OF AN AMATEUR VIOLIN MAKER OR IN THE WORKSHOP OF THE PROFESSIONAL.

EDITORIAL COMMENTS (QUOTATION) (CONT'D)

THE FACTORS HOLDING US BACK ARE VERY POWERFUL. BUT BEING MOSTLY HUMAN FACTORS, SUCH AS THE SHORTAGE OF SCIENTIFIC KNOWLEDGE, SELFISHNESS, JEALOUSY, MONEY MATTERS. THEY COULD BE OVERCOME IN THE SAME WAY AS IN ANY OTHER ART OR SCIENCE, BY RESEARCH, DISCUSSION AND THE PUBLICATION OF ESTABLISHED FACTS. FOR THIS PURPOSE THE VIOLIN MAKERS' ASSOCIATION HAS BEEN ORGANIZED AND THE JOURNAL ISSUED.....

"HAND" MADE VIOLINS

BY DON WHITE

THE MOTION PRESENTED BY MR. FLOYD HOLLY AT OUR LAST MEETING SUGGESTING THAT RULES BE IMPOSED TO ASSURE THAT EVERY PART POSSIBLE OF A HAND MADE VIOLIN BE THE ABSOLUTE WORK OF THAT PARTICULAR INDIVIDUAL IS ONE THAT DESERVES OUR EARNEST ATTENTION.

THE OBJECT OF THIS ARTICLE IS TO AIR SOME OF THE PROS AND CONS OF THIS IMPORTANT SUBJECT AND TO ASK THAT MEMBERS DO A LITTLE THINKING ON THIS MATTER BEFORE DEFINITE STEPS ARE TAKEN.

IN THIS ARTICLE I AM STRICTLY NEUTRAL. HEREWITH THEN.....

THE AFFIRMATIVE.

OUR CONSTITUTION STATES DEFINITELY THAT OUR AIMS ARE "TO ENCOURAGE THE ART OF VIOLIN MAKING IN CANADA. HOW CAN WE ACCEPT THAT MOTTO IF WE CONDONE THE PURCHASE OF PARTS SUCH AS SCROLLS, FINGERBOARDS, ETC., TO BE PLACED ON A "HAND-MADE VIOLIN? SUPPOSE YOU ARE LUCKY ENOUGH TO MAKE A FIRST-CLASS INSTRUMENT, HOW WOULD YOU FEEL IF SOMEONE ADMIRED YOUR BEAUTIFUL SCROLL? EMBARRASSED??....."SORRY, I BOUGHT THAT READY-MADE".

SUPPOSE YOU WISHED TO SEEL THAT INSTRUMENT, COULD YOU REALLY ADVERTISE IT AS HAND-MADE?

LASTLY, IS IT FAIR THAT VIOLINS MADE ALMOST COMPLETELY BY HAND SHOULD COMPETE FOR PRIZES AGAINST VIOLINS HALF THE PARTS OF WHICH WERE BOUGHT?

THE NEGATIVE.

HOW CAN YOU PROVE THAT A SCROLL WAS NOT HAND-MADE? YOU HAVE ONLY THE MAKER'S WORD FOR IT. IT COULD VERY WELL BE A BOUGHT SCROLL WORKED OVER BY THE MAKER. HE COULD DO THIS IN A FEW HOURS AND INSERT HIS CHARACTER INTO THE WORK. WITH BOUGHT BENT RIBS THE MATTER BECOMES IMPOSSIBLE.

WHERE SHOULD WE STOP? SHOULD WE GO TO THE EXTREME AND MAKE OUR OWN STRINGS?.....I SHUDDER FOR OUR POOR PUSSY-CAT! SHOULD THE FINGERBOARD BE HAND-MADE? IF NOT, THEN WHY DEMAND A HAND CARVED SCROLL?

WE CANNOT ENFORCE RULES UPON THE HOBBY SHOW. INSTRUMENTS OTHER THAN THOSE MADE BY OUR MEMBERS ARE IN COMPETITION AGAINST OURS. DO WE SUGGEST RULES FOR THEM?

LET HIM PURCHASE ALL THE PARTS HE WISHES....THERE IS STILL ONE THING HE CANNOT BUY...THE OLD ITALIAN TONE THAT HE WILL HAVE TO PRODUCE HIMSELF.

A SUGGESTED SOLUTION.

TO MY MIND IT WOULD BE DIFFICULT TO ENFORCE A LAW OF THIS NATURE. RATHER I WOULD SUGGEST THAT AT OUR MEETINGS WE ENCOURAGE BETTER WORKMANSHIP IN OUR INSTRUMENTS AND POINT OUT THAT THE PRIDE OF A GOOD VIOLIN MAKER IS THE KNOWLEDGE THAT EVERY POSSIBLE PART OF HIS INSTRUMENT WAS THE WORK OF HIS OWN HANDS.

TO THIS END I WOULD SUGGEST THAT OUR ASSOCIATION OBTAIN PRINTED LABELS OR CERTIFICATES, OR BOTH. THESE LABELS TO BE INSERTED IN ANY VIOLIN OF PROVEN WORTH AND OUTSTANDING MERIT. MEMBERS WOULD SUBMIT THEIR INSTRUMENTS WHICH WOULD THEN BE PASSED UPON BY A COMMITTEE OF COMPETENT JUDGES. NEEDLESS TO SAY, THE TEST WOULD BE A VERY RIGID ONE.

HAND-MADE VIOLINS (CONT'D)

WE COULD HAVE FIRST CLASS CERTIFICATES AND SECOND CLASS. I FEEL, ALSO, THAT WE WOULD HAVE AT LAST TAKEN A DEFINITE STEP TOWARDS THE ESTABLISHMENT OF A "B.C.

SHOULD THE OWNER WISH TO SELL HIS INSTRUMENT HE WOULD HAVE THE HALL MARK OF QUALITY..... "APPROVED BY THE VIOLIN MAKERS' ASSOCIATION OF B.C." FOR THE PROTECTION OF THE BUYER, ON THE LABEL, INSIDE HIS VIOLIN. SUCH AN INSTRUMENT COULD HOLD ITS OWN IN ANY COMPANY!

OUR WRITE-UP IN THE "STRAD".

THOSE OF YOU WHO TAKE THE "STRAD" WILL HAVE NOTICED AN ARTICLE BY OUR VICE-PRESIDENT GIVING OUR ASSOCIATION AN EXCELLENT "WRITE-UP".

WE HAVE ALREADY RECEIVED MANY LETTERS FROM INDIVIDUALS WHO HAVE SEEN THIS NOTICE. THESE LETTERS COME FROM ENGLAND, FRANCE, U.S.A. AND MANY PARTS OF CANADA, AND CONTAIN CONGRATULATIONS AND ENQUIRIES ABOUT OUR ORGANIZATION.

WE ARE NOW DEFINITELY "ON THE MAP".....THE EYES OF THE WORLD ARE UPON US!

THOSE DUES.

WE HAVE NO DESIRE TO EMBARRASS ANY OF OUR MEMBERS BUT IF YOU RECEIVE WITH THIS ISSUE A SMALL SLIP IT WILL SIMPLY BE A MATTER OF FORM TO SHOW YOU HOW YOUR ACCOUNT RE FEES STANDS UP TO THE PERIOD ENDING MARCH 1ST. 1958. WE WOULD, HOWEVER, LIKE TO HEAR FROM YOU SO THAT WE MAY KEEP YOU ON OUR MAILING LIST. DON'T WORRY TOO MUCH ABOUT THE CASH, YOU CAN PAY A LITTLE AT A TIME IF YOU WISH. TO THOSE WHO HAVE NOT ATTENDED OUR MEETINGS LATELY WE WOULD ADVISE THAT THE MEMBERSHIP FEE IS NOW $2.50 PER THREE MONTH PERIOD. THIS CHANGE STARTED OCTOBER 1ST. 1957.

QUOTATION.

SOMEONE HAS ASKED ME FOR THE FULL TEXT CONTAINING THE QUOTATION WHICH APPEARS AT THE BOTTOM OF OUR LETTERHEADS. HERE IT IS: -

ON A LABEL FOUND INSIDE A VIOLIN BE

"I WHOM THE AXE FROM SYLVAN LIFE DID TRENCHANTLY DIVORCE,
WAS DUMB WHILE LIVING -- BUT, NOW DEAD, AM FULL OF SWEET DISCOURSE".

....

CONCLUSION OF "THE WORK OF THE LATE "DOC" PORTER."

AFTER MANY YEARS OF STUDY AND OBSERVATION, IN WHICH TIME HE OPENED UP MANY HIGH QUALITY VIOLINS, MR. PORTER WAS ABLE TO COMPARE THE BASS BARS OF MANY EMINENT MAKERS AND REPAIRERS, BOTH PAST AND PRESENT - ALSO FROM DIFFERENT COUNTRIES, INCLUDING THOSE COUNTRIES IN EUROPE. UNDOUBTEDLY LEARNING BY THEIR METHODS, BOTH GOOD AND BAD, HE EVOLVED WITH TIME THE FOLLOWING SPECIFICATIONS.

THE BASS-BAR TO BE CUT ONLY FROM HIGH-GRADE BELLY-WOOD. THE LENGTH IS FOUND FROM MARKING A POINT 1 AND 9/16" FROM THE BOTTOM OF THE BELLY, AND A FURTHER POINT 1 AND 3/4" DOWN FROM THE TOP. THE BAR SHOULD TAPER IN TO THE CENTRE LINE OF THE BELLY AT THE TOP. THE ACTUAL MEASUREMENTS BEING 5/8" AT THE TOP AND 3/4" AT THE BOTTOM, THESE MEASUREMENTS ARE FROM THE CENTRE LINE TO THE OUTSIDE OF THE BAR. THE BAR SHOULD BE SLIGHTLY LESS THAN 1/4" IN THICKNESS. THE HIGHEST POINTS, TO BE AT THE INNER NICKS OF THE SOUND HOLES, IS 7/16", AT EACH END 1/8" THICK. AFTER FITTING THE BAR TO THE BELLY, MARK OFF THE CENTRE OF GRAVITY, WHICH IS FOUND AT 1/4" ABOVE THE BRIDGE LINE. THE BAR SHOULD BE MADE TO BALANCE UPON A KNIFE EDGE AT THIS POINT.

CONCLUSION OF "THE WORK OF THE LATE "DOC" PORTER (CONT'D)

REGARDING "F" HOLES, MR. PORTER HAS NEVER EXPRESSED ANY THEORY REGARDING THE SIZE, HIS METHOD OF SETTING "F" HOLES IS TO MARK A LINE ACROSS THE POINT OF INTERSECTION OF THE PURFLING AT THE POINT OF THE LOWER BOUT AND THE INNER BOUT. THIS LINE TO COINCIDE WITH THE TOP OF THE BOTTOM HOLE OF THE "F" HOLE.

THE RIBS WE FIND TO BE 3/64" THICK, GENERALLY HAVING THEIR HEIGHT AT THE LOWER END 1 AND 1/4" AT THE UPPER END 1 AND 3/16".

LINGINS AND CORNER BLOCKS WERE ALWAYS FORMED OUT OF WELL SEASONED BROWN WILLOW, NOT WHITE WILLOW, FOLLOWING CLOSELY ONCE AGAIN THE RULE OF STRADIVARIUS.

MR. PORTER'S THEORY REGARDING SOUND POSTS WERE THAT A WELL REGULATED FIDDLE, THAT IS CAREFULLY PROPORTIONED IN ALL ITS VARIOUS THICKNESSES, SHOULD BE THE THICKNESS OF THE BELLY, TO THE REAR OF THE BRIDGE, AND ITS CENTRE LINE BEING COGNISANT WITH THE CENTRE LINE OF THE RIGHT FOOT OF THE BRIDGE.

THESE ARE THE METHODS, MEASUREMENTS, AND SIZES, USED BY MR. PORTER, THOSE MEASUREMENTS WHICH EVERY INDIVIDUAL MAKER TRIES TO EXPERIMENT WITH IN HIS ENDEAVOUR TO PRODUCE SOMETHING A LITTLE DIFFERENT.

AS TO THE OTHER DIMENSIONS OF THE FIDDLE, NAMELY SIZE AND LENGTH OF NECK, HEIGHT OF FINGER BOARD, NUT AND SADDLE, MR. PORTER FOLLOWED CONVENTION IN THESE.

IN HIS VARNISHING, HE USED ONLY OIL VARNISH, SHADING TO TASTE, IN HIS ENDEAVOUR TO MAKE HIS VIOLINS LOOK OLD, AS WELL AS PLAY LIKE AN OLD FIDDLE.

RIGHT THROUGH HIS METHOD IS FOUND A BURNING DESIRE TO MAKE AS THE OLD MASTERS DID, WHICH IS GOOD, SOUND, CAST IRON PRINCIPLE, FOR ALL THOSE, WHO WOULD FOLLOW THE SAME PATHWAY, TO ADOPT CONSCIENTIOUSLY. MAKE AS GOOD AS STRAD, THEN EXPERIMENT AFTER. THAT WAS AN OFT REPEATED PHRASE OF MR. PORTER.

ALSO TOO HE STATED WITH FIRM CONVICTION THAT ANYONE USING GOOD VIOLIN WOOD, AND FOLLOWING THE ABOVE INSTRUCTIONS, WOULD MAKE A GOOD VIOLIN....SUCCESS TO THOSE WHO WOULD ASPIRE, COULD THEY TOO HAVE STOOD AND WATCHED, IN SILENCE, THIS NOW REMOVED GENIUS, GENTLY RUN HIS FINGERNAILS ACROSS, A ROUGH BLOCK, YET TO BE A BACK OR FRONT OF A VIOLIN, AND OBSERVE HIM LISTEN. LISTEN TO WHAT? THE WHISPER OF THE AGES, OR THE VOICE OF GODS MAYBE. SUCH IS GENIUS, WHERE DOES THAT LITTLE EXTRA COME FROM? DOES THE GENIUS KNOW HIMSELF, IF HE DID COULD HE PASS IT ON?

IN HIS WORDS, FOLLOW THE PRINCIPLES LAID DOWN ABOVE, AND YOU WILL MAKE A GOOD VIOLIN.

PERHAPS HIS SINGLENESS OF PURPOSE, HIS BURNING DESIRE TO EMULATE THE GREAT ONES, BROUGHT HIM THE REWARD OF THE GODS.

MAY IT BE OURS.

....FLOYD HOLLY.

LETTER TO THE EDITOR

DEAR EDITOR:

I HAVE MISSED THE FACES OF SEVERAL OF OUR CHOICE MEMBERS AT OUR MEETINGS OF LATE.

I AM WONDERING IF THE INCREASE OF OUR FEES IS THE CAUSE. ONLY A FEW EXTRA DOLLARS PER ANNUM MEANS A LOT TO SEVERAL OF US (OLD-AGE PENSIONERS) AND PERHAPS OTHERS WHO MAY NOT BE FORTUNATED ENOUGH TO HAVE A YEAR ROUND JOB. ALSO SOME OF US WOULD LIKE TO BE ABLE TO PURCHASE SOME GOOD WOOD AND TRY OUR HAND AT MAKING A REAL GOOD FIDDLE, BUT THE LACK OF FINANCES HINDERS US.

PERHAPS WE SHOULD TALK IT OVER AT OUR NEXT MEETING.

SIGNED "E.R.WRIGHT"

DON WHITE, EDITOR

THE VIOLIN MAKERS' JOURNAL

PUBLISHED BY THE VIOLIN MAKERS' ASSOCIATION OF BRITISH COLUMBIA

VOLUME I...No. 5.....VANCOUVER, B.C.....MARCH, 1958

ANNIVERSARY NUMBER

THE JOURNAL TAKES GREAT PLEASURE IN CONGRATULATING THE VIOLIN MAKERS' ASSOCIATION OF BRITISH COLUMBIA ON THE EVENT OF ITS FIRST BIRTHDAY.

THE ASSOCIATION WAS ORGANIZED ON MARCH 21ST, JUST ONE YEAR AGO. SINCE THAT DAY IT HAS DEVELOPED INTO A REAL LIVE ORGANIZATION STRETCHING ITS ACTIVITIES INTO MANY PARTS OF NORTH AMERICA AND ENGLAND.

MAY THE COMING YEAR SHOW A STILL FURTHER CONTINUING OF THIS GROWTH.

.....

OUR NEXT MEETING:

MAY WE REMIND OUR MEMBERSHIP THAT WE WILL HOLD OUR ANNUAL MEETING ON THURSDAY, MARCH 13TH. AT 8 O'CLOCK SHARP. THIS MEETING WILL INCLUDE THE REPORTS OF YOUR OFFICERS FOR THE COMING YEAR.

IT IS THE DUTY OF EVERY MEMBER TO ATTEND SO THAT THE OFFICERS ELECTED WILL BE TO THE SATISFACTION OF ALL CONCERNED. THIS IS AN IMPORTANT MATTER AND ONE THAT MAY DECIDE THE SMOOTH RUNNING OF OUR SOCIETY.

OUT-OF-TOWN INQUIRIES.

WE ARE STILL CONTINUING TO RECEIVE NUMEROUS INQUIRIES FROM BOTH CANADA AND THE U.S.A., FROM INDIVIDUALS ASKING FOR PARTICULARS OF OUR ASSOCIATION, MANY OF THEM WISHING TO OBTAIN MEMBERSHIP. TO THESE GOOD PEOPLE WE WOULD SAY THAT OWING TO THE LOCAL CHARACTER OF OUR SOCIETY WE FEEL THAT WE ARE UNABLE TO GIVE YOU FULL VALUE FOR YOUR MEMBERSHIP.

WE WOULD BE GLAD, HOWEVER, TO MAIL YOU THE VIOLIN MAKERS' JOURNAL EACH MONTH AT THE SMALL COST OF $1.50 PER YEAR. THIS ONLY JUST MEETS PRODUCTION COSTS. YOU WOULD BE KEPT POSTED ON OUR ACTIVITIES AND UP-TO-DATE ON ANY INFORMATION WE MAY ACCUMULATE.

THE 1958 P.N.E. HOBBY SHOW

AT OUR LAST MEETING IT WAS DECIDED THAT WE SHOULD AGAIN ENTER A BOOTH EXHIBIT AT THE PACIFIC NATIONAL EXHIBITION HOBBY SHOW. THIS DECISION WAS ASSISTED BY THE FACT THAT OUR ENTRY LAST YEAR WON THE BRONZE MEDAL. THE DIRECTOR OF THE HOBBY SHOW INFORMS ME THAT THIS IS THE LARGEST HOBBY SHOW IN THE WORLD OF A COMPLETELY AMATEUR CHARACTER.

A COMMITTEE OF FIVE MEMBERS WAS SELECTED TO COMMENCE ARRANGEMENTS IMMEDIATELY FOR THIS PROJECT. NAMES OF THOSE CHOSEN FOR THIS COMMITTEE ARE AS FOLLOWS: -

MRS. MARTHA KOZAK - MR. C. HEYWORTH
MR. HELIN - MR. F. HOLLY - AND DON WHITE.

YOUR SECRETARY HAS RECEIVED SEVERAL INQUIRIES FROM VIOLIN MAKERS AS FAR AWAY AS TORONTO WHO WISH TO SEND INSTRUMENTS TO THE HOBBY SHOW. WE HOPE TO BE ABLE TO GIVE THESE INQUIRIES FULL INFORMATION NEXT MONTH.

.....

SET YOUR GOAL
HIGHER THAN YOU CAN REACH:
THEN REACH IT!!
(GLEN STEWART).

VIOLIN MAKERS ASSOCIATION OF BRITISH COLUMBIA

BALANCE SHEET AND FINANCIAL STATEMENT AS OF MARCH 6TH, 1958.

RECEIPTS:		EXPENDITURE:	
MEMBERSHIP FEES	$140.00	RENT	$ 9.00
RECEIVED FROM HOBBY SHOW COMMITTEE	5.82	SUPPLIES FOR JOURNAL	22.75
SALE OF CAROL BOOKS	.80	POSTAGE	8.39
SUBSCRIPTIONS TO JOURNAL	4.50	FLORAL TRIBUTES AND DONATIONS	12.05
		STATIONERY	30.76
		EXPENSES XMAS PARTY	4.12
		MEMBERSHIP TO ENGLISH VIOLIN MAKERS' ASSN.	2.60
			89.67
		BANK BALANCE	45.00
		CASH ON HAND	16.45
	$151.12		$ 151.12

THE ABOVE SUBJECT TO CORRECTION BY AUDITOR.

EXECUTIVE AND HOBBY SHOW COMMITTEE MEET

A COMBINED EXECUTIVE MEETING AND HOBBY SHOW COMMITTEE MEETING WAS HELD ON FEBRUARY 27TH AT THE HOME OF DON WHITE.

THE EXECUTIVE TALKED OVER SOME IMPORTANT MATTERS WHICH WILL BE BROUGHT TO YOUR ATTENTION AT THE PROPER TIME.

THEY WERE ALL OF THE OPINION THAT OUR SOCIETY WAS MAKING STEADY PROGRESS.

THE HOBBY SHOW COMMITTEE GOT OFF AT A GOOD START AND ARE PLANNING A NUMBER OF CHANGES IN THE GENERAL SET-UP. THESE CHANGES WILL BE PRESENTED TO THE MEMBERSHIP JUST AS SOON AS THEY HAVE SIFTED THROUGH SOME OF THE INFORMATION THEY HAVE YET TO OBTAIN.

THAT "ITALIAN TONE" AGAIN - BY DON WHITE

MANY HAVE ASKED THE QUESTION "WHAT IS ITALIAN TONE"? AND EXPERT MAKERS HAVE ENDEAVORED TO ANSWER THIS QUERY, SOMETIMES IN A VERY ELUSIVE MANNER. THEY SUGGEST THAT IT IS A STRONG MELLOW TONE OF ETHEREAL QUALITY.

IF YOU ASK THE AVERAGE, FAIRLY GOOD VIOLINIST TO DEMONSTRATE THIS TINE HE IS UNABLE TO DO SO, EVEN ON AN OLD MASTER'S INSTRUMENT. THE VIRTUOSO, HOWEVER, WILL PRODUCE ITALIAN TONE ALWAYS. BUT THE TONE OF HEIFETZ WILL BE DIFFERENT TO MENUHIN, EVEN THOUGH THEY WERE TO TAKE TURNS PLAYING ON THE SAME INSTRUMENT.

ITALIAN TONE THEN IS PRODUCED NOT SO MUCH BY THE VIOLIN AS BY THE ARTIST IN COMMAND. THE DUTY OF THE VIOLIN IS TO SO INSPIRE THE ARTIST THAT HE WILL PRODUCE THAT TONE WHICH OVERWHELMS THE EMOTIONS AND IS THE ENVY OF THE VERY ANGELS THEMSELVES.

THAT "ITALIAN TONE" AGAIN (CONT'D)

IT WOULD SEEM TO ME THAT MOST MAKERS ARE APPROACHING THE PROBLEM IN A COMPLETELY INCORRECT MANNER. THEY ARE CONTINUALLY SEEKING STRONG TONE WHICH, TO USE THEIR EXPRESSION HAS "BODY" TO IT INSTEAD OF SEEKING FOR THAT QUALITY, WHICH THE OLD MASTERS HAD, OF GIVING THE VIOLIN A "SOUL" WHICH IN TURN INSPIRES THE ARTIST TO PRODUCE THAT SINGING TONE WHICH CAPTIVATES HIS AUDIENCE.

THE ABOVE BECAME APPARENT TO ME AFTER LISTENING TO ALFREDO CAMPOLI DURING HIS RECENT VISIT TO OUR CITY.

ONE RECEIVED THE IMPRESSION THAT HIS STRAD WAS NOT A "STRONG" TONED INSTRUMENT, FOR HIS PIANIST CONSTANTLY DROWNED HIM OUT (AN UNPARDONABLE SIN). HOWEVER ONE SOON REALIZED THAT THOUGH CAMPOLI IS A GREAT MUSICIAN, HIS BEAUTIFUL STRADIVARIUS WAS THE REAL INSPIRATION OF HIS MAGNIFICANT PERFORMANCE. IT INSPIRED HIM TO PRODUCE NOT ONLY TRUE ITALIAN TONE BUT, WHICH IS ALMOST MORE IMPORTANT, IT INSPIRED THE DELICATE PHRASING AND THE DELIGHTFUL INTERPRETATION WHICH RESULTED IN A PERFECT RENDITION.

IT IS OUR DUTY AS VIOLIN MAKERS TO PLACE IN THE HANDS OF THE ARTIST AN INSTRUMENT WHICH WILL PERFORM THIS MIRACLE OF INSPIRATION.

"AN INSTRUMENT OF BEAUTY
IS A JOY FOREVER.....
ITS LOVELINESS INCREASES;
IT WILL NEVER PASS INTO NOTHINGNESS."
(WITH APOLOGIES TO KEATS)

DENSITY OF WOODS

THE DENSITY OF A PIECE OF WOOD HAS A DIRECT RELATION TO ITS HARDNESS AND THESE TWO CHARACTERISTICS ARE DIRECTLY RELATIVE TO ITS WEIGHT.

THE SCIENTIFIC PROCEDURE THEN IN THE SELECTION OF ANY WOOD TO BE USED FOR VIOLIN MAKING WOULD BE TO WEIGH THE WOOD WE EXPECT TO USE FOR THE PLATES.

THIS PROBLEM HAS BEEN THOROUGHLY AIRED IN A RECENT ISSUE OF "THE LUTHERI" A PUBLICATION PUT OUT BY THE VIOLIN MAKERS ASSOCIATION OF HUDDERSFIELD, ENGLAND. I TAKE THE LIBERTY OF QUOTING AS FOLLOWS:

"THE SELECTION OF TWO PIECES OF WOOD, ONE FOR THE TOP OF PINE, AND ONE OF MAPLE, WHICH WILL PRODUCE THE BEST ACCOUSTIC COMBINATION IS THE HARDEST PROBLEM CONFRONTING THE LUTHIER. MANY WRITERS NARRATE WONDERFUL STORIES OF THE MYSTIC INSIGHT OF THE OLD MASTERS INTO THIS PROBLEM, AND ONLY RECENTLY THE AUTHOR READ A SUGGESTION THAT SELECTION IS INTUITIVE AND INCAPABLE OF BEING GUIDED BY INSTRUMENTS OR MEASUREMENTS.

ONE METHOD IS TO MAKE SEVERAL IDENTICAL CUBES OF PINE AND OF MAPLE AND CAREFULLY WEIGH THEM. THIS WILL GIVE THE COMPARATIVE DENSITY OF THE TWO WOODS. GOOD RESULTS WERE OBTAINED WHEN THE RATIO OF WEIGHTS WAS 3 TO 4...OR 3 TO 4.5. THE TWO CUBES OF WOOD MUST BE MADE AS NEARLY IDENTICAL AS POSSIBLE BY USING A MICROMETER AND WEIGHING ACCURATELY."

A VERY SENSITIVE SCALE WOULD HAVE TO BE USED. THE INFORMATION THUS OBTAINED WOULD ALSO BE INVALUABLE IN ARRIVING AT THE CORRECT GRADUATION OF EACH PLATE, FOR GRADUATION IS GOVERNED BY THE HARDNESS OF THE MATERIAL BEING USED.

A METHOD USED BY SOME MAKERS, AND POSSIBLY THE ONE USED BY STRAD, IS TO ALWAYS HAVE AT LEAST FIVE PLATES OF EACH WOOD ON HAND. THE MAKER THEN SELECTS THOSE WHICH HE CONSIDERS, BY LONG EXPERIENCE, TO BE THE BEST SUITED TO EACH OTHER. THERE APPEARS TO BE NO REASON WHY THESE PLATES COULD NOT BE WEIGHED AND SELECTION MADE ACCORDING TO THE RATIO GIVEN ABOVE VIZ: 3 TO 4 OR 3 TO 4.5. ONE IS ALMOST INCLINED TO BELIEVE THAT BY WEIGHING THE LARGER PIECES OF THIS NATURE A MORE ACCURATE DECISION WOULD BE REACHED, THAN BY USING CUBES WHICH CAN VARY CONSIDERABLE, EVEN SHOULD ONE BE JUST A SHAVING LESS IN SIZE THAN ANOTHER.

DON WHITE, EDITOR

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VOLUME I.....No. 6.....VANCOUVER, B.C.....APRIL, 1958

IMPORTANT NOTICE

UNTIL FURTHER NOTICE MEETINGS WILL BE HELD AT THE HILLCREST C.C.F. HALL, 4360 MAIN STREET. NEXT MEETING APRIL 10TH AT 8 P.M. SHARP.

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OUR NEW COVER.

THE ATTRACTIVE NEW COVER FOR THE JOURNAL HAS BEEN MADE POSSIBLE BY THE GENEROSITY OF THE FIRMS WHOSE ADVERTISEMENTS APPEAR ON THE BACK PAGE. READERS ARE URGED TO RETURN THE COMPLIMENT BY SUPPORTING THESE FIRMS WHENEVER POSSIBLE.

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NEW COLUMN:

A NEW COLUMN APPEARS IN THIS ISSUE ENTITLED "CHIPS FROM THE CHISEL". THIS IS YOUR COLUMN AND WILL ONLY CONTINUE AS LONG AS MEMBERS SEND IN "HOW I DO IT" IDEAS. SHOULD YOU HAVE ANY HINTS ON THE TECHNIQUE OF ANY PROBLEM RELATED TO VIOLIN BUILDING SEND THEM IN TO THE EDITOR. SOME SIMPLE HINT WILL OFTEN AID THE BEGINNER OR EVEN THE ADVANCED MAKER. THIS IS YOUR PAPER, DO YOUR PART TO KEEP IT ALIVE.

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A CHAIN IS ONLY AS STRONG AS

ITS WEAKEST LINK.....

OUR NEXT MEETING PLACE.

IT IS WITH SOME REGRET THAT WE ANNOUNCE DETAILS OF OUR NEW MEETING PLACE. MOST OF US ARE ACQUAINTED WITH THE WONDERFUL WORK BEING DONE BY THE REV. GEO. WRIGHT AMONG THE YOUNG PEOPLE OF HIS DESTRICT. THESE YOUNG PEOPLE NOW REQUIRE THE RECREATION ROOM AND WE WOULD BE THE LAST TO HAMPER THEIR ACTIVITIES.

ON LEAVING WE WOULD LIKE TO EXPRESS OUR SINCERE THANKS TO MR. WRIGHT FOR HIS HOSPITALITY TO US DURING THE LAST YEAR. WE ARE PLEASED THAT THE POSITION OF OUR NEW HALL WILL ALLOW MR. WRIGHT TO CONTINUE HIS ATTENDANCE WITH US AND WE WILL LONG REMEMBER THE MANY HAPPY EVENINGS SPENT IN THE "OLD RECREATION ROOM".

"CHIPS FROM THE CHISEL".

WHAT NEXT!!!!

MR. S, KUJAIVA OF ST. PAUL, MINN., U.S.A. SENDS US PARTICULARS OF A CARVING MACHINE WHICH WILL CARVE ANYTHING FOR WHICH YOU HAVE A PATTERN, SUCH AS VIOLIN PLATES AND SCROLLS. IT WILL ALSO CLEAN OUT THE INSIDE OF PLATES. YOU CAN CARVE BOOK-ENDS, ANIMALS, GUN STOCKS, FANCY CHAIR-LEGS ETC. THE ONLY DRAW-BACK FOR THE AVERAGE INDIVIDUAL IS THE PRICE....ABOUT $800.00 F.O.B., VANCOUVER.

WOOD SCRAPERS

ONE OF THE HANDIEST AND MOST USEFUL TOOLS I HAVE IS A SKARSTEN WOOD SCRAPER. IT CAN BE BOUGHT FOR AROUND $4.00 AT ANY DEPARTMENT STORE. SPARE BLADES ABOUT THREE INCHES WIDE COST 15¢ EACH, BUT ONLY BUY THE SAW-TOOTH BLADE. WITH THIS YOU CAN TAKE DOWN THE PLATES FROM THE ROUGH RIGHT DOWN ALMOST TO THE COMPLETE FORM. IT IS ALSO GOOD FOR ROUGHING OUT THE INSIDE OF THE PLATES. YOU CAN GET SMALL ONES ABOUT AN INCH WIDE WHICH ARE HANDY FOR CURVES WHERE YOU CAN'T USE THE LARGE SIZE. YOU CANNOT GET SAW-TOOTH BLADES FOR THE SMALL SIZE BUT YOU CAN CUT THE LARGE SIZE BLADES TO FIT WITH A HACK SAW.

DON WHITE

MAKING VIOLIN RIBS BY HAND
BY FLOYD HOLLY

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TAKE THE WASTE SLAB FROM A WHOLE PIECE BACK AND CUT INTO 1-3/8 INCH STRIPS. PLANE BOTH SIDES SMOOTH AND THE SAME TIME MAKE THEM PARALLEL. TAKING A CARPENTER'S MARKING GAUGE DRAW A LINE 1/16 INCH FROM BOTH SIDES AND ACROSS THE END WITH A SHARP PENCIL, MARK IN THE SCRATCH LINE DISTINCTLY. NOW PLACE ONE OF THE STRIPS IN A VICE INCLINING FROM YOU AT AN ANGLE APPROXIMATELY 60 DEGREES SO THAT THE LINE DOWN THE SIDE AND ACROSS THE END APPEARS A STRAIGHT LINE. TAKE A SHARP RIP SAW AND START TO CUT CAREFULLY FROM THE TOP POINT UNTIL THE TEETH OF THE SAW REACH DOWN TO THE LOWER CORNER, THE SAW BEING KEPT LEVEL. NOW TURN THE STRIP OF WOOD AROUND ON THE VICE, BUT PLACE IT VERTICALLY, THE SAW CUT WILL SLOPE AWAY FROM YOU, PLACE THE SAW IN THE CUT AND SLOWLY START THE SAW AGAIN, DEPRESSING THE SAW AS YOU GO UNTIL THE SAW IS AGAIN LEVE. REPEAT THE OPERATION UNTIL YOU HAVE SAWN THE COMPLETE LENGTH OF THE STRIP. IN THIS MANNER THE CUT IS CONTROLLED AT ALL TIMES, CUTTING ONLY THE EDGE WHICH YOU ARE OBSERVING.

YOU NOW HAVE FOUR OR MORE STRIPS 1/16TH OF AN INCH THICK, ROUGHLY, BY 1 AND 3/8TH...SMOOTH ON ONE SIDE.

NOW PREPARE A LENGTH OF 2 x 4, 20 INCHES LONG, BY MAKING IT PERFECTLY SMOOTH AND STRAIGHT. INSERT A PIECE OF HARD-WOOD CROSS-WISE AT ONE END TO ACT AS A STOP WHICH WILL PROJECT ABOVE THE SURFACE NO MORE THAN 1/16TH INCH.

NOW RUB THIS SURFACE OF THE PLANING BOARD THOROUGHLY WITH WHITE CHALK. DO THE SAME WITH THE SMOOTH SIDE OF YOUR STRIPS. PLACE THE TWO CHALK SURFACES TOGETHER AND IT WILL BE FOUND THAT THE FRICTION OF THE TWO CHALKED SURFACED SIDES WILL RESIST THE FORCE OF A SHARP PLANE, IT IS NOT EVEN NECESSARY TO USE THE STOP UNLESS ONE SO DESIRES, AS THE FRICTION SET UP IS SO STRONG.

AFTER PLANING DOWN TO THE GAUGE LINE THE STRIP IS NOW READY FOR SCRAPING AND SANDING, WHICH SHOULD REDUCE THE STRIP TO AN EVEN THICKNESS OF 3/64TH OF AN INCH.

PROGRAM FOR OUR NEXT MEETING

A SPECIAL TREAT IS IN STORE FOR US AT THE APRIL 10TH MEETING. DR. CARL CRAMER, PROFESSOR AT THE UNIVERSITY OF B.C., WILL LECTURE ON ACCOUSTICS AND VIBRATIONS.

DR. CRAMER DOES NOT HANDLE THESE SUBJECTS AT THE UNIVERSITY BUT HAS INVESTIGATED ACCOUSTICS AND HI-FIDELITY PROBLEMS FOR QUITE SOME TIME AS A SERIOUS HOBBY. HE HAS ALSO STUDIED THE VIOLIN AND KNOWS SOME OF THE PROBLEMS CONFRONTING US. WE WILL BE LOOKING FORWARD TO DR. CRAMER'S TALK AND A LARGE ATTENDANCE IS EXPECTED.

REMEMBER THE NEW MEETING PLACE - HILLCREST HALL, 4360 MAIN STREET.

IMPOSSIBLE IS A WORD TO BE FOUND ONLY
IN THE DICTIONARY OF FOOLS.....

MORE ON TONE (ITALIAN AND OTHERWISE) - BY DON WHITE

IN THE ARTICLE ON ITALIAN TONE LAST MONTH, I ENDEAVORED TO IMPRESS UPON VIOLIN MAKERS THE DESIRABILITY OF PLACING IN THE HANDS OF THE ARTIST AN INSTRUMENT THAT POSSESSES NOT SO MUCH TONAL VALUE AS THAT ELUSIVE "SOMETHING" THAT INSPIRES THE VIOLINIST TO DRAW OUT FROM THE INSTRUMENT THAT, PERHAPS, HIDDEN QUALITY POSSESSED BY THE VIOLIN.

IT MIGHT BE WELL FOR THE MAKER IN SEARCHING FOR THIS ELUSIVE ELEMENT TO KNOW SOMETHING OF THE QUALITIES THAT THE ARTIST LOOKS FOR IN HIS QUEST FOR A PERFECT VIOLIN. ALSO IT IS ESSENTIAL THAT HE HAS SOME KNOWLEDGE OF THE TECHNIQUE THAT THE ARTIST EMPLOYS IN PRODUCING HIS TONE.

THE STATEMENT I MADE THAT HEIFETZ AND MENUHIN BOTH PRODUCE TONE THAT STIRS THE EMOTIONS TO THE UTTERMOST, BUT THAT BOTH OF THESE VIRTUOSOS DO SO WITH AN ENTIRELY DIFFERENT TONE MIGHT BE ENLARGED UPON.

SUPPOSE THAT SIX OF THE WORLD'S LEADING VIOLINISTS WERE TO STAND BEHIND A CURTAIN AND PLAY WITH EQUAL FORTISSIMO ON THE OPEN STRINGS, WE WOULD NOT BE ABLE TO DISTINGUISH ONE FROM THE OTHER, IN FACT AN AMATEUR COULD COMPETE VERY FAVORABLY WITH THEM. LET THEM LEAVE THE OPEN STRINGS AND IMMEDIATELY WE DISTINGUISH ONE FROM THE OTHER. MANY GOOD VIOLINISTS ARE UNABLE TO EXPLAIN THIS PHENOMENA, WHICH IS REALLY QUITE SIMPLE WHEN WE ADMIT THE FACT THAT TONE COMES ALMOST COMPLETELY FROM THE LEFT HAND.

TO ADVANCE THIS ARGUMENT LET US INVESTIGATE THE LEFT HAND IN RELATION TO TONE PRODUCTION. WITH THE LEFT HAND THE ARTIST HAS TWO MEDIUMS WHICH HE EMPLOYS, BOTH OF WHICH, IN COMBINATION, RESULT IN THE BEAUTIFUL AND SONOROUS TONE. FIRST AND MOST IMPORTANT IS HIS VIBRATO, AND SECONDLY HIS PORTAMENTO.

LET ME, BEFORE PROCEEDING FURTHER, AND, LEAST THE READER IMAGINES THAT I CONSIDER THE BOW AND BOW-HAND OF LITTLE IMPORTANCE, CLEAR THIS MATTER UP. WITHOUT COMPLETE CONTROL OF HIS BOW, THE VIOLINIST WOULD BE UNABLE TO CO-ORDINATE WITH THE ALL IMPORTANT LEFT HAND. HE WOULD BE HAMPERED IN HIS SUBTLE SHADING AND PHRASING. HIS NOTES WOULD LOSE THAT NEAT CLEAR-CUT QUALITY AND SPICCATO WOULD BE IMPOSSIBLE. BUT THE TONE WOULD STILL BE PRODUCED BY THE VIBRATO AND PORTAMENTO.

LET US EXAMINE THE VIBRATO AND THE METHOD OF ITS PRODUCTION. VIBRATO IS A CONSCIOUS AND DELIBERATE ROCKING MOVEMENT OF THE FINGER, (OR IN CHORDS, THE FINGERS) AND WRIST OF THE LEFT HAND ON THE FINGER-BOARD. THIS OSCILLATING MOVEMENT HAS THE EFFECT OF RAISING THE NOTE BEING PLAYED SLIGHTLY ABOVE TRUE PITCH, AND AT THE OTHER END OF THE ROCK, OF LOWERING IT SLIGHTLY BELOW TRUE PITCH. THE SOUND THUS PRODUCED IS SOMEWHAT SIMILAR TO THE HUMAN VOICE WHICH, IN GOOD SINGERS, NEVER REMAINS STEADY.

ON THE ORGAN THE EFFECT IS OBTAINED BY PULLING OUT THE VOX HUMANICA STOP. IN MANY ELECTRIC ORGANS THIS VOX HUMANICA IS LEFT OUT CONTINUOUSLY AND VERY SOON BECOMES IRRITATING TO THE NERVES. THIS IS BECAUSE THE RISE AND FALL FROM TRUE PITCH IS CONTINUOUSLY THE SAME EXACT DEVIATION FROM TRUE PITCH, WHEREAS THE VIOLINIST CAN QUICKEN OR SLOW DOWN HIS VIBRATO, OR GIVE A LONGER OR SHORTER ROCK, OR LEAVE IT OFF ALTOGETHER. ALL THIS IS GOVERNED BY HIS EMOTIONS.

NOT ONLY DOES THE VIBRATO GIVE THIS HUMAN VOICE QUALITY TO THE VIOLIN BUT IT INCREASES ITS CARRYING POWER. THE BUILDERS OF POLICE AND OTHER SIRENS SOON DISCOVERED THIS AND EMPLOY THE OSCILLATING SOUND OR WAIL TO INCREASE CARRYING POWER.

NO TWO VIOLINISTS HAVE THE SAME VIBRATO. IT IS GOVERNED COMPLETELY BY THEIR EMOTIONAL MAKE-UP. YOU CAN NOW READILY SEE WHY THE TONE WHAT HAS ALL THIS TO DO WITH VIOLIN-MAKERS? SIMPLY THIS, THAT SOME VIOLINS ARE MORE RESPONSIVE TO A BRILLIANT VIBRATO - THEY HAVE THAT "SOUL" THAT QUICKENS THE EMOTION OF THE PLAYER.

YOU MAY HAVE A VIOLIN THAT YOU ARE DISCOURAGED WITH. GET A REAL GOOD VIOLINIST TO TRY IT ...HE MAY DISCOVER HIDDEN QUALITIES IN THAT INSTRUMENT THAT YOU NEVER DREAMED OF.

I WILL ATTEMPT TO DEAL WITH THE OTHER IMPORTANT MEDIUM -- THE PORTAMENTO--IN OUR NEXT ISSUE, AND POSSIBLY ENLARGE ON THE TECHNIQUE OF THE VIBRATO.

THE ANNUAL MEETING:

OUR FIRST ANNUAL MEETING HELD MARCH 13TH SAW SEVERAL CHANGES IN THE GENERAL SET-UP OF OUR ORGANIZATION. THERE WERE TWO AMENDMENTS TO THE CONSTITUTION - AN AMENDMENT TO PROVIDE FOR A SEPARATE SECRETARY AND TREASURER WAS ACCEPTED BY THE MEMBERSHIP.

OFFICERS ELECTED FOR THE COMING YEAR WERE: -	PRESIDENT	-	GEORGE FRIESS
	VICE-PRESIDENT	-	GILSON HEYWORTH
	SECRETARY	-	DON WHITE
	TREASURER	-	FLOYD HOLLY

THE ABOVE WILL NOW FORM THE EXECUTIVE. THE REV. GEO. WRIGHT WHO RETIRES AS VICE-PRESIDENT WILL BE MISSED AT THE EXECUTIVE MEETINGS. HIS FAITHFULNESS TO THE ASSOCIATION AND KEEN ANALYSIS OF PROBLEMS WAS ALWAYS IN PROMINENCE.

MR. FRIESS GAVE A VERY COMPREHENSIVE PRESIDENTIAL REPORT. HE STRESSED THE GROWTH OF OUR ASSOCIATION AND MENTIONED SEVERAL FACTORS WHICH MIGHT INFLUENCE ITS FUTURE CHARACTER.

THE SECRETARY-TREASURER'S REPORT GIVEN BY DON WHITE SHOWED A HEALTHY FINANCIAL STATE. HE POINTED OUT THAT CORRESPONDENCE SHOWED THAT OUR ASSOCIATION WAS NOW RECEIVING NATION-WIDE ATTENTION.

A STRONG ARGUMENT FOR HEREDITY:

IF YOUR FATHER AND MOTHER HAD NO CHILDREN
IT IS VERY UNLIKELY THAT YOUR CHILDREN WILL EVER BECOME PARENTS!!

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PLAN NOW FOR THE HOBBY SHOW

THIS BEING OUR PROVINCE'S CENTENNIAL YEAR, EFFORTS ARE BEING MADE TO COMPLY IN SOME FORM WITH THE SPIRIT OF THIS OCCASION IN OUR DISPLAY AT THE HOBBY SHOW. IT HAS BEEN SUGGESTED THAT MEMBERS EACH BUILD OR SECURE SOME KIND OF OLD-FASHIONED OR UNIQUE BOW INSTRUMENT. SEVERAL ARE ALREADY ENGAGED UPON SOME SUCH PROJECT. PUT ON YOUR THINKING CAP, MEMBERS, AND SEE WHAT YOU CAN DO. THESE INSTRUMENTS WILL NOT COMPETE IN THE REGULAR CLASSES BUT WILL BE ELIGIBLE FOR MEDALS IN A CLASS YET TO BE ARRANGED.

IT IS ALSO EXPECTED THAT EACH MEMBER WILL DISPLAY AT LEAST ONE STRING INSTRUMENT FOR THE REGULAR CLASSES. YOU WILL COMPETE THIS YEAR WITH VIOLINS FROM OTHER PARTS OF CANADA AND SEVERAL FROM THE U.S.A. WE HOPE THAT WITHIN A FEW YEARS OUR COMPETITION WILL BECOME THE FOREMOST VIOLIN EXHIBITION IN NORTH AMERICA....."THE GIANT OAKS FROM LITTLE ACORNS GROW."

THE HOBBY SHOW COMMITTEE REGRET THAT THEY ARE UNABLE TO GIVE ANY DEFINITE ANNOUNCEMENT AS TO RULES FOR THIS YEAR'S SHOW AT THIS TIME. WE HAD HOPED TO OUTLINE OUR PLANS IN THIS ISSUE BUT MANY FACTORS HAVE YET TO BE CONSIDERED. WE SUGGEST THAT OUT-OF-TOWN SUBSCRIBERS KEEP IN TOUCH WITH OUR SECRETARY WHO WILL BE ONLY TOO GLAD TO GIVE ALL THE LATEST INFORMATION.

WE CAN, HOWEVER, MENTION SOME OF THE CHANGES WE HOPE TO INAUGURATE. WE FEEL THAT THE RESPONSIBILITY OF JUDGING IS TOO GREAT FOR ONE PERSON AND WE ARE LOOKING INTO THE POSSIBILITY OF ADVISING THREE JUDGES - ALSO A SYSTEM OF JUDGING BY THE POINT SYSTEM IS BEING STUDIED.

HOBBY SHOW RULES NOW STATE THAT EXHIBITS SHOWN LAST YEAR CANNOT BE EXHIBITED AGAIN THIS YEAR. WE FEEL THAT VIOLINS CAN CHANGE COMPLETELY IN TONAL VALUE IN ONE YEAR AND THAT THEREFORE THIS RULE SHOULD NOT APPLY.

TO ENCOURAGE EXHIBITS FROM OTHER PROVINCES AND ALSO FROM THE U.S.A., WE HOPE TO ANNOUNCE THAT EXPRESS CHARGES AND INSURANCE WILL BE PAID BOTH WAYS. THESE INSTRUMENTS WOULD BE SHOWN IN CONNECTION WITH OUR OWN EXHIBIT AND WILL COMPETE AGAINST US. WE HAVE ASKED FOR AT LEAST TWICE THE SPACE FOR OUR EXHIBIT THIS SUMMER AND HOPE THAT ALL MEMBERS WILL DO THEIR PART TO MAKE THE EXHIBIT AN OUTSTANDING ONE.

YOUR SECRETARY RECEIVED A VERY INTERESTING LETTER FROM MR. JOSEPH REED, WHO WROTE THE BOOK "YOU TOO CAN MAKE A STRAD". THIS WAS IN ANSWER TO A LETTER WRITTEN TO MR. REED AS A MEANS OF CONTACT. THERE ARE SO MANY INTERESTING POINTS TO HIS LETTER THAT WE HOPE TO PUBLISH IT IN A CONDENSED FORM NEXT MONTH.

DON WHITE, EDITOR

THE VIOLIN MAKERS' JOURNAL

PUBLISHED BY THE VIOLIN MAKERS' ASSOCIATION OF BRITISH COLUMBIA

VOLUME I.....NO. 7.....VANCOUVER, B.C. .....MAY 1958.

EDITORIAL.

WE HAVE RECEIVED MANY COMPLIMENTS ON THE "NEW LOOK" DISPLAYED BY THE NEW COVER OF THE JOURNAL. WHAT IS IMPORTANT NOW IS, WHAT LIES BETWEEN THOSE TWO COVERS. THE TIME IS FAST APPROACHING WHEN WE MUST INVITE OUTSIDE WRITERS TO PRESENT THEIR VIEWS AND CONTRIBUTIONS.

THERE IS REASON TO SUGGEST THAT THE JOURNAL COULD BE AS ENTERTAINING AND INSTRUCTIVE TO MAKERS AND VIOLINISTS ALIKE, AS ANY PUBLICATION NOW ON THE MARKET. THE LIMITS BEING TIME SPENT AND COST OF PRODUCTION.

SUGGESTIONS ALONG THIS LINE OF IMPROVEMENT WOULD BE WELCOMED BY THE EDITOR.

WE WISH TO THANK THOSE MEMBERS WHO SO KINDLY HELPED IN PUBLISHING THE LAST ISSUE. SICKNESS IN THE FAMILY HAD SOMEWHAT CURTAILED THE EDITOR'S TIME AND THE ASSISTANCE RENDERED WAS MUCH APPRECIATED. WE HOPE TO CALL ON SOME MEMBERS EACH MONTH FROM NOW ON SO THAT ALL MAY TAKE A HAND IN ITS PUBLICATION.

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DR. CARL F. CRAMER SPEAKS ON VIBRATIONS AND ACOUSTICS.

THE LECTURE BY DR. CRAMER AT OUR LAST MEETING PRESENTED THE MEMBERS WITH A BROADER OUTLOOK ON THE SUBJECT OF TONE PRODUCTION OF SYMPHONIES AND OTHER MUSIC. THE PRESENTATION OF THE METHODS AND PROBLEMS OF OTHER HOBBISTS IN THE MUSIC FIELD TAKES US AWAY FROM OUR IMMEDIATE NARROW OCCUPATION AND GIVES US A MUCH BROADER PICTURE.

DR. CRAMER, WHO IS A HI-FI FAN, DWELT AT LENGTH ON THE CONSTRUCTION OF HI-FI SPEAKER-BOXES AND THE INFORMATION HE GAVE US ON THE DIRECTION OF SOUND WAVES AND HOW THEY MUST BE "PUSHED" OUT TO THE LISTENER AND NOT BE ALLOWED TO BECOME LOST OR ABSORBED IN OTHER DIRECTIONS WAS APPLICABLE TO OUR PROBLEM OF PROJECTING THE SOUND OF A VIOLIN OUT THROUGH THE F F HOLES TO THE LISTENING AUDIENCE.

THE SPEAKER ALSO DESCRIBED THE CONSTRUCTION OF A SINGLE NOTE OF MUSIC AND HOW IT IS BUILT UP AND SUPPORTED BY OVERTONES. THIS WAS ESPECIALLY INTERESTING AS THE THEORY OF DR. SAUNDERS, OF THE FRANKLIN INSTITUTE, IS THAT A GOOD VIOLIN HAS CERTAIN NOTES THAT HAVE WHAT HE CALLS OVERTONE PEAKS. IF THESE STRONG NOTES ARE CORRECTLY PLACED THE OVERTONES STRENGTHEN THE OCTIVE LOWER AND HIGHER, PRODUCING STRONG G AND E STRING NOTES

DR. CRAMER ALSO DESCRIBED THE PERFECT AUDITORIUM, WHICH WOULD BE PARABOLA OR EGG SHAPE. WORKING ON THIS THEORY MODERN AUDITORIUMS ARE BUILT, THE STAGE SHAPED LIKE THE INSIDE OF AN EGG (THE BLUNT END) AND THE CEILING AND REAR FOLLOWING THE LINE OF A PARABOLA AS CLOSE AS POSSIBLE.

THE LARGE NUMBER OF QUESTIONS SUBMITTED DISPLAYED THE INTEREST OF THE AUDIENCE WHICH WAS RATHER DISAPPOINT IN NUMBER.

WE WISH TO THANK DR. CRAMER FOR HIS INSTRUCTIVE TALK AND ALSO MISS SHEENA GRANT OF THE U.B.C. STAFF WHO TOOK SUCH AN INTEREST IN OUR CLUB AS TO SPEND SEVERAL DAYS IN SEARCH OF A SPEAKER FOR US - SHE COULD NOT HAVE DONE BETTER.

.....

"CHIPS FROM THE CHISEL"

TREATMENT FOR VIOLIN TOPS:

I HAVE VERY GOOD RESULTS BY SOAKING A READY-MADE BELLY IN SPIRITS OF TURPENTINE OVERNIGHT. A LARGE QUANTITY OF ROSIN IS EXTRACTED AND A MUCH DEEPER TONE OBTAINED ---- TRY IT.

N. NICHOLAS, MENTON-GARAVAN, FRANCE.

WORMS IN WOOD:

MR. EDITOR. I WOULD LIKE TO KNOW IF THERE IS ANY WAY TO KILL WORMS IN WOOD WITHOUT DESTROYING THE WOOD.

G.R. WRIGHT.

NOTE: IF ANYONE KNOWS OF A TREATMENT WRITE THE EDITOR. WHY NOT DO AS MENTIONED ABOVE, SOAK IN TURPS AND "KILL TWO WORMS WITH ONE STONE"!

THE PERFECT BOW GRIP:

BUY A PIECE OF RED RUBBER TUBING ONE QUARTER INCH (INSIDE MEASUREMENT). CLEAN OFF ALL THE OLD WINDING AND REMOVE THE FROG. CUT A PIECE OF TUBE ABOUT SIX INCHES LONG AND PULL OVER THE END OF STICK UNTIL IT IS IN CORRECT POSITION. IF HARD TO PULL ON, A LITTLE SOAP WILL HELP. CUT A SLIT LONG ENOUGH TO FIT THE FROG BACK INTO PLACE AND YOU HAVE A GOOD GRIP.

DON WHITE.

PREVENTING CRACKS FROM SOUND HOLES:

IF YOU GLUE A PATCH OF BIAS, NYLON TAPE AROUND THE F. HOLES IT WILL GREATLY STRENGTHEN AND PREVENT CRACKING, WITHOUT ADDING WEIGHT. MR. PORTER REINFORCED THESE PLACES WITH CROSS-GRAIN WOOD.

G.R. WRIGHT.

....

ON THE LIGHTER SIDE.

REMOVING HIS SHOES, HE SNEAKED UP THE STAIRS, OPENED THE BEDROOM DOOR, SLIPPED IN AND WAS JUST ABOUT TO GET INTO BED WHEN HIS WIFE AROUSED AND SLEEPILY SAID; "IS THAT YOU FIDO?". THE HUSBAND, RELATING THE STORY TO HIS CRONIES, SAID; "FOR ONCE IN MY LIFE I HAD REAL PRESENCE OF MIND. I LICKED HER HAND."

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A SPECIAL ATTRACTION FOR MAY 8TH:

A PROGRAM OF EXCEPTIONAL INTEREST HAS BEEN ARRANGED BY YOUR PRESIDENT FOR THE NEXT MEETING WHICH IS TO BE HELD ON MAY 8TH. AT THE NEW HALL, 4360 MAIN STREET. MR. FRIESS HAS SECURED THE LOAN OF FOUR OLD MASTER VIOLINS. THESE WILL BE PLAYED BY ONE OF THE CITY'S LEADING VIOLINISTS IN A TEST WHICH WILL BE CONDUCTED AS FOLLOWS:

ONE OF THE OLD MASTERS, AND THREE OF OUR OWN MEMBERS' INSTRUMENTS WILL BE PLAYED ALTERNATELY BEHIND THE CURTAIN. THE AUDIENCE WILL BE SUPPLIED WITH CARDS UPON WHICH THEY WILL WRITE WHAT THEY CONSIDER THE ORDER OF MERIT -- OR TRY TO PICK OUT THE OLD MASTER. THIS WILL BE REPEATED SEVERAL TIMES WITH DIFFERENT INSTRUMENTS.

THIS TEST WILL NOT ONLY SHOW HOW OUR MODERN VIOLINS COMPARE WITH THE OLD ONES, BUT SHOULD ALSO PROVE VERY ENTERTAINING.

WHY NOT BRING ALONG YOUR WIFE OR A FRIEND AND LET US ALL HAVE A GOOD TIME. WE HOPE TO SERVE COFFEE AND DO-NUTS BUT THIS LATTER HAS NOT YET BEEN CONFIRMED. STOP PRESS!!.....MR. FRIESS HAS JUST ADVISED ME THAT THESE REFRESHMENTS WILL BE PROVIDED. SO LET'S ALL TURN OUT AND ALL HAVE A GOOD TIME.

MR. ROB WALLACE'S TOP WOOD:

MANY OF OUR MEMBERS ADMIRED THE WOOD FOR VIOLIN TOPS WHICH YOUR SECRETARY DISPLAYED AT THE MARCH MEETING. WE HAVE NOW A PRICE ON THESE HIGH-QUALITY TOPS WHICH IS $3.00 EACH, PLUS POSTAGE AND, OF COURSE, DUTY. THIS WOOD IS USED BY SEVERAL OF THE BEST MAKERS ON THIS SIDE OF THE WATER AND CAN BE HIGHLY RECOMMENDED.

IF INTERESTED PLEASE CONTACT THE SECRETARY.

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THE HOBBY SHOW

YOUR COMMITTEE HAD A VERY EARNEST MEETING AT THE HOME OF MR. HEYWORTH ON APRIL 25TH. ALL MEMBERS WERE PRESENT AND THEIR DECISIONS NOW AWAIT DISCUSSION WITH THE MANAGER OF THE HOBBY SHOW.

WE ARE SORRY FOR THE DELAY IN GIVING OUT A DEFINITE REPORT BUT THE COMMITTEE WISH TO HAVE EVERYTHING IN BUSINESS-LIKE ORDER BEFORE ASKING THE MEMBERSHIP TO CONFIRM THEIR DECISIONS.

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MY MIND IS MADE UP, DON'T CONFUSE ME WITH FACTS

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PUT IT OFF TILL TOMORROW.....YOU'VE MADE ENOUGH MISTAKES FOR TODAY.....

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MORE OF THE VIBRATO - BY DON WITE:

IT HAD BEEN MY INTENTION OF COMMENCING THE CONTROVERSIAL SUBJECT OF THE PORTAMENTO IN THIS ISSUE. ON SECOND THOUGHT IT WOULD SEEM MORE BUSINESS-LIKE TO CONCLUDE MY REMARKS ON THE VIBRATO.

SINCE SEVERAL MEMBERS HAVE QUERIED MY DECLARATION THAT TONE IS PRODUCED MAINLY BY THE LEFT HAND, I WOULD LIKE TO GIVE A QUOTE FROM AN UNDISPUTED AUTHORITY. THIS QUOTE IS TAKEN FROM AN ARTICLE BY DR. F.A. SAUNDERS, PH.D. OF THE FRANKLIN INSTITUTE. READERS OF "THE STRAD" WILL HAVE READ MANY ARTICLES BY DR. SAUNDERS DESCRIBING HIS INVESTIGATIONS INTO THE UNDERLAYING FACTORS WHICH MAKE A FIRST-CLASS VIOLIN. HE STATES -

"IF BOTH SPEED AND POSITION ON THE STRING ARE KEPT REASONABLY CONSTANT, REPEATED OBSERVATIONS SHOW THAT NO CONSIDERABLE CHANGE IN TONE QUALITY CAN OCCUR....RESULTS SO FAR OBTAINED SHOW THAT THE TONE OBTAINED IS THE SAME NO MATTER WHO DOES THE PLAYING, PROVIDING HE CAN DRAW A SMOOTH EVEN BOW."

I WOULD LIKE TO ADD HERE THAT DR. SAUNDERS' WORK IS SO OUTSTANDING AS TO WARRANT A RECORDING OF HIS FINDINGS IN A FUTURE ISSUE OF THE JOURNAL.

WE ASSUME THEN, THAT THE VIBRATO IS DESIRABLE AND A NECESSITY FOR THE POLISHED ARTIST. SINCE I MYSELF AM A AMATEUR PLAYER, I WRITE THE FOLLOWING MAINLY FOR AMATEURS WHO WISH TO IMPROVE THEIR TONE. THERE ARE SO MANY PLAYERS WHO GET GREAT ENJOYMENT FROM VIOLIN PLAYING AND DO NOT PROVE TO BE VIOLINISTS IN THE TRUE SENSE OF THE WORD, YET THESE SAME INDIVIDUALS COULD IMPROVE THEIR PLAYING 100% BY A LITTLE CORRECT PRACTICE OF THE VIBRATO. AT PRESENT THEY HOLD THE LEFT HAND TIGHT TO THE INSTRUMENT, SOME EVEN ALLOW THE NECK TO REST IN THE PALM OF THE HAND. THEY ENDEAVOUR TO EXERT SOME SORT OF SHAKE TO THE HAND UNDER THE IMPRESSION THAT THE TONE IS BEING IMPROVED, WHEREAS QUITE THE CONTRARY IS TRUE.

THE CORRECT VIBRATO IS PRODUCED AS FOLLOWS: THE THUMB SHOULD REST AGAINST THE NECK, SLIGHTLY UNDER (SOMETIMES COMPLETELY UNDER). THE NECK RESTING ON THE MIDDLE JOINT OF THE THUMB. ON NO ACCOUNT LET THE NECK DROP INTO THE CROOK OF THE THUMB AND FIRST FINGER.

MORE ON THE VIBRATOR (CONT'D)

THE WRIST AND ARM SHOULD HANG ALMOST STRAIGHT DOWN. ENDEAVOUR TO GET THE ARM WELL UNDER TOWARDS THE E STRING SIDE, FINGERS ALMOST PERPENDICULAR TO THE FINGER-BOARD. WITH A LOOSE WRIST THE FINGER IS ROCKED UPWARDS FROM THE TRUE PITCH OF THE NOTE BEING PLACED, BACK DOWN TO BELOW THE TRUE PITCH. THE FINGER MUST NEVER MOVE SIDEWAYS, ONLY UP AND DOWN. IT IS EASIER TO EXPLAIN THAN DO. IT REQUIRES COMPLETE RELAXATION OF THE WRIST AND FOREARM.

THE BEST WAY TO LEARN IS TO PRACTICE FIRST AWAY FROM THE INSTRUMENT. SIT AT A TABLE, HOLD THE LEFT WRIST TIGHT WITH THE RIGHT HAND. WITH THE SECOND FINGER (THAT IS THE EASIEST) PERPENDICULARLY RESTING ON THE TABLE START SWINGING THE LEFT HAND FROM RIGHT TO LEFT, ROCKING ON THE BALL OF THE FINGER. PRACTISE THIS WITH ALL FOUR FINGERS FOR HOURS AND DAYS. THE WRIST WILL HAVE TO BE REALLY RELAXED.

NEXT PROCEED TO THE INSTRUMENT - (NO BOW) - SIT ON A CHAIR AND HOLD THE VIOLIN AS YOU WOULD A GUITAR, FINGERS IN POSITION FOR PLAYING. NOW DO THE ROCKING MOTION. PRACTISE EACH FINGER. GRADUALLY BRING THE VIOLIN UP AND RAISE IT INTO PLAYING POSITION. YOU MUST BE ABLE TO HOLD THE WHOLE WEIGHT OF THE VIOLIN WITH THE CHIN. (THIS IS ABSOLUTELY NECESSARY IN ORDER TO EMANCIPATE THE LEFT HAND FROM THE INSTRUMENT.) IMAGINE THE LEFT ARM AS COMPLETELY DETACHED FROM THE VIOLIN AND RIGHT HAND. WITH INSTRUMENT HELD TIGHT IN PLAYING POSITION, BOW READY TO PLAY, LEFT ARM HANGING LOOSE AT YOUR SIDE, SHAKE LEFT ARM TO SEE THAT ALL IS RELAXED, RAISE LEFT HAND INTO PLAYING POSITION GRACEFULLY AND START THE VIBRATO IF YOU HAVE TROUBLE KEEPING THE VIOLIN STEADY REST THE SCROLL AGAINST THE CORNER OF A MIRROR (WHICH IS HUNG ON A WALL) - YOU WILL ALSO IN THIS MANNER BE ABLE TO WATCH YOUR PROGRESS.

AUTHORITIES STATE THAT THE VIBRATO SHOULD START BEFORE ATTACKING WITH THE BOW. FINGER SHOULD BE PRESSED HARD ON TO FINGERBOARD, CONCENTRATE YOUR EMOTIONS AND DESIRE FOR GOOD TONE INTO THE FINGER IN CONTACT, NOT FORGETTING TO KEEP THE BOW UNDER COMPLETE CONTROL.

I WISH I COULD DO ALL THIS AS PROFICIENTLY AS I AM ASKING YOU TO DO IT, I WOULD THEN ENJOY THE EXCITING AND EMOTIONAL TONE OF A CAMPOLI. MEANWHILE I CAN CONTINUE TO IMPROVE MY PLAYING TO THE EXTENT THAT MY CRAMPED MUSCLES WILL ALLOW AND ASK YOU TO DO LIKEWISE. AT RARE MOMENTS I EXECUTE THE TRUE VIBRATO AND THE THRILL I EXPERIENCE IS WORTH ALL THE TIME SPENT. YOU TOO CAN ENJOY THIS PLEASURE.

....

LETTERS TO THE EDITOR.

MENTON-GARAVAN, FRANCE.

DEAR MR. WHITE:

MANY THANKS FOR YOUR INTERESTING LETTER AND THE ENCLOSURE OF THE VIOLIN MAKERS' JOURNAL.

I REGRET THAT YOU HAVE LOST DOC. PORTER, HE SEEMS TO HAVE BEEN A VERY INTERESTING MAN OF THE OLD VIOLIN SCHOOL. BUT I CANNOT PASS SOME OF THE FIGURES GIVEN IN THE FEBRUARY ISSUE ABOUT THE BASS-BAR. IT SAYS THE BASS-BAR ENDS 9/16" BEFORE THE BOTTOM END AND 1 - 3/4" BEFORE THE TOP EDGE. THAT MADES 2-15/16". THE LENGTH OF THE BELLY IS 13-15/16" LESS 2-5/16", EQUALS 11 AND 5/8" LENGTH OF THE BAR. IT IS MUCH TOO LONG. I HAVE NEVER SEEN ANY LONGER THAN 10 AND 3/4" FOR A 14" FIDDLE. BUT IT ALSO DEPENDS ON THE SHAPE OF THE BAR, IF IT IS VERY THIN AT THE ENDS THEY COULD BE LONGER.

I HAVE A LETTER FROM A MEMBER IN CALIFORNIA WHO MADE A VIOLIN FROM REDWOOD FOR THE BELLY WHICH HAD EXTREMELY GOOD TONE. WHAT LOCAL WOOD DO YOUR PEOPLE USE, AND IS IT POSSIBLE TO GET A PIECE FOR ONE VIOLIN BELLY? IT WILL HELP VERY MUCH IN MY EXPERIMENTS WITH DIFFERENT WOODS. HERE WE ARE VERY SHORT OF CHOICE.

I HOPE YOU WILL WRITE ME ABOUT THE ACTIVITIES OF YOUR MEMBERS, AND PERSUADE THEM TO WRITE A CAREFULLY THOUGHT OUT QUESTIONNAIRE FOR EACH VIOLIN: WEIGHTS, SIZES, THICKNESSES, ETC. IN THIS WAY WE MAY FIND WHAT ONE FIDDLE HAS THAT ANOTHER DOES NOT.

YOURS SINCERELY,
N. NICHOLAS (PRES. VIOLIN MAKERS ASSN.)

LETTERS TO THE EDITOR (CONT'D)

MR. JOSEPH V. REID'S LETTER

DEAR MR. WHITE:

I WAS MORE THAN DELIGHTED TO RECEIVE YOUR KIND LETTER. I THINK IT A MAGNIFICENT IDEA THAT YOU HAVE FORMED THIS ASSOCIATION AND CERTAINLY YOU SHOULD ENDEAVOUR TO GET PUBLICITY ON THE T.V. WITH PUBLIC SUPPORT AND A GOVERNMENT GRANT, WHO KNOWS THAT YOU MAY NOT SOME DAY BE ABLE TO COMMENCE COLLECTING PRIME SAMPLES OF LIVING VIOLIN MAKERS' WORK FROM ALL OVER THE WORLD. THESE COULD BE KEPT IN A CENTRAL POINT AND PLAYED REGULARLY BY PEOPLE WHO COULD BE TRUSTED TO TAKE CARE OF THEM.

YOU HAVE PROBABLY THE BEST TOP WOOD IN THE CONTINENT, HIGH ALTITUDE ENGLEMAN SPRUCE. I AM TRYING TO GET SOME OF THIS FOR TOPS FOR VIOLINS AND CELLOS. IT IS LIGHT, STRONG AND HAS EXCELLENT ACOUSTICAL PROPERTIES.

MY FRIEND ROBERT HOLT OF BELFAST, MAIN, MAKES THE BEST SOUNDING AMATEUR-MADE VIOLINS I HAVE EVER TRIED. HIS WORK IS CRUDE BUT THE VARNISH IS WELL DONE AND THE TONE IS EXCELLENT. I BELIEVE A LITTLE TOO MUCH IMPORTANCE IS ATTACHED TO THE BEAUTY OF THE VIOLIN. THE TONE IS THE REAL REASON FOR BUILDING IT. MR. HOLT POLISHES THE RAW WOOD WITH A PIECE OF HARD SMOOTH BONE BEFORE THE FIRST COAT OF VARNISH, BUT I BELIEVE HIS SCRET OF TONE IS THE OLD WOOD HE USES FOR THE TOP.

I AM A BELIEVER IN NATIVE WOODS FOR BACKS, OBTAINED FROM EITHER COAST. WOODS FROM CENTRAL CANADA APPEAR TO BE QUITE UNSUITABLE FOR VIOLINS - LAUBI'S WOOD FROM ZAUCH, SWITZERLAND (1910) IS FINE STUFF.

CANADA LAGS BEHIND OTHER COUNTRIES IN THE ARTS AND CRAFTS AND ANYTHING ANYONE DOES TO DEVELOP OR HELP DEVELOP THESE THINGS IS DOING HIS COUNTRY A GREAT SERVICE. MUSIC IS ONE OF THE GREATEST TONICS WE CAN TAKE. HAVE ANY OF YOUR MEMBERS TRIED OFF CENTRE GRADUATION FOR THE BACK ONLY? SINCE ALL THE PRESSURE OF THE POST COMES AT A SMALL POINT ON THE INSIDE OF THE BACK, I THINK THE STRONGEST AND THICKEST PORTION OF THE BACK SHOULD BE CENTRALIZED ABOUT THE LOCATION OF CENTRE OF THE BOTTOM END OF THE SOUND POST. I HAVE TRIED IT OUT AND IT WORKS.

ALL THINGS BEING EQUAL SUCH AS SIZE AND OUTLINE OF MODEL-DEPTH AND THICKNESS OF SIDES, ETC., I THINK THAT WHAT AFFECTS AND PRODUCES TONE IS TYPE OF WOOD, GRADUATION AND PLAYING. I DO NOT BELIEVE THAT VARNISH ITSELF HAS TOO MUCH TO DO WITH TONE.

THE BIG FACTOR IS WHAT KIND OF TONE DOES ONE LIKE. EVERYONE HAS A DIFFERENT LIKING FOR COLOR, FOOD, CLOTHES AND NO DOUBT THIS APPLIES TO VIOLIN TONE TOO.

HAVE YOU TRIED JEWELLER'S ROUGE AND ORDINARY 2 IN 1 OIL FOR FINAL POLISHING OF THE VARNISH? I HAVE HAD GOOD RESULTS.

HAVE YOU HEARD THAT THE SECRET INGREDIENT OF THE STRAD VARNISH WAS DISCOVERED RECENTLY IN SWITZERLAND? APPARENTLY THEY CAN PROVE IT. HE USED A MATERIAL MADE BY THE BEES, TO SIZE THE WHITE RAW WOOD AS WELL AS USING THE SAME MATERIAL AS AN INGREDIENT OF THE VARNISH ITSELF. I HAVEN'T BEEN ABLE TO FIND OUT, AS YET JUST WHAT THIS MATERIAL CAN BE.

MY PRODUCTION SINCE EARLY 1947 IS 26 VIOLINS - 3 VIOLAS AND 1 CELLO. I RECORD THE TONE OF BACK AND BELLY BEFORE GLUEING THEM ON.

WELL THIS IS ALL AT THIS MOMENT AND I HOPE TO HEAR FROM YOU AGAIN AT YOUR CONVENIENCE.

BEST REGARDS,
JOSEPH V. REID.

DON WHITE, EDITOR

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DEATH OF A CAT.

WE ARE ALL FAMILIAR WITH THE EXPRESSION "CURIOSITY KILLED THE CAT". HISTORY DOES NOT RELATE JUST WHAT OBJECT THIS INQUISITIVE FELINE WAS INVESTIGATING, BUT THE IMPRESSION GIVEN IS THAT WE SHOULD REFRAIN FROM ANY FORM OF CURIOSITY. WE WOULD LIKE TO CONTRADICT THIS SUGGESTION WITH THE CLAIM THAT CURIOSITY IS A VERY VALUABLE ATTRIBUTE.

THE INSTINCT OF SELF PRESERVATION SIMPLY KEEPS US ALIVE, WHILE THE SEX-URGE (INSTINCT OF REPRODUCTION) ASSURES THE CONTINUANCE OF THE RACE, ASSUREDLY TWO VERY IMPORTANT QUALITIES, BUT WITHOUT THIS THIRD INSTINCT -CURIOSITY- THE HUMAN RACE WOULD NEVER HAVE EVOLVED FROM THE SAVAGE CAVEMAN.

CURIOSITY IS AN ATTRIBUTE POSSESSED BY THE INQUIRING MIND. AN IRRISTABLE FORCE WHICH ENVELOPED THE MINDS OF MEN LIKE NEWTON, EDISON AND PASTEUR. THESE MEN LIVED WITH A TERRIFIC THIRST FOR KNOWLEDGE-A DESIRE TO EXPLORE THE MYSTERIES OF THE UNIVERSE - THE INSTINCT OF CURIOSITY-, EXTREMELY PROMINENT AND OVERWHELMING.

THIS WAS ALSO THE FORCE THAT FILLED THE MIND OF STRADIVARI, IT CAUSED HIM TO BREAK AWAY FROM THE MODELS OF GASPARO DA SALO AND OF MAGGINI AND TO STRIKE OFF ON A NEW PATH OF HIS OWN. ONCE HAVING ESTABLISHED A MODEL THAT SEEMED PROMISING HE SPENT HIS WHOLE LIFE EXPERIMENTING ON VARIATIONS OF HIS FIRST EFFORTS. IF HE WERE ALIVE TODAY HE WOULD STILL BE EXPERIMENTING AND MAKING CHANGES, HE WOULD BE IN THE FRONT RANK OF THE SCIENTIFIC INVESTIGATORS. HOW COULD HE BE OTHERWISE; POSSESSED AS HE WAS WITH THAT INQUIRING MIND?

YET TODAY WE FIND MANY CRAFTSMEN WHO OPENLY WORSHIP THE GENIUS OF STRADIVARI AND FOLLOW HIS MODELS TO THE LETTER EVEN PUTTING IN IMITATION PEGS IN THE TOP OF THE PURFLING. THESE ARE MAKERS WHO HAVE VERY LITTLE OF THE INSTINCT OF CURIOSITY, THEY ARE TRADITION LISTS AND TRADITION CAN BE A VERY DANGEROUS THING IF WE ARE ATTEMPTING TO PRODUCE THE BEST. WHAT WE FAIL TO COMPREHEND IS THAT JUST AS THE ACTIONS OF THE PAST BECOME THE TRADITIONS OF TODAY SO WILL OUR ACHIEVEMENTS BECOME THE TRADITIONS OF THE FUTURE. ARE WE CREATING TRADITIONS THAT WILL BE WORTHY OF BEING CALLED SUCH? WHO WILL WORSHIP US?

.....

IF EVERYONE SWEEPS BEFORE HIS OWN DOORSTEP THE WHOLE
STREET IS CLEAN.

....

OLD MASTERS Vs. MODERN CRAFTSMAN.

OLD ITALIAN VIOLINS WHEN PLAYED AGAINST MODERN INSTRUMENTS OFTEN TURN OUT TO BE THE LOSERS WHEN JUDGED BY AN AUDIENCE. AT OUR LAST MEETING THE "OLD" BOYS WERE IN GOOD FORM AND ABLE TO TAKE ON ALL COMERS, THE RESULT BEING A COMPLETE VICTORY FOR THE OLD SCHOOL.

A MICHAEL DECONETTI AND A MARCO ANTONIO CERIN WERE PLAYED BEHIND A CURTAIN TO A LARGE AUDIENCE AGAINST TWO OF OUR MEMBERS VIOLINS. THE MAJORITY OF THE LISTENERS VOTED IN FAVOR OF THE ITALIAN VIOLINS.

.....

OLD MASTERS VS. MODERN CRAFTSMAN. (CONT'D)

OUR THANKS ARE EXTENDED TO MR. OSBALDESTON FOR HIS DELIGHTFUL AND FAIR PLAYING, ALSO TO MR. BRUNO DALLA PORTA FOR THE KIND LOAN OF THE TWO BEAUTIFUL ITALIAN VIOLINS.

AFTER THE TEST MR. OSBALDESTON ENTERTAINED THE AUDIENCE WITH SEVERAL VIOLIN SOLOS WHICH HE PLAYED WITH BEAUTIFUL AND SYMPATHETIC TONE. HE WAS SUPPORTED BY MRS. HEYWORTH AT THE PIANO WHOSE ACCOMPANIMENTS WERE MOST ENJOYABLE.

THANKS ARE ALSO DUE TO THOSE WHO PROVIDED THE EXCELLENT REFRESHMENTS WHICH ROUNDED OFF A VERY PLEASANT EVENING.

.....

JUNE 12TH???

THE NEXT MEETING OF THE ASSOCIATION WILLBE HELD ON THE ABOVE DATE. THIS WILL BE PARTLY A BUSINESS MEETING AND THE REMAINDER OF THE EVENING WILL BE TAKEN UP WITH A PROGRAM YET TO BE ARRANGED, BUT YOU MAY BE ASSURED THAT IT WILL BE INTERESTING. LET US HAVE A FULL ATTENDANCE.

.....

GOOD TOP WOOD.

MR. GORDON CUMMINGS HAS SOME VERY FINE ENGLEMAN SPRUCE OF EXCELLENT TONAL QUALITY. THESE ARE ONLY $3.00 EACH. GORDON ALSO HAS OTHER WOOD FOR BOTH BACKS AND TOPS. SAY, HOW DO YOU GET IN ON ALL THIS WOOD GORDON?

.....

COMMUNICATIONS.

WE ARE VERY PLEASED TO PUBLISH SEVERAL LETTERS FROM MEMBERS AND SUBSCRIBERS IN THIS ISSUE. THESE WE BELIEVE WILL BE OF INTEREST TO ALL. WE HOPE THAT THESE LETTERS WILL CONTINUE TO COME IN AS IT GIVES US YOUR REACTION TO THE JOURNAL. IF YOU LIKE THE PAPER SAY SO AND IF YOU WISH TO THROW A FEW "BRICK BATS" THEY TOO ARE WELCOME. WE WANT MORE MATERIAL FOR THE COLUMN "CHIPS FROM THE CHISEL. SEE IF YOU CANNOT DIG UP SOME HINT THAT WILL HELP SOMEONE.

.....

INTRODUCTION TO THE PORTAMENTO.
BY DON WHITE.

OF ALL THE MEDIUMS OF EXPRESSION ON THE VIOLIN THE PORTAMENTO IS PERHAPS THE MOST ABUSED. SO MUCH SO, IN FACT, THAT IT IS DISCOURAGED BY MOST TEACHERS. YET ITS SKILFUL USE NOT ONLY LENDS FEELING TO THE RENDITION BUT BRINGS THE INSTRUMENT CLOSER TO THE HUMAN VOICE THAT EVEN THE VIBRATO.

FOR THE BENEFIT OF THOSE WHO MAY NOT BE ACQUAINTED WITH THE WORD PORTAMENTO IT MIGHT BE WELL TO EXPLAIN ITS MEANING AND USE. DESCRIBING IT IN ITS CRUDEST FORM, FOR PURPOSES OF DEFINITION, IT IS PERFORMED BY SLIDING ONE OF THE FINGERS OF THE LEFT HAND FROM ONE NOTE DOWN (OR UP) TO ANOTHER, THE TWO NOTES GENERALLY BEING SOME DISTANCE APART. IN THIS INSTANCE IT WOULD SOUND LIKE A "CATAWAUL". IT MUST NOT BE CONFUSED WITH THE GLISSANDO, WHICH LATTER SOUNDS EVERY TONE OR SEMI-TONE AS THE FINGER OR FINGERS SLIDE DOWN TO THE NEXT NOTE OF THE SELECTION BEING PLAYED. THE EFFECT OF THE PORTAMENTO MAY ALSO BE DESCRIBED AS "SCOOPING" FROM ONE NOTE TO ANOTHER.

RETURNING TO THE HUMAN VOICE AGAIN THE PORTAMENTO IS VERY NOTICEABLE IN OPERA SINGERS. YOU HAVE ALL LISTENED TO THE SOPRANO. AT THE END OF HER ARIA SHE HITS POSSIBLY A VERY HIGH NOTE, THEN SLIDES DOWN TO THE FINAL NOTE. THE OPERATIC TENOR. AS WE SHALL SEE LATER, DOES

INTRODUCTION TO THE PORTAMENTO (CONT'D)

MOST OF HIS PORTAMENTO ON THE ASCENDING PASSAGE.

IT IS A PECULIAR THING THAT OF ALL THE TEXT BOOKS WRITTEN FOR THE VIOLIN VERY FEW GIVE MORE THAN A PASSING MENTION OF THE PORTAMENTO, AND ONLY THEN TO WARN YOU AGAINST ITS USE. THIS IN SPITE OF THE FACT THAT, IF HE IS A GOOD VIOLINIST, THE TEACHER HIMSELF USES IT CONTINUALLY. A GOOD PLAYER IS PERPETUALLY STROKING ONE NOTE INTO ANOTHER OR GLIDING GENTLY INTO ONE. OFTEN HE IS COMPLETELY UNCONSCIOUS OF ACT, IT IS JUST ONE OF HIS TRICKS. EVEN WHEN WE ARE AMAZED AT THE ARTIST HITTING A HIGH NOTE APPARENTLY IN PERFECT PITCH. WHO IS TO SAY THERE WAS NOT AN IMPERCEPTABLE GLIDING INTO THAT TOP NOTE? A GLIDE INSTANTLY COVERED UP BY A SLIGHT VIBRATO, AN ADJUSTMENT THAT EVEN THE ARTIST IS UNAWARE OF. THE HAND, IN THIS CASE, BEING QUICKER THAN THE EAR.

YES, THE ARTIST KEEPS THE PORTAMENTO IN CONSTANT USE, HE IS FOREVER MOULDING ONE NOTE INTO ANOTHER. EVEN THE PIANIST CAN ACCOMPLISH THIS BY A SKILFUL OVERLAPPING OF NOTES, CREATING THE ILLUSION OF MERGING ONE NOTE INTO THE NEXT, BUT A GOOD SINGING TONE ON THE PIANO IS VERY RARE. HOW MANY PIANISTS CAN PLAY BACH'S "JEUS JOY OF MAN'S DESIRING" WITH A PURE LEGATO?, AND LET THE VIOLINIST WHO THINKS HE HAS A GOOD SINGING TONE TRY IT AND PRODUCE THE CONTINUOUS, ALMOST MOTO PERPATUO EFFECT.

IF WE ADMIT THEN, THAT ALL ARTISTS USE THE PORTAMENTO TO A LESSER OR GREATER DEGREE AND THAT MANY DO SO WITHOUT EVEN REALIZING THEY ARE DOING SO, WOULD IT NOT BE SENSIBLE TO RECONIZE THIS FACT IN ORDER THAT WE MAY USE IT CONSCIOUSLY AND HAVE IT UNDER COMPLETE CONTROL?

WE MAY TAKE THE HUMAN VOICE AS OUR IDEAL, FOR IT IS CONCEDED THAT IT IS THE MOST FLEXIBLE, EXPRESSIVE AND EMOTIONAL OF ALL INSTRUMENTS AND THE VIOLINISTS AMBITION IS TO DUPLICATE ITS MERITS, HENCE THE CONTINUAL REQUEST FOR THE SINGING TONE. THE VIOLINISTS CAN DO THIS IMITATION VERY CLOSELY FOR HIS INSTRUMENT IS SAID TO BE ALMOST EQUAL TO THE HUMAN VOICE FOR IT CAN PRODUCE NEARLY ALL ITS QUALITIES.

IN THE NEXT ISSUE I WILL ENDEAVOUR TO SHOW HOW THE VIOLINIST DUPLICATES THIS HUMAN QUALITY AND HOW THE STYLE OF BOTH SINGING AND VIOLIN PLAYING HAS CHANGED CONSIDERABLE DURING THE LAST 50 YEARS. I HOPE I HAVE ALREADY PRODUCED SUFFICIENT ARGUMENT TO PROVE THAT THE PORTAMENTO IS STILL IN USE AND WILL REMAIN WITH US AS LONG AS WE SEEK TO PRODUCE A SINGING TONE.

.....

MR. KUJAWA'S VARNISH.

THE FOLLOWING (IN CONDENSED FORM) IS A LETTER RECEIVED FROM MR. KUJAWA OF ST. PAUL, MINN. BESIDES DESCRIBING HIS EXCELLENT VARNISH IT CONTAINS SOME VERY INTERESTING OBSERVATIONS.

MR. KUJAWA SENT ME A SAMPLE OF VARNISH WHICH I HAVE JUST FINISHED USING ON TWO VIOLINS. I HAVE NO HESITATION IN SAYING THAT IT IS THE BEST I HAVE EVER TRIED. THIS IS NOT FREE ADVERTISING I AM GIVING HIM BUT SIMPLY A STATEMENT TO PUT YOU WISE TO A GOOD THING. IT IS BEAUTIFULLY TRANSPARENT AND FLOWS ON JUST LIKE PAINTING A HOUSE! IT COMES IN ALL COLORS AND THE PRICES ARE RIGHT. FOLLOWING IS HIS LETTER:

DEAR MR. WHITE:

I THINK YOUR JOURNAL IS JUST SWELL. WE HAVE A CLUB, ABOUT 20 YEARS OLD AND HAVE NEVER SEEN ANYTHING LIKE IT.

THE DRY KILNING OF WOOD, I DON'T BELIEVE HURTS THE WOOD ANY. VIOLIN BRIDGES ARE SOAKED FOR THREE DAYS AND THEN STAMPED OUT WITH A DIE, SIMILAR TO THOSE THEY CUT OUT JIG-SAW PUZZLES WITH. DON'T LET ANYONE TELL YOU THAT THEY ARE CUT OUT WITH A JIG-SAW.

MR. KUJAWA'S VARNISH (CONT'D)

IF YOU COULD GET SOME GOOD SITKA SPRUCE FOR ME I WOULD SURE APPRECIATE IT. LET ME KNOW WHAT THEY WANT FOR IT AND I WILL SEND MONEY.

REGARDING MY VARNISH: A VIOLIN MAKER WHO HAS JUST DIED SAID TO ME, "YOU DON'T HAVE TO EXPERIMENT ANY FURTHER, THIS IS THE OLD ITALIAN VARNISH." THE MAN WHO SAID THAT WAS CHAS. E. HERBRIG, A VIOLIN MAKER WITH AN INTERNATIONAL REPUTATION. MY VARNISH PRICES ARE: 2 OZ. $L.35...4 OZ. $2.60...8 OZ. $5.00. THIS IS MADE FROM THE FINEST GUMS OBTAINABLE. I HAVE ALSO A GOOD SHADING STAIN FOR TWO-TONE EFFECTS. YOU PUT IT ON BETWEEN COATS, HIGHLY TRANSPARENT, AND VERY EASY TO APPLY. I'LL SEND YOU A SAMPLE. IT IS NOT A SPIRIT OR AN OIL STAIN, IT DOES NOT BITE IN RAPIDLY, SO YOU HAVE TIME TO MOVE IT AROUND. YOU CAN SHADE WONDERFULLY WITH IT.

S. KUJAWA.
L958 E. HAWTHORNE, ST. PAUL, MINN.

.....

ARE YOU HELPING WITH THE SOLUTION, OR ARE YOU THE PROBLEM?

.....

THE HOBBY SHOW.

YOUR HOBBY SHOW COMMITTEE MET ON MAY L6TH AT THE HOME OF MR. FLOYD HOLLY AND CONFERRED WITH MR. NORMAN COLLINGWOOD, MANAGER OF THE SHOW. THEY PRESENTED THEIR REQUESTS AND SUGGESTIONS WHICH WERE GIVEN CAREFUL THOUGHT AND CONSIDERATION BY MR. COLLINGWOOD.

AFTER SOME DISCUSSION THE FOLLOWING DECISIONS WERE ARRIVED AT. THESE THE MEMBERSHIP WILL BE ASKED TO RATIFY AT THE JUNE L2TH MEETING. MR. COLLINGWOOD, ON BEHALF OF THE P.N.E. EXHIBITION HAS ACCEPTED THEM:

L. THAT THE SPACE OF THE BOOTH WILL BE APPROXIMATELY 24 FT. LONG BY 8 FT. DEEP.
2. INSTRUMENTS THAT WERE EXHIBITED LAST YEAR MAY BE ENTERED AGAIN THIS YEAR, EXCEPTING ANY THAT WERE PRIZE-WINNERS.
3. THAT THERE BE THREE COMPETENT JUDGES, YET TO BE SELECTED.
4. AFTER JUDGES HAVE BEEN SELECTED A MEETING OF THESE JUDGES AND THE HOBBY SHOW COMMITTEE WILL BE CALLED AT WHICH THE METHOD OF JUDGING AND OTHER DETAILS WILL BE DISCUSSED.
5. THAT ALL INSTRUMENTS WILL BE JUDGED TEN DAYS BEFORE THE SHOW IN A HALL OTHER THAN THE HOBBY SHOW HALL AND THAT TWO OF OUR MEMBERS BE PRESENT AT THE JUDGING.
6. ALL VIOLINS FROM OUT OF TOWN WILL HAVE THE EXPRESS CHARGES PAID BOTH WAYS. THE ENTRY FEE IS FREE TO ALL.

WE SUGGEST THE MEMBERSHIP READ THESE RECOMMENDATIONS CAREFULLY SO THAT NO TIME WILL BE LOST DISCUSSING THE POINTS WHEN THEY ARE PRESENTED.

WE WISH TO THANK MR. COLLINGWOOD FOR THE VERY FULL COOPERATION HE EXTENDED US AND IN RETURN WE BELIEVE THAT OUR ASSOCIATION WILL NOT DISAPPOINT HIM IN THE QUALITY OF THE EXHIBIT WE PUT ON. THIS LATTER, HOWEVER, WILL DEPEND UPON THE EFFORTS EACH INDIVIDUAL MEMBER PUTS INTO THE PROJECT. WE KNOW THAT YOU WILL ALL DO YOUR UTTERMOST.

.....

SYMPHONY HALL

MOST OF US APPRECIATE GOOD MUSIC ON THE RADIO BUT IT IS REGRETTABLE THAT MOST STATIONS FILL THE AIR WITH ANYTHING BUT! ONE STATION, AT LEAST, CONTINUES TO SUPPLY THIS URGENT NEED. I REFER TO C.K.L.G. IN NORTH VAN. AND THE PROGRAM SYMPHONY HALL" WHICH IS PRESENTED EACH EVENING FROM 9:30 TO LL O'CLOCK. THE PROGRAM CONSISTS OF SYMPHONY AND CONCERTO MUSIC, NO SINGING. THEY GENERALLY HAVE ABOUT THREE VIOLIN CONCERTOS DURING THE WEEK.

IN THIS CONNECTION, C.K.L.G. PROVIDE A VERY EXCELLENT SERVICE IN THE FORM OF A WEEKLY PROGRAM WHICH OUTLINES THE WEEKS SCHEDULE. THIS PROGRAM IS FREE AND CAN BE OBTAINED FROM

SYMPHONY HALL (CONT'D)

C.K.L.G., L43 E. LL, NORTH VANCOUVER. WRITE THEM AND THEY WILL SEND YOU A COPY EACH MONOAY.

.....

MISTAKEN IDENTITY

WIFE: "THE MAID QUIT. SHE SAID YOU SPOKE TO HER INSULTINGLY OVER THE PHONE."
HUBBY: "YE GODS! I THOUGHT I WAS TALKING TO YOU."

.....

CHIPS FROM THE CHISEL

SETTING UP SOUND POST:

IT IS BEST TO SETUP THE SOUND POST BEFORE PUTTING ON THE STRINGS. PULL OUT THE TAIL-PIN AND USE THE HOLE FOR A PEAP-HOLE. ATTACH A PIECE OF THIN COTTON STRING TO THE TOP OF THE SOUND POST USING A DOUBLE, OR CLOVE HITCH. THE POST WILL BE IN THE MIDDLE OF THE STRING WHICH IS ABOUT TWELVE INCHES LONG. THREAD THE STRING THROUGH THE HOLES AND THE POST WILL BE DANGLING IN PLACE. FOLD THE TWO ENDS OF THE STRING WITH LEFT HAND AND SET UP POST WITH RIGHT HAND. NOW LOOK THROUGH PEEP HOLE AND SEE HOW THINGS ARE. IF IT IS NOT A PERFECT FIT, IT IS NO TRICK TO REMOVE THE POST FROM THE VIOLIN BY MEANS OF THE STRING. STRING CAN EASILY BE REMOVED BY EDGING THE HITCH DOWN BY MEANS OF THE POST-SETTER, LOOSEN THE HITCH WITH A SHARP OBJECT AND REMOVE STRING.

.....

FINAL POLISHING.

IN THE FINAL POLISHING OF A VIOLIN MR. PORTER USED TO USE HALF A BRAZIL NUT, OR NIGGER-TOE DIPPED IN POLISHING POWDER. IT HAS JUST THE RIGHT AMOUNT OF OIL AND WON'T SCRATCH.

H. BRIGGS

MAKING A PERFECT JOINT.

HERE IS ANOTHER CIP FROM MY CHISEL. IF A BEGINNER HAS DIFFICULTY IN MAKING A PERFECT JOINT DOWN THE CENTRE OF A BACK OR BELLY. FIRST PLANE THE JOINT AS ACCURATELY AS POSSIBLE, THEN TAKE A MILLED METAL SURFACE, SUCH AS THE TOP OF A SAW TABLE OR THE BOTTOM OF A JACK-PLANE (WITH THE BLAOE REMOVED), RUB A SOFT BLACK PENCIL AROUND A BIT ON THE MILLED SURFACE AND THEN RUB THE EDGE OF YOUR MAPLE OR SPRUCE ON THIS SMOOTH METAL. THEN WITH A FILE OR SCRAPER, REMOVE A VERY LITTLE OF THE WOOD FROM THE SPOTS THAT HAVE BEEN BLACKENED. KEEP THIS UP AND YOU WILL SOON HAVE A PERFECT JOINT.

H. BRIGGS

STEEL WOOL FOR RUBBING DOWN.

STEEL WOOL IS FAR BETTER THAN SAND OR GARNET PAPER FOR RUBBING DOWN BETWEEN COATS OF VARNISH. YOU WILL FIND IT VERY EASY TO BRUSH THE SURFACE CLEAN BY MEANS OF A FAIRLY STIFF PAINT BRUSH. THERE WILL BE NO GRIT LEFT AS IS OFTEN THE CASE WITH PAPERS, ALSO THERE WILL BE NO SCRATCH MARKS PROVIDING YOU BUY THE VERY FINE WOOL.

DON WHITE

EDGES OF PLATES.

THE TEXT BOOKS TELL YOU TO THIN THE EDGE OF THE PLATES TO1 /8TH BEFORE STARTING THE MOULDING OR SCOOPING OUT. IF YOU KEEP THE EDGE TO 3/16TH'S YOU WILL NOT HAVE TO WORRY IF YOU TAKE A LITTLE OF THE EDGE OFF WHEN SANDING. YOU HAVE 1/16TH IN RESERVE. IT IS A SIMPLE MATTER TO BRING THE EDGE DOWN TO L/8 AFTERWARDS BY TAKING DOWN FROM THE UNDERSIDE OF THE PLATE. YOU CAN ALWAYS TAKE WOOD OFF BUT IT IS ANOTHER MATTER TO PUT IT BACK.

.....

LETTERS TO THE EDITOR

THAT VIBRATO

DEAR DON:

I HAVE READ WITH NOT A LITTLE INTEREST YOUR ARTICLES ON THE VIBRATO. AS I HAVE ALREADY BEEN INVOLVED IN SEVERAL DISCUSSIONS ON THIS SAME SUBJECT I FEEL I MAY AS WELL GET IN A LITTLE DEEPER.

LETTERS TO THE EDITOR (CONT'D)
THAT VIBRATO (CONT'D)

THE THEORY THAT TONE PRODUCTION IS DEPENDENT ONLY ON THE LEFT HAND IS ONE WHICH I CAN NOT ALTOGETHER AGREE. RE YOUR QUOTE FROM DR. SAUNDERS ARTICLE THERE IS ONE PARAGRAPH WHICH READS "IF BOTH SPEED AND POSITION ON THE STRING ARE KEPT REASONABLY CONSTANT NO CONSIDERABLE CHANGE IN TONE PRODUCTION OCCUR, PROVIDING A SMOOTH EVEN BOW IS DRAWN." MY WHOLE ARGUMENT BRIDGES ON THIS ONE LITTLE WORD "IF".

HOW MANY OF US HAVE LEARNED TO DRAW THAT SMOOTH EVEN STEADY BOW? THIS IS A MOST DIFFICULT THING TO DO AND WITHOUT WHICH THE FINEST VIBRATO OBTAINABLE IS USELESS.

ANOTHER FACTOR WHICH CAN NOT BE OVERLOOKED IS THAT PRESSURE MUST BE APPLIED CORRECTLY AND CHANGED TO PROVIDE PROPER TONE SHADING.

NO ONE CAN DENY THAT A WELL CONTROLLED VIBRATO IS A BEAUTIFUL THING BUT IF OVER EMPHASIZED IT IS AN ABOMINATION AND IF LISTENED TO LONG ENOUGH BECOMES INTOLERABLE. ONE SHOULD BE BARELY CONSCIOUS OF A WELL EXECUTED VIBRATO AND IN SOME PASSAGES WHICH INCLUDE CHORDS AND DOUBLE STOPS IT MAY BE DISPENSED WITH ENTIRELY.

I BELIEVE THERE ARE THREE THINGS NECESSARY FOR HIGH QUALITY TONE PRODUCTION...COMPLETE CONTROL OF THE BOW. (RIGHT HAND)....THE MENTAL AND EMOTIONAL MAKE-UP OF THE PLAYER....AND THE "FEEL" AND VIBRATO OF THE (LEFT HAND) EACH WORKING IN CO-ORDINATION WITH THE OTHER WILL PRODUCE A TONE WHICH IN MY OPINION WILL SATISFY THE MOST DEMANDING.

THE ONE THING I REGRET MORE THAN ANYTHING IS THAT I AM NOT OF SUFFICIENT CALIBRE TO DEMONSTRATE THIS. HOWEVER IT WOULD BE NICE IF ONE COULD HEAR SOME OTHER OPINIONS ON THIS VERY INTERESTING SUBJECT.

I AM LOOKING FORWARD TO YOUR ARTICLE ON THE PORTAMENTO AND FEEL SURE IT WILL PROVIDE AS MUCH FOOD FOR THOUGHT AS THOSE ARTICLES YOU HAVE PREVIOUSLY WRITTEN.

SINCERELY,
BILL WATERS, 219 1W. 1ST AVE.

.....

DEAR MR. WHITE:

BELATED THANKS FOR THE COPIES OF THE JOURNAL. I HAVE ENJOYED THEM VERY MUCH.

ENCLOSED MY CHECK FOR $5.00 FOR A YEARS SUBSCRIPTION TO YOUR JOURNAL AND THE BALANCE A SMALL CONTRIBUTION, AS YOU SEE FIT. PERHAPS IT CAN BE APPLIED TO SOME NEEDY MEMBER AS THIS IS IN RESPONSE TO A HARDSHIP PLEA I READ IN YOUR JOURNAL.

BEST REGARDS AND HOPE FOR CONTINUED LIFE AND SUCCESS TO YOUR ORGANIZATION.

ALFRED M. SLOTNICK, 2163 77TH ST. BROOKLYN, N.Y.U.S.A.

.....

EDITORS NOTE:

THANKS BILL FOR YOUR LETTER. I HOPE SOMEONE WILL ANSWER IT. IF NOT I WILL TRY AND FIND TIME FOR REBUTTAL LATER. THIS IS THE KIND OF LETTER I WANT TO START AN ARGUMENT.

.....

AND THANKS MR. SLOTNICK FOR YOURS AND ESPECIALLY FOR YOUR GENEROUSITY IN HELPING THOSE THAT MIGHT NEED IT. I HOPE WE CAN START A FUND FOR THIS PURPOSE...WE CAN START IT WITH YOUR DONATION. THANKS AGAIN.

.....

THIS AND THAT AND A STRAD SECRET.

DEAR DON:

JUST A FEW NOTES THAT MIGHT BE OF INTEREST TO A FIDDLE MAKER. I RECENTLY FOUND ENOUGH MAPLE BURLS AND LOVELY CURLY MAPLE TO MAKE 100 VIOLINS, ALL FRESHLY CUT. I "CONFISCATED" MORE THAN ENOUGH TO FILL MY CAR TRUNK AND WILL HAVE ENOUGH TO MAKE ABOUT 50 NECKS AND ALSO HAVE A LOT OF LITTLE BURLS FOR MAKING PAPER WEIGHTS, BOOK-ENDS, LAMP STANDS, ETC.

WE HAVE FOR NEIGHBORS A MR. & MRS. J.M. LOWE. MR. LOWE IS A PIANIST MUSIC TEACHER AND COMPOSER. MRS. LOWE HAS A VIOLIN BELIEVED TO BE A GENUINE AMATI. MR. PORTER EXAMINED THE INSTRUMENT AND GAVE HIS OPINION THAT IT WAS PROBABLY THE REAL THING. I BELIEVE I CAN INDUCE MR. & MRS. L. TO VISIT OUR CLUB AND BRING THEIR INSTRUMENTS. PERHAPS THEY WOULD EVEN CONSENT TO PLAY A DUET FOR US.

LETTERS TO THE EDITOR (CONT'D)
THIS AND THAT AND A STRAD SECRET (CONT'D)

MR. LOWE ALSO KEEPS BEES. HE CALLED IN A FEW DAYS AGO TO LOOK OVER MY FIDDLES AND STARTED TO TELL ME ABOUT STRAD USING THE BEE PRODUCT IN HIS VARNISH. I SHOWED HIM MR. JOSEPH REID'S LETTER IN OUR LAST JOURNAL. MR. LOWE SAID HE HAD READ OF IT IN SOME MUSICAL MAGAZINE FIVE YEARS AGO, SO IT SEEMS THERE MUST BE SOMETHING TO IT. MR. LOWE SAYS THE SUBSTANCE IS KNOWN AS "PROPOLIS" AND IS COMPOSED OF PLANT RESINS COLLECTED BY THE BEES AND MIXED WITH GLANDULAR SECRETIONS. THE BEES USE IT TO PLUG UP CRACKS IN THEIR HIVE AND THUS MAKE IT WEATHER PROOF. HE IS GOING TO GET SOME FOR ME NEXT TIME HE HAS THE HIVES OPEN.

H. BRIGGS, NORTH BLUFF ROAD
RR 1, WHITE ROCK, B.C.

.....

I THINK YOU HAVE SOMETHING THERE WITH THAT BEE PRODUCT, HAROLD. THANKS FOR YOUR INTERESTING LETTER. REMEMBER VISITORS ARE ALWAYS WELCOME TO OUR MEETINGS.
(EDITOR.)

.....

LETTER FROM A SICK MEMBER.

TO: DON WHITE, EDITOR OF OUR JOURNAL.

I FEEL I WISH TO PAY YOU A COMPLIMENT FOR YOUR ARTICLES ON VIOLIN PLAYING. MOST OF OUR MEMBERS MUST AGREE WITH YOU, IF THEY DON'T, WELL LET THEM PROVE WHERE YOU ARE WRONG.

I HAVE BEEN VERY ILL LATELY, SO HAVE NOT BEEN ABLE TO ATTEND THE MEETINGS. IT WOULD GIVE ME GREAT PLEASURE, WHEN I FEEL BETTER, TO WRITE A LITTLE ARTICLE FOR THE JOURNAL ON "THE VIOLIN AND THE PHYSICAL FACTS THAT WE MUST KNOW IN ORDER TO MAKE A GOOD INSTRUMENT."

I HOPE I AM NOT GIVING YOU THE IDEA THAT I KNOW ALL THE FACTS ABOUT "THE KING OF INSTRUMENTS", BUT IT MIGHT BE OF INTEREST TO MANY OF YOUR SUBSCRIBERS.

WITH BEST WISHES TO ALL MEMBERS.

ERNEST LINDBERG,
196 - AVE. W. VANCOUVER

.....

WE WILL BE LOOKING FORWARD TO THAT ARTICLE, ERNIE. HURRY UP AND GET WELL.
(EDITOR)

.....

LETTERS, LIKE THOSE RECEIVED THIS MONTH, ARE VERY WELCOME. WHY NOT SIT DOWN NOW AND WRITE ONE.

DON WHITE, EDITOR

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MODERN ART?

THE SUGGESTION THAT THE STATUE OF CHRIST SCULPTURED BY SIR JACOB EPSTEIN BE PLACED IN ONE OF OUR PARKS IS CAUSING NOT A LITTLE CONTROVERSY, THE DOUBT BEING FREELY EXPRESSED THAT IT IS DEFINITELY NOT A WORK OF ART.

WE HAVE NO INTENTION, AT THIS TIME, OF PRESENTING AN OPINION AS TO ITS CULTURAL VALUE, BUT THE CONTROVERSY BRINGS FORWARD THE ARGUMENT OF MODERN ART VS. THE OLD CLASSICS.

WE EXPERIENCE THE EFFECT OF ART MOSTLY AS IT REACTS TO SOME PAST EXPERIENCE. USUALLY THERE IS SOME EVENT, OR EVENTS, LOCKED UP IN OUR SUB-CONSCIOUS MIND WHICH BECOMES RELEASED ON HEARING TONES PLACED IN A CERTAIN SEQIENCE OR PERHAPS BY THE SHADING OF THE ARTISTS BRUSH. THOSE WHO HAVE STUDIED ART WILL REACT IN THE SAME MANNER BUT THIS REACTION WILL BE MODIFIED SOMEWHAT AS THEIR CRITICAL MIND WILL BE ALERT.

WHAT OF THE CREATIVE ARTIST, HAS HE ANOTHER SENSE OF REACTION TO ART? CAN HE ANTICIPATE EXPERIENCE AND WHAT MAKES HIS EMOTIONS RESPOND TO MODERN CREATIVE ART SUCH AS EPSTEINS' CHRIST? MUST WE CONDEMN HIM BECAUSE WE FAIL TO UNDERSTAND THIS RESPONSE?

IT WOULD APPEAR TO US THAT OUR MODERN ARTISTS ARE THE VICTIMS OF A RESTLESS AGE. THEY ARE IN SEARCH OF SOMETHING THEY KNOW NOT WHAT, AND WE VERY MUCH DOUBT THAT EPSTEIN HAS FOUND IT IN THE STATUE OF CHRIST ANY MORE THAN OUR MODERN COMPOSERS HAVE FOUND IT IN MECHANICALLY ARRANGING THE TWELVE TONE SCALE.

LISTENING TO MODERN MUSIC, WHICH INCLUDES JAZZ, HAS HAD THE EFFECT, IN MY OWN CASE, OF CREATING SOMEWHAT OF A DISSATISFACTION WITH THE CLASSICS. I NO LONGER ADMIRE THE SCREAMING OPERATIC SOPRANO ANY MORE THAN I DO THE ROCK AND ROLL SINGER. ARE THE MODERNISTS GAINING ON ME? IF THEY CONTINUE THEIR PERPETUAL POUNDING ON OUR SENSES (FOR WITH RADIO AND TELEVISION WHO CAN ESCAPE THEM?) WILL NOT SOME NEW CONCEPTION OF MUSIC ARISE FROM THE CONFUSION THAT WILL SATISFY THIS RESTLESS AGE?

IT IS OUR DUTY TO BE AS TOLERANT AND BROADMINDED AS POSSIBLE TO ALL FORMS OF MODERN ART, REALIZING THAT THERE IS NO SUCH THING AS PERFECTION. ONCE WE SUGGEST THAT THE CLASSICS ARE PERFECT THEN WE STAND STILL. FOR THE SAKE OF THE ADVANCEMENT OF ART WE DARE NOT CONDEMN ALL THOSE THAT SEEK NEW METHODS OF EXPRESSION.

.....

PREPARATION OF YOUR INSTRUMENT FOR THE P.N.E. HOBBY SHOW.
BY DON WHITE.

IT APPEARS VERY EVIDENT THAT THE COMPETITION AT THIS YEARS HOBBY SHOW WILL BE EXCEEDINGLY KEEN. SOME OF THE BEST MAKERS ON THIS CONTINENT, FROM AS FAR AWAY AS NEW YORK, ARE SENDING THEIR FINEST INSTRUMENTS. WE IN THIS PROVINCE WELCOME THIS COMPETITION AND EXPECT OUR HANDICRAFT WILL HOLD THEIR OWN AGAINST THE BEST.

IN CLOSE COMPETITION IT IS THE SMALL DETAILS THAT TIP THE BALANCE, A VIOLIN THAT HANDLES NICELY, WHOSE PEGS WORK EASILY AND HAS THAT CLEAN POLISHED LOOK WILL WIN OVER ANOTHER CARELESSLY EXHIBITED INSTRUMENT.

THE FOLLOWING SUGGESTIONS ARE PRESENTED NOT ONLY TO OUR OWN MEMBERS BUT ALSO TO OUR FRIENDS FROM OUT OF TOWN.

PREPARATION OF YOUR INSTRUMENT FOR THE P.N.E. HOBBY SHOW (CONT'D)

THE BRIDGE. SEE THAT THE BRIDGE IS ADJUSTED SO THAT THE STRINGS ARE THE CORRECT HEIGHT FROM THE FINGER BOARD. IF THEY APPEAR TO RIDE HIGH THE TROUBLE MIGHT BE TOO HIGH A NUT. CHECK THIS. THE NUT SHOULD ONLY BE HIGH ENOUGH TO ALLOW A PLAYING CARD TO SLIP EASILY UNDER THE STRINGS, AT THE NUT. BE SURE THE BRIDGE IS NOT TOO FLAT. IT IS BETTER TO HAVE IT ON THE ROUND SIDE. MOST ARTISTS CAN HANDLE ONE TOO ROUND BUT GET ANNOYED IF IT IS TOO FLAT.

THE PEGS. BE SURE THE PEGS WORK EASILY, ESPECIALLY THE G AND D., (YOU CAN PUT ADJUSTERS ON THE A AND E.). HARD WORKING, SLIPPING PEGS ARE NOT APPRECIATED BY THE JUDGES. ALSO SUCH A VIOLIN WILL BE HARD TO KEEP IN TUNE. A VIOLIN IN PERFECT TUNE SOUNDS BETTER. SPECIAL "DOPE" CAN BE BOUGHT AT MUSIC STORES TO APPLY TO PEGS WHICH MAKES THEM SLIDE EASILY AND AT THE SAME TIME MAKES THEM GRIP.

CHIN REST. BE SURE TO SUPPLY YOUR VIOLIN WITH A CHIN REST. YOU CANNOT EXPECT THE JUDGES TO PLAY IT PROPERLY WITHOUT ONE.

STRINGS. A GOOD INSTRUMENT DESERVES THE VERY BEST OF STRINGS. I RECOMMEND PUTTING ON A NEW SET OF STRINGS AT LEAST TWO WEEKS BEFORE THE JUDGING. DO NOT MAKE THE MISTAKE OF PUTTING ON A NEW SET A FEW DAYS BEFORE THE SHOW. LET THEM GET WELL STRETCHED AND WORKED IN. SEE THAT THEY ARE NOT "LOADED" WITH RESIN, IF THEY ARE REMOVE SAME. BEFORE YOU PUT YOUR INSTRUMENT IN ITS CASE FOR THE SHOW, RUB EACH STRING, WHERE IT IS PLAYED UPON, ONCE OR TWICE WITH A CAKE OF RESIN. WHEN THE JUDGE ATTACKS THESE STRINGS THEY WILL THEN GIVE IMMEDIATE RESPONSE.

POLISHING. SEE THAT YOUR INSTRUMENT IS IMMACULATELY CLEAN. THE FINGER-BOARD AND ALSO UNDER THE FINGERBOARD AND UNDER THE TAIL PIECE SHOULD NOT BE FORGOTTEN. GOOD VIOLIN POLISH CAN BE BOUGHT BUT SOME MAKERS USE OLIVE OIL FOR POLISHING. OTHERS USE WAX AND EVEN SHOE POLISH. THE BEST POLISH IS ONE THAT WILL NOT SHOW FINGER MARKS AFTER HANDLING THE INSTRUMENT.

ATTENTION TO ALL THE ABOVE WILL GIVE YOUR "MASTERPIECE" THE CHANCE IT DESERVES. THE VERY BEST OF LUCK TO YOU ALL!

.....

BEAUTY IS IN THE EYE OF THE BEHOLDER. KEATS.

....

REPORT OF THE HOBBY SHOW COMMITTEE

OUR LAST MEETING WAS COMPLETELY TAKEN UP WITH A DISCUSSION ON THE COMMITTEE REPORT OF PROGRESS.

SATISFACTION WAS EXPRESSED ON THE MANNER THAT THE COMMITTEE WAS HANDLING THE MANY PROBLEMS ARISING FROM CHANGES IN THE METHOD OF JUDGING AND THE EXTRA LARGE DISPLAY BEING ARRANGED.

THE MAJORITY OF THE MEMBERS FELT THAT BESIDES THE THREE JUDGES ALREADY SUGGESTED THERE SHOULD BE A JUDGE FOR WORKMANSHIP ALONE. THE COMMITTEE PROMISED TO DO THEIR BEST TO SECURE A VIOLIN MAKER TO DO THIS PART OF THE ADJUDICATING.

IT WAS ALSO DECIDED TO HAVE ADJUDICATION SHEETS PRINTED. THESE WOULD BE FILLED OUT BY THE JUDGES AND WILL SHOW THE DIFFERENT MARKS, OR POINTS, OBTAINED BY THE PARTICULAR INSTRUMENT. THERE WILL BE A SPACE FOR GENERAL REMARKS BY THE JUDGES. WE WILL IN THIS WAY KNOW THE STRONG AND WEAK POINTS OF OUR INSTRUMENTS.

A VERY HEATED DEBATE TOOK PLACE OVER THE ALLOTMENT OF THE DIFFERENT MARKS TO BE GIVEN. FINALLY THE FOLLOWING WERE DECIDED UPON.

TONE QUALITY		WORKMANSHIP, ETC.	
BY THE PLAYER.....	35 POINTS	GENERAL WORKMANSHIP.....	15 POINTS
BY THE LISTENER.....	35 POINTS	VARNISHING AND FINISH.....	15 POINTS
	70		30

TOTAL OF 100 POINTS

....

DON WHITE TOOK THE STAND THAT THESE POINTS WERE UNBALANCED, STATING THAT TONE SHOULD COUNT EVEN UP TO 90% OF THE TOTAL MARKS GIVEN.

WHILE ADMIRING GOOD WORKMANSHIP, HE DECLARED THAT A VIOLIN WAS MADE FOR ONE PURPOSE, AND

REPORT OF THE HOBBY SHOW (CONT'D)

ONE ALONE, NAMELY TO BE PLAYED UPON AND THAT TONE SHOULD OVERRULE EVERYTHING. THIS DEBATE WAS ENJOYED BY ALL.

THE MEETING WAS PLEASED TO HEAR THAT MANY INSTRUMENTS WERE BEING SENT TO OUR SHOW FROM DISTANT POINTS, GIVING THE SHOW QUITE AN INTERNATIONAL ASPECT.

DON WHITE ANNOUNCED THAT HE WAS PRESENTING A PERPETUAL TROPHY FOR "THE BEST TONED VIOLIN MADE BY A MEMBER OF THE VIOLIN MAKERS' ASSOCIATION OF B.C.". THIS WILL BE KNOWN AS "THE DON WHITE TROPHY".

MEMBERS ARE URGED TO DO THEIR UTMOST TO MAKE OUR DISPLAY A REAL SUCCESS. REMEMBER THAT THE JUDGING WILL TAKE PLACE ABOUT AUGUST 10TH. SO: "IT IS LATER THAN YOU THINK".

.....

NOTICE TO NON-SUBSCRIBERS.

WE ARE SORRY BUT THIS WILL BE THE LAST FREE COPY OF THE VIOLIN MAKERS JOURNAL THAT WE CAN AFFORD TO SEND YOU. THE SUBSCRIPTION OF $1.50 PER YEAR ONLY JUST COVERS THE COST OF PRODUCTION AND OUR GENERAL FUNDS ARE NOT TOO FLUSH.

IF YOU LIKE THE JOURNAL AND WOULD LIKE, THROUGH ITS PAGES, TO KEEP IN TOUCH WITH OUR ACTIVITIES WHY NOT DROP US A LINE TODAY ENCLOSING YOUR SUBSCRIPTION. THE EDITOR.

THIS DOES NOT APPLY TO MEMBERS OF OUR ASSOCIATION WHO RECEIVE IT FREE. D.

.....

CONCLUSION OF "THE PORTAMENTO"
BY DON WHITE.

THE NOTE UPON WHICH I CLOSED MY LAST ARTICLE WAS INTENDED TO SUM UP MY THEORY, WHICH IS, THAT AS LONG AS A VIOLINIST WISHES TO PRODUCE A SINGING TONE HE WILL DEFINITELY IMITATE THE HUMAN VOICE AND IN SO DOING WILL DECIDEDLY USE IN HIS TECHNIQUE BOTH THE VIBRATO AND THE PORTAMENTO.

THE TECHNIQUE OF THE PORTAMENTO IS SO VARIED THAT IT IS ALMOST IMPOSSIBLE TO LAY DOWN ANY DEFINITE RULES EXCEPT THAT IT SHOULD NEVER BE SO SLOW AND HEAVY, FROM ONE NOTE TO ANOTHER, AS TO SOUND LIKE A RUDE SLUR. IT IS GENERALLY DONE SO DELICATELY THAT THE AUDIENCE IS HARDLY AWARE OF ITS PRESENCE, BUT THE IMMOTIONAL EFFECT IS THERE NEVERTHELESS.

WHERE THE NOTES ARE CLOSE TOGETHER IT IS MORE OF A MOULDING OF ONE NOTE INTO ANOTHER THAN A DISTINCT GLIDE OR PORTAMENTO. IT IS WHEN WE COME TO THIRDS OR MORE THAT GREAT CARE MUST BE EXERCISED, FOR IT IS IN THESE DISTANCES THAT THE VIOLINIST HAS GIVEN THE PORTAMENTO SUCH A BAD NAME.

THE PORTAMENTO IS GENERALLY USED ON DESCENDING PASSAGES BUT CAN ALSO BE USED TO EFFECT ON ASCENDING. ON A DESCENDING PASSAGE OF SAY FIFTHS THE STARTING FINGER STROKES THE STRING FIRMLY FOR ONLY ABOUT TWO DESCENDING NOTES THEN ALMOST LEAVES THE STRING IN PREPARATION FOR THE ATTACK ON THE LOW NOTE. IT MAY BE TAKEN ALMOST AS A RULE THAT THE PORTAMENTO NEVER ENDS WITH THE USE OF ONLY ONE FINGER ONLY. AFTER EASING UP ON THE STRING THE LOW NOTE MUST BE ALREADY STOPPED BY ANOTHER FINGER OR THE OPEN STRING. THIS IS WHY THE PORTAMENTO CAN BE SUCCESSFULLY ACCOMPLISHED FROM ONE STRING TO ANOTHER.

THERE ARE TWO METHODS IN GENERAL USE ON THE ASCENDING PASSAGE. YOU MAY START SLIDING UP, PRESSING FIRM FOR TWO NOTES OR SO AND THEN EASE UP AND ATTACK THE HIGH NOTE FIRMLY. THE SECOND METHOD IS SIMPLY TO LEAVE THE LOW NOTE AND SLIDE INTO THE HIGH ONE, YOU WILL HAVE TO USE GREAT CARE OR IT WILL APPEAR AS IF YOU WERE FEELING FOR THE HIGH NOTE AND WERE NOT SURE OF IT. IT IS VERY EFFECTIVE IF DONE DELICATELY.

ONE CAN GET A GOOD EXAMPLE OF PORTAMENTO BY LISTENING TO A CELLO SOLO, BUT MOST CELLISTS OVERDO IT, HENCE THE IMPRESSION GIVEN OF SLURRING AND SLIDING AROUND. THE CELLIST HAS TO EXERT EXTREME CARE AND PLAY WITH COMPLETE CONTROL OR HIS PORTAMENTO WILL APPEAR EXAGGERATED.

THE VIOLINIST SHOULD CONTINUALLY LISTEN TO GOOD SINGING. HE WILL FIND THERE BOTH THE VIBRATO AND THE PORTAMENTO. FOR EXAGGERATED EFFECTS LET HIM LISTEN TO OPERATIC SINGERS BUT FOR CONTROLLED SINGING HE WILL NOT FIND A BETTER EXAMPLE THAN THE DELIGHTFUL SINGING OF

CONCLUSION OF "THE PORTAMENTO" (CONT'D)

RICHARD CROOKS. HERE WE FIND A COMPLETELY CONTROLLED VOICE. EVERY PHRASE AND ITS SHADING HAS A DEFINITE PLAN. NOTE ESPECIALLY HIS BEAUTIFUL FALSETTO.

IN A FUTURE ARTICLE I WOULD LIKE TO GO INTO THIS SUBJECT OF CONTROL FOR IT IS, TO MY MIND, THE MAIN DIFFERENCE BETWEEN THE SENTIMENTAL PLAYING OF FIFTY YEARS AGO COMPARED WITH THE CONTROLLED PERFORMANCE OF THE PRESENT DAY ARTISTS.

.....

DID YOU HEAR THE SAD STORY OF THE TWO RED CORPUSCLES WHO LIVED IN VEIN?

.....

THE KING OF INSTRUMENTS BY ERNEST LINDBERG

I WOULD LIKE TO PRESENT SOME OF THE FACTS THAT WE MUST KNOW IN ORDER TO MAKE A VIOLIN THAT WILL EQUAL THE BEST MADE BY STRADIVIVARI.

VIOLINS HAVE BEEN MADE FROM DIFFERENT MATERIALS, NAMELY, GLASS AND METALS, AND EVEN RAW COWHIDE, BUT SPRUCE AND MAPLE HAVE BEEN FOUND THE BEST. SOME VIOLINS HAVE BEEN MADE VERY THIN AND SOME THICK, WITHOUT DUE REGARD FOR CELL STRUCTURE AND DENSITY OF THE WOOD AND HAVE BEEN FOUND INFERIOR.

THE BEST MATERIAL FOR TOPS IS WELL SEASONED SPRUCE WITH YEAR RINGS ABOUT ONE SIXTEENTH TO THREE THIRTY SECONDS AND VERY FIRM MAPLE FOR THE BACKS. WE FIND THAT IF WE SELECT THE MATERIAL WITH A PROPER DENSITY AND CAREFULLY FOLLOW THE BLUE PRINTS MADE FROM THE BEST VIOLINS MADE BY STRAD. RE. SHAPE AND SIZE (ABOUT 126 CUBIC INCHES OF AIR SPACE) WE GET A NODAL TONE ABOUT THE NOTE C IN THE TOP WHEN WE THIN IT TO A THICKNESS OF ONE EIGHTH OR SEVEN SIXTY-FOURTHS. THE BACK BEING DENSER TO ONE NOTE HIGHER E.G. D. THE THICKNESS OF PLATES DEPENDS ON THE DENSITY OF THE WOODS WE USE. WE MAY GET THE BEST RESULTS BY HAVING THE PLATES B FOR THE TOP AND D FLAT FOR THE BACK, BECAUSE OF THE CHANGE IN PITCH SINCE MEN EXPERIMENTED WITH THE VIOLINS THAT CAME FROM THE WORKSHOPS OF CREMONA, OVER 200 YEARS AGO. THESE MEN LEFT US A NUMBER OF BOOKS FOR US TO STUDY AND PONDER OVER. THESE WILL HELP US IF WE ARE NOT TOO "BULL-HEADED" AND THINK THAT WE KNOW HOW TO MAKE VIOLINS BETTER THAN THOSE "OLD FOGIES" AT CREMONA. IF WE DEPART VERY FAR FROM THE FACTS THAT THEY GAINED (SPENDING THEIR WHOLE LIFE IN MAKING VIOLINS) IT SEEMS TO ME WE WILL MAKE A GREAT MISTAKE AND WILL BE IN DANGER OF BEING DISAPPOINTED WITH OUR "BRAND NEW FIDDLE WHEN WE GET THE STRINGS ON IT.

WE HAVE MADE GREAT PROGRESS IN THE LAST 200 YEARS BUT STILL "THE KING OF ALL INSTRUMENTS" SEEM ALMOST AS GREAT A MYSTERY AS EVER.

.....

LETTER FROM MR. BURTON HATFIELD

DEAR DON:

I LIKE YOUR PUBLICATION AND ONLY WISH I COULD ATTEND YOUR MEETINGS. I KNOW YOU MUST LEAD A VERY BUSY LIFE AND IT IS GOOD OF YOU TO ANSWER MY LETTERS.

I AM IN TOUCH WITH MR. E.H. SANGSTER WHO BELIEVES HE HAS THE VARNISH USED BY THE ITALIAN MAKERS. MAINLY LINSEED OIL, WHAT THEY PUT IN IT, HE SAYS, IS ANYBODYS GUESS--FIR RESIN, LARCH, PINE OR MASTIC GUM, ETC.

WHAT IS PUT ON THE VIOLIN FIRST HAS MORE TO DO WITH TONE THAN ANYTHING ELSE. SO I AM DOING WHAT HE SAYS, ON THE VIOLIN I HAVE JUST FINISHED I PUT ON A GOOD COAT OF REFINED LINSEED OIL AND THAT HAS TO DRY IN THE SUN SIX WEEKS TO EXIDISE. IT WAS WRITTEN ON APRIL 24TH, L638 THAT A VIOLIN COULD NOT BE BROUGHT TO PERFECTION WITHOUT THE STRONG HEAT OF THE SUN, HE SAYS THIS IS JUST AS TRUE TODAY AS IT WAS THEN. BEST WISHES TO YOUR CLUB.

BURT HATFIELD, COMOX, B.C.

....

PULLMAN PASSENGER: "OH PORTER! YOU MIXED UP MY SHOES, ONE'S BLACK AND ONE'S TAN!"
PORTER..... "LAWDY, HOW D'YA LIKE THAT! DIS IS DE SECOND TIME DAT'S HAPPENED DIS MAWNIN!"

.....

FIFTY YEARS OF VIOLIN MAKING BY E.H. SANGSTER

EDITORS NOTE: WE ADMIRE MR. SANGSTER'S MODESTY REGARDING HIS SUCCESS. ONE OF HIS VIOLINS

FIFTY YEARS OF VIOLIN MAKING (CONT'D)

WAS USED BY DR. SAUNDERS DURING TESTS MADE WITH MODERN VIOLINS AND SOME OF THE BEST STRADS. IN ALL TESTS MR. SANGSTER'S WORK PROVED EQUAL TO THE STRADS. MR. SANGSTER IS CONSIDERED ONE OF THE LEADING VIOLIN MAKERS ON THIS CONTINENT TODAY. WE ARE VERY PRIVILEGED TO PRESENT HIS REMARKS...A VIOLIN MAKER WITH NO SECRETS! D.W.

....

I WISH I COULD DELIVER THIS TALK IN PERSON TO YOUR ASSOCIATION, THIS IS NOT POSSIBLE AT PRESENT SO I WILL WRITE AND GIVE TO YOU MY EXPERIENCES OF OVER FIFTY YEARS.

I THINK IT IS WONDERFUL THAT YOU FOLKS HAVE FORMED AN ASSOCIATION ON VIOLIN MAKING. IF ALL THE VIOLIN MAKERS IN AMERICA HAD GOTTEN TOGETHER YEARS AGO AND POOLED THEIR KNOWLEDGE WE WOULD BE FAR AHEAD TODAY IN THIS NOBLE ART.

THERE ARE TWO BOOKS WHICH GIVE MORE INFORMATION THAN ALL THE OTHERS PUT TOGETHER. "THE LIFE AND WORK OF STRADIVARI" BY HILL AND SONS, AND "ITALIAN VIOLIN VARNISHES" BY GEO. FRY. ALL VIOLIN MAKERS WOULD DO WELL TO STUDY THEM THOROUGHLY.

LET US START OFF WITH WHAT WE KNOW:- TODAY WE HAVE WOOD EQUAL TO ANYTHING USED BY THE OLD ITALIANS. WE HAVE THEIR DIMENSIONS AND THEIR THICKNESSES AND DOWN THROUGH THE YEARS THERE HAVE BEEN MANY VIOLIN MAKERS SUCH AS LUPOT. VUILHAUME AND THE HILLS WHO HAVE MADE EXACT COPIES, BUT DID NOT GET THE TONE QUALITY, SO IT IS NONE OF THESE THINGS. THE OLD ITALIANS MUST HAVE DONE SOMETHING ELSE. WHAT COULD IT BE?

ABOUT EIGHT YEARS AGO I HAD OCCASION TO TAKE OFF THE TOP OF A FINE OLD WELL WORN FRENCH VIOLIN. WHERE THE VARNISH WAS WORN OFF THE RIB ON THE UPPER RIGHT HAND SIDE THE PERSPIRATION HAD COME RIGHT THROUGH THE RIB. NOW I HAVE TAKEN THE TOPS OFF MANY WELL WORN ITALIAN VIOLINS BUT NO PERSPIRATION EVER CAME THROUGH THE RIBS. THIS TOLD ME ONE THING: THE OLD ITALIANS MUST HAVE PUT SOMETHING ON THE VIOLIN THAT WAS IMPERVIOUS TO DAMPNESS--WHAT COULD IT BE? ONLY ONE THING-RAW LINSEED OIL- THE ONLY OIL THAT WILL OXIDIZE AND HARDEN. (BOILED OIL IS NOT GOOD, IT WILL NOT PENETRATE). FOR ME TO TELL YOU THAT THIS IS THE SO CALLED SECRET OF THE OLD MASTERS IS FOOLISH. I DON'T KNOW AND NO ONE ELSE DOES FOR THERE WASN'T ANY SECRET, THEY ALL KNEW WHAT TO DO, SOME WITH MORE SUCCESS THAN OTHERS. I AM SURE THEY ALL USED RAW LINSEED OIL-BUT WHAT DID THEY USE WITH IT, IF ANYTHING? THEY COULD HAVE USED TURPENTINE MIXED WITH FIR RESIN, PINE RESIN, LARCH RESIN, COPAL, MASTIC OR EVEN BENZOIN.

(NOTE BY THE EDITOR: "PERHAPS PROPOLIS AS SUGGESTED IN OUR JUNE ISSUE".)

MY EXPERIENCE SO FAR GIVES BEST RESULTS WITH:- 3 OZS. PINE RESIN DILUTED WITH 3 OZS. PURE TURPENTINE. THIN 2 OZS. OF THIS MIXTURE WITH 2 OZS. RAW LINSEED OIL. WITH YOUR VIOLIN IN THE WHITE, GO ALL OVER IT WITH A GOOD COAT, NECK SCROLL AND ALL. LET IT OXIDIZE IN THE OPEN AIR, HANGING IT ON A CLOTHES LINE FOR AT LEAST SIX WEEKS. THEN VARNISH.

IF YOU USE STRAD'S THICKNESSES: TOP SIX AND A HALF SIXTY-FOURTHS IN CENTRE SIX SIXTY-FOURTHS AT PURFLING....BACK TEN SIXTY-FOURTHS IN CENTRE AND SIX SIXTY-FOURTHS AT PURFLING YOU WILL BE SURPRISED AT THE TONE QUALITY, VOLUME AND EASE OF ARTICULATION ABOVE THE THIRD POSITION AND THIS IS ALL THAT MAKES A REAL FINE VIOLIN.

JUST LET ME KNOW THE DATE AND I WILL BE VERY PLEASED TO SEND A VIOLIN TO THE HOBBY SHOW. I AM SORRY IT IS SO FAR AWAY OR I WOULD TAKE IT UP MYSELF AND MEET THE "BOYS" AND TALK VIOLINS. I HAVE NEVER BEEN INTERESTED IN BUYING AND SELLING OLD VIOLINS, MY WHOLE INTEREST IS TO FIND OUT WHAT THE OLD ITALIANS DID TO GIVE THEIR VIOLINS THAT BEAUTIFUL TONE. I HAVE SPENT OVER FORTY YEARS IN TRYING TO MAKE A VIOLIN EQUAL TO A STRAD. AND HAVE NOT SUCCEEDED YET, ALTHOUGH SOME OF THE EXPERTS SAY I HAVE. (I WILL HAVE TO RESERVE JUDGEMENT .

TELL YOUR MEMBERS THAT I WILL BE GLAD TO TELL ANYTHING THAT I HAVE LEARNED OVER THESE MANY YEARS. I AM ALWAYS WILLING TO HELP IN THE MAKING OF BETTER VIOLINS. WITH BEST WISHES.

E.H. SANGSTER, DALLAS, TEXAS.

.....

LETTER FROM OUR VICE PRESIDENT

TO THE EDITOR: DEAR SIR:

LATELY I HAVE BEEN GIVING A GREAT DEAL OF THOUGHT ABOUT STIMULATING THE PLAYING OF THE VIOLIN AND ITS ATTENDANT FAMILY, I.E. VIOLA, CELLO AND BASS.

WHEN LOOKING THROUGH THE MUSIC STORES IN OUR CITY, ONE FINDS THAT THEIR SHOW WINDOWS ARE FULL OF SAXAPHONES, GUITARS, TRUMPETS, ETC., ETC. AD INFINITUM BUT SELDOM IS A VIOLIN SEEN, OR IF IT IS, IT IS STUCK AWAY IN A CORNER AS IF THEY WERE ASHAMED OF IT.

LETTER FROM OUR VICE PRESIDENT (CONT'D)

AFTER LISTENING TO SO MUCH NON MUSICAL RUBBISH WHICH COMES OVER RADIO AND TELEVISION, I CAN QUITE UNDERSTAND WHY WE HAVE SUCH A PROBLEM WITH JUVENILE DELINQUENTS. PSYCOLOGICALLY SPEAKING I FEEL CERTAIN THAT SO MUCH OF THE DISONANCE OF SCREAMING TRUMPETS, VARIOUS TYPES OF HORNS, GUITARS AND SAXAPHONES CAN NOT HELP BUT HAVE A VERY DELETERIOUS EFFECT ON OUR YOUTH. THIS CACOPHONY OF NOISE IS BOUND TO CAUSE MENTAL ABERRATION TO A GREATER OR LESSER DEGREE, IN THE YOUNG PEOPLE WHERE THERE IS ANY TENDENCY TO MENTAL IMBALANCE.

THUS I THINK WE SHOULD ALL GET OUR HEADS TOGETHER TO THINK UP SOME WAY IN WHICH WE COULD BRING THIS BEFORE THE PUBLIC NOT ONLY TO SELL SOME VERY GOOD VIOLINS BUT AT THE SAME TIME IN OUR OWN WAY HELP TO KEEP THE JAILS EMPTY OF THE YOUNGSTERS.

H.G. HEYWORTH, L683 RENFREW ST., VANCOUVER.

NOTE: WE HEARTILY AGREE WITH YOUR IDEA AND BELIEVE THAT PART OF OUR DUTIES SHOULD BE ADVERTISING THE PLEASURE TO BE DERIVED FROM THE PLAYING OF VIOLINS, ETC. LET US BRING THESE WORTH WHILE INSTRUMENTS OUT OF THEIR HIDING PLACE. EDITOR.

.....

LETTER FROM LONG ISLAND

DEAR DON:

RECEIVED THE JOURNAL WHICH I ENJOYED VERY IMMENSELY. I HAVE NOT AS YET MADE A VIOLIN BUT EXPECT TO SOON. I HAVE BEEN READING MR. REID'S BOOK AND WAS PLEASED TO HEAR FROM YOUR JOURNAL THAT HE IS WILLING TO BE HELPFUL. IN THE LAST FEW YEARS I HAVE SPOKEN TO MANY VIOLIN REPAIR MEN IN THE HOPE OF FINDING INFORMATION ON THE SUBJECT, BUT ONLY LEARNED THAT THEIR INFORMATION WAS A SECRET.

KEEP UP THE GOOD WORK WITH YOUR JOURNAL. WE HOBBY BOYS REALLY NEED IT.

YOURS SINCERELY, DOMINICH BUTERA, LL9 LIBERTY AVE., PORT JEFFERSON.

.....

"CLOTHES DO NOT MAKE THE MAN"

BY PERRY S. MILLAR

NOR IN OUR HUMBLE SUBMISSION, DOES APPEARANCE MAKE A VIOLIN.

THESE PROFOUND THOUGHTS ARE EVOKED BY THE DECISION REACHED AT THE LAST MEETING OF OUR ASSOCIATION, WHEREBY THE FOLLOWING POINT SYSTEM WAS APPROVED FOR THE JUDGING OF INSTRUMENTS AT THE P.N.E. EXHIBIT IN AUGUST:

TONE JUDGED BY THE PLAYER	35%	WORKMANSHIP	15%
TONE JUDGED BY THE LISTENER	35%	FINISH	15%

AS VIOLIN MAKERS WE MAY THINK THAT TONE IS ONLY TWO THIRDS OF THE BATTLE. BUT ANY GROUP OF MUSICIANS WOULD, WE THINK, REFUSE TO ACCEPT SUCH A PROPOSITION. WHICH OPINION IS THE MORE VALID, THAT OF THE PLAYER OR THAT OF THE MAKER?

THE VIOLINIST WILL INSIST THAT THE MELDED EFFECT OF TONE AND ARTICULATION COMBINED ARE THE ONLY THINGS THAT REALLY MATTER WHEN A MUSICIAN TOUCHES HIS BOW TO THE INSTRUMENT, AND THEY ARE THE ONLY THINGS THAT CAN EVER MATTER.

WHAT IS SOMETIMES NOT FULLY APPRECIATED, IS THAT A COMPETENT VIOLINIST, BRIEFLY TESTING TWO VIOLINS IN A SMALL ROOM, OR EVEN A MEDIUM-SIZED HALL, CAN FREQUENTLY PRODUCE TO THE HEARER AN ALMOST EQUALLY PLEASING RESULT ON THE INFERIOR INSTRUMENT. BUT THIS TEMPORARY ILLUSION DOES NOT PROVE THAT THE TWO INSTRUMENTS ARE LARGELY EQUAL IN QUALITY. SUCH A SUMMARY TEST CANNOT POSSIBLY MEASURE THOSE ULTIMATE QUALITIES OF CHAMPIONSHIP, NAMELY TONAL VOLUME, CARRYING POWER, AND LONG-TERM STAMINA.

WE ALL KNOW OF OLD AND BATTERED MASTERPIECES WHICH COULD CLAIM FEW MARKS ON GROUNDS OF WORKMANSHIP AND FEWER ON FINISH. THUS UNDER THE PRESENT APPROVED SYSTEM OF MARKING, THESE TREASURES OF THE AGES WOULD COME OFF RATHER BADLY AGAINST INSTRUMENTS WHICH ARE REALLY INFERIOR, ESPECIALLY IF THE COMPETITION TAKES PLACE IN ANYTHING BUT A LARGE AUDITORIUM. THESE FACTORS IN COMBINATION COULD ONLY PRODUCE THE MOST PERVERSE RESULT IF MANY SO-CALLED "OLD MASTERS" WERE ENTERED IN THE COMPETITION WITHOUT THE UNEARNED INCREMENT OF THEIR FAMOUS LABELS.

IT IS NOT UNNATURAL - INDEED IT IS EVEN HEALTHY - THAT WE AS VIOLIN MAKERS SHOULD EXPRESS OUR REVERENCE FOR WORKMANSHIP IN THE STARK SENSE OF CABINET MAKING. IF WE ABANDON THE HIGHEST STANDARDS OF MECHANICAL WORKMANSHIP, WE SHOULD INDEED SHORTLY PERISH AS INSTRUMENT MAKERS. IT IS PERHAPS WELL TO RECOGNIZE HOWEVER, THAT BY THE SYSTEM OF MARKING WE HAVE ADOPTED, WE ARE NOT JUDGING VIOLINS SO MUCH AS VIOLIN MAKERS; AND THERE IS A DIFFERENCE.

"CLOTHES DO NOT MAKE THE MAN" (CONT'D)

NOT THAT THIS WRITER IS UNHAPPY WITH THE PRESENT STATE OF THINGS. AS OUR CHAIRMAN STATED DURING THE AGONY OF DEBATE UPON THE SUBJECT-- "AFTER ALL, ITS THE SPORT OF THE THING."

.....

WE STAND CORRECTED

MRS. MARTHA KOZAK HAS DRAWN OUR ATTENTION TO THE FACT THAT IN THE TEST OF OLD MASTER VIOLINS AND MODERN INSTRUMENTS THE PROBLEM FOR THE AUDIENCE WAS NOT TO PICK THE BEST TONED VIOLIN BUT TO DISTINGUISH THE ITALIAN TONE FROM MODERN TONE.

SHOULD THE TEST HAVE BEEN FOR THE FINEST TONED INSTRUMENT THE MODERN VIOLINS MIGHT WELL HAVE PROVED VICTORIOUS.

.....

KIND DONATION OF BOOKS

MRS. ARTHUR ROCKWELL, DAUGHTER OF THE LATE "DOC" PORTER, HAS EXPRESSED THE DESIRE THAT SEVERAL OF THE BOOKS ON VIOLIN MAKING AND ON OLD VIOLINS WHICH FORMED PART OF THE LATE MR. PORTER'S LIBARY BE TURNED OVER TO THE VIOLIN MAKERS' ASSOCIATION TO FORM THE NUCLEUS OF A VIOLIN LIBRARY WHICH WILL BE UNDER THE CHARGE OF MR. FLOYD HOLLY.

WE WISH TO TAKE THIS OPPORTUNITY OF THANKING MRS. ROCKWELL FOR SUCH A THOUGHTFUL ACTION AND IT WOULD BE VERY FITTING IF THIS LIBRARY WERE DEDICATED TO THE MEMORY OF THE LATE "DOC" PORTER.

.....

THE COMMUNITY ARTS COUNCIL

AT OUR NEXT MEETING WE HOPE TO HAVE A SPEAKER FROM THE COMMUNITY ARTS COUNCIL. THIS ORGANIZATION IS COMPOSED OF SEVERAL GROUPS OF CRAFTSMEN BANDED TOGETHER TO SOLVE COMMON PROBLEMS, SUCH AS MARKETING, ADVERTISING, METHODS OF MANUFACTURE, ETC.

IT WILL BE AN EDUCATION TO LEARN HOW OTHER CRAFTSMEN HANDLE THEIR PROBLEMS AND WE MIGHT FIND IT BENEFICIAL TO BELONG TO SUCH AN ORGANIZATION.

WHEN THE ARTS COUNCIL HEARD OF THE NATURE OF OUR ASSOCIATION THEY WERE VERY INSISTENT THAT WE SEND A DELEGATE TO THE ARTS RESOURCES CONFERENCE WHICH WAS HELD ON JUNE 26-27-28TH AT THE U.B.C. THERE BEING NO TIME IN WHICH TO CALL AN EXECUTIVE MEETING YOUR PRESIDENT APPOINTED DON WHITE TO ATTEND AS A DELEGATE.

WE ARE SORRY THAT A REPORT OF THIS IMPORTANT CONFERENCE CANNOT BE PRINTED IN THIS ISSUE AS WE GO "TO PRESS" IMMEDIATELY. A SHORT REPORT WILL BE GIVEN TO THE MEMBERSHIP AT THE NEXT MEETING AND ONE IN PRINTED FORM, FOR THE BENEFIT OF OUR SUBSCRIBERS, IN THE NEXT ISSUE.

.....

WE WOULD LIKE TO THANK ALL THOSE WHO HAVE, BY THEIR CONTRIBUTIONS, MADE THIS THE LARGEST AND, WE HOPE, THE MOST INTERESTING ISSUE YET PRODUCED.

REMEMBER THIS IS YOUR PAPER, LET US HEAR FROM YOU. WRITE ON ANY SUBJECT RELATIVE TO STRING INSTRUMENTS OR MUSIC THAT YOU WISH.

.....

THE OFFICER IN CHARGE OF THE FIRING SQUAD ADDRESSED THE PRISIONER; "SHALL WE BLINDFOLD YOU?" HE ASKED.

"NO" WAS THE REPLY, "BLINDFOLD THE FIRING SQUAD."

.....

HEAR ABOUT THE BOWLEGGED COWGIRL WHO HAD A HARD TIME KEEPING HER CALVES TOGETHER?

.....

DON WHITE, EDITOR

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EDITORIAL

JUSTIFIABLE PRIDE

THE EXHIBIT WHICH WE AS AN ASSOCIATION WILL PRESENT AT THE HOBBY SHOW THIS MONTH WILL, WE FEEL CONFIDENT, BE ONE OF WHICH WE MAY ALL BE JUSTIFIABLY PROUD.

IT MAY BE WELL, HOWEVER, FOR US TO REALIZE

AS INDIVIDUAL MEMBERS WE WILL NOT DESERVE THE HONOR OF ENJOYING THIS FEELING OF PRIDE UNLESS WE HAVE JUSTIFIED OURSELVES IN ITS CREATION. THE ONUS, THEREFORE, IS PIN-POINTED RIGHT ON THE INDIVIDUAL.

PERHAPS WE MAY BE ALLOWED TO REPEAT AN OFT MENTIONED PROVERB: "A CHAIN IS ONLY AS STRONG AS ITS WEAKEST LINK." AS MEMBERS OF OUR ASSOCIATION IT IS OUR DUTY TO SEE THAT WE, AS A LINK ON THIS CHAIN, ARE OF THE UTMOST STRENGTH. GRANTED WE MAY NOT ALL BE ABLE TO TAKE A PROMINENT PART, BUT NEVERTHELESS THAT PART, THAT LINK, MUST BE OF OUR VERY BEST.

IN SOCIETY ITSELF WE MAY SOMETIMES FEEL THAT WE ARE NEVER TO BE FORTUNATE (?) ENOUGH TO PRANCE IN THE LIMELIGHT. THIS PRIVILEGE CAN WELL BE LEFT TO SUCH EGOTISTICAL INDIVIDUALS AS THE WRITER OF THIS EDITORIAL.

THE MOST VALUABLE CITIZENS OF A COMMUNITY ARE THOSE WHO DO THEIR DUTY TO FAMILY AND SOCIETY WITH NO THOUGHT OF REWARD. THEIR CHARACTER IS INDELIBLY IMPRINTED AND REFLECTED IN OUR NATIONAL CHARACTER AND GOES TO MAKE UP THAT INDIVIDUAL WHOM WE ARE PROUD TO CALL "A CANADIAN".

SO LET IT BE WITH OUR ASSOCIATION, AND WITH OUR HOBBY SHOW EXHIBIT AT THIS TIME IN PARTICULAR.

BY ALL MEANS LET US BE PROUD OF OUR BOOTH EXHIBIT, BUT LET US BE SURE THAT THIS PRIDE IS JUSTIFIABLE.

.....

"I WILL DO MY BEST, NO MAN CAN DO BETTER". WILLIAM TELL - (UPON THE SHOOTING AT THE APPLE)

.....

VIOLIN TONE

BY CARDO SMALLEY

IN SEEKING THAT CERTAIN SOMETHING IN THE SOUND COMING FROM A VIOLIN UNDER YOUR CHIN ONE IS FORCED TO REFLECT ON THE NUMBER OF STARS IN THE UNIVERSE. AS GOD MADE NO HUMANS ALIKE THERE SEEMS TO BE A HAND THAT GUIDES A MAKER IN MAKING EACH INSTRUMENT DIFFERENT AS TO TONE. THEY MAY BE AS CLOSE IN APPEARANCE AS PEAS BUT VASTLY APART IN SOUND. IT IS THIS UNKNOWN QUALITY THAT KEEPS US STRIVING AND NOW AND THEN WE COME CLOSE TO WHAT WE WANT.

IN CONSTANTLY PLAYING DIFFERENT VIOLINS ONE ATTAINS A STANDARD MENTALLY IN WHAT HE WANTS TO HEAR. THIS IS GOVERNED BY THE CAPACITY OF THE PLAYER TO PRODUCE WHAT IS THERE TO PRODUCE. ONE PLAYER APPROACHES AN INSTRUMENT WITH A VERY LIGHT TOUCH AND ANOTHER REALLY DIGS IN. SOME INSTRUMENTS CANNOT STAND BOTH TREATMENTS. ONE GETS TO KNOW IN A FEW MOMENTS HOW TO COAX THE BEST FROM EACH TYPE.

THE MAIN THING TO STRIVE FOR IS CLARITY. A HUMAN VOICE IS NOT CLEAR WITH A FROG IN ITS THROAT SO TO SPEAK. WHEN CARE HAS BEEN TAKEN TO MAKE ALL THINGS RIGHT THE VIOLIN WILL BE CLEAR AS A BELL. THEN ONLY IS IT POSSIBLE TO JUDGE TONE. THERE IS A QUALITY SOME MIGHT CALL WOODINESS THAT GIVES THE MAGIC TO THE SOUND. IT IS A FEELING THAT ALL THE STRINGS ARE ONLY GUT AND THE BOW SEEMS TO CUT LIKE CHEESE. THIS WOOD AND GUT QUALITY, FOR WANT OF A BETTER NAME, COMBINED WITH A MARVELOUS CLARITY OF SOUND THAT RINGS LIKE A BELL IS A CLOSE APPROACH TO THE ITALIAN TONE. IN PLAYING A FINE ITALIAN INSTRUMENT ONE IS STRUCK BY THE FULL CONTRALTO QUALITY ON THE "D" WITHOUT THE TUBBINESS ON THE "G". YET THERE IS A SOPRANO SOUND HIGH AND CLEAR ON THE "E". THE AMAZING THING ABOUT THIS IS THAT THERE IS NO TRACE OF HARD-

VIOLIN TONE (CONT'D)

NESS. ON NEW INSTRUMENTS WE WILL TRY TO GET ALL THESE QUALITIES BUT CLARITY AND HARDNESS SEEM TO GO TOGETHER. IN SUMMING UP ONE MIGHT TRY TO STATE A POSITIVE LIKING FOR A CERTAIN SOUND IN A VIOLIN AND THEN FALL MADLY IN LOVE WITH SOMETHING ELSE QUITE DIFFERENT BUT EQUALLY BEAUTIFUL IN ANOTHER INSTRUMENT. IT IS THIS, AS WAS STATED EARLIER THAT CARRIES US FORWARD TO BETTER THINGS.

.....

A CHIP FROM THE CHISEL OF G.R. WRIGHT

A SMOOTH 10 INCH RAT-TAIL FILE IS A GOOD SUBSTITUTE FOR A PEG HOLE REAMER. IT IS THE SAME TAPER AND MUST BE TURNED ANTI-CLOCKWISE.

.....

NOTICE

THE NEXT MEETING OF THE VIOLIN MAKERS' ASSOCIATION WILL BE HELD AUGUST L4TH, USUAL TIME AND PLACE. AN INTERESTING PROGRAMWILL BE ARRANGED. FINAL PREPARATION FOR THE HOBBY SHOW WILL BE DISCUSSED.

.....

CAPABLE RECITAL AT THE JULY MEETING

MOST OF OUR MEMBERS ARE ALREADY FULLY AWARE OF MR. RAGNAR HELIN'S CAPABILITY AS A VIOLINIST BUT UNTIL HEARING HIM ON THE CONCERT PLATFORM WE DID NOT FULLY REALIZE HIS ARTISTRY.

BUSINESS AT THE LAST MEETING WAS CUT TO A MINIMUM SO THAT WE COULD ENJOY MR. HELIN'S RENDITIONS. HIS STRONG MELLOW TONE WAS VERY EVIDENT IN SEVERAL SELECTIONS AND HE HAS FORCED TO RESPOND TO MANY ENCORES. IT IS INTERESTING TO NOTE THAT HE PLAYED ON A VIOLIN MADE BY HIMSELF AND ONLY COMPLETED LAST CHRISTMAS. IT PROVED ITSELF A SPLENDID INSTRUMENT. MRS. HEYWORTH AS ACCOMPANIST WAS EXCELLENT. ALWAYS GIVING FULL SUPPORT WITHOUT PROMINANCE. THANK YOU BOTH FOR A DELIGHTFUL EVENING.

BEFORE THE RECITAL A SHORT BUSINESS MEETING DISCUSSED FINAL ARRANGEMENTS FOR THE HOBBY SHOW. THERE WERE ALSO SOME KIND REMARKS REGARDING THE VIOLIN MAKERS' JOURNAL AND SEVERAL SUGGESTIONS AS TO ITS IMPROVEMENT.

THE CHAIRMAN REGRETTED THAT MRS. ADA MCGERR, MUSIC ART CRITIC, WHO WAS TO HAVE BEEN THE GUEST SPEAKER WAS INDISPOSED WITH AN ACUTE ATTACK OF FLU AND WAS UNABLE TO ATTEND. WE HOPE TO HEAR FROM MRS. MCGERR IN THE NEAR FUTURE. HER SUBJECT WILL BE THE VANCOUVER COMMUNITY ARTS COUNCIL.

.....

INSTRUCTIONS TO EXHIBITORS AT THE HOBBY SHOW

AS PREVIOUSLY ANNOUNCED THE JUDGING OF ALL INSTRUMENTS WILL TAKE PLACE 10 DAYS PRIOR TO THE ACTUAL OPENING OF THE HOBBY SHOW. (THE HOBBY SHOW OPENS AUGUST 18TH). OUT OF TOWN EXHIBITORS WILL ALREADY HAVE RECEIVED THEIR INSTRUCTIONS. THE FOLLOWING IS FOR LOCAL EXHIBITORS ONLY.

1. ALL INSTRUMENTS MUST BE DELIVERED TO THE HOBBY SHOW NOT LATER THAN FRIDAY, AUGUST 7TH. A REPRESENTATIVE OF OUR ASSOCIATION WILL BE THERE AUGUST 6TH AND 7TH FROM 9:00 A.M. TO 5:00 P.M.
2. NO ENTRY FEE IS REQUIRED AND NO ENTRY FORM. THE SECRETARY WILL MAKE YOUR ENTRY ON DELIVERY OF EXHIBIT.
3. INSTRUMENTS WILL BE FULLY INSURED. PLACE WHAT VALUE YOU CONSIDER FAIR AND THEY WILL BE INSURED FOR THAT AMOUNT.
4. MEMBERS WISHING TO CONTRIBUTE UNFINISHED WORK, PARTS OR TOOLS FOR THE WORK BENCH WILL PLEASE DELIVER THEM ON AUGUST 15TH OR 16TH. CONTACT THE SECRETARY DESCRIBING WHAT YOU HAVE. DON'T LET US DOWN.

.....

"LET US SO LIVE THAT WHEN WE DIE EVEN THE UNDERTAKER WILL BE SORRY" MARK TWAIN

.....

THE BRITISH COLUMBIA CENTENNIAL

WE SPOKE IN OUR FRONT PAGE EDITORIAL OF THE SUBJECT OF "PRIDE". ON THE EVENT OF OUR 100TH BIRTHDAY WE CANNOT HELP BUT FEEL A VERY STRONG SENSE OF THIS SAME EMOTION.

THE BRITISH COLUMBIA CENTENNIAL (CONT'D)

THIS IS OUR HOME AND WE ARE RIGHTFULLY PROUD OF IT. WE ADMIRE THE PIONEERS WHO BUILT THIS PROVINCE. THEY UNDERWENT UNTOLD HARDSHIPS AND PRIVATIONS. NOW WE REAP THE BENEFITS. TRUE OUR NATURAL RESOURCES HAVE, TO A GREAT EXTENT, BEEN PILFERED BY MEN AND CO-OPERATIONS NOT EVEN CANADIAN IN NATIONALITY. WE SEE INEQUALITIES, INJUSTICES, INTOLERANCE AND GREED ON EVERY HAND. THIS HOWEVER SHOULD MAKE US ALL THE MORE DETERMINED THAT THE GENERATIONS YET TO COME WILL, ON LOOKING BACK OVER THE YEARS, DECLARE THAT WE DID OUR BEST TO MAKE THIS PROVINCE A BETTER PLACE TO LIVE IN.

BRITISH COLUMBIA! WE SALUTE YOU! HAPPY BIRTHDAY AND A VERY PROSPEROUS FUTURE

THE VANCOUVER INTERNATIONAL FESTIVAL

TO CELEBRATE OUR CENTENNIAL, VANCOUVER'S FIRST FESTIVAL WAS ORGANIZED. THIS FESTIVAL WILL BECOME AN ANNUAL EVENT AND IS SOMETHING WHICH SHOULD INTEREST US ALL. THE FESTIVAL IS NOW IN PROGRESS AND IT IS YOUR CHANCE TO HEAR SOME OF THE WORLD'S BEST MUSICIANS.

FOREMOST INTEREST, AS FAR AS WE ARE CONCERNED, WILL OF COURSE BE THE THREE CONCERTS BY THE FESTIVAL QUARTET COMPOSED OF VIOLINIST SZYMON GOLDBERG, VIOLA WILLIAM PRIMROSE, CELLO NIKOLAI GRAUDAN AND PIANIST VICTOR BABIN. THESE CONCERTS WILL BE HELD IN THE BALLROOM OF THE VANCOUVER HOTEL. AT THEIR THIRD CONCERT THEY WILL PLAY THE FAMOUS "TROUT" QUINTET BY SCHUBERT.

OTHER FIRST CLASS EVENTS WILL BE THE PLAYING OF THE VANCOUVER SYMPHONY UNDER THE DISTINGUISHED BATON OF BRUNO WALTER, WILLIAM STEINBERG AND NICHOLAS GOLDSCHMIDT. GLEN GOULD, CANADA'S LEADING PIANIST WILL ALSO BE HEARD, BESIDES OTHER OUTSTANDING ARTISTS.

TO HEAR EVERYTHING WILL BE IMPOSSIBLE EVEN TO TAKE IN MOST EVENTS WILL TAKE A LITTLE PURSE STRETCHING BUT WOULD BE WELL WORTHWHILE. THE QUARTET PLAYING ITSELF WOULD BE AN EDUCATION.

WE MIGHT ADD THAT THERE WILL BE THREE CONCERTS AT THE U.B.C. FREE OF CHARGE.

THOSE WHO BRING SUNSHINE TO THE LIVES
OF OTHERS CANNOT KEEP IT FROM THEMSELVES

....JAMES BARRIE.

.....

REPORT ON THE ARTS RESOURCES CONFERENCE

THE SECOND ANNUAL ARTS RESOURCES CONFERENCE WAS HELD ON JUNE 26TH,27TH AND 28TH AT THE UNIVERSITY OF BRITISH COLUMBIA.

THIS IMPORTANT CONFERENCE WAS SPONSORED BY THE COMMUNITY ARTS COUNCIL OF B.C. WHOSE HEAD OFFICE IS AT 581 GRANVILLE ST., VANCOUVER.

BEFORE ELABORATION ON THE INTERESTING AND VITAL DISCUSSIONS WHICH TOOK PLACE AT THIS GATHERING OF REPRESENTATIVES FROM EVERY PART OF THE PROVINCE IT MAY FIRST BE NECESSARY TO GIVE A LITTLE INFORMATION ON THE COMMUNITY ARTS COUNCIL AND THE PURPOSE OF ITS EXISTENCE.

THE COUNCIL WAS FORMED TO FILL A VERY NECESSARY FUNCTION NAMELY "TO ENCOURAGE AND DEVELOP THE ARTS AND CRAFTS IN THIS PROVINCE". IT IS HEADED BY INFLUENTIAL AND CULTURED INDIVIDUALS BUT THE MAIN BODY OF THE MOVEMENT IS COMPOSED OF ARTS AND CRAFT CLUBS AND SOCIETIES, VERY SIMILAR TO OUR VIOLIN ASSOCIATION.

THROUGH THIS ONE CENTRA
WEAVING, WOOD CARVINGS, ETC. IT IS ONLY NATURAL ALSO THAT THROUGH THIS ONE CHANNEL THE SMALL GROUPS ARE ABLE TO ADVERTISE AND MAKE THEMSELVES KNOWN ALL OVER THE CONTINENT, FOR IN UNION THERE IS STRENGTH.

THE PURPOSE THEN OF OUR VIOLIN MAKERS' ASSOCIATION SENDING A DELEGATE TO THE ARTS RESOURCES CONFERENCE WAS NOT ONLY TO ADVERTISE OURSELVES THROUGHOUT THE PROVINCE BY CONTACTING THE MANY DELEGATES BUT TO SEE IF SOMETHING COULD NOT BE DONE TO ENCOURAGE THE ART OF STRING INSTRUMENT PLAYING IN B.C.

REPORT ON THE ARTS RESOURCES CONFERENCE (CONT'D)

ONE OF THE HIGHLIGHTS OF THE CONFERENCE WAS THE OPENING ADDRESS BY DR. NORMAN MCKENZIE, PRESIDENT OF THE UNIVERSITY OF B.C. A QUIET UNASSUMING MAN YET ABLE IN SHORT A TREMENDOUS AMOUNT OF INFORMATION. SPEAKING ON THE CANADA COUNCIL HE DESCRIBED ITS ORIGIN AND PURPOSE, AND AS THE CANADA COUNCIL HAS A DIRECT BEARING ON THE COMMUNITY ARTS COUNCIL A FEW WORDS EXPLAINING ITS FUNCTIONS AS OUTLINED BY DR. MCKENZIE WOULD BE IN ORDER.

THE CANADA COUNCIL WAS CREATED BY THE CANADIAN GOVERNMENT TO FOSTER THE ARTS SUCH AS PAINTING, SCULPTURE, MUSIC, BALLET, THEATRE, HANDICRAFTS, ETC. ALSO TO ASSIST THE HUMANITIES ON SOCIAL SCIENCES.

THE CANADA COUNCIL COVERS EVERY PHASE IN THE DEVELOPMENT OF THESE ARTS EVEN TO THE ERECTION OF SUITABLE BUILDINGS WHEREIN THESE ARTS CAN BE TAUGHT, DISPLAYED OR LECTURED ON.

ONE HUNDRED MILLION DOLLARS WAS ALOCATED FOR THIS PURPOSE IN THE FORM OF A TRUST FUND. IN THE CASE OF BUILDINGS ON UNIVERSITY GROUNDS THE COUNCIL GOES 50/50 WITH THE UNIVERSITY IN THE INITIAL COST.

THE 30 ODD MEMBERS (OR DIRECTORS) WHO MANAGE THE CANADA COUNCIL ARE SELECTED FROM EACH PROVINCE, THERE BEING TWO FROM B.C.

BESIDES THE ERECTION OF MANY BEAUTIFUL BUILDINGS EVERY WORTHWHILE ORGANIZATION THROUGHOUT THE DOMINION IS EITHER SPONSORED OR SUBSIDIZED BY THE CANADA COUNCIL. THE COMMUNITY ARTS COUNCIL OF VANCOUVER HAS RECEIVED A GRANT. THIS IS BEING SPENT WITH GREAT CARE AND IS PLACED JUST WHERE IT WILL PRODUCE THE MOST RESULTS IN THE ENCOURAGEMENT OF THE ARTS. A STRIKING EXAMPLE OF THE COMMUNITY ARTS COUNCILS EFFORTS IS TO BE FOUND IN THE FIRST VANCOUVER INTERNATIONAL FESTIVAL WHICH IS NOW IN PROGRESS.

IT WAS BACK IN L954 THAT NICHOLAS GOLDSCHMIDT PRESENTED A BRIEF TO THE CANADA COUNCIL OUTLINING THE IDEA OF A VANCOUVER FESTIVAL. IT WAS THE COMMUNITY ARTS COUNCIL THAT SUPPORTED HIS ARGUMENTS AND TOGETHER THEY WERE SUCCESSFUL IN GETTING THE CONSENT AND ASSISTANCE OF THE CANADA COUNCIL.

AS MY SPACE IS NOW TAKEN UP I FEEL THIS REPORT SHOULD BE CONTINUED IN THE NEXT ISSUE OF THE JOURNAL. I THINK ENOUGH HAS BEEN SAID TO SHOW THAT THE ARTS AND CRAFTS ARE NOT BEING NEGLECTED IN CANADA AND POSSIBLY IT IS OUR DUTY TO HELP THIS MOVEMENT BY ANY ASSISTANCE WE ARE ABLE TO GIVE.

.....

LETTERS TO THE EDITOR

MORE "SECRETS" FROM MR. SANGSTER

DEAR MR. WHITE:

YOUR MOST INTERESTING LETTER TO HAND AND THO' I HAVE NEVER SEEN IT YOU MAY HAVE THE ANSWER TO THE ITALIAN TONE IN "PROPOLIS" BECAUSE THERE IS ONE THING THAT PUZZLES ME. WHEN YOU UNSTRING AN ITALIAN VIOLIN AND LOOK AT THE INSIDE THROUGH THE END PIN-HOLE UNDER A BRIGHT LIGHT, THERE IS NO LIGHT TO BE SEEN THROUGH THE TOP, BUT OUR MODERN VIOLINS ARE QUITE TRANSPARENT. I HAVE NEVER SEEN "PROPOLIS" BUT I KNOW A CHAP HERE WHO KEEPS BEES SO MAY BE ABLE TO GET SOME.

I HAVE SEEN, HANDLED AND STUDIED ABOUT THIRTY-FIVE STRADS AND EVERY ONE WAS MARVELOUS. ONE THING THEY DID FOR ME - THEY TOOK ALL THE SWELLING OUT OF MY HEAD AS A VIOLIN MAKER. STRAD WAS A MASTER AT PUTTING THE ARCH ON A VIOLIN AND EVERY DETAIL SHOWS THE HAND OF A MASTER.

THE TYPE OF ARCHING AND HOW IT IS PUT ON HAS A GREAT DEAL TO DO WITH THE VOLUME, ARTICULATION, AND THE TRUENESS OF THE FIFTHS, OCTAVES, AND TENTHS IN FINGERING. THE QUALITY OF TONE DEPENDS ON WHAT IS PUT ON THE VIOLIN BEFORE IT IS VARNISHED AND HOW LONG THIS COAT IS EXIDIZED BEFORE VARNISHING. WHAT THE OLD ITALIANS USED I DON'T KNOW NOR DOES ANYONE. ONE LIFETIME IS NOT ENOUGH. I HAVE DONE A GREAT DEAL OF EXPERIMENTING AND SO FAR HAVE GOTTEN THE BEST RESULTS FROM RAW LINSEED OIL RESIN AND TURPENTINE. I AM QUITE SURE THE OLD ITALIANS USED RAW LINSEED OIL BUT WHAT THEY USED WITH IT IF ANYTHING IS ANYONES GUESS. YOU MAY HAVE THE ANSWER IN

LETTERS TO THE EDITOR (CONT'D)
MORE "SECRETS" FROM MR. SANGSTER (CONT'D)

"PROPOLIS".

THE BIGGEST NIGGER IN THE VIOLIN MAKERS WOODPILE IS THE FACT THAT NEW VIOLINS HOWEVER GOOD WILL NOT PLAY LIKE A GOOD ONE THAT HAS BEEN PLAYED BY A GOOD PLAYER EVEN FIVE YEARS. IT IS VERY DIFFICULT TO GET A PROFESSIONAL VIOLINIST TO PLAY ON A NEW VIOLIN IF HE HAS A FAIRLY GOOD OLD ONE.

THE VARNISH IS VERY SIMPLE TO MAKE. SOME OF THE MOST BEAUTIFUL I HAVE MADE WAS MADE FROM DOUGLAS FIR RESIN I GOT FROM CALIFORNIA.

IF YOU CAN GET SOME DOUGLAS FIR RESIN, FAT AND WHITE - KNOWN IN THE OLD DAYS AS (GALIPOT). TAKE 2 OZ. OF PURE RAW LINSEED OIL AND 2½ OZ. OF THE DOUGLAS FIR RESIN IF IT IS SOFT, (ONLY 2 OZ. IF IT IS HARD). PUT BOTH IN A SMALL CAST IRON FRYING PAN, PUT OVER THE GAS BURNER WITH MODERATE HEAT AND MELT TOGETHER STIRRING ALL THE TIME WITH A WIRE STIR STICK.

WHEN MELTED TOGETHER TURN THE HEAT UP AS FAR AS YOU DARE WITHOUT CONTENTS CATCHING FIRE AND COOK FIFTEEN MINUTES (NO MORE) STIRRING ALL THE TIME. LET COOL 10 OR 15 MINUTES AND DILUTE WITH PURE SPIRITS OF TURPENTINE (WARMED) TO THE RIGHT CONSISTENCY TO APPLY WITH A BRUSH. FIVE COATS WILL GIVE YOU THE MOST BEAUTIFUL GOLDEN RED COLOR YOU EVER SAW ON A VIOLIN. "CAUTION" VARNISH MUST BE MADE IN AN OUTBUILDING NOT IN THE HOUSE. IT GIVES OFF A GREAT DEAL OF PUNGENT SMOKE. BE SURE TO STIR ALL THE TIME THE VARNISH IS COOKING BECAUSE THERE IS A MOLECULAR CHANGE TAKING PLACE. IF YOU HAVE NOT READ IT, GET "THE VARNISHES OF THE ITALIANS" BY GEORGE FRY. HE MADE A BEAUTIFUL VARNISH USING NITRIC ACID AND HE GIVES A GREAT DEAL OF INFORMATION ON THE SUBJECT OF VARNISH FROMTURPENTINE. MR. FRY DID NOT KNOW THAT THE VARNISH HAS TO BE DRIED IN THE SUNLIGHT. AS YOU PROBABLY KNOW, IT WAS WRITTEN IN 1638 SIX YEARS BEFORE STRAD WAS BORN. "THE VIOLIN CANNOT BE BROUGHT TO PERFECTION WITHOUT THE STRONG HEAT OF THE SUN", AND I THINK THE REASON FOR IT IS IN THE FACT THAT THE HEAT OF THE SUN IS NEEDED TO OXIDIZE THE PRIMING COAT AND TO DRY THE VARNISH.

I THINK YOUR ASSOCIATION IS A GREAT STEP FORWARD AND I AM SORRY THAT VANCOUVER IS SO FAR FROM DALLAS MAKING THE COST OF GETTING THERE AND BACK TOO GREAT FOR A VIOLIN MAKER. HOWEVER I AM ENCLOSING A CHEQUE FOR THE JOURNAL. KEEP IT COMING.

WITH BEST WISHES TO ALL YOU MEMBERS AND TELL THEM I WILL BE WITH THEM IN SPIRIT AT THE HOBBY SHOW.

E.H. SANGSTER,
1109½ ELM ST., DALLAS 2, TEXAS.

.....

"AMONG THE 3 OR 4 MILLION CRADLES NOW ROCKING IN THE LAND ARE SOME WHICH THIS NATION WOULD PRESERVE FOR AGES AS SACRED THINGS, IF WE COULD KNOW WHICH ONES THEY ARE" MARK TWAIN

....

HE WHO SEEKS REVENGE, DIGS TWO GRAVES

....

FURTHER SUPPORT FOR DON WHITE'S IDEAS ON VIOLIN JUDGING

DEAR DON:

SO YOU THINK ABOUT 90% OF THE VALUE OF A VIOLIN IS DETERMINED BY ITS TONE. I WOULD GO FURTHER AND SAY ABOUT 98% OR MORE.

WHILE I CAN APPRECIATE THAT ANY MAKER TAKES A CERTAIN AMOUNT OF PRIDE IN HIS WORK BEING PRESENTABLE, IT IS A MISTAKE TO SPEND MUCH TIME ON IT. LET'S NOT FORGET THAT THE MACHINES AT MIRECOURT CAN TURN OUT JUST AS NICE FINISH AS STRAD EVER GOT ON HIS STUFF - BUT WHAT IS IT WORTH?

JUST RECENTLY AN OLD FRENCH CELLO WAS BROUGHT TO ME FOR VALUATION. POOR WOOD, CLUMSY PATTERN, HARD YELLOW SPIRIT VARNISH AND EXTENSIVE REPAIRS, POORLY DONE. NO TICKET, BUT IT WAS

FURTHER SUPPORT FOR DON WHITE'S IDEAS ON VIOLIN JUDGING (CONT'D)

UNNECESSARY, NO ONE FAMILIAR WITH EARLY FRENCH WORK COULD MISTAKE THE MAKER. ANY STORE IN TOWN WILL GIVE YOU A BETTER LOOKING INSTRUMENT FOR $75.00. YET I HAD TO TELL THE OWNER HIS CELLO WAS WORTH $1,000.00, AND IF HE WANTED TO SEND IT TO A FRIEND OF MINE IN HOLLYWOOD HE MIGHT DO A LITTLE BETTER.

THERE IS ANOTHER MATTER IN WHICH I HAVE LITTLE CONFIDENCE, AND THAT IS "JUDGES" WHO LISTEN TO TWO VIOLINS AND SAY WHICH IS BEST. USUALLY THE ONE WITH THE BIGGEST AND BRIGHTEST TONE IS JUDGED THE BEST. BUT PUT IT INTO TRIO WITH A STEINWAY PIANO AND A FINE ITALIAN CELLO, AND YOU FIND YOU HAVE NOT A NIGHTINGALE, BUT A CROW. QUALITY IS WHAT WE WANT, AND THE ONLY SAFE WAY TO JUDGE IT IS IN ITS PROPER CONTEXT.

WALTER A. JACKLIN, 5058 CYPRESS ST., VANCOUVER.

....

LETTER FROM JOHN LAWSON

THE FOLLOWING IS PART OF A LETTER FROM OUR OLD FRIEND JOHN LAWSON WHO IS DOING WELL AS EDITOR OF A MONTHLY MAGAZINE IN LONDON.

DEAR DON:

MANY THANKS FOR THE JOURNAL WHICH I ALWAYS READ FROM COVER TO COVER, THE MOMENT I RECEIVE IT, AND WITH A TREMENDOUS INTEREST. YOU ARE DOING A SPLENDID JOB AND I LOOK FORWARD TO MORE ISSUES.

THAT WAS A NICE PIECE OF PUBLIC RELATIONS WORK YOU HANDLED IN THE CIRCULAR LETTER. MOST CONVINCING. THERE IS AT LEAST ONE RESULT I CAN TELL YOU ABOUT. I IMMEDIATELY SENT YOU THE EQUIVALENT OF $5.00. AT LEAST I HAVE ENSURED THAT I SHALL NOT LOSE THAT PRECIOUS LINK WITH THE ASSOCIATION, WHILE IT IS STILL ALIVE.

GIVE MY REGARDS TO THE MANY FRIENDS I LEFT BEHIND AND GOOD LUCK TO YOU ALL AT THE HOBBY SHOW.

JOHN LAWSON, LONDON, ENGLAND.

....

"OBSERVATIONS BY DR. F.A. SAUNDERS"

DEAR MR. WHITE:

MANY THANKS FOR YOUR LETTER AND FOR THE TWO COPIES OF THE JOURNAL. I MUST ADMIT THAT THE WORK WE HAVE PUBLISHED (MYSELF AND COLLABORATORS) HAS NOT BEEN SPECIALLY USEFUL TO BUILDERS, EXCEPT THE ONE ARTICLE, BY MRS. HUTCHINS AND MYSELF IN 1953 "VIOLINS AND VIOLINISTS" ABOUT THINNING EDGES FOR VIOLINS WHICH ARE NOT THIN ENOUGH THERE ALREADY. THERE IS TO BE ANOTHER ARTICLE OF MORE USE IN AN APPROACHING ISSUE OF THE "STRAD".

THE MAJOR PEAKS CAN BE DISTINGUISHED, AT LEAST TWO OR THREE OF THEM, BY EAR, JUST LISTENING. THE "AIR-TONE" PEAK IS AROUND C SHARP ON A VIOLIN, THE "BODY" PEAK, WHICH IS HIGHER BY 7 TO 10 SEMITONES IN VIOLINS, AND PROBABLY A PEAK OR TWO AWAY UP THE E STRING. ANY INSTRUMENT WHICH WILL INDICATE LOUDNESS WOULD HELP. AN ORDINARY "PICK UP", WITH AN AMPLIFIER CONNECTED TO A SMALL OSCILLOSCOPE WILL SHOW A LOT OF LOUDNESS PEAKS. IF ONE OF YOUR GROUP HAS GONE INTO HI-FI REPRODUCTION HE MAY HAVE SOME SORT OF VOLUME INDICATOR IN HIS SET-UP. WHEN I AM BORED AT A CONCERT I AMUSE MYSELF BY PICKING OUT THE LOUD NOTES ON A VIOLIN, VIOLA OR CELLO.

YOU ASK ABOUT THE EFFECT OF AIR VOLUME. THE INNER AIR IN A VIOLIN CAN EMIT ONLY ONE TONE, THOUGH ITS EFFECT IS SPREAD OVER A COUPLE OF SEMI-TONES EACH WAY. STRICTLY SPEAKING IT EMITS ONLY THE FUNDAMENTAL TONE OF THIS NOTE; THE HARMONICS, OF THE STRINGS, ARE EMITTED BY THE BODY, JUST AS IN THE CASE OF OTHER VIOLIN NOTES. THIS FUNDAMENTAL TONE (ABOUT 280 VIBRATIONS PER SECOND) ADDS A LOVELY QUALITY, BUT THE BODY OF THE VIOLIN CANNOT EMIT THIS FUNDAMENTAL, OR THOSE OF LOWER NOTES WITH ENOUGH STRENGTH TO GIVE A SATISFACTORY RESULT. IF YOU PLUG THE TWO F HOLES WITH SOFT COTTON WOOL YOU WILL REMOVE THE AIR-TONE AND CAN EASILY SEE HOW MUCH IT CONTRIBUTES TO THE MIDDLE G STRING TONES AND HOW MEAN A VIOLIN SOUNDS WITHOUT IT. A LARGER AIR

"OBSERVATIONS BY DR. F.A. SAUNDERS" (CONT'D)

VOLUME WILL LOWER THE AIR-TONE, PERHAPS A SEMITONE. IT WILL DO NOTHING ELSE - ABSOLUTELY NOTHING - THE RIBS CAN BE ANYWHERE BETWEEN 3/4" TO ½" OR ANY OTHER FIGURE, AND ALL THAT HAPPENS IS THAT THE AIR-TONE MOVES UP OR DOWN.

AN EXPERIMENT YOU CAN TRY IS TO TAKE A PIECE OF WHITE SILK THREAD, CUT IT TO ½" OR 3/4" IN LENGTH, UNRAVEL A SINGLE FIBRE FROM IT AND WAX ONE END OF THAT ON TO THE EDGE OF AN F HOLE IN SUCH A DIRECTION THAT THE FREE END OF THE FIBRE IS OUT IN THE MIDDLE OF THE HOLE. LIGHT IT BRIGHTLY WITH A SPOT LIGHT AND GET A MAGNIFYING GLASS OF 3 TO 6 POWER, FOCUSSED ON IT. THENHAVE SOMEONE LAY THE AIR-TONE WHILE YOU WATCH THE FIBRES. IT WILL BE MUCH EXCITED AT THAT TONE ONLY. TRYING ANY OTHER TONE DOES NOT DISTURB IT IN THE LEAST. THIS IS AN EXCELLENT PROOF THAT NO VIGOROUS SOUND COMES OUT OF THE F HOLES EXCEPT THE AIR-TONE. THIS ONE EXPERIMENT BLOWS UP A BUCKETFUL OF MISCONCEPTIONS.

THINNING THE PLATES LOWERS THE BODY PEAKS. THE SAME HAPPENS WHEN YOU USE A MUTE OF SOME WEIGHTS (MUST HAVE TWO OR BETTER THREE PRONGS). YOU CAN GIVE A NICE DEMONSTRATION: FIND THE PRINCIPAL PEAK AT OPEN A OR A SEMITONE OR TWO ABOVE, AND SHOW PEOPLE (BY PLAYING IT) THAT IT IS LOUDER THAN NEIGHBORING NOTES. THEN PUT ON THE MUTE, AND A LOWER NEIGHBORING NOTE WILL BE DISTINCTLY STRONGER.

LOOKING AT THE FIRST PAGE OF YOUR MAY NUMBER, LINE 7 UP REFERS TO AN IMPOSSIBILITY. THE SOUND OF A VIOLIN DOES NOT COME OUT OF THE F HOLES, EXCEPT ONLY THE FUNDAMENTAL OF THE AIR-TONE. THE LITTLE SILK WHISKER WILL PROVE THAT FOR YOU. THE TONE COMES OFF THE OUTSIDE OF THE BODY; THAT PORTION THAT COMES OFF THE INSIDE OF THE BODY IS POWERLESS TO MAKE ANY AIR PEAK, EXCEPT AT THE AIR-TONE. TAKE AN EMPTY BOTTLE AND BLOW ACROSS ITS MOUTH. HOW MANY TONES CAN YOU PRODUCE? ONLY ONE!

HEIFITZ'S GUARNERIUS HAS A PEAK AT A OF 440, WHEN HE SOUNDS 220 (A ON THE G STRING) IT PRODUCES 440,660,880, ETC. AS HARMONICS OF THIS 440'S, ENCHANCED BECAUSE IT IS THE STRONG BODY PEAK, SO THIS MAKES 220 LOUDER THAN OTHERWISE. IF A NOTE LIKE THIS 220 IS LOUD BECAUSE OF STRENGTH IN AN OVERTONE I CALL IT AN OVERTONE PEAK. IF A 440 IS A STRONG PEAK IT WILL HAVE ITS OVERTONES STRONG TOO. THESE ARE 880, 1320, 1760, ETC.

I WAS GLAD TO READ MR. REID'S LETTER AND NOTE HE KEEPS A RECORD OF THE TONES GIVEN BY THE PLATES BEFORE GLUEING THEM ON. WE FIND THIS EXTREMELY IMPORTANT AND HAVE BEEN KEEPING PHOTOGRAPHIC RECORDS FOR MANY YEARS. WE CALL THESE THE TAP NOTES. AN ACCOUNT OF THIS WORK IS WHAT YOU WILL FIND IN AN APPROACHING NUMBER OF THE STRAD. MRS. HOPKINS CONSIDERS THIS A BETTER WAY OF DETERMINING WHEN TO STOP THINNING THE PLATES THAN MEASURING, BECAUSE IT AUTOMATICALLY TAKES CARE OF VARIATIONS IN THE WOOD. SHE THINKS ONE WHO SLAVISHLY FOLLOWS GRADUATION FIGURES MAY FAIL TO GET GOOD RESULTS.

I WILL BE GLAD TO HELP OUT WITH EXPLANATIONS ANY TIME.

F.A. SAUNDERS, SOUTH HADLEY, MASS.

.....

ELASTIC TONE

WHY IS IT THAT WE DON'T HEAR MORE ABOUT AN ELASTIC TONE IN A VIOLIN? ALL GREAT VIOLINS HAVE THIS ELASTIC TONE. IT GIVES POWER AND PENITRATION, THE TRUE MARKS OF A REAL GOOD VIOLIN.

THERE ARE THREE CLASSES OF TONE AND POSSIBLY A FOURTH, SUCH AS JACOB STAINER'S, BUT FOR THE ITALIAN THERE ARE THREE: THE AMATIM STRAD AND GUARNARIUS. THE AMATI, VERY SWEET BUT NO POWER. STRAD: POWERFUL AND MELLOW. GUARNARIUS: BRILLIANT AND IMMENSE PENETRATION. I HAVE AN ARTICLE BY KRIESLER AND ELLMAN WHICH SAYS THAT ONLY A GUARNARIUS WILL FILL A LARGE CONCERT HALL....THEN WHY SO MUCH ABOUT STRAD?

WE KNOW THAT A STRAIGHT ROD WILL VIBRATE EASIER THAN A BENT ONE, THEN WHY HAVE AN ARCHED

ELASTIC TONE (CONT'D)

VIOLIN? I WILL TRY AND EXPLAIN: SUPPOSE YOU PUT A CARDBOARD IN PLACE OF THE TOP OF YOUR VIOLIN. YOU WOULD HAVE SAGS OR WEAK SPOTS WHICH WOULD INTERFERE WITH VIBRATIONS, EXACTLY BETWEEN WHERE THE CARDBOARD RESTS ON, THAT IS, BETWEEN EDGES AND SOUND POST, BUT IF IT WERE ARCHED YOU WOULD HAVE EQUAL PRESSURE ALL OVER. TOO HIGH AN ARCH MAKES THE BOARDS TOO HARD TO PUT IN VIBRATION. ARCHING IS VERY IMPORTANT SO THAT THE STRESS WILL COME EQUAL OVER THE WHOLE BOARD. THE DIP AROUND THE EDGES SHOULD BE VERY SHALLOW. TONE COMES OUT EASIER, BUT IT LOSES POWER. I LIKE MY EDGES TEN SIXTY-FOURTHS INCHES THICK SO I CAN PUT ON A NICE ROLLED EDGE WITHOUT GOING TOO DEEP AROUND THE EDGES.

I MAY COME TO VANCOUVER NEXT YEAR. IF I DO WE CAN EXCHANGE IDEAS. I THINK YOUR JOURNAL IS VERY GOOD. THANKS FOR THE WRITE-UP YOU GAVE ME.

AS EVER,

SCZIPAR KUJAWA,
1958 HAWTHORNE
ST. PAUL, MINN.

DON WHITE, EDITOR

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EDITORIAL

LESSONS FROM THE 1958 HOBBY SHOW

THE 1958 PACIFIC NATIONAL HOBBY SHOW NOW ENTERS THE PAGES OF HISTORY AND WE HAVE NO INTENTION OF HOLDING AN EXTENDED POST-MORTEM OVER THE DEPARTED, BUT A FEW OBSERVATIONS MIGHT WELL BE MADE BEFORE EMBARKING ON ANY SUGGESTIONS FOR THE FUTURE.

IT WAS UNFORTUNATE THAT AFTER A DEFINITE PROMISE BY THE MANAGER OF THE HOBBY SHOW OF SUFFICIENT SPACE IN WHICH TO DISPLAY OUR EXHIBIT, NAMELY 24 FT. FRONTAGE, WE WERE ONLY ALLOWED 14½ FT.

THIS NOT ONLY CROWDED OUR DISPLAY BUT MANY INSTRUMENTS, OF A NOVEL CHARACTER, WHICH WE HAD HOPED TO EXHIBIT HAD TO BE OMITTED, IN FACT WE WERE UNABLE TO FIND SPACE FOR ALL ENTRIES.

AUDJUDICATION SHEETS LAID OUT ON THE POINT SYSTEM - 70 POINTS FOR TONE AND 30 POINTS FOR WORKMANSHIP AND FINISH, WERE SUBMITTED TO THE HOBBY SHOW, O.K'D AND PRINTED BY THEM WE HAD HOPED THAT AT LEAST HALF THE INSTRUMENTS WOULD RECEIVE A FILLED AUDJUDICATION SHEET BUT TO DATE WE HAVE NOT RECEIVED SHEETS EVEN FOR ALL THE PRIZE WINNERS. WE HAVE NO QUARREL WITH THE THREE JUDGES WHOM WE UNDERSTAND RECEIVE NO REMUNERATION FOR THEIR WORK. WE WOULD SAY HOWEVER, THAT ANY ORGANIZATION THE SIZE OF THE HOBBY SHOW SHOULD SEE TO IT THAT THEIR JUDGES ARE PAID SUFFICIENT TO ASSURE THAT THEY CAN SPEND FULL TIME TO DO THE THINGS WHICH WE UNDERSTAND WERE PROMISED. THE POINT SYSTEM WAS CHANGED WITHOUT OUR CONSULTATION TO READ 50 POINTS FOR TONE AND 50 FOR WORKMANSHIP AND FINISH. EVIDENTLY "WE HAVE LITTLE OR NO SAY IN THE JUDGING OF OUR WORK."

IF WE ARE TO PLAN FOR A PROGRESSIVELY BETTER EXHIBIT NEXT YEAR CHANGES WILL HAVE TO BE MADE. INSTRUMENT MAKERS FROM DISTANT POINTS MUST BE ASSURED THAT OUR SHOW IS RUN WITH MORE BUSINESS LIKE MANNER. VIOLINS SENT A DISTANCE OF 2,000 MILES DESERVE THE COMPLIMENT OF CORRECT TREATMENT. THEY SEND THEIR INSTRUMENTS TO THIS SHOW WITH EXPECTATIONS OF LEARNING WHAT IS GOOD OR INDIFFERENT IN THEIR FINISHED CONSTRUCTION. WE CAN PROMISE THEM THAT NEXT YEAR THINGS WILL BE DIFFERENT. DIFFICULTIES MUST BE SURMOUNTED IF WE ARE TO IMPROVE THE STANDARD OF COMPETITION AND RETAIN THE CONFIDENCE OF OUR EXHIBITORS.

IT WOULD BE FOLLY TO BUILD UP AN INTERNATIONAL VIOLIN SHOW UNLESS THESE THINGS CAN BE ASSURED.

.....

THE 1958 HOBBY SHOW EXHIBIT

IN SPITE OF THE MANY CONTROVERSIES AND RIVALRY THAT ATTENDED OUR SHOW, WE FEEL THAT ON THE WHOLE OUR EXHIBIT WAS A HUGE SUCCESS.

YOUR HOBBY SHOW COMMITTEE DESERVE SPECIAL CREDIT FOR THE EARNEST MANNER IN WHICH THEY CARRIED OUT THEIR ACTIVITIES AND PLANNING.

THOSE WHO DECORATED THE BOOTH RECEIVE OUR SINCERE THANKS. THEY DID A ROYAL JOB WITH THE SPACE AT THEIR DISPOSAL AND PUT ON A DISPLAY THAT REALLY ATTRACTED ATTENTION. WE CANNOT PASS WITHOUT MENTIONING TWO WHO ALWAYS CONTRIBUTE OF THEIR UTTERMOST - MARTHA KOZAK AND PEDER SVINDSAY. THEY DID IT AGAIN AND WHEN WE SAY "THANK YOU" WE ARE EXPRESSING THE SENTIMENTS OF ALL MEMBERS.

THE 1958 HOBBY SHOW EXHIBIT (CONT'D)

THE INVASION OF OUR EXHIBIT BY VIOLINS FROM DISTANT POINTS, INCLUDING THE U.S.A. SHOULD INSPIRE US TO GREATER EFFORTS. THEY CERTAINLY SENT US SOME FINE INSTRUMENTS WHICH PRESENT A CHALLENGE TO US WHICH WE FEEL WILL LEAD TO BETTER INSTRUMENTS BEING MADE BY ALL. THE PRESENCE OF INSTRUMENTS FROM ALL OVER NORTH AMERICA WAS THE MOST EDUCATIONAL PART OF THE HOBBY SHOW. THE OPPORTUNITY IT PRESENTED OF ENABLING US TO HANDLE AND PLAY VIOLINS MADE BY THE BEST MAKERS WAS SOMETHING WORTHWHILE.

TO ALL THOSE "OUT-OF-TOWN" EXHIBITS, WE AS YOUR HOST DECLARE, "THANKS FOR COMING, WE WOULD LIKE TO KEEP YOU HERE BUT FAILING THAT WISH YOU A SAFE JOURNEY HOME, COME AGAIN NEXT YEAR."

AMONG THE ENTRIES PERHAPS THE MOST OUTSTANDING WAS THE "CENTENNIAL VIOLIN" MADE BY REV. GEO. WRIGHT. IN THE OCTOBER ISSUE WE WILL DESCRIBE THIS INSTRUMENT IN DETAIL. SUFFICIENT FOR THE PRESENT IS TO SAY THAT FOR INGENUITY AND ORIGINALITY IT WAS A WORK OF ART. THE INSTRUMENT AND ITS COMPONANTS PRESENTED A COMPLETE HISTORY OF B.C. DURING THE LAST 100 YEARS.

THE THREE "COWBOY" FIDDLES BY BOB WALLACE WERE ALSO THE CENTRE OF ATTRACTION. THE INTRICATE INLAY WORK WAS ADMIRED BY ALL VISITORS TO OUR BOOTH. BOB MAKES AND SELLS THESE FOR SQUARE DANCE FIDDLERS.

PRIZE WINNERS

THE CARDO SMALLY TROPHY PRESENTED FOR THE BEST INSTRUMENT IN THE SHOW.

E.H. SANGSTER - DALLAS, TEXAS

THE DON WHITE TROPHY FOR THE BEST TONED VIOLIN MADE BY A MEMBER OF THE VIOLIN MAKERS' ASSOCIATION - PERRY S. MILLER

HONORABLE MENTION FOR VIOLA		-	PEDER SVINDSAY
VIOLINS -	FIRST PRIZE WINNERS	-	E.H. SANGSTER - TWO FIRSTS
		-	PERRY S. MILLAR
	SECOND PRIZE WINNERS	-	MRS. MARTHA KOZAK
		-	PEDER SVINDSAY
	THIRD PRIZE WINNERS	-	DON WHITE
		-	CARL THOEN
		-	ROBERT N. WALLACE
VIOLAS -	FIRST PRIZE	-	GEO. FRIESS
	SECOND PRIZE	-	RAGNOR HELIN
	THIRD PRIZE	-	FLOYD HOLLY
VIOLIN BOW		-	PEDER SVINDSAY

VIOLINS JUDGED MAINLY AS WORK OF ART

FIRST PRIZE	-	REV. GEO WRIGHT
	-	ROBERT N. WALLACE
SECOND PRIZE	-	ROBERT N. WALLACE

NOTE:

PRIZES WERE NOT AWARDED IN THE 1-2-3 FASHION BUT WERE AWARDED PRIZE RIBBONS EQUAL TO THEIR MERIT. THIS ACCOUNTS FOR MORE THAN ONE FIRST, SECOND OR THIRD IN SOME SECTIONS.

PRIZE WINNERS (CONT'D)

WE WISH TO EXTEND THANKS TO ALL OUT OF TOWN AND LOCAL MEMBERS FOR THEIR EXHIBITS WHICH BUILT UP A WELL WORTH WHILE DISPLAY.

SINCERE THANKS IS ALSO EXTENDED TO THE THREE JUDGES FOR THE ABLE WORK.

.....

A PROUD CANADIAN WAS SHOWING THE NIAGARA FALLS TO A FRIEND FROM TEXAS. "I'LL BET" HE SMILED, POINTING TOWARDS THE FALLS, "THAT YOU HAVEN'T ANYTHING LIKE THIS IN TEXAS."

"NOPE" YAWNED THE TEXAN, "BUT WE GOT PLUMBERS WHO COULD FIX IT."

.....

WHY DID I NOT WIN AT THE HOBBY SHOW BY DON WHITE

MANY OF THOSE WHO ENTERED INSTRUMENTS AT THE HOBBY SHOW ARE ALREADY ASKING ME WHY THEIR INSTRUMENTS DID NOT GET IN THE PRIZE BRACKETS. TO SOME OF THESE I CAN GIVE THE ANSWERS TO OTHERS IT WAS MOSTLY TONE - OFTEN GOOD TONE BUT NOT QUITE GOOD ENOUGH. THERE IS SO LITTLE THAT SEPARATES GOOD TONE FROM EXCELLENT TONE THAT OFTEN A SLIGHT ADJUSTMENT OF STRINGS OR BRIDGES, ETC. MIGHT HAVE DONE THE TRICK.

IN SEVERAL CASES THE VARNISH WAS NOT SET. JOSEPH REED WAS ONE WHOSE VARNISH WAS SOFT ENOUGH TO SHOW FINGER MARKS BUT WE THANK YOU MR. REED FOR SENDING THE ONLY VIOLIN YOU HAD ON HAND, NOT EXPECTING IT TO WIN, BUT ONLY TO HELP OUR SHOW AND LET US SEE YOUR WORK (VERY FINE). TO GIVE A VIOLIN THE CHANCE IT DESERVES I CONSIDER IT SHOULD BE AT LEAST EIGHT MONTHS OLD AND WELL PLAYED ON, SO GET BUSY MAKERS AND PREPARE FOR NEXT YEAR.

THE JUDGES DO NOT SEEM TO LIKE STEEL STRINGS. THEY DO NOT PRODUCE THE MELLOW TONE OF COVERED GUT. IF AN INSTRUMENT DEMANDS STEEL STRINGS IN ORDER TO CREATE STRENGTH OF TONE, THEN THERE IS SOMETHING WRONG IN ITS CONSTRUCTION. SOME INSTRUMENTS HAD GUT STRINGS BUT DEFINITELY NOT OF FIRST CLASS QUALITY, SEVERAL POINTS COULD HAVE BEEN GAINED IN TONE BY THE INSTALLATION OF SAY WONDERTONE STRINGS.

SEVERAL VIOLINS WERE EQUIPPED WITH HAND MADE BRIDGES. THIS WOULD BE COMMENDABLE BUT FOR THE FACT THAT FANCY ALTERATIONS WERE SOMETIMES MADE IN THE MODEL. THE PRESENT SHAPE AND FORM OF BRIDGE HAS BEEN ARRIVED AT BY MANY EXPERIMENTS AND APPEARS TO BE THE BEST SUITED FOR TONE. ALTERATIONS CAN BE MADE IN THE AUTHORDOX BRIDGE TO SUIT THE REQUIREMENTS OF ANY INSTRUMENT AND IS A SUBJECT WHICH DR. SAUNDER HAS EXPERIMENTED WITH (MORE ON THIS IN A LATER ISSUE). SOME BRIDGES WERE TOO LOW CREATING TOO LITTLE TENSION ON THE STRINGS.

ALTOGETHER THE INSTRUMENTS WERE VERY FINE BOTH IN WORKMANSHIP AND TONE. THANKS TO ALL EXHIBITORS, ESPECIALLY THOSE FROM DISTANT POINTS.

.....

THE MEASURE OF SUCCESS IS NOT WHETHER YOU HAVE A TOUGH PROBLEM TO DEAL WITH, BU WHETHER IT'S THE SAME PROBLEM YOU HAD LAST YEAR.

.....

MORE ON THE ARTS RESOURCES CONFERENCE BY DON WHITE

IN MY LAST ARTICLE I DWELT ON THE BIRTH AND CHARACTER OF THE ARTS RESOURCES CONFERENCE AND SHOWED THE CHARACTER OF ITS SPONSORS, THE CANADA COUNCIL AND THE COMMUNITY ARTS COUNCIL.

A GENERAL MEETING OF ALL DELEGATES WAS USUALLY HELD EACH MORNING. ON THE ADJOURNMENT OF WHICH DELEGATES ARRANGED THEMSELVES INTO SEPARATE GROUPS ACCORDING TO THE ART IN WHICH THEY WERE SPECIALLY INTERESTED. THE MUSIC GROUP HAD SEVERAL VERY INSTRUCTIVE STUDY PERIODS.

MORE ON THE ARTS RESOURCES CONFERENCE (CONT'D)

ON THURSDAY, JUNE 26TH, THE MUSIC GROUP HELD A DISCUSSION UNDER THE CHAIRMANSHIP OF DR. LENARD MARSH OF THE U.B.C. THE SUBJECT BEING, "HOW CAN WE BEST ASSESS AND DEVELOP OUR ART RESOURCES."

DR. MARSH IN HIS INTRODUCTORY ADDRESS SUGGESTED THAT THERE WERE FOUR ELEMENTS GOVERNING THE DEVELOPMENT OF GOOD MUSIC AND MUSIC APPRECIATION. NAMELY, COMPOSERS, PERFORMERS, TEACHERS AND LISTENERS.

HE STATED THAT THE THREE FIRST MENTIONED OF THESE ELEMENTS WERE SEVERELY HANDICAPPED BY SALARIES AND REMUNERATION COMPLETELY INADEQUATE. IF WE ARE TO ENCOURAGE THE BEST COMPOSERS, PERFORMERS AND TEACHERS, WORTHWHILE INDEMNITY MUST BE ASSURED. THE LISTENERS (WHICH FORM THE LARGEST GROUP OF ALL) MUST IN SOME WAY BE EDUCATED TO GOOD MUSIC. THE RADIO IN THE PAST HAS BEEN A STRONG FACTOR IN EXPOSING THE PUBLIC TO THE BEST MUSIC. THE POPULARITY OF TELEVISION, HOWEVER, HAS CHANGED THE PICTURE (NO PUN INTENDED), NOW THE RADIO BLARES FORTH MOSTLY POOR QUALITY JAZZ, WHILE THE TELEVISION CONCENTRATES ON DRAMA IN THE FORM OF OLD FILMS. DR. MARSH SUGGESTED THAT A RADIO STATION ON THE UNIVERSITY CAMPUS HAD BEEN SUGGESTED AS A MEANS OF BROADCASTING ALL FORMS OF CULTURAL EDUCATION.

DURING THE DISCUSSION THE DELEGATES UNANIMOUSLY SUPPORTED A RESOLUTION REQUESTING THAT A MUSIC DEPARTMENT AND CHAIR BE IMMEDIATELY INSTALLED AT U.B.C. AT THE PRESENT TIME STUDENTS STUDYING FOR A BACHELOR OF MUSIC DEGREES ARE OBLIGED TO TRAVEL AND RESIDE AT TORONTO AND ATTEND THE TORONTO CONSERVATORY OF MUSIC OR TO MONTREAL AND ATTEND MCGILL.

I BROUGHT UP THE SUBJECT OF THE ENCOURAGEMENT OF STRING INSTRUMENT PLAYING. MR. WARD OF WARD'S MUSIC STORE, VANCOUVER, STATED THAT THERE WAS LITTLE DEMAND FOR VIOLINS, NEARLY EVERY CUSTOMER PURCHASING OTHER INSTRUMENTS HAD A VIOLIN TO TRADE IN AS FIRST PAYMENT. ON MY SUGGESTION HE THOUGHT THAT ONE WEEK COULD BE SET ASIDE FOR THE ADVERTISING OF STRING INSTRUMENTS AND SEEMED AGREEABLE THAT OUR ASSOCIATION SHOULD DISPLAY THEIR VIOLINS FOR SALE DURING THAT PERIOD.

ON THE LAST MORNING OF THE CONFERENCE A PANEL DISCUSSION WAS HELD CONSISTING OF MANY PROMINENT MUSICIANS NOW LIVING ON THE PACIFIC COAST. MENTION WAS AGAIN MADE OF THE POOR FINANCIAL STATUS OF MOST MUSICIANS. ONE OF THE SPEAKERS WHO HAD STUDIED CONDITIONS IN EUROPE TOLD OF THE STATE ASSISTANCE GIVEN TO MUSIC IN GERMANY. EVERY LARGE CITY HAD A CIVIC ORCHESTRA, PAID FOR BY THE CITY ITSELF. TALENT WAS GIVEN EVERY ENCOURAGEMENT POSSIBLE. THERE WAS STATE ORCHESTRAS WITH HIGH PAID CONDUCTORS AND STATE OPERAS WERE SPONSORED BY THE GOVERNMENT. IN ALL THE CONFERENCE WAS A MOST ENCOURAGING AND EDUCATIONAL EVENT AND LED ONE TO BELIEVE THAT IF ALL ART GROUPS WERE AFFILIATED WITH THE COMMUNITY ARTS COUNCIL A MUCH STRONGER FRONT COULD BE BROUGHT TO BARE ON THE GOVERNMENT FOR ASSISTANCE TO THE ARTS AND A CLIMATE CREATED WHEREIN THESE ARTS WOULD FLOURISH.

.....

THE FIRST VANCOUVER INTERNATIONAL FESTIVAL

CRITICISM BY NOTED MUSIC CRITICS OF ANY MUSICAL UNDERTAKING IS PERHAPS THE GREATEST COMPLIMENT THAT CAN BE AWARDED. IF THAT BE TRUE THEN THE FIRST VANCOUVER INTERNATIONAL FESTIVAL WAS A HUGE SUCCESS. CRITICS FROM MANY PARTS OF THE WORLD ATTENDED OUR FESTIVAL AND HAD MUCH TO SAY, GOOD AND NOT-SO-GOOD.

MOST OF THE CRITICS AGREE THAT WE HAVE THE NUCLEOUS OF A FIRST-CLASS ORCHESTRA IN THE VANCOUVER SYMPHONY. AT PRESENT THE ORGANIZATION IS NOT SUFFICIENTLY GOOD TO ADVERTISE AS AN ATTRACTION IN OTHER COUNTRIES. WE ARE ASKING OUR REGULAR CONDUCTOR, MR. IRWIN HOFFMAN, (OR ANY OTHER CONDUCTOR) TO PERFORM AN IMPOSSIBLE TASK IN COMPETING AGAINST SUCH ORCHESTRAS AS THE BOSTON SYMPHONY. YET SUCH IS THE CALIBER OF THE ORCHESTRA WE HAVE IN MIND, TO CREATE A FOUNDATION FOR ANY FESTIVAL OF MUSIC WORTHY TO ATTRACT ATTENTION FROM ENGLAND OR THE U.S.A.

ONE OF THE OUTSTANDING SYMPHONY CONCERTS WAS ON SUNDAY, JULY 27TH, CONDUCTED BY OUR

THE FIRST VANCOUVER INTERNATIONAL FESTIVAL (CONT'D)

IRWIN HOFFMAN. AT THIS CONCERT THE REMARKABLE GLENN GOULD WAS NOT ABLE TO ECLIPSE THE REST THE PROGRAMME AS HE DID WITH THE C.B.C. CHAMBER ORCHESTRA, UNDER JOHN AVISON, GLENN GOULD WAS SO OUTSTANDING AS TO MAKE THE REST OF THE PROGRAMME APPEAR MEDIOCRE.

THE CHAMBER ORCHESTRA, HOWEVER, REDEEMED THEMSELVES UNDER THE BATON OF NICHOLAS GOLDSCHMIDT. THE ORCHESTRA THOUGH SMALL, GAVE A BEAUTIFUL INTERPRETATION TO A WELL CHOSEN PROGRAMME. NICHOLAS GOLDSCHMIDT DREW FROM HIS ORCHESTRA OF THEIR VERY BEST.

NOT QUITE SO SUCCESSFUL WAS GOLDSCHMIDTS CONDUCTION OF THE ORCHESTRA AT THE OPERA DON GIOVANI. WITH ONE HALF OF HIS PLAYERS ON FLOOR LEVEL AND THE OTHER HALF BURIED IN THE PIT, ALMOST OUT OF SIGHT, PERHAPS HE DID REMARKABLY WELL, BUT ONE EXPECTED MORE. WE EXPECT MORE BACKGROUND TO THE MUSICAL D
A VERY HIGH LEVEL.

MOST OUTSTANDING OF THE WHOLE FESTIVAL WAS THE REMARKABLE PLAYING OF GLEN GOULD. HEARING THIS ARTIST ON RADIO OR HI FI IS A TREAT BUT NOT TO BE COMPARED TO HEARING HIM IN PERSON. HIS PECULIAR MANNERISMS, CRITICIZED BY MANY, DO NOT TO OUR MIND DISTRACT FROM HIS PERFORMANCE. THEY ARE DEFINATELY PART OF HIS PERSONALITY, AND THAT SAME PERSONALITY IS EXCEEDINGLY ENGAGING.

WE WERE PLEASED TO HEAR THAT SEVERAL OF OUR MEMBERS ATTENDED THE CONCERTS BY THE FESTIVAL STRING QUARTETE. IT WAS AN EDUCATION AND AN INSPIRATION TO HEAR THE "OLD MASTERS" PLAYED ON TO PERFECTION BY THE "YOUNG MASTERS". TO LISTEN TO SZYMON GOLDBERG AS FIRST VIOLINIST PLAYING MAGNIFICIENTLY ON HIS GUARMARI WAS A TREAT IN ITSELF AND THE VIOLA UNDER THE HANDS OF WILLIAM PRIMROSE BECOMES A THING OF BEAUTY.

WE CANNOT END THIS ARTICLE WITHOUT MENTION OF THE SUPERB SINGING OF THE NORWEGIAN SOPRANO INGRID BJONER. SHE GAVE US PROBABLY SOME OF THE FINEST SINGING AND INTERPRETATION HEARD IN VANCOUVER FOR SEVERAL YEARS. A SYMPATHETIC VOICE WITH COMPLETE CONTROL, AND A PERSONALITY WHICH PLACES HER AUDIENCE IN A RETENTIVE MOOD.

ALTOGETHER THE FIRST VANCOUVER FESTIVAL OF MUSIC WAS AN UNDOUBTED SUCCESS, THOSE RESPONSIBLE FOR ITS PRODUCTION WILL GAIN EXPERIENCE FOR ANOTHER YEAR, AND WE CAN WELL LOOK FORWARD TO THE FRUITS OF THAT EXPERIENCE.

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THE ARIZONA ASSOCIATION OF VIOLIN MAKERS AND MUSICIANS

THE SUCCESS OF THE VIOLIN MAKERS' ASSOCIATION OF B.C. HAS INSPIRED A SIMILAR ORGANIZATION IN ARIZONA WITH THE ABOVE TITLE.

OUR GOOD FRIEND BOB WALLACE WAS ONE OF THE PRINCIPAL ORIGINATORS OF THIS ENTERPRIZE IS ITS VICE-PRESIDENT. WE WISH OUR OFFSPRING EVERY SUCCESS AND LONG LIFE.

THE SOCIETY IS ON SOMEWHAT DIFFERENT LINES TO OURS IN THAT IT INCLUDES VIOLIN MAKERS, PLAYERS AND TEACHERS - PLAYERS, TO TRY OUT VIOLINS AND CREATE ENTERTAINMENT, TEACHERS TO FOSTER THE ART OF VIOLIN PLAYING AND MAKERS TO SUPPLY THE DEMAND FOR MODERATELY PRICED INSTRUMENTS. TRULY A TRIPLE FORM OF CLUB MUCH TO BE DESIRED.

THIS NEW ORGANIZATION HAS ALREADY PUBLISHED ITS FIRST MONTHLY PUBLICATION BUILT ON SIMILAR LINES TO OUR JOURNAL. IT IS A VERY NEAT AFFAIR.

.....

"I AM ALWAYS READY TO LEARN,
ALTHOUGH I DO NOT ALWAYS LIKE BEING TAUGHT." WINSTON CHURCHILL

.....

OBSERVATIONS ON VIOLIN MAKING BY S. KUJAWA, ST. PAUL 6, MINN.

I BELIEVE THE VIOLIN MUST BE PREPARED IN THE WHITE, BUT I DO NOT BELIEVE IN PUTTING OIL INTO THE WOOD. THEY ARE FALLING INTO ERROR HERE WITH OIL ALSO, SOME ARE GOING AS FAR AS TO GIVING THE INSIDE OF THE VIOLIN A LIGHT COAT OF VARNISH, I HAVE A SPECIAL SIZE THAT DOES NOT BREAK DOWN, OR SINK VERY DEEPLY IN THE WOOD. THERE IS NO OIL IN THE WOOD OF THE OLD MASTERS BUT THEY DID HAVE A COAT OF SIZE, THAT IF PUT ON TOO HEAVY THE OIL VARNISH WOULD HAVE A TENDENCY TO CHIP OFF THIS SIZE, THE REASON FOR THIS SIZE WAS THAT THEY DIDN'T EVEN WANT THE OIL FROM THE OIL VARNISH IN THEIR VIOLIN. NEXT TIME YOU HANDLE AN OIL CAN THAT IS LINSEED OIL, PICK UP SOME OF THE DRIED OIL, NOTICE HOW EASILY IT CRUMBLES AND HOW COARSE IT IS, AND IT IS A GREAT SOUND DEADNER. NEXT GET SOME FRENCH FILTER PAPER FROM A DRUG STORE AND FILTER SOME LINSEED OIL, BOILED OR RAW, THEY ARE BOTH THE SAME ONLY THE SO CALLED BOILED HAS A DRYER IN IT, AND FIND OUT HOW MUCH GREASE AND DIRT IS IN IT. THE LINSEED OIL YOU BUY IN ART STORES, SUCH AS DRYING OIL OR STAND OIL IS FAR BETTER, OR IF YOU ARE ACQUAINTED IN SOME VARNISH FACTORY YOU CAN GET VARNISH OIL REAL REASONABLE, THE REASON MAPLE AND SPRUCE ARE CHOSEN FOR VIOLINS, BECAUSE THEY HAVE LESS TANIC ACID, GUMS OR TURPS IN THEM SO WHY TRY TO FILL THE PORES OF THE WOOD WITH LINSEED OIL.

ABOUT ONE, A STRAD IS HARDER TO PULL A TONE OUT OF THAN ALL OTHERS AND GUARNARIUS IS STILL HARDER, AN ELASTIC TONE DOES NOT MEAN THAT TONE COMES OUT EASY. I BELIEVE I COULD TELL A GUARNARIUS JOSEPH VIOLIN BLIND FOLDED BY THE WAY IT PULLS, IT PULLS HARDER AND THE BOW MUST MOVE FASTER, TO GET THE UTMOST OUT OF IT. IN A WAY ITS ALMOST FOOLISH TO TALK THIS WAY, WHEN I CAN'T PROVE ANYTHING.

I AM POLISH, AT AN EARLY AGE I BECAME INTERESTED IN VIOLIN MAKING. I KNEW ERNEST KRUHL OF GERMANY, OR SHOULD I HAVE SAID THE KRUHL BROTHERS, BOTH DEAD NOW. I HUNG AROUND HIS SHOP, EAGER TO LEARN.

THE WAY I WORK, I CARVE OUT A BUNCH OF BACKS THEN TOPS, THEN HEADS, THEN RIBS, AND PURFLING, NOT ALWAYS IN THAT ROTATION BUT ALWAYS QUITE A FEW AT A TIME. STRAD NEVER BUILT A VIOLIN BELOW 7/64 OR EVEN 8/64, BUT I DON'T CARE TO GET INTO ANY ARGUMENTS ABOUT IT. WE HAVE SOME VERY GOOD BOW MAKERS HERE, ONE A GERMAN, HIS BOWS I'VE NEVER SEEN ANY BETTER.

SOME DAY I'M GOING TO TAKE TIME OUT AND TELL YOU THE TRUE STORY OF VIOLINS TODAY, BUT ITS QUITE A STORY.

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LETTERS TO THE EDITOR

DEAR MR. WHITE:

I WISH TO COMPLIMENT YOU AND YOUR ORGANIZATION FOR THE WORK YOU ARE DOING FOR THE ART OF VIOLIN MAKING, AND I TRUST THAT YOU WILL BE MOST SUCCESSFUL IN YOUR ENDEAVORS TO DEVELOP THIS CRAFT IN B.C.

PLEASE FIND MY CHEQUE FOR A YEAR'S SUBSCRIPTION.

IRWIN HOFFMAN, CONDUCTOR, VANCOUVER SYMPHONY.

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COMMENTS ON VIOLIN VARNISH BY ERNEST LINDBERG

IN DEALING WITH VARNISH FOR VIOLINS, WE HAVE A NUMBER OF FORMULAS DATING BACK FOR CENTURIES, AND EVEN NOW SOME EXPERTS WILL INFORM US, THAT HE HAS SOLVED THE "GREAT MYSTERY" OF THE VARNISH THAT WAS USED AT CREMONA IN ITALY CENTURIES AGO.

SOME OF OUR MEMBERS MAY HAVE HAD IN THEIR HANDS SOME OF THE BEST VIOLINS THAT WERE MADE IN THE WORKSHOPS AT CREMONA DURING THE TIME OF STRAD. AND OTHERS, AND NO DOUBT ADMIRED THE WONDERFUL TRANSPARENCY AND COLOR AND SHADING OF THOSE VIOLINS. THE COLOR AND VARNISH USED AT CREMONA WAS NO DOUBT OF AN ORGANIC NATURE, AND THE SAME MUST BE TRUE RE: THE PAINTS AND VARNISHES USED BY THE ARTISTS AT THAT TIME.

MR. E.H. SANGSTER IN DALLAS, TEXAS DOES AWAY WITH THIS "GREAT MYSTERY" WITH A FEW STROKES

COMMENTS ON VIOLIN VARNISH (CONT'D)

OF THE PEN, WHEN HE SAYS: "THERE WASN'T ANY SECRET, THEY ALL KNEW WHAT TO DO, SOME WITH MORE SUCCESS THAN OTHERS. I AM SURE THEY ALL USED RAW LINSEED OIL - BUT WHAT ELSE DID THEY USE, IF ANYTHING? THEY COULD HAVE USED TURPENTINE MIXED WITH FIR RESIN, PINE RESIN, LARCH RESIN, COPAL, MASTIC OR EVEN BENZOIN."

WHEN I READ MR. E.H. SANGSTER'S LETTER ON VIOLIN MAKING, I WISHED THAT I COULD GO TO CREMONA, LET US SAY IN THE SUMMER OF 1680 TO PAY A VISIT TO STRAD. IN HIS WORKSHOP. I WOULD NO DOUBT HAVE FOUND HIM WITH A LOT OF CUPS CONTAINING RESINS FROM DIFFERENT KINDS OF TREES AND DIFFERENT KINDS OF GUMS SUCH AS DRAGON BLOOD AND GAMBOGE, ETC. AND ALSO A LOT OF PIECES OF MAPLE AND SPRUCE COVERED WITH DIFFERENT COLORS OF VARNISH.

GRANTING THAT I COULD UNDERSTAND HIS LANGUAGE HE WOULD NO DOUBT EXPLAIN TO ME WITH GREAT PRIDE THE WONDERFUL TRANSPARENCY AND COLOR HE GOT BY MIXING THE VARIOUS RESINS AND GUMS TOGETHER. HE WILL NO DOUBT TELL ME THAT HE FOUND RAW LINSEED OIL THE BEST FOR MIXING THE RESINS AND GUMS IN. HE MAY HAVE, UP ON THE LOFT THE LATEST MASTERPIECE THAT HE HAD MADE FOR SOME DUKE OR OTHER "BIG SHOT", AND HE WOULD TAKE ME UP TO SEE IT, AND HE WOULD WITHOUT A DOUBT TELL ME, "THE BIG TROUBLE I HAVE, IT TAKES SO LONG FOR THE VIOLIN TO DRY, BUT MY GREAT CUSTOMERS WILL HAVE TO WAIT THATS ALL." MR. E.H. SANGSTER MUST BE RIGHT IN SAYING THAT THERE NEVER WAS ANY MYSTERY ABOUT THE VIOLIN VARNISH USED AT CREMONA.

GOING BACK 2 OR 3 CENTURIES, WE ARE FORCED TO ADMIT AS A FACT, THAT THE VARNISH AND COLORS USED BY THE VIOLIN MAKERS AND ARTISTS THEN WERE MADE FROM ORGANIC FLUIDS AND GUMS TAKEN FROM VEGETATION.

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TO BE CONSCIOUS THAT YOU ARE IGNORANT
IS A GREAT STEP TO KNOWLEDGE

.....

DEVELOPMENT OF THE VIOLIN FORM BY CLARENCE COOPER, FOREST COUNSEL, VICTORIA, B.C.

THE CONTOURS OF THE VIOLIN ARE LIKE THE OUTLINE OF A MUSICAL COMPOSITION WHICH IS MOULDED IN CURVES OF SOUND. THE VIOLIN TOO EXHIBITS THIS PHENOMENON BUT THE RANGE OF SOUND IS LIMITED, BY THE RIBS OF THE INTERIOR. THE RIBS OF THE VIOLIN FORM ONE BOUNDARY OF THE SOUND WAVES AND ARE THE REFLECTING WALLS FROM WHICH THEY BOUNCE. LIKE THE HARMONY EXPRESSED BY THE MUSICAL INTERVALS, THE RIBS HAVE TO BE AT INTERVAL DISTANCES THAT ARE IN HARMONY. THE PROPOSED OUTLINE IS OF THE INTERIOR OF THE VIOLIN FROM WHICH AN INTERIOR MOULD COULD BE CONSTRUCTED AND WILL BE BASED ON A SIMPLE FORM USING THE MAJOR THIRD INTERVAL WHICH IS 5 TO 4 AS THE BASIS WITH A FEW INDICATIONS AS TO POSSIBLE MODIFICATIONS.

BEFORE GIVING THE DETAILS OF THE DESCRIPTION, A FEW PRELIMINARY OBSERVATIONS SHOULD BE MADE. A GENERAL RULE IS THAT THE LONGITUDINAL PROPORTIONS ARE BASED ON THE OCTAVES I.E. 2 TO 1 RELATIONSHIP AND THE WIDTH DIRECTIONS ARE BASED ON THE MAJOR THIRD I.E. 5 TO 4. HOWEVER, IN THE CONSIDERATION OF THE PROBLEMS OF WIDTH THERE ARE SEVERAL MAJOR THIRD DIMENSIONS OF DIFFERENT PROPORTIONS WHICH IT IS NOT INTENDED TO ELABORATE ON, BUT MERELY POINT THEM OUT. FURTHER, THERE ARE SITUATIONS WHERE THE COMPARABLE DIMENSIONS ARE A COMBINATION OF TWO MAJOR THIRDS OR ALTERNATIVELY THE DIFFERENCES.

OTHER METHODS OF DRAWING THE VIOLIN HAVE PRODUCED AN OUTLINE OF THE TOP OR BACK BY STARTING WITH A LINE REPRESENTING THE LENGTH OF THE BODY OF THE INSTRUMENT AND THEN DIVIDING IT INTO 72 EQUAL PARTS. THE METHOD PRESENTED HERE IS SIMILAR EXCEPT THAT THE LINE REPRESENTS THE LENGTH OF THE INTERIOR OF THE VIOLIN. USUALLY THIS LENGTH IS 35 CENTIMETERS OR L3 L3/L6 INCHES. THE LENGTH IS A MATTER OF CHOICE AS THE OTHER DIMENSIONS WILL BE PROPORTIONATE. THE CHOICE OF 72 DIVISIONS IS A HAPPY ONE AS IN COMPUTING THE PROPORTIONS, THE NUMBERS ARE FOR THE MOST PART WHOLE NUMBERS, FOR EXAMPLE 32 TO 40 IS THE PROPORTION OF 4 TO 5, LIKEWISE 16 TO 20 IS THE SAME PROPORTION BUT AN OCTAVE HIGHER BY COMPARISON. LIKEWISE, SEVERAL OTHER COMPARISONS CAN BE DEVELOPED FOR THE VARIOUS INTERVALS. THERE ARE OTHER RAMIFICATIONS ON THE USE OF THE NUMBERS, AS DISTANCES OR ANGLES, WHICH WOULD BE TOO LENGTHY TO SET FORTH HERE.

DEVELOPMENT OF THE VIOLIN FORM (CONT'D)

THE PRELIMINARY PREPARATIONS TO MAKE THE DRAWING CAN NOW BE MADE. FIRST TAKE A PIECE OF STOUT THREAD AND TIE A SMALL LOOP AT THE END, BIG ENOUGH TO ACCOMMODATE A PENCIL POINT. NEXT USE A LARGE SHEET OF CARDBOARD AND ON IT DRAW THE LINE WHICH WILL BE THE CENTRE LINE OF THE DIAGRAM. THIS IS THE LINE SUGGESTED AS 35 CENTIMETERS LONG. DIVIDE THIS LINE INTO 72 PARTS AND AT THE TOP, WHICH IS ZERO, PUT THE LETTER A. AT THE POINT 24 DOWN FROM A PUT THE LETTER C AND AT THE BOTTOM, WHICH IS "72", PUT THE LETTER B. NEXT, DRAW LINES AT RIGHT ANGLES TO THIS CENTRE LINE THROUGH THE FOLLOWING POINTS FOR A DISTANCE ON EACH SIDE OF THE CENTRE LINE AS FOLLOWS: (SEE FIG. 1).

AT	14 2/5	A DISTANCE OF	4 DIVISIONS	& LETTER	DD
"	24	"	" 24 "	"	JJ
"	27	"	" 14 2/5"	"	FF
"	32	"	" 42 "	"	HH
"	37	"	" 17 "	"	GG
"	45	"	" 26 4/5"	"	KK
"	56	"	" 5 "	"	EE

ALSO, DRAW LINES THROUGH THE POINTS 20, 42, AND 48 FOR REFERENCE. PLACE PINS UPRIGHT AT ALL THE POINTS LISTED ABOVE EXCEPT AT J.K. A & B.

NOW ATTACH THE THREAD MENTIONED ABOVE TO THE PIN AT C AND WITH RADIUS CA DRAW AN ARC FROM A ON EACH SIDE OF THE CENTRE LINE TO THE LINE THROUGH 20. IN THE PROCESS THE THREAD WILL FOUL AGAINST THE PINS AT D AND SWING AS A CONTINUOUS CURVE TO THE LINE THROUGH POINT 20. NEXT, WITH THE THREAD STILL FASTENED TO THE POINT C BUT WITH THE RADIUS CB DRAW A CURVE STARTING AT B ON EACH SIDE OF THE CENTRE LINE TO THE LINE 48. AGAIN, YOU WILL NOTICE THE THREAD WILL FOUL AGAINST THE PINS AT E AND PRODUCE A CONTINUOUS CURVE TO THE LINE THROUGH THE POINT AT 48.

NEXT, FASTEN THE THREAD TO THE PIN AT POINT H AND WITH A RADIUS HAVING A DISTANCE OF $2\frac{1}{2}$ DIVISIONS PAST THE POINT F ON A LINE FROM H TO F PRODUCED, DRAW THE CURVE STARTING BEHIND THE POINT F AND SWINGING AROUND THE POINT F DOWN ACROSS THE LINE THROUGH THE POINT 32 AND CONTINUING DOWN TO SWING AROUND THE PIN AT G. THIS CURVE WILL TOUCH THE LINE THROUGH THE POINT 42 AND GO ON BEYOND.

THERE ARE ONLY TWO SMALL CURVES REQUIRED TO COMPLETE THE DIAGRAM. WITH A COMPASS AND CENTER AT J, AND FOR A DISTANCE FROM THE POINT WHERE THE FIRST CURVE DRAWN CUTS THE LINE THROUGH THE LINE AT POINT 20, DRAW A CURVE FOR THIS POINT TO TOUCH THE CURVE DRAWN AROUND F. NEXT, USING THE COMPASS AND CENTER AT K WITH A RADIUS FROM K TO THE POINT WHERE THE SECOND CURVE DRAWN CUTS THE LINE THROUGH 48, DRAW THE CURVE FROM THIS POINT TO TOUCH THE CURVE FORMED AROUND THE POINT G.

NOW TO POINT OUT A FEW OF THE OBVIOUS MAJOR THIRD AND OCTAVE RELATIONSHIPS - THE DISTANCE FROM THE CENTER LINE TO THE POINT D IS 4 AND FROM THE CENTER LINE TO THE POINT E IS 5 - MAKING A FUNDAMENTAL RELATIONSHIP OF THE MAJOR THIRD OF THE UPPER AND TO THE LOWER BOUT. THE LONGITUDINAL DISTANCE CB IS 48 AND CA IS 24: (=72) IS THE RELATIONSHIP OF THE OCTAVE, 2 TO 1. SIMILARILY, THE DISTANCE FROM F TO THE CURVE IS $2\frac{1}{2}$ AND FROM G TO THE CURVE AT THE LINE THROUGH 42 IS 5 WHICH IS THE OCTAVE 1 TO 2. THE EXPLANATION OF THE SUMMATIONS AND DIFFERENCES AND THE RESIDUAL DISTANCES THAT OCCUR IS TOO COMPLEX TO BE READILY EXPLAINED IN THIS SHORT SUMMARY.

MODIFICATIONS CAN BE MADE IN THE DRAWING IN VARIOUS PLACES, SUCH AS IN THE LOWER BOUTS, THE TOP PART OF THE UPPER BOUTS AND THE LOWER PART OF THE MIDDLE BOUTS. SUCH MODIFICATIONS CAN BE ACCOMPLISHED BY REPEATING THE PROPORTION AT THE TRANSITION OF THE CURVES.

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A NEW VERSION OF "THE FACTS OF LIFE" WAS PRESENTED BY JIMMY, AGED EIGHT. HE WAS ASSIGNED BY HIS TEACHER TO WRITE A PIECE ABOUT HIS ORIGIN. SEEKING COOPERATION, HE QUESTIONED HIS MOTHER: "MOM, WHERE DID GRANDMA COME FROM?"

"THE STORK BROUGHT GRANDMA, DARLING."

"WELL WHERE DID YOU COME FROM?" PURSUED JIMMY.

"THE STORK BROUGHT ME TOO."
"AND ME TOO?"
"AND YOU TOO, DEAR"

RESIGNEDLY JIMMY WROTE THE LEAD FOR HIS COMPOSITION: "THERE HAVE BEEN NO NATURAL BIRTHS IN OUR FAMILY FOR THREE GENERATIONS."

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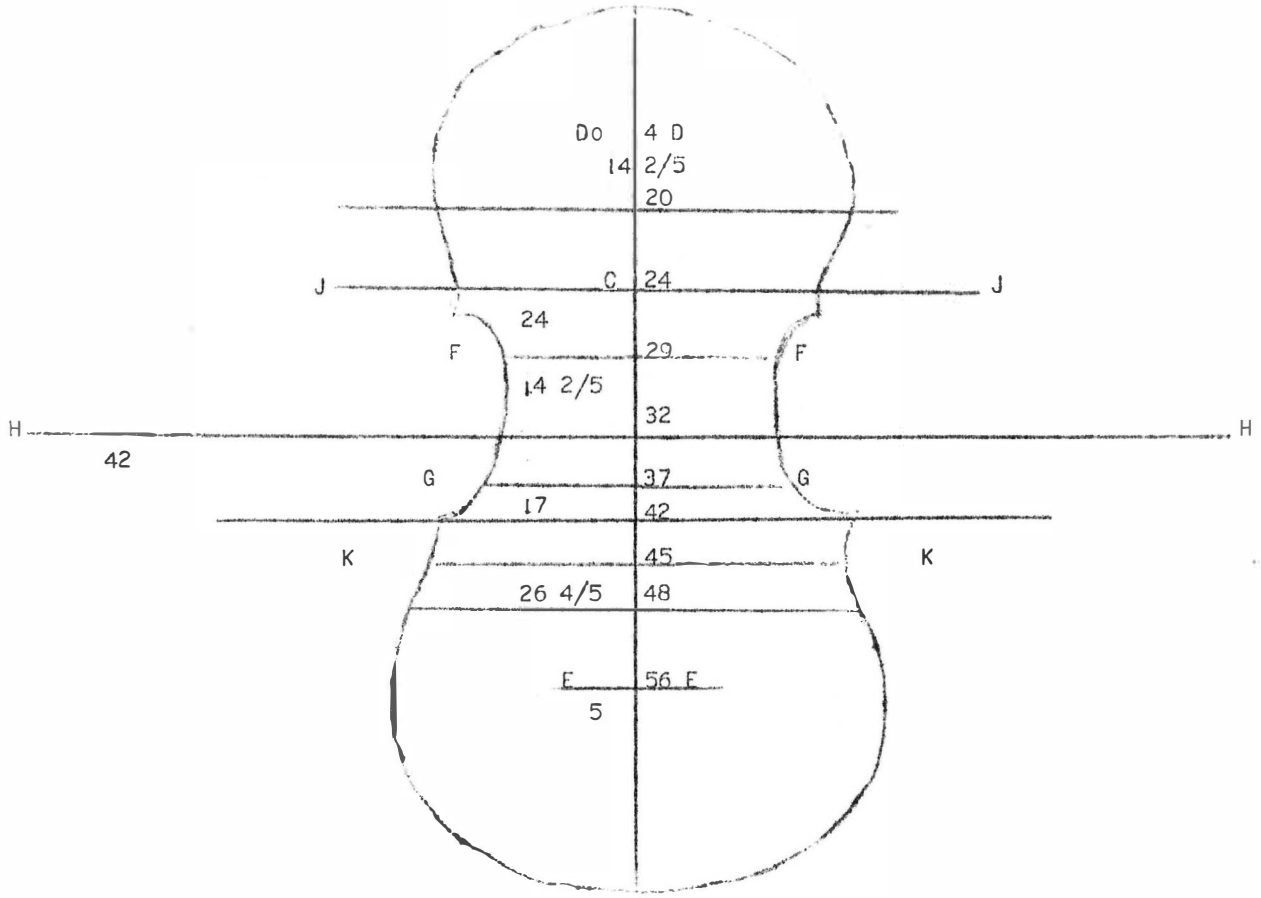
DEVELOPMENT OF THE VIOLIN FORM DIAGRAM



OBSERVATIONS BY DR. NICHOLAS - MENTON-GARAVAN, FRANCE

YOUR TWO HINTS ABOUT FINISHING INSTRUMENTS ARE INTERESTING. THE COAT OF GLUE ON WOOD VERY MUCH DEPENDS ON THE QUALITY OF THE GLUE. IF IT IS HYGROSCOPIC LIKE OLD SCITCH IT IS NO USE. BUT WE HAVE NOW SEVERAL EXCELLENT GLUES LIKE CORDID FOR EXAMPLE WHICH CAN BE OF USE.

I HAVE READ ABOUT PROPOLIS BEFORE, BUT CANNOT SEE THE NECESSITY OF ROBBING THE BEES, WHILE WE CAN PRODUCE A SIMILAR SUBSTANCE SYNTHETICALLY. MY BELIEF IS THAT WE SHALL BE ABLE TO MAKE SOMETHING BETTER THAN THE STRAD WITH ALL THE ADVANCE OF SCIENCE WE ARE LIVING IN NOW. FOR EXAMPLE, WE KNOW THAT WOOD CONSISTS MOSTLY OF CELLULOSE. IF YOU BUY AT THE CHEMIST A FEW GRAMMES OF CELLULOSE ACETATE AND DISSOLVE IT IN ACETONE YOU WILL FIND A VERY GOOD SUBSTANCE TO SEAL THE PORES OF WOOD. A SMALL ADDITION OF BENZINE (AFTER SOLUTION) WILL MAKE IT DRY A BIT SLOWER.

I HAVE NOT HEARD ANYTHING YET FROM YOUR FRIEND BOB WALLACE, BUT HOPE HE WILL WRITE ME ABOUT HIS EXPERIENCES. IT IS VERY HELPFUL TO EXCHANGE IDEAS AND HINTS, ESPECIALLY BETWEEN PEOPLE WHO ARE NOT PROFESSIONAL DEALERS IN INSTRUMENTS - WE ARE NOT MAKING MONEY OUT OF OTHER CHAPS' WORK.

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.....

IF YOU COULD KICK THE PERSON RESPONSIBLE FOR MOST OF YOUR TROUBLES
YOU WOULDN'T BE ABLE TO SIT DOWN FOR SIX MONTHS.

....

DON WHITE, EDITOR

THE VIOLIN MAKERS' JOURNAL

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EDITORIAL

"TO BE CONSCIOUS THAT YOU ARE IGNORANT
IS A GREAT STEP TO KNOWLEDGE" DISRAELI.

ON THE APPROACH TO ANY SUBJECT THAT ENTAILS EXTENSIVE STUDY THE FIRST REACTION, AFTER A SUPERFICIAL SURVEY, IS ONE OF CONCEIT. WE FEEL, AT FIRST, THAT WE KNOW MUCH ABOUT THE SUBJECT AND DELIGHT TO INFORM OTHERS OF OUR GROWING KNOWLEDGE. PRESENTLY, HOWEVER, AS OUR STUDY BECOMES MORE SERIOUS, WE BEGIN TO REALIZE THE INCREDIBLE IGNORANCE THAT ENGULFS US. THIS REALIZATION IS THE COMMENCEMENT OF KNOWLEDGE.

THIS TRUTH HAS BEEN UTILIZED BY MANY PEOPLE IN AN ATTEMPT TO MAKE A VIRTUE OUT OF IGNORANCE. THEY ADVERTISE THEIR IGNORANCE AS A SUGGESTION OF SUPERIOR KNOWLEDGE.

THE TRULY WISE MAN IS A HUMBLE INDIVIDUAL. EDISON ONCE SAID OF A CERTAIN MAN, "HE DOES NOT KNOW ENOUGH TO BE SO HUMBLE."

THERE ARE VIOLIN MAKERS IN OUR GROUP WHO HAVE, I BELIEVE, REACHED THIS SECOND STAGE, THE COMMENCEMENT OF KNOWLEDGE, A REALIZATION THAT WE HAVE STILL MUCH TO LEARN ABOUT OUR CRAFT.

PERHAPS THAT IS THE FASCINATION OF OUR CHOOSEN HOBBY. THE THOUGHT THAT HOWEVER DILIGENTLY WE STUDY AND EXPERIMENT WE WILL NEVER REACH PERFECTION.

UPON THE COMPLETION OF OUR FIRST INSTRUMENT ENTHUSIASM OVERCOMES US. THEN, AS EXPERIENCE AND KNOWLEDGE GROWS, WE ACCEPT THE REALITY THAT OUR WORK IS FAR FROM THE IDEAL WE HAVE SET AND WE FEAR THAT WE MIGHT NEVER ENJOY SUCCESS.

AT THIS PERIOD THERE IS A REAL DANGER OF DISCOURAGEMENT AND PERHAPS OF COMPLETE SECESSION. THERE IS A DEMAND ON OUR SENSES OF SOME STIMULANT TO ACTIVATE ANEW OUR ENERGIES. THIS STIMULANT CAN ONLY BE FOUND IN THAT INSTINCT, OR URGE TO SUCCEED, THIRST FOR KNOWLEDGE AND AN OVERWHELMING DESIRE TO SUCCEED AT ANY PRICE.

IN COMPETITION THIS PSYCHOLOGICAL FACT IS VERY EVIDENT AND MANY OF US ARE STILL IN THE FIRST PHASE. ONLY WHEN WE ACCEPT THE FACT THAT OUR INSTRUMENTS ARE NOT YET GOOD ENOUGH, WILL WE RECEIVE THE STIMULENT TO PRODUCE BETTER WORK.

OUR GOAL MUST BE TO PRODUCE A VIOLIN SO OUTSTANDING AS FOR THERE TO BE NO DOUBT THAT IT IS WORTHY OF ANY AWARD.

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EDITORIAL FROM ARIZONA VIOLIN MAKERS' JOURNAL

THE THING THAT MAKES DESIRABLE AND EXCITING THE POSSESSION OF A FINE VIOLIN IS ITS TONE - ITS FLEXIBILITY OF EXPRESSION, ITS CLOSE APPROACH TO THE HUMAN VOICE; AND ITS OTHER HUMAN CHARACTERISTIC, INDIVIDUALITY, AND EVERY VIOLIN IS DIFFERENT. EVERY FINE INSTRUMENT HAS ITS ADVOCATES, BUT QUITE OFTEN WE FIND, EVEN AMONG FINE PERFORMERS, DIFFERENCES OF OPINION CONCERNING A PARTICULAR INSTRUMENT. ONE VIOLIN MAY APPEAL TO ONE PERSON MUCH DIFFERENTLY THAN THE SAME VIOLIN WILL TO ANOTHER PERSON, IN THE SAME WAY THAT FEELINGS OF PEOPLE WILL VARY AS REGARDS ONE ANOTHER.

A FINE VIOLIN, IN THE HANDS OF A SYMPATHETIC PLAYER, IS CAPABLE OF A TREMENDOUS RANGE OF EXPRESSION. IT CAN EXPRESS EVERY HUMAN PASSION, AND MUCH MORE BEAUTIFULLY AND POWERFULLY

EDITORIAL FROM ARIZONA VIOLIN MAKERS' JOURNAL (CONT'D)

THAN WE CAN DO IT WITH WORDS. ONE MOMENT IT MAY BE TENDER; WHISPERING GENTLY THE HAUNTING, FRAGILE WISP OF A MELODY OF A BEAUTIFUL LOVE SONG; AND THE NEXT MOMENT IT MAY GIVE US THE SOUND OF A RAGING STORM AT SEA - OR A GLIMPSE OF THE MERRY DANCES OF A GERMAN WEDDING. IT CAN SHOW US WITH TONES THE COLD, BLEAK, ICY NORTH COUNTRY, OR PAINT US A PICTURE OF THE SUNNY SOUTHLANDS. IN BRIEF, THE VIOLIN IS THE ONE INSTRUMENT THAT MAY BE SAID TO POSSESS A SOUL.

SINCE THE DAYS OF THE CLASSICAL MAKERS, THOUSANDS OF MEN HAVE DEVOTED THEMSELVES TO THE VIOLIN MAKER'S ART. SOME FINE INSTRUMENTS, WITH WONDERFUL PLAYING QUALITIES, HAVE BEEN PRODUCED AND, AS ONE GENERATION AFTER ANOTHER HAS PASSED, ILLUSTRIOUS NAMES HAVE BEEN ADDED TO THE LIST OF GREAT VIOLIN MAKERS. BUT THESE ARE EXCEPTIONS. THE MAJORITY HAVE BEEN PERSONS OF ORDINARY ATTAINMENTS WHOSE LABOUR PRODUCED ONLY HAPHAZARD RESULTS.

AMONG THE LATTER CLASS THERE HAVE BEEN, AND ALWAYS ARE SOME WHO HARP ABOUT THE LOST CREMONA SECRETS AND WHO ENDEAVOUR TO DUPLICATE ACCIDENTS, LABORING UNDER THE DELUSION THAT THIS CAN BE DONE. VARNISH, PICKLING PROCESSES, GRADUATING BY THE LIGHT OF A CANDLE PROPORTIONING WOOD TO AIR SPACE, TUNING THE TOP AND BACK TO CERTAIN MUSICAL NOTES, SWABBING THE INSIDE WITH THE WHITE OF AN EGG, FREAK BASS BARS AND RATTLESNAKE RATTLES ARE BUT A FEW OF THE LONG LIST OF DISCOVERIES.

THE MERIT OF THESE DIFFERENT DISCOVERIES IS ABOUT THE SAME IN EACH INSTANCE. THAT IS, NONE OF THEM ARE OF ANY VALUE. IN SPITE OF THESE AGE OLD PREJUDICES, THERE HAS NEVER BEEN A TIME WHEN SO LARGE A PROPORTION OF VIOLINS BEING BUILT WERE OF SUPERIOR TONE VALUE AS TODAY. VIOLIN MAKERS NOW POSSESS THE ACCUMULATED EXPERIENCE OF FOUR HUNDRED YEARS AND ALSO A BETTER KNOWLEDGE OF VIOLIN ACOUSTICS THAN EVER BEFORE.

WITH THESE FOREGOING THOUGHTS IN MIND, A GROUP OF VIOLIN MAKERS IN THE VALLEY OF THE SUN GOT TOGETHER TO SEE WHAT CAN BE DONE ABOUT FURTHERING THE DEVELOPMENT OF VIOLIN MAKING IN ARIZONA. THE OUTCOME IS AN ASSOCIATION THAT SHOULD SOON BE STATE-WIDE IN SCOPE. ARTICLES FROM RECOGNIZED AUTHORITIES AROUND THE WORLD, AND FROM PROFESSORS AT OUR OWN UNIVERSITIES SUGGESTS THAT THIS LITTLE MAGAZINE COULD BE AS ENTERTAINING AND INSTRUCTIVE TO VIOLIN MAKERS AND MUSICIANS ALIKE.

AS YOUR FIRST PRESIDENT OF THE ASSOCIATION, I HOPE TO GIVE OF MYSELF AND MY TIME TO MAKE THIS POSSIBLE.

SINCERELY YOURS - GARLAND T. GREEN

THE IMPORTANCE OF TUNING PLATES:

ON SEVERAL OCCASIONS WE HAVE, THROUGH THE MEDIUM OF THESE PAGES EXPRESSED ADMIRATION FOR THE WORK OF DR. SAUNDERS OF HARVARD UNIVERSITY. HE HAS APPROACHED THE ART OF VIOLIN MAKING FROM THE SCIENTIFIC ANGLE, AND HIS LATEST ANNOUNCEMENT IS PERHAPS THE MOST IMPORTANT OF HIS FINDINGS TO DATE.

THE LAST TWO ISSUES OF THE "STRAD" MAGAZINE CONTAIN HIS LATEST EXPERIMENTS. DR. SAUNDERS WAS KIND ENOUGH TO GIVE ME A PREVIEW OF THESE OBSERVATIONS SOME MONTHS AGO BUT I THOUGHT IT ONLY ETHICAL TO WAIT UNTIL THEY APPEARED IN THE "STRAD" BEFORE COMMENTING ON THEM. I AM NOW AT LIBERTY TO DISCLOSE THE CONTENTS OF THESE ARTICLES TO OUR READERS.

TO MY MIND HIS LATEST WORK IS THE MOST IMPORTANT DEVELOPMENT OF MODERN EXPERIMENTAL WORK IN VIOLIN CONSTRUCTION. IT RENDERS THE ORTHODOX METHOD OF GRADUATION OBSOLETE, AND BRINGS IT TO THE LEVEL OF COMMON SENSE. IT IS ALMOST IMPOSSIBLE TO DECIDE JUST HOW DENSE THE WOOD IS THAT YOU MAY BE WORKING ON. NOW WE ARRIVE AT THAT DECISION BY A SCIENTIFIC METHOD OF TUNING THE PLATES.

THE REMARKABLE ASPECT OF HIS INVESTIGATION IS THE FACT THAT, TO USE HIS OWN WORDS, QUOTE:

"THROUGHOUT ALL OF THIS WORK THE GREATEST RESPECT AND ADMIRATION HAVE BEEN DEVELOPED FOR THE ART AND SKILL OF VIOLIN MAKERS, ESPECIALLY OF THE CREMONA SCHOOL AT THE TIME OF STRADIVARIUS AND GUARNEIUS AND THOSE WHO HAVE FOLLOWED THEIR TRADITIONS. SOMETIMES IT SEEMS AS IF OUR TESTINGS WERE MERELY A WAY OF DOCUMENTING AND ANALYSING WHAT THEY KNEW 300 YEARS AGO. IT IS TO

THE IMPORTANCE OF TUNING PLATES (CONT'D)

BE HOPED THAT THIS TYPE OF RESEARCH WILL HELP THOSE WORKING TODAY TO PRODUCE A CONSISTENTLY HIGH LEVEL OF GOOD INSTRUMENTS THAT MAY, IN TIME APPROXIMATE THE MASTERPIECES OF VIOLIN MAKERS ART SO LONG WORSHIPPED BY SO MANY."

IT WOULD BE ONLY FITTING AT THIS TIME TO GIVE CREDIT TO DR. SAUNDERS' ASSOCIATES WHO HAVE WORKED TIRELESSLY IN CORROBORATION WITH HIM, MRS. CARLEEN HUTCHINS, THE VIOLIN MAKER OF THE GROUP, AND ALVIN HOPPING WHO IS CARRYING ON THE GOOD WORK OF DR. SAUNDERS WHO IS NOW REALLY RETIRED.

AS THE RESULTS OF DR. SAUNDERS AND HIS ASSOCIATES WORK IS SOMEWHAT TECHNICAL AND WILL REQUIRE SOME SPACE TO DESCRIBE IN DETAIL, I WILL IN THIS FIRST ARTICLE SIMPLY GIVE AN OUTLINE OF THEIR METHODS.

IT IS A FACT THAT MOST GOOD VIOLIN MAKERS HAVE ALWAYS TUNED THEIR PLATES BY SOME METHOD OR OTHER. THEY DO NOT, HOWEVER, AGREE ON JUST WHAT NOTE EACH PLATE SHOULD BE TUNED TO. SHOULD THE TOP BE ONE TONE HIGHER THAN THE BACK OR VICE VERSA AND WHAT NOTES SHOULD THESE BE?

IN 1820 SAVART'S INVESTIGATIONS LED TO A RULE BEING ESTABLISHED, AND CALLED THE "SAVART RULE". THIS RULE STATES THAT THE TOP SHOULD BE A WHOLE OR ONE-HALF TONE LOWER THAN THE BACK.

IT WAS TO ESTABLISH DEFINITE SCIENTIFIC INFORMATION ON THIS CONTROVERSIAL SUBJECT THAT LED DR. SAUNDERS AND HIS ASSOCIATES TO EXPERIMENT ON WHAT THEY DEFINE AS TAP TONES.

FOR THE REMAINDER OF THIS ARTICLE I WILL LET THE GOOD DOCTOR SPEAK FOR HIMSELF.

"THIS IS WHAT MRS. HUTCHINS DOES. SHE MEASURES (BY MEANS OF PHOTOGRAPHIC STRIPS) THE TONES OF THE PLATES, SEPARATELY. THEN SHE PUTS THE VIOLIN TOGETHER AND MEASURES THE RESPONSE OF THE COMPLETE INSTRUMENT. THEN SHE OPENS IT UP, TAKES OFF ONE OR BOTH PLATES AND REGRADUATES IT (PARTIALLY), TESTS IT AGAIN, BEFORE GLUEING IT BACK, AND AGAIN TESTS THE COMPLETE INSTRUMENT. YOU MUST (AS YOU, DON, SUGGEST) GET THE TAP TONES BEFORE GLUEING THE PLATES TO THE RIBS. IF THEY COME OUT IN THE PROPER RELATION TO EACH OTHER THEN YOU CAN BE SURE OF A GOOD INSTRUMENT WHEN IT IS ASSEMBLED.

OUR NEW PROCEDURE AUTOMATICALLY ALLOWS FOR DIFFERENT STIFFNESSES OF WOOD USED. SOME OF THE BEST PEOPLE IN NEW YORK SAY THAT STRAD MUST HAVE DONE JUST WHAT WE RECOMMEND. (SO IT ISN'T NEW!) BECAUSE HIS THICKNESSES VARY SO MUCH."

(TO BE CONTINUED NEXT MONTH)....

EACH NOBLE WORK IS
AT FIRST IMPOSSIBLE

....CARLYLE

REV. GEORGE WRIGHT'S CENTENNIAL VIOLIN:

THIS BEING BRITISH COLUMBIA'S CENTENNIAL YEAR, MEMBERS OF OUR ASSOCIATION WERE ASKED TO MAKE OR OBTAIN SOME FORM OF VIOLIN SUITABLE FOR THE OCCASION. LACK OF SPACE AT THE HOBBY SHOW FORCED US TO WITHHOLD SEVERAL INSTRUMENTS THAT COULD HAVE SERVED THIS PURPOSE. ONE INSTRUMENT WE DID DISPLAY, HOWEVER, AND THIS AN OUTSTANDING VIOLIN MADE BY THE REV. GEO. WRIGHT, PAST VICE-PRESIDENT OF OUR ASSOCIATION.

HIS PAINSTAKING WORK AND TIME SPENT SEARCHING FOR SUITABLE WOOD WAS REWARDED BY HIS WINNING FIRST PRIZE IN THE SECTION "WORK OF ART".

WE COMMEND MR. WRIGHT FOR THE NOVEL IDEAS EXPRESSED IN HIS INSTRUMENT. NEARLY EVERY PIECE OF MATERIAL USED IN ITS CONSTRUCTION HAD SOME FORM OF HISTORICAL SIGNIFICANCE. THE TOP PLATE WAS ESPECIALLY BEAUTIFUL HAVING BEEN CUT "ON THE SLAB" WHILE THE TWO CENTENNIAL SILVER DOLLARS IMBEDDED ON EITHER SIDE OF THE SCROLL SHOWED REAL ORIGINALITY.

THE VIOLIN WAS COMPLETE WITH CASE AND BOW, THE LATTER BEING A REPLICA OF THE OLD 15TH CENTURY BOWS. THE CASE WAS COVERED WITH CALFSKIN TANNED TO A PARCHMENT-LIKE QUALITY AND LINED WITH SOFT SKINS.

TO RECORD THE HISTORY OF THE PARTS USED, MR. WRIGHT USED A REAL PIECE OF PARCHMENT, MADE BY HIMSELF. THIS HE CALLED THE SCROLL AS IT WAS ROLLED ON TWO STICKS MADE FROM CHERRY WOOD.

REV. GEORGE WRIGHT'S CENTENNIAL VIOLIN (CONT'D)

A FURTHER DESCRIPTION OF THE UNIQUE OUTFIT WOULD BEST BE DONE BY REPRODUCING THE WRITING ON THIS SAME SCROLL. IT READS AS FOLLOWS:

THE BACK, RIBS, AND NECK ARE OF BLACK WALNUT AND CAME FROM THE OLD MCLURE FARM, A FEW MILES EAST OF FORT LANGLEY.

THE PICTURE ETCHED ON THE BACK, IS OF GOVERNOR JAS. DOUGLAS BEING SWORN INTO OFFICE, AS GOVERNOR BEFORE JUDGE BEGBIE, INSIDE THE OLD HUDSON'S BAY FORT BUILDING, AT FORT LANGLEY IN 1858.

TWO CENTENNIAL DOLLARS GRACE THE SCROLL OF THE VIOLIN, SHOWING OUR PRESENT QUEEN ELIZABETH, AND ALSO THE FAMOUS TOTEM POLE AND THE TWO DATES, 1858-1958, WHICH IS AN IDENTIFICATION MARK.

THE LABEL INSIDE IS - B.C.CENTENNIAL - (GOV. JAMES DOUGLAS) MADE BY GEO. R. WRIGHT, 1958.

THE BELLY, IS OF LOCAL SPRUCE FROM EARL'S SAW MILL, JUST WEST OF FORT LANGLEY.

THE PURFLING IN BACK AND FRONT IS SKOOK-UM WOOD, FROM THE SALMON RIVER, JUST WEST OF FORT LANGLEY.

THE LINING STRIPS ON THE INSIDE ARE OF RED WILLOW, FROM THE SALMON RIVER.

THE CORNER AND END BLOCKS, ALSO THE BASE BAR, ARE OF SPRUCE OUT OF THE OLD GRIST MILL AT FORT LANGLEY, WHERE FIRST WHEAT WAS GROUND IN B.C.

THE FINGER-BOARD AND 4 PEGS, ARE OF SKOOK-UM WOOD, FROM THE MCMILLAN PORTAGE, ON THE NICOMEKL RIVER, SOUTH OF LANGLEY. THE TAIL PIECE, IS OF BONE FROM THE ICEBERG MEAT MARKET RUN BY MR. ED JONES OF LANGLEY, B.C.

THE TAIL PINE, OR PEG, IS OF BUCKHORN, AND WAS GIVEN BY MR. LOTT, WHO DONATED THE PLOT OF GROUND ON WHICH TO PLACE THE CAIRN WHICH MARKS THE PORTAGE ON THE NICOMEKL RIVER, AT LANGLEY, B.C.

THE SOUND POST, IS MADE FROM A SLIVER OFF ONE OF THE LOGS IN THE OLD HUDSON'S BAY FORT BUILDING AT LANGLEY, B.C.

THE CASE IF OF COTTENWOOD, FROM EARL'S SAWMILL, AT FORT LANGLEY, AND IS COVERED WITH CALFSKIN FROM MR. ED JONES' SLAUGHTER-HOUSE IN LANGLEY, B.C. - THE CASE IS LINED WITH BUCKSKIN, FROM DEER SHOT BY G.R. WRIGHT, NEAR QUESNELLE, B.C.

THE HANDLE ON THE CASE, IS A BUCKHORN, GIVEN BY MR. LOTT AT THE OLD PORTAGE, SOUTH OF LANGLEY, B.C.

THE BOW IS OF SKOOK-UM WOOD, FROM THE SALMON RIVER, WEST OF FORT LANGLEY, AND THE HAIR IS FROM THE OLD HUDSON'S BAY FARM, NOW OWNED BY MR. HELMER, TWO MILES SOUTH OF FORT LANGLEY, B.C.

THE PARCHMENT, OR VELLUM, ON WHICH THIS CERTIFICATE IS WRITTEN, IS OF LAMBSKIN FROM THE SLAUGHTER-HOUSE OWNED BY MR. ED JONES OF LANGLEY, B.C.

THE RUNGS IN THE ENDS OF THE PARCHMENT, OR SCROLL, ARE MADE OF CHERRY-WOOD, FROM THE LADY DOUGLAS CHERRY TREE, WHICH (IT IS SAID) SHE PLANTED IN THE OLD FORT COMPOUND, AT FORT LANGLEY, B.C.

SERVICE IS THE RENT THAT WE PAY
FOR OUR ROOM ON EARTH

....LORD HALIFAX

FESTIVAL SOLOISTS BY ADA MCGEER

CRITICISM, FOR AND AGAINST THE MUSICAL AND THEATRICAL EVENTS OF VANCOUVER'S FIRST INTERNATIONAL FESTIVAL HAS BEEN FREELY EXPRESSED. IN THIS SPACE OF WORDS THERE HAS BEEN LITTLE FAULT TO FIND WITH THE SOLOISTS, WHICH WAS NOT SURPRISING AS THEY WERE, ON THE WHOLE, OF HIGH CALIBRE.

FESTIVAL SOLOISTS (CONT'D)

THE PERFORMANCES OF GLEN GOULD HAVE BEEN DISCUSSED IN A PREVIOUS ISSUE OF THIS MAGAZINE, BUT THERE WERE OTHER CANADIANS OF WHOM WE CAN SPEAK WITH PRIDE.

AT THE OPENING CONCERT, CONDUCTED BY BRUNO WALTER, MAUREEN FORRESTER SANG BRAHMS "ALTO RHAPSODY". HER RICH CONTRALTO BLENDING WITH A MALE CHORUS, WAS PROJECTED WITH DEEP SPIRITUAL SIGNIFICANCE UNDER THE GREAT MASTER'S BATON. LATER IN BERDI'S "REQUIEM", A FINE IMPRESSION WITH THE DEEP WARMTH OF HER VOICE AND THE VERSATILITY OF HER STYLE.

TO THOSE WHO HAVE COME TO ASSOCIATE LOIS MARSHALL WITH SACRED MUSIC, HER RECITAL OF SONGS BY PURCELL, SCHUBERT, MARLER, DE FALLA, BRITTEN, ETC. CAME AS A PLEASANT SURPRISE. HOWEVER, THE THRILLING QUALITY OF HER VOICE AND HER SENSITIVE INTERPRETATION OF THE SOPRANO SOLOS IN VERDI'S "REQUIEM", WAS A STIRRING EXPERIENCE. ALSO IN THE "REQUIEM", CANADIAN BORN GEORGE LONDON GAVE VOCAL AUTHORITY TO THE BASS SOLOS. IN "DON GIOVANNI" HIS COMMANDING PRESENCE AND RESONANT TONES CAME INTO THEIR FULL POWER WHEN HE STARRED AS THE FAMOUS DON. PLAYING THE FEMININE LEAD, JOAN SUTHERLAND, AUSTRALIAN SOPRANO, CAME NEAR TO STEALING THE SHOW. AS DONNA ANNA HER LOVELY VOICE SOARED AT EASE IN THE EXACTING MOZART ARIAS.

ALSO IN THIS OPERA, LEOPOLD SIMONEAU AS DON OTTAVIO, PIERETTE ALERIE AS ZERLINA, MILLA ANDREW AS DONNA ELVIRA, JAN ROUBES AS LEPORELLO, BERNARD TURGEON AS MAZETTO AND DON MACMANUS AS THE COMMENDATORE, FILLED THEIR ROLES WITH CONVICTION AND ADDED TO CANADIAN LAURELS.

LATER IN JOINT RECITAL, SIMONEAU AND ALERIE, WHO ARE HUSBAND AND WIFE, WERE HEARD IN DUETS BY MOZART AND SCHUBERT AND IN SOLOS BY FRENCH COMPOSERS. THEIRS WAS A POLISHED PERFORMANCE APPEALING TO THE INITIATED, BUT ONE FELT THE CALIBRE OF BOTH VOICES WAS BEST SUITED TO THE OPERATIC FIELD.

ANOTHER HUSBAND-WIFE TEAM, VRONSKY AND BABIN, GAVE AN EXPERT DEMONSTRATION OF DUO WORK ON TWO PIANOS ALTERNATING WITH DUETS ON ONE PIANO. DYNAMIC POWER, VITALITY AND TONAL BALANCE WERE REVEALED IN WORKS BY BRAHMS AND STRAVINSKY FOR TWO PIANOS, AND (MORE INTIMATE IN MOOD AND STYLE) WORKS BY SCHUBERT AND BIZET FOR FOUR HANDS ON ONE PIANO.

WITH THE EMPHASIS LARGELY ON MUSIC, MARCEL MARCEAU, FAMOUS MIME, MADE THE OUTSTANDING CONTRIBUTION TO THE FIELD OF DRAMA. THE WORDLESS FRENCHMAN, WHO HAS MORE CAPACITY FOR COMMUNICATION THAN A RADIO NETWORK, WALKED UPSTAIRS, BALANCED HIMSELF ON A TIGHT-ROPE, SWALLOWED SWORDS AND OTHERWISE MESMERIZED HIS AUDIENCE INTO SEEING WHAT WASN'T THERE. HIS WAS THE ART OF MIME AT ITS PEAK, FOR UNDERLYING THE VISUAL PERFORMANCE WAS THE ARTIST'S INSIGHT INTO THE WHOLE HUMAN COMEDY. IT WAS THIS QUALITY WHICH BROUGHT THE AUDIENCE TO TEARS AND LAUGHTER AND FINALLY TO ITS FEET IN ROUSING APPLAUSE.

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TO ENJOY HAPPINESS SHARE IT....

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"CONTROL" IN VOILIN PLAYING BY DON WHITE

MY SERIES OF ARTICLES ON "ITALIAN TONE, PORTAMENTO VIBRATO, ETC. CAME TO A SUDDEN STOP OWING TO THE PRESS OF TIME AND SPACE REQUIRED FOR THE HOBBY SHOW ACTIVITIES.

ON RE-READING MY EDITORIAL THIS MONTH I REALIZE THERE ARE ADVANTAGES TO THE FIRST STAGE OF STUDY. IT CERTAINLY GIVES ONE SUFFICIENT CONCEIT AND INCENTIVE TO AIR ONES VIEWS WHICH A WISER MAN MIGHT HESITATE TO DO.

MUCH HAS LATELY BEEN WRITTEN ON THE DIFFERENCE OF VIOLIN PLAYING NOW PRACTISED TO THAT WHICH WAS IN VOGUE 60 YEARS OR MORE AGO.

WHEN WE EXAMINE THE PSYCHOLOGY OF SAY THE VICTORIAN AGE WE FIND MUCH SENTIMENTALITY, NOT ONLY IN MUSIC BUT IN EVERYDAY AFFAIRS. THE VICTORIAN "DRAWING ROOM" FOR EXAMPLE WAS A PLACE CLUTTERED WITH FURNITURE. ORNAMENTS AND PHOTOGRAPHS COVERED THE WALLS AND THE PIANO TOP WAS A GATHERING PLACE FOR THESE SENTIMENTAL OBJECTS. IT WAS AN AGE OF EMBELLISHMENT AND SENTIMENTAL ORNAMENTATION.

"CONTROL" IN VIOLIN PLAYING (CONT'D)

IT IS ONLY NATURAL THAT THIS PSYCHOLOGY WAS REFLECTED IN THE MUSIC OF THE AGE. THE POPULAR BALLADS WITH THEIR UNRESTRAINED EMOTIONAL INTERPRETATION IS A GOOD ILLUSTRATION OF WHAT I MEAN.

IN VIOLIN PLAYING THEY DEMANDED, OR AT ANY RATE CONDONED, A COMPLETE EXHIBITION OF GYMNASTICS, THE INTRODUCTION OF UNCONTROLLED PORTAMENTO AND ACCEPTED ALL THE ADDITIONAL EMBELLISHMENTS THAT THE ARTIST COULD THINK UP IN ORDER TO PUT ON A GOOD SHOW.

IT WAS AN AGE THEN, OF UNCONTROLLED EMOTION. COMPARE IT TO OUR MODERN CONCEPT OF SIMPLICITY. THE OLD ORDER CERTAINLY HAS CHANGED. CONSIDER MODERN ARCHITECTURE, THE SIMPLICITY OF HOME FURNISHINGS AND THE STREAMLINING OF EVERYDAY PRACTICAL UTILITIES, THE OBLITERATION OF ALL FANCY FRILLS.

YET NO ONE WOULD ADMIT THAT WE HAVE LESS EMOTION THAN OUR ANCESTORS BUT IT IS EXHIBITED IN A DEFINITELY MORE ARTISTIC AND CONTROLLED MANNER.

IN MUSIC WE FIND THIS SAME TREND. A TENDENCY TO APPEAL TO OUR FINER FEELINGS. LISTEN TO THE DELIGHTFUL SINGING OF SUCH AN ARTIST AS INGRID BJOERER, OR A VIOLIN IN THE HANDS OF ONE OF OUR FOREMOST PLAYERS. WE FIND A DECIDEDLY CONTROLLED INTERPRETATION, ONE THAT EXCITES OUR EMOTIONS JUST AS MUCH AS DID THE SINGER OR PLAYER OF SIXTY YEARS AGO. THE DIFFERENCE BEING THAT WE PREFER TO RECEIVE THIS EMOTIONAL DISTURBANCE IN QUITE A DIFFERENT MANNER TO OUR FOREFATHERS.

WHEN WE EXAMINE THE METHOD AND TECHNIQUE THAT THE MODERN VIOLINIST USES WE FIND IT IDENTICAL TO HIS PREDECESSORS EXCEPT THAT NOW HIS VIBRATO AND ESPECIALLY HIS PORTAMENTO ARE SO WELL CONTROLLED THAT MANY DECLARE THEY ARE NO LONGER IN USE. THE FACT REMAINS, AS I HAVE REPEATEDLY STATED, THAT AS LONG AS A VIOLINIST SEEKS TO PRODUCE THE SINGING TONE HE WILL PRODUCE IT WITH EXACTLY THE SAME TECHNIQUE AS IS USED WITH THE HUMAN VOICE. SHOULD HE CEASE TO PRODUCE THE SO MUCH DESIRED SINGING TONE.

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DON'T WORRY IT MAY NEVER HAPPEN.....

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LETTERS TO THE EDITOR:

DEAR MR. WHITE:

THE VIOLIN MAKERS' JOURNAL HAS ARRIVED AND BEEN READ. I AM MUCH IMPRESSED WITH YOUR ORGANIZATION! THE NEED OF COLLECTIVE STUDY AND ACCUMULATION OF INFORMATION HAS LONG BEEN NEEDED, AND IS CERTAIN TO BE BENEFICIAL TO ALL CONCERNED.

I AM A GRADUATE VIOLINIST FROM JUILLIARD AND HAVE A MASTER'S DEGREE IN VIOLIN FROM THE UNIVERSITY OF MICHIGAN. PROFESSIONALLY I AM EXPERIENCED AS SOLOIST, QUARTET PLAYER AND AS A TEACHER. DURING THE PAST 15 YEARS I HAVE VISITED MOST OF THE MAJOR DEALERS IN THIS COUNTRY AS WELL AS A NUMBER OF PRIVATE COLLECTORS AND PLAYED THE BEST OF VIOLINS BOTH ITALIAN AND OTHERS; NEW AND OLD. FURTHER I HAVE STUDIED ALL THE LITERATURE AVAILABLE ON THE SUBJECT; ESPECIALLY SUCH WORK AS DONE BY DR. SAUNDERS. OF ALL MY EXPERIENCE WITH VIOLINS, "BLINDFOLD" TESTS BOTH WITH AMATEURS AND PROFESSIONALS HAS BEEN MOST INTERESTING. EVIDENCE HAS REPEATEDLY PROVED THAT BOTH PLAYERS AND LISTENERS ARE DEALING WITH SUBTLE AND POORLY DEFINED TONAL ELEMENTS WHEN PLAYING ANY KIND OF INSTRUMENT; ESPECIALLY STRINGS. IT IS MY CONSIDERED OPINION THAT THE COMMUNICATION OF INFORMATION IS OFTEN BOTHERED BY SEMANTICS, THIS IS ESPECIALLY TRUE OF CONSIDERATION OF STRINGED INSTRUMENTS. CONSIDER OUR VOCABULARY OF DESCRIBING TONE; SWEET, BRIGHT, NASAL, WOODY, ETC. IF YOU THINK FOR A MOMENT THESE WORDS ARE COMMONLY UNDERSTOOD AND DEFINED BY MOST PEOPLE INTERESTED IN THE FIELD, HAVE YOUR MEMBERSHIP DEFINE EACH WORD, THERE WILL SURELY BE FUNDAMENTAL DIFFERENCES OF DEFINITION!

THE SCIENCE OF ACOUSTICS AND KNOWLEDGE OF PHYSICS OF SOUND HAS PROGRESSED FAR ENOUGH SO THAT MUCH OF THE NATURE OF SOUND IS UNDERSTOOD, YET IT HAS BEEN MY EXPERIENCE THAT MOST MAKERS DO NOT UNDERSTAND THE BASIC NATURE OF THE SOUND WITH WHICH THEY ARE WORKING. FOR EXAMPLE, THE MATTER OF "CARRYING POWER" IS CLEARLY NOT UNDERSTOOD. ONE FREQUENTLY HEARS AND READS THAT "THE

LETTERS TO THE EDITOR (CONT'D)

TONE IS NOT POWERFUL, BUT HAS EXCELLENT CARRYING POWER". IN TRUTH THE POWER OF THE TONE OF AN INSTRUMENT IS AN IMPORTANT FACTOR IN THE "CARRYING POWER".

ENCLOSED IS $2.00 FOR ALL THE NUMBERS OF VOLUME I IF THEY ARE AVAILABLE.

LARRY OWEN, REDWOOD CITY, CALIF.

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DEAR MR. WHITE:

THE VIOLINS ARRIVED SAFELY ON THE 16TH AND I THANK YOU FOR PACKING THEM SO WELL, ALSO FOR ALL THE TROUBLE AND INTEREST YOU HAVE TAKEN IN MAKING THE HOBBY SHOW A SUCCESS. IF THERE WERE MORE SHOWS WHERE MODERN MAKERS COULD EXHIBIT THEIR INSTRUMENTS TO PLAYERS AND MUSICIANS, I THINK THE IDEA THAT NOTHING BUT AN OLD INSTRUMENT IS GOOD WOULD SOON DIE OUT.

YOUR SURMISE THAT CUTTING OUT THE BRIDGE COMPENSATES FOR A HEAVY BASS BAR IS NOT CORRECT. THE CUTTING OUT OF THE HOLES IN THE BRIDGE ADDS VOLUME UP TO A CERTAIN EXTENT, BUT IF CARRIED TOO FAR IT GOES DOWN THE OTHER WAY, VOLUME DECREASES. IN MY OPINION THE BRIDGE IS ONE OF THE MOST IMPORTANT PARTS OF AN INSTRUMENT. A GREAT MANY FOLKS THINK A BRIDGE IS CUT FOR LOOKS, BUT IT IS NOT POSSIBLE TO CUT IT ANY OTHER WAY. QUITE A FEW YEARS AGO TWO ENGLISHMEN MADE A LOT OF EXPERIMENTS WITH THE BRIDGE USING MANY DIFFERENT KINDS OF WOOD AND ALL KINDS OF SHAPES THEY COULD DEVISE, BUT COULD NOT MAKE ANY IMPROVEMENT OVER STRAD'S BRIDGE.

I CALL THE BASS BAR THE NERVOUS REGULATOR OF AN INSTRUMENT, ON IT DEPENDS MUCH OF THE VOLUME AND EASE OF ARTICULATION ABOVE THE THIRD POSITION. WHEN YOU MAKE A TOP AND BRING IT TO PROPER THICKNESS AND THEN CUT THE F HOLES YOU CUT EVERY LONG FIBRE IN THE TOP EXCEPT THOSE BETWEEN THE F HOLES. OF COURSE THIS LOWERS THE TONE OF THE TOP TWO TO FOUR TONES. A BAR IS PUT IN TO COMPENSATE FOR THIS A RAISE THE TONE OF THE TOP AGAIN AND IN MY OPINION THE POSITION OF THE BAR IS VERY IMPORTANT ESPECIALLY AT THE BRIDGE POINT. IF BAR IS PUT TOO FAR OUT TOWARD THE F HOLE IT IS APT TO MAKE THE TONE COARSE AND THE INSTRUMENT HARD TO TUNE. IF PUT TOO FAR IN THE UPPER STRINGS ARE INCLINED TO BE WEAK. I MIGHT ADD THAT MY EXPERIENCE TEACHES ME THAT THE POSITION OF THE BAR HAS AS MUCH OR MORE CONTROL OVER THE UPPER STRINGS THAN THE LOWER. I DON'T BELIEVE ANYONE REALLY UNDERSTANDS THE ACTION OF THE BASS BAR FOR CERTAIN, I KNOW I DON'T, ALL I KNOW IS WHAT EXPERIENCE HAS TAUGHT ME.

WILL BE LOOKING FOR THE NEXT COPY OF THE JOURNAL. E.H. SANGSTER, DALLAS 2, TEXAS.

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DID THE ITALIAN MASTERS TUNE THEIR PLATES - BY E.H. ELLERSIECK

EDITORS NOTE: MR. ELLERSIECK, A PROMINENT VIOLIN MAKER OF CALIFORNIA, GIVES HIS VIEWS ON THIS CONTROVERSIAL SUBJECT. ESPECIALLY INTERESTING SINCE IN ANOTHER PART OF THE JOURNAL WE HAVE DR. SAUNDERS VIEWPOINT.

THE QUESTION OF WHETHER THE ITALIAN MASTERS DID OR DID NOT TUNE THEIR PLATES HAS BEEN A PROMINENT CONTROVERSIAL MATTER EVER SINCE THE YEAR 1898. IN THAT YEAR DR. MAX GROSSMAN PUBLISHED A BOOK ON THE THEORY. HE INSISTED THAT THE CLASSICAL ITALIAN VIOLIN MAKERS HAD USED THE SYSTEM OF TUNING THE PLATES OF THEIR INSTRUMENTS IN ACCORDANCE WITH CERTAIN ACCOUSTICAL LAWS AND THAT THIS PRACTICE WAS RESPONSIBLE FOR THE BEAUTIFUL TONE QUALITY OF THEIR MASTERPIECES. HE FOUNDED A COMPANY WHICH HE NAMED "NEW CREMONA", HE ENGAGED A GOOD VIOLIN MAKER BY THE NAME OF OTTO SEIFERS AND TURNED OUT MANY VIOLINS, VIOLAS AND CELLOS. THE RESULT WAS NOT THE ITALIAN TONE QUALITY BUT A MIXTURE OF GOOD, MEDIOCRE AND EVEN BAD ONES. THE COMPANY FAILED SOON AFTERWARDS. PEOPLE ALWAYS WANT MYSTERY AND IN ORDER, THAT THOSE OF MY READERS MAY MAKE UP THEIR OWN MINDS I WILL TRY TO EXPLAIN THE METHOD USED BY THE CLASSICAL VIOLIN MAKERS IN MAKING A VIOLIN. AND UNDERSTANDING OF THE METHOD USED IS INDISPENSIBLE IN FORMULATING ONES OPINION. WITH IT, I AM SURE, WILL COME THE ANSWER OF WHETHER OR NOT IT IS POSSIBLE THAT THE ITALIAN MASTERS TUNED THEIR PLATES.

TAKE FOR EXAMPLE, STRADIVARI. HE FIRST BENT THE SIDES OVER A MOLD WITH CORNER AND UPPER AND LOWER BLOCKS ATTACHED, BUT NO LINING. MANY OF HIS ORIGINAL MOLDS ARE STILL IN EXISTANCE. AFTER THE SIDES HAVE BEEN BUILT, HE TRACED THE OUTLINE OF THE SIDES ON THE FLAT PIECES OF WOOD

DID THE ITALIAN MASTERS TUNE THEIR PLATES (CONT'D)

INTENDED TO BE THE TOP AND THE BACK OF THE VIOLIN. THIS HE THEN SAWED OUT ROUGHLY LEAVING QUITE A MARGIN FOR THE PROTRUDING EDGES. AFTER THIS HE MADE THE ARCHING ON BOTH PLATES FINISHING USUALLY ABOUT A QUARTER OF AN INCH FROM THE OUTSIDE EDGE. HE THEN FINISHED THE INSIDE OF BOTH TOP AND BACK TO THE DESIRED THICKNESS, CUT THE "F" HOLES AND ATTACHED THE BASBAR.

NOW DO NOT GET IMPATIENT AND ASK HOW I KNOW THAT THIS WERE THE STEPS TAKEN IN PRODUCTION, THE ANSWER WILL APPEAR. AFTER FINISHING THE TOP AND BACK WITH THE EXCEPTION OF THE CRUDE MARGIN OF THE EDGE, HE FASTENED THEM LOOSELY OVER THE SIDES WHICH WERE STILL OVER THE MOLD. THEN HE DRILLED HOLES THROUGH THE TOP AND BACK INTO THE UPPER AND LOWER BLOCKS TO MARK THE EXACT POSITION. HE TOOK THE SIDES OF THE MOLD AND FITTED AND GLUED THE LININGS ON THEM. THEN WHEN THE FITTINGS WERE DRY, HE CUT THEM TO FORM AND FASTENED THE BACK TO THE FINISHED SIDES, SECURING IT WITH ONE WOODEN PLUG IN EACH BEFORE MENTIONED HOLE IN THE BACK. THE SAME PROCESS APPLIED TO THE TOP. IF HE EVER TUNED HIS PLATES, HE HAD TO DO IT BEFORE HE GLUED THEM TO THE SIDES. IF HE TUNED THE TOP WHEN DID HE DO IT? BEFORE THE "F" HOLES WERE CUT AND THE BASBAR FITTED? IF SO, THE REMOVAL OF THE WOOD FOR THE "F" HOLES AND THE ADDING OF THE BASBAR WOULD THROW THE TOP OUT OF TUNE. NOW AFTER GLUING THE VIOLIN TOGETHER WHAT DID HE HAVE TO DO? CUTTING THE EDGES DOWN SO IT PROTRUDED EVENLY ALL AROUND THE SIDES, WHICH MEANS REMOVING WOOD AGAIN. THEN HE MADE A GROOVE FOR THE PURFLING FILLING IT WITH THE PURFLING WHICH IS OF HARDER WOOD (MAYBE) AFTER ALL THIS HE HAD TO GOUGE OUT ALL AROUND THE OUTER EDGE AND SCRAPE STILL MORE WOOD OFF IN ORDER TO MAKE AN EVEN FLOW OF THE ARCHING TOWARDS THE OUTER EDGE AFTER THAT HE TAKES STILL MORE WOOD AWAY TO ROUND THE OUTER EDGE WISELY. ONE CAN SEE THAT THE TUNING WOULD BE VERY MUCH DISTURBED. THE ITALIAN MASTERS WERE JUST GOOD CRAFTSMEN INTERESTED IN THEIR WORK EXPERIMENTING ALL THE TIME AND COMING TO THE EXCELLENT RESULTS BY STUDYING THE WOOD AT HAND.

BUT AS I SAID BEFORE, PEOPLE WANT MYSTERY IF THEY DON'T HAVE IT, THEY MAKE IT UP. SOME EVEN MADE THE OLD MASTERS GREAT MATHEMATICIANS AND SCIENTISTS. MANY OF THEM COULD NOT EVEN READ AND WRITE BUT KNEW THEIR VIOLINS.

GROSSMAN SURE STARTED SOMETHING. IF THE NEXT FELLOW STARTED SOMETHING DIFFERENT LET US SAY. THE MASTERS BOILED THE WOOD IN OIL, THAT WILL THEN BE THE THING. I AM SURE, THAT I WILL GET IT IN THE NECK, ON ACCOUNT OF TRYING TO DISTURB THE ABOVE THEORY, BUT THE ABOVE IS MY OPINION, AND HAVING WORKED ON ALL KINDS OF VIOLINS FOR 58 YEARS I SHOULD HAVE A LITTLE IDEA OF WHAT I AM TALKING ABOUT. IF STRADIVARI WAS ALIVE, HE SURE WOULD HAVE A GOOD LAUGH.

H. ELLERSIECK, LAGUNA BEACH, CALIFORNIA.

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TURNABOUT - THE GOOD LITTLE MINK DIED AND WENT TO HEAVEN WHERE ST. PETER MET HIM AT THE PEARLY GATES.

"YOU WERE A GOOD LITTLE MINK ON EARTH." THE KEEPER OF THE GATES GREETED HIM, "SO YOU CAN HAVE ANYTHING YOU LIKE IN HEAVEN."

"WELL", THE LITTLE MINK REPLIED, "I THINK I'D LIKE A COAT MADE OF LITTLE CHORUS GIRLS."

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WHEN YOU'RE THROUGH CHANGING - YOU'RE THROUGH...

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