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additional task of adding wood grafting to compensate for missing or damaged pieces of wood this could be anywhere in the body neck or

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Many an old bow can also be restored. If you find or inherit an heirloom violin, viola or cello you may find the bow hair detached and lying all over the inside of the case. This is usually caused by "bow bugs" that have eaten the hair. A repair of the bow will solve this, although you should not continue to store it in the original case.

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Old Violins have over 25 years of experience making, restoring and repairing old and antique Violins, Violas, Cellos and Double Bass. Repair and Restoration Our expertise is in ensuring that everything we do is sympathetic to the sound quality of the instrument, we are used to dealing with old and antique instruments and our workmanship is to a very high standard.

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A guide to violin repair. This is a reprint of the classic 1903 work by Horace

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Petherick.Contents:CHAPTER I. IntroductoryCHAPTER II. Slight Accidents?Modern Restorers?"Chattering"?The Proper Sort of Glue?Its Preparation and UseCHAPTER III.?Minor Repairs?Cramps and Joints?Violin Cases?Rattles and Jars?Loose Fingerboards?Atmospheric Temperature?Old-Fashioned Methods of Repairing?Modern Ways?A Loose NutCHAPTER IV.?Injuries to the Head or Scroll?Insertion of Fresh Wood?Colouring of White Wood?Separation of Head from Peg-box and Re-joining?Stopping Material for Small Holes or Fractures?The Peg-box Cracked by PressureCHAPTER V.?Fracture of Peg-box and Shell?Chips from this Part?Filling up of Same?Restoration to Original Form, after Parts have been Lost?Worn Peg-holes, Re-filling or Boring SameCHAPTER VI.?Loosening of Junction of Graft with Peg-box, and Refixing Same?Grafting, Different Methods of Performing this?Lengthening the Neck?Old and Modern Method?Renewal of Same?Inclination of Neck and Fingerboard with Regard to the Bridge?Height of Latter, and Reason for ItCHAPTER VII.?Finishing the Fingerboard?Fixing the Nut?Size and Position of Grooves for the Strings?Filing Down the Graft?Smoothing, Colouring, and Varnishing SameCHAPTER VIII.?Injuries that can be Repaired from the Outside?Insertion of Fresh Wood in Fracture of the Ribs?The Effects of Climate on the Glue in ViolinsCHAPTER IX.?The Glue Used by the Early Italian Makers?Insertion of Pieces of Wood for Repairing Lost Parts?Replacing Lost Rib and Repairing Interior without Opening when Possible?Securing Loose Lower Rib to End Block?Different Methods?Treatment of Worm-holes?Fixing on Graft on NeckCHAPTER X.?Ways of Removing the Upper Table and the Neck?Cleansing the Interior?Preservation of the Original Label?Closing of Cracks in Upper TableCHAPTER XI.?Getting Parts Together that apparently do not Fit?The use of Benzine or Turpentine?Treatment of Warped or Twisted Lower TablesCHAPTER XII.?Removal of Old Superfluous Glue by Damping?Replacing Old End Blocks by New Ones?Temporary Beams and Joists

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Matching Wood for Large Cracks, etc.
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Closing and Completion of the Repairs?
Varnishing of the Repaired Parts having Fresh Wood

This historic book may have numerous typos and missing text. Purchasers can usually download a free scanned copy of the original book (without typos) from the publisher. Not indexed. Not illustrated. 1903 edition. Excerpt: ... CHAPTER XVIII. The Bar In Olden Times--The Modern One--The Operation Of Fitting And Fixing The Bar-- Closing And Completion Of The Repairs-- Varnishing Of The Repaired

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Parts Having Fresh Wood. MUCH false reasoning upon insufficient premises has at times on and off been bestowed upon the subject of the bar and its supposed mysteries. Space at command will not allow of a dissertation on this detail of the constitution of the violin. A few remarks will perhaps be sufficient for present purposes. When violins were first sent forth by their inventor, Gasparo da Salo, the bar was sometimes omitted, possibly in all the earliest ones, the strain on the upper table being then slight as compared with that of the present day--at others it was very short and weak. The substance of the upper table was considerable, and much over that which the later and modern makers approve of, and thus there was a counter-balance. At the present time still stronger bars are inserted, and very frequently without rule or reason. Occasionally a coarse bar will allow of good results as regards the emission of the tone, the length and thickness happening to be suitable to the proportions in detail of the instrument. A weakness at each end of the bar is an oft recurring cause of bad going with regard to the vibrations. From this we may infer that when the bar was first thought of and inserted it was simply with an idea of supporting the part over which the third and fourth strings were stretched, and that as the tension of the strings became greater in consequence of the rise in the pitch, so the bar had to be increased in strength, that is, longer and deeper. The discovery or unearthing of an old master in its original condition will therefore be followed by the opening...

(Technical Reference). A must for instrument owners, this guide provides illustrated step-by-step instructions for bow rehairing, repair and restoration of the violin, viola, cello and string bass. Features more than 100 richly detailed illustrations!

The art of the old liutaro of Italy may be said to have become during the last two or three centuries,

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identified with the art of constructing such musical instruments as are played with the bow. As was the case with other and kindred arts, that of violin making had its rise in one of the old cities of Italy, where from small beginnings it gradually spread to other places and over the borders, until there are very few places of importance where it was not practised with some degree of success, commercially if not artistically and acoustically considered.

This book contains 41 chapters of detailed repair description, 125 photographs, 60 technical illustrations, & a pattern pocket with 18 patterns. Limited edition of 2000 numbered copies. A review in the international magazine THE STRAD begins, "This is an impressive looking & important book for violin makers. Produced by two of the world's leading practitioners of the craft of violin restoration, it sets out to describe the techniques used in their workshops & to make these techniques available to the violin maker who lacks easy access to training in restoration workshops." The bulletin of the Violin Society of America states, "This long-awaited text presents the art & science of violin repair in a manner so clear in its concept & so unambiguous in its language that it is as enjoyable to read as it is informative. This book should rapidly become a vital reference work for violin makers everywhere." Published & distributed by the authors, 627 North Larchmont Blvd., Los Angeles, CA 90004.

Excerpt from Catalogue of the Kohler and Chase Collection of Rare Old Violins: Including a Number of Cuts of Some of the Finest Violins in the World; These Cuts Were Produced From Photographs, Which Were Made From the Violins Themselves, and Are Absolutely Correct; It Also Includes a List of the Standard Violin and Piano Music Being recognized an authority on this subject, we will pass Opinions and issue certificates of same for which is a small fee considering the knowledge it requires. About the

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