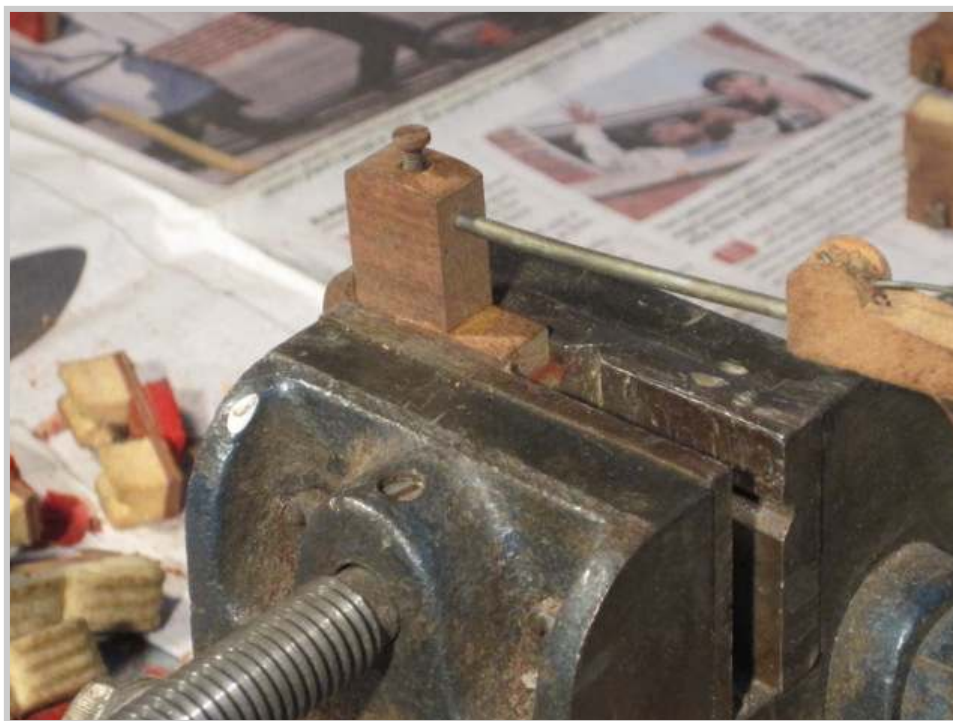




*Photo 499: The dampers and damper levers are now due to be worked on. The first step is the removal of the old dampers from their damper blocks. Bass dampers are removed with a chisel and discarded. The original wooden damper blocks will be retained.*



*Photo 500: Treble dampers are removed by placing the damper head in a vise. The jaws of the vise are tightened down just at the line separating the damper head from the damper block.*



*Photo 501: A pair of pliers is used to pop the damper block off cleanly from the damper head. Ordinarily, no steaming is required for this step.*



*Photo 502: The damper assemblies minus the actual damper felts and damper heads are lined up in order. Because of variations in the bends of the damper wires, each assembly is returned to its original position, reducing the amount of adjustment that will need to be made upon the installation of the action back into the piano.*





*Photo 503: The damper lever felt and spring punchings are next removed from each assembly. The felt is first steamed, then chiseled off.*



*Photo 504: New felt for the damper levers is cut from a strip of felt with the same thickness as the original.*



*Photo 505: Damper levers with new damper lever felts are ready for spring punchings.*



*Photo 506: Spring punchings are glued with hot glue. A balance rail pin is of the right diameter to be used as a form while the glue cures.*





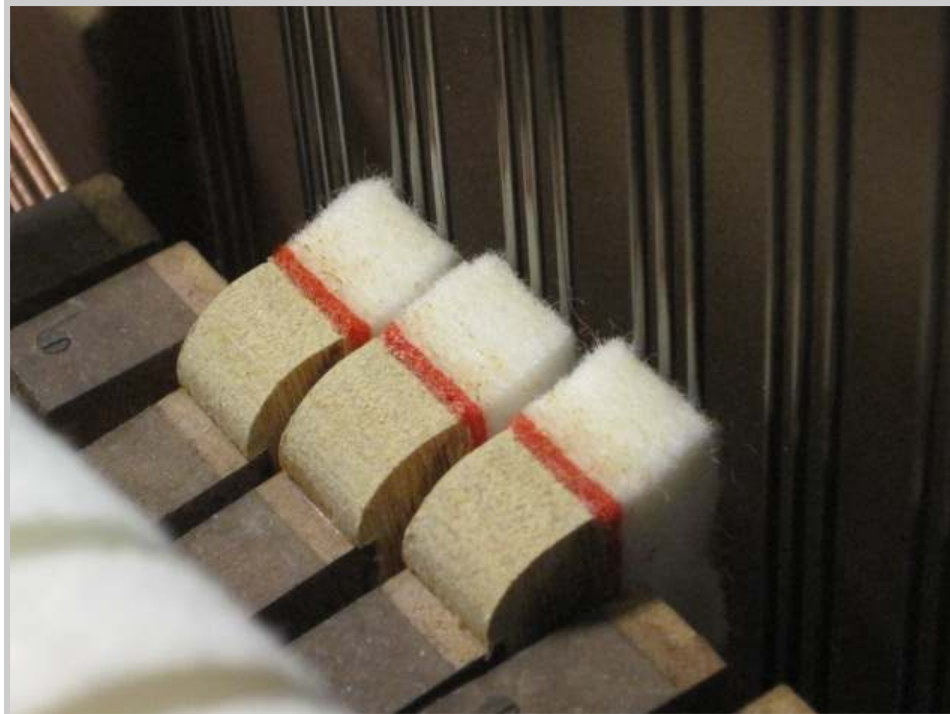
*Photo 507: Once new felt is in place, damper levers are screwed back onto the main action rail.*



*Photo 508: With all the damper levers back in place, the action will be returned to the piano. The damper felts will be glued in place in the piano.*



*Photo 509: New sets of treble and bass dampers, ready for installation. The treble damper heads, with damper felts attached, are graduated in size, with the largest damper to be placed on the left side of the treble dampers.*



*Photo 510: The first several dampers are installed. The strings serve as a clamp while the Titebond sets. Slight adjustment of the damper wires are made to fit the dampers to the strings from side to side, and from top to bottom.*





*Photo 511: The completed set of treble dampers.*



*Photo 512: The process of fitting and gluing the bass dampers is begun. The double string wedges are adjusted to make contact with both strings at exactly the same moment.*



*Photo 513: With the action complete, the regulation process is completed. In this step, lost motion is taken up to prevent a sloppy feel.*



*Photo 514: Let off is adjusted so that hammers escape at approximately 1/8th of an inch from the strings.*





*Photo 515: Final assembly of the case is begun. The piano is tilted back, and the new casters are momentarily removed so that the legs may be returned to their proper place.*



*Photo 516: During the course of the final day, in between stages of case assembly, the piano is given four tunings. The tone is as beautiful as the touch is responsive. A warmth fills my heart. This is why this work is so satisfying to me. In the case of this one instrument, the music has returned.*



*Photo 517: Before shot - left side.*



*Photo 518: After shot - left side.*





*Photo 519: Before shot - fallboard decal.*



*Photo 520: After shot - fallboard decal.*



*Photo 521: Before shot - right side.*



*Photo 522: After shot - right side.*





*Photo 523: Before shot - lid.*



*Photo 534: After shot - lid.*



*Photo 525: At 3 a.m. the morning the piano is to be picked up, the last screw is put in place on the last case part. At 7:30 the movers arrive, and promptly get stuck in the alley leading up to the shop.*



*Photo 526: After much cursing on the part of the movers, their semi is finally pulled up to the shop. For the hundredth time, I tell them they need to invest in a smaller truck. What do I know?*





*And off she goes! I'll be holding my breath until she's safely home.*

And so this photographic journal comes to a close. I hope that it has in some small way conveyed the significance of restoration work. We feel that by taking these instruments built by American workers at the turn of the last century and bringing them back to life, that we are honoring the pride that was taken in their construction when they were first built. So many of these instruments wind up neglected and hauled to the landfill. It doesn't have to be that way. If only more people cared.

Thanks for being one of those people.

Chuck Behm