

Restoration Of Old Violins Part Ten Restoration Of A Badly Damaged Viola Belly

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~~Online PDF Ebook Epub Library however restoration implies the 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 rehair of the bow will solve this, although you should not continue to store it in the original case.~~

~~Restorations and Repairs - Davidson Violins~~

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~~If you 'd like advice about buying your next instrument then please do give us a call on 0774 856 4410 or e-mail oldviolin2@gmail.com. Old Violin 's can also restore and re-hair bows to a high standard - Violin Restoration Repair. We are based in Portslade, Sussex, just one hour on train from London.~~

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 Inside for Keeping Ribs, etc., in Position while Freshly GluedCHAPTER XIII.?Re-opening the Back to Correct the Badly Repaired Joint?A Few Words on Studs?Filling Up Spaces left by Lost Splinters?Matching Wood for Large Cracks, etc.CHAPTER XIV.?Repairing Lost Portions?Margins of Sound Holes?Matching the Grain?Fixing and Finishing Off?Replacing with Fresh Wood Large Portions of Upper Table?Lost Parts of Purfling?Restoring It with Old StuffCHAPTER XV.?Repairs to Purfling (continued)?Filling up an Opening Extending to the Whole Length of the Violin?Fitting the Core?Fixing it in Position and Retaining it There?Finishing the SurfaceCHAPTER XVI.?Repairing Undertaken by People in Business not connected with that of Bowed Instruments?Removal of a Fixed Sound Post?Fitting a Fresh Part of Worm-Eaten Rib?Bringing Together the Loosened Joint of the Back Without Opening the ViolinCHAPTER XVII.?Insertion of Studs along the Joint Inside without Opening the Violin?Lining or Veneering a Thin BackCHAPTER 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 Parts having Fresh Wood

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.

(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!

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 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...