



Photo 251: Stringing tools are laid out and ready to go.

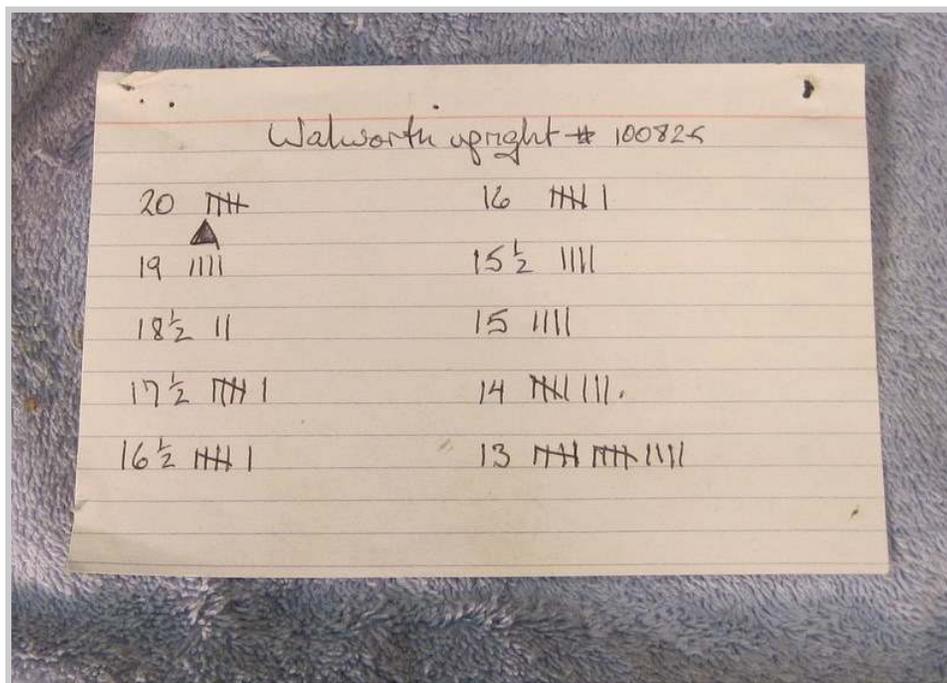


Photo 252: The stringing chart completed during teardown finally comes back into play.



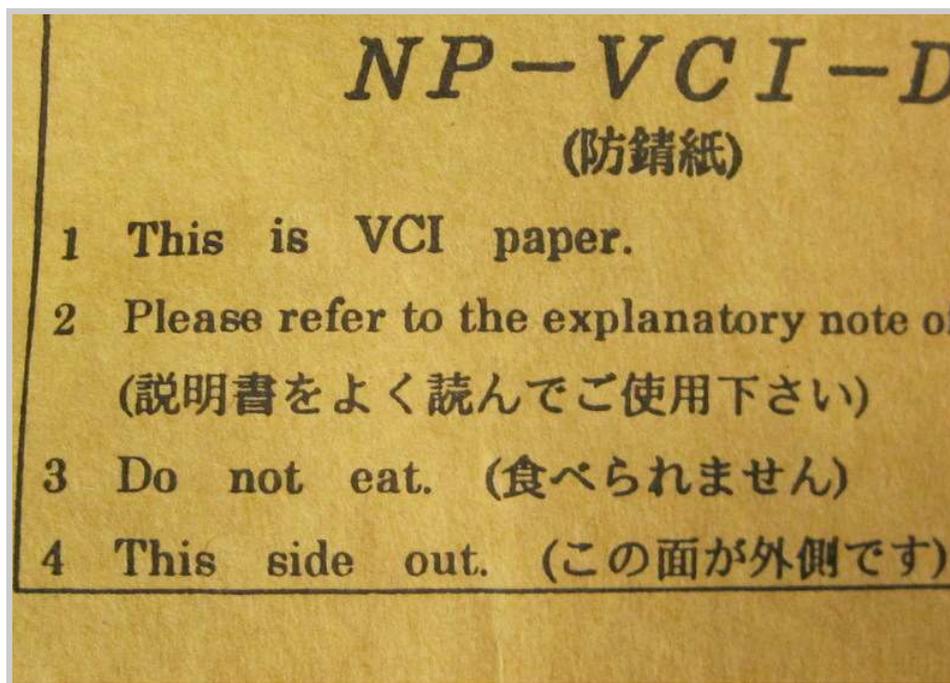
Photo 253: A set of tuning pins are taken from inventory on hand. Depending on the circumstances, different sizes of pins are used in the pinning operation. For a new set of pinblock panels, size 2/0 X 2 3/8 are the necessary size. With a vintage piano, blued pins are what I prefer to install. To me, nickel plated give the piano too much of a modern look.



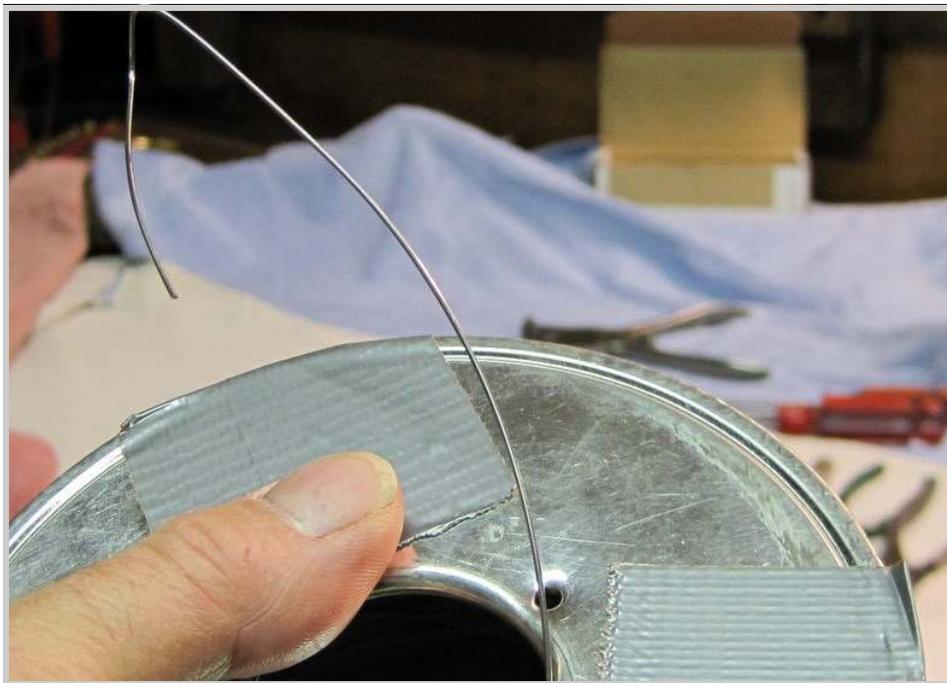
Photo 254: String in one pound canisters is used to restring the piano. I start with the heaviest gauge wire, which in this case is size 20, or .45 thousands, and work my way towards the treble end, where the smallest gauges are used.



*Photo 255: The new box of tuning pins.*



*Photo 256: Upon examination, one finds that the paper used to wrap the tuning pins is of a particular type. Despite the warning, I sometimes find I can't help myself. You can make a dang good burrito out of this stuff.*



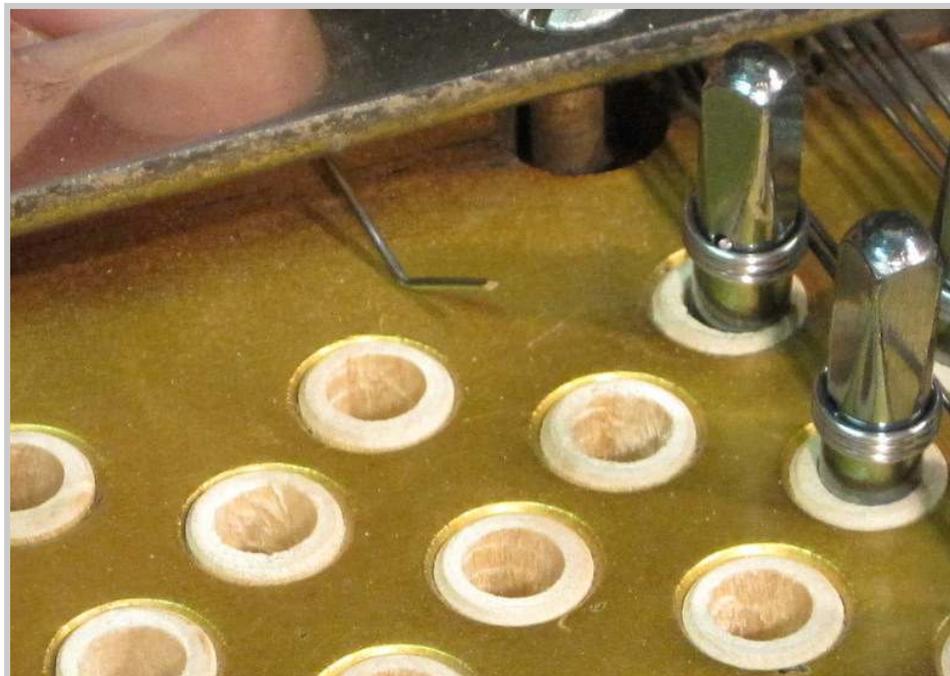
*Photo 257: The wire is pulled from the canister. A one pound reel of wire will find use on several pianos. The long bend is used when the canister is being stored and will be snipped off.*



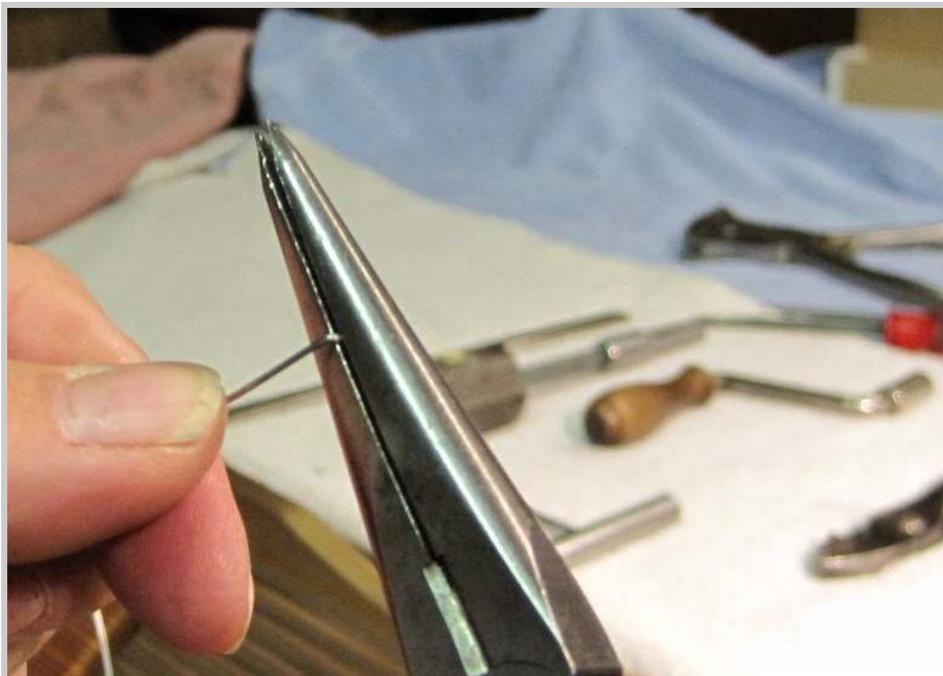
*Photo 258: Before being installed, each wire is first bent in a pair of needle nose pliers which has been marked to produce a bend, or 'becket' of an exact length.*



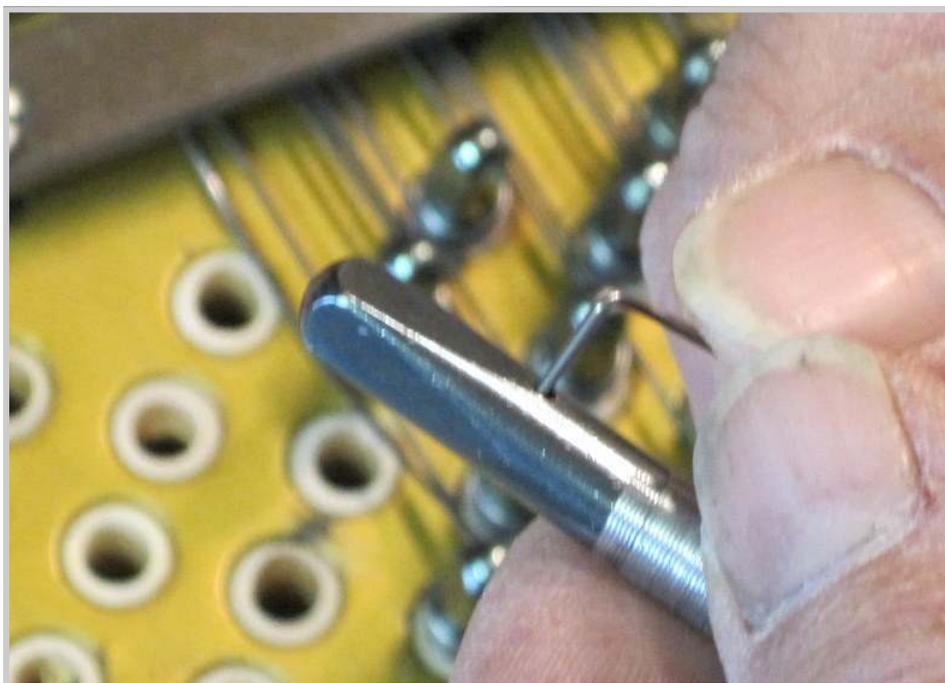
*Photo 259: The becket is first bent to a somewhat shallow angle.*



*Photo 260: The becket is then slipped under the pressure bar. The shallow angle of the bend allows it to easily be fed under the bar without marring the gold plating of the cast iron plate.*



*Photo 261: The wire is pulled all the way through and the bend on the becket is then completed at a 90 degree angle.*



*Photo 262: The becket of the wire is inserted through the hole, or eye, of the tuning pin. The tuning pin is not threaded like a screw, but is rather scored so that it will turn into the pinblock.*



*Photo 263: Using a tuning pin crank, a coil is put on the end of the piano wire. The coil is to have three complete turns when the wire is installed and brought up to tension.*



*Photo 264: Using a tuning pin punch with a homemade "depth gauge," the first of the two pins to hold the wire is pounded most of the way in. This pin will serve as a secure post to allow the exact measurement of the wire needed to produce coils with exactly three turns.*



*Photo 265: At this point, the downward progress of the pin is stopped slightly short of what it will be when the pin is completely pounded in. The depth gauge at the initial pounding in should be about the thickness of two pennies (inserted here for the purpose of illustration) from touching the plate.*



*Photo 266: Wire is unreeled to reach past the hitch pin on the bottom end of the plate.*



*Photo 267: The string is threaded past the two bridge pins that mark the lower end of the speaking portion of the string. The strings have a slight angle over the bridge, so that when pulled tight the downward bearing, or pressure, will result in the vibrations to be transmitted into the soundboard.*



*Photo 268: While pulling back hard on the string to remove any slack, the string is lined up with the intended hitch pin. The felt strip that the string passes over cushions the string from the cast iron plate.*



*Photo 269: The string is grasped firmly with a pair of round nose pliers at the exact point at which it will make the turn around the hitch pin. It is vital to be looking straight down when marking the location for the bend.*



*Photo 270: Without releasing the grip of the round nose pliers, the tension on the wire is released, and the wire is bent into a u-turn at the designated point.*



*Photo 271: The bend that has been made in the wire is slipped around the hitch pin.*



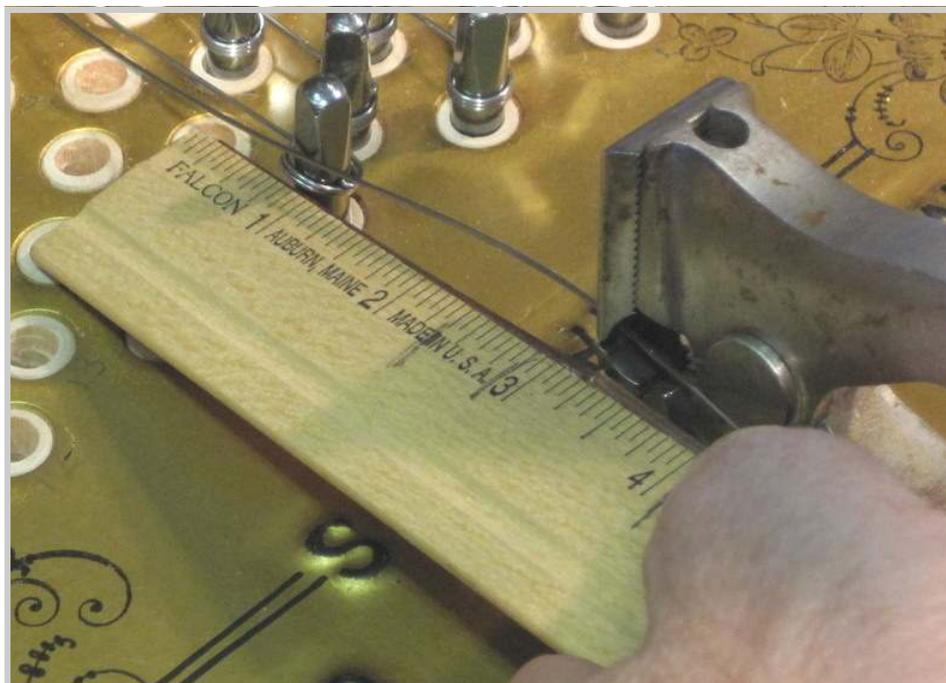
*Photo 272: The wire is now pulled back over the pressure bar and tuning pin field and cut to a workable length. The exact length of the wire is not determined yet, so it is important that the wire be cut longer than will be needed to allow room for error.*



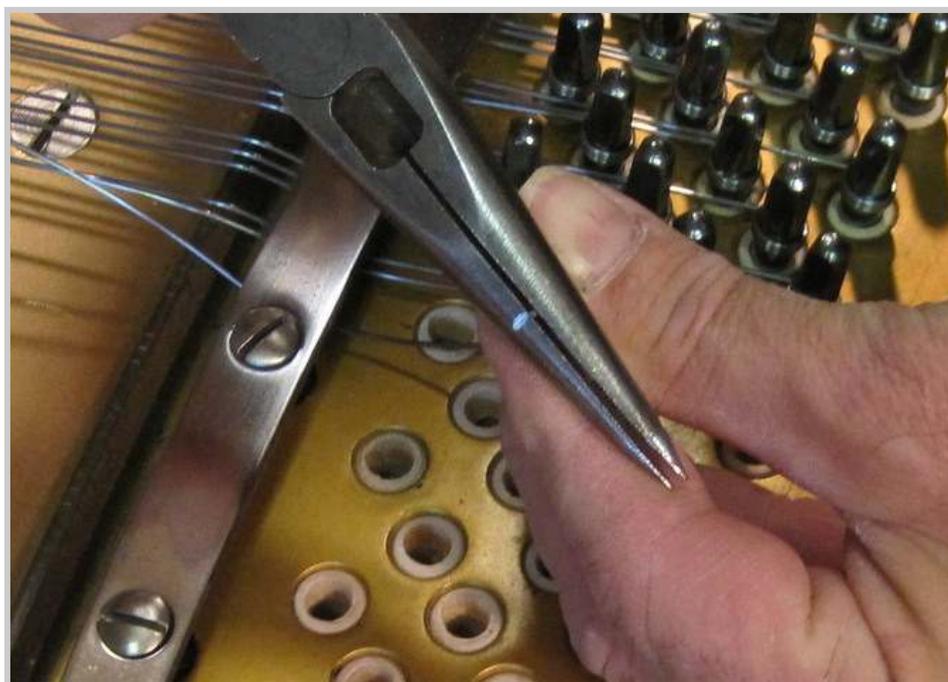
*Photo 273: The second end of the wire is bent in the same manner as the first, and slipped underneath the pressure bar. Once the wire is under the bar, the slack is pulled out of it, and the wire is checked to make sure that it is threaded correctly across the bridge both coming and going.*



*Photo 274: Using ordinary pliers to firmly grip the end of the wire, it is pulled taut, while a ruler is used to measure the point at which it will be cut.*



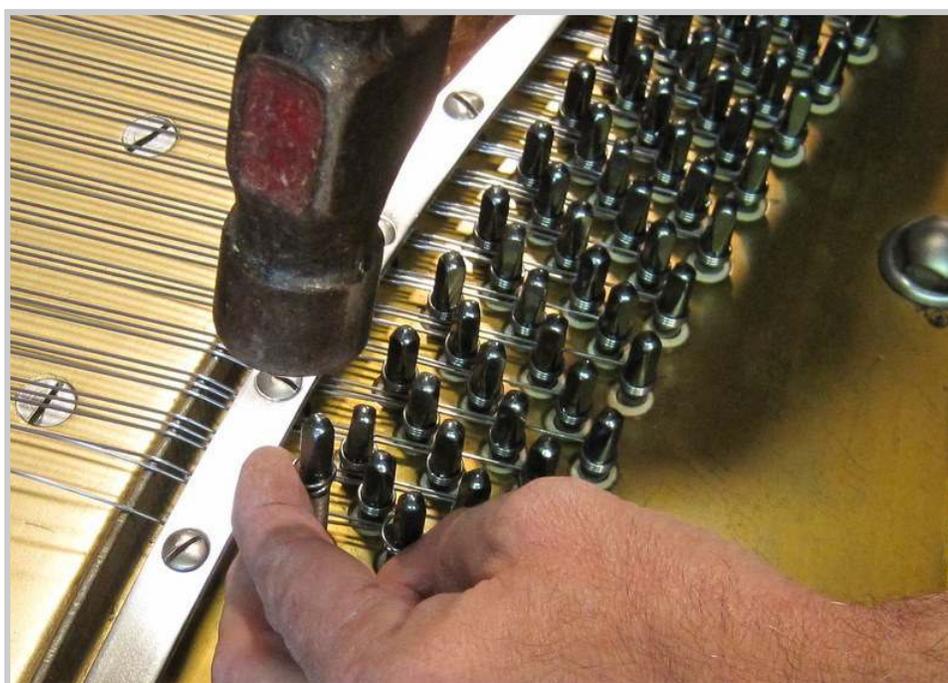
*Photo 275: Measuring from the center of the intended pin hole, the wire is cut at exactly 3 1/4 inches. The wire is held firmly in line with the ruler with the left hand, while the right hand is now used to snip the wire with a pair of special heavy duty wire cutters.*



*Photo 276: With the final length of the wire now determined, the correct number of turns on the coils should result. The second becket is put into the wire, again using the mark on the needle nose pliers.*



*Photo 277: The tuning pin crank is used a second time. This time, because of the close quarters of the pressure bar, it is a bit more of a challenge to get the required number of turns on the coil.*



*Photo 278: The second pin is pounded most of the way in.*



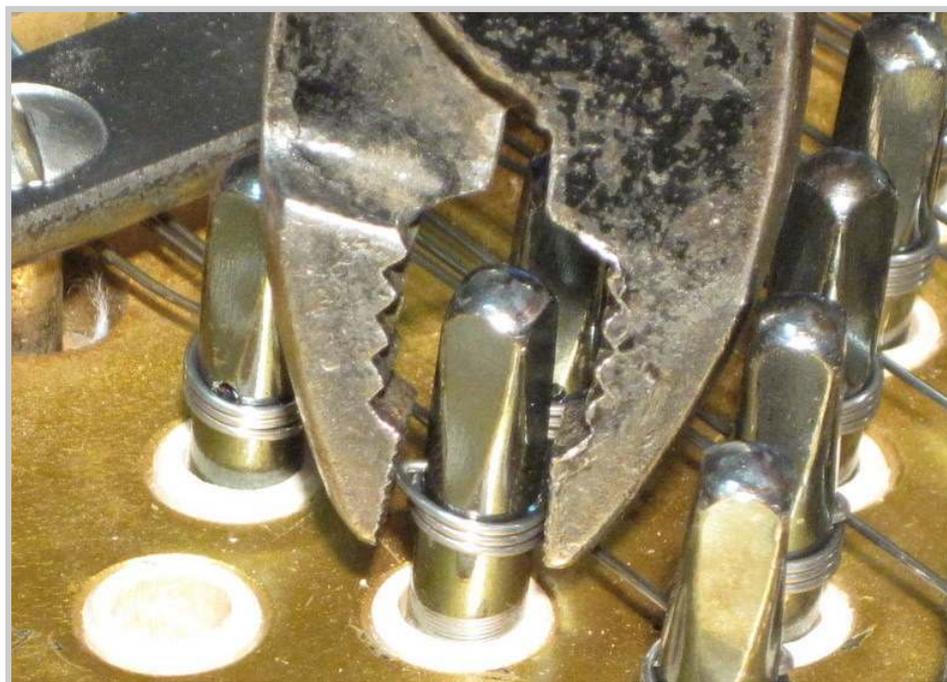
*Photo 279: As a string hook is used to pull the coil tight, the string is given a bit of tension.*



*Photo 280: The second coil is now formed, although it is still sloppy at this point.*



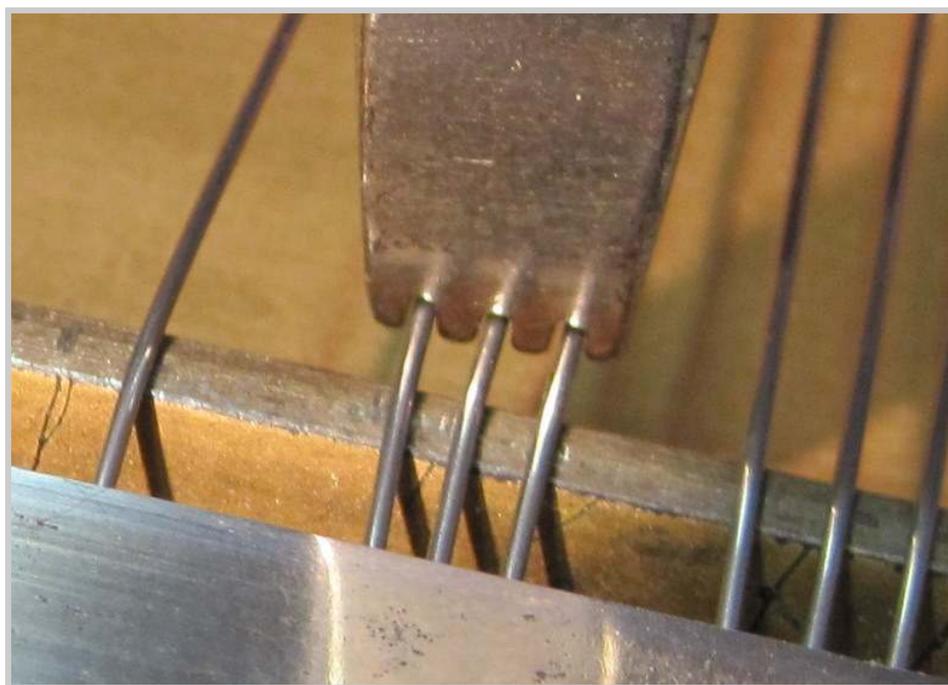
*Photo 281: An impact coil tightener is used to produce more tightly wound coils. The beauty of this tool is that unlike levers used for the same purpose, the coil tightener does not touch or mar the cast iron plate.*



*Photo 282: After tension has been added to the string (wire with tension), the becket is pushed more tightly into the hole.*



*Photo 283: The pin is now pounded all the way in. The depth gauge should just touch the plate.*



*Photo 284: String spacing is checked and adjusted. The string spacer should slip on and off the set of strings without any buzzing caused by strings that are too close together..*



*Photo 285: Finished coils.*



*Photo 286: The completed treble section of the piano.*



Next photo set: Bass strings are installed, new casters are put on, old rusted pedals are replaced with vintage nickel pedals, the keybed is installed, and the old girl is put back on her feet again! The light at the end of the tunnel is beginning to shine brightly!