

# THE INTREPID REPAIRER

WINTER 2019

ISSUE 95



Magazine of the  
National Association of  
Musical Instrument Repairers





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**Your Intrepid Repairer**

We welcome articles and comments from members. Your IR Magazines should be with you by the 21st day of March, June, September & December. Deadlines for receiving copy will be the 1st day of those months. Please send copy wherever possible as Word documents or PDFs and your pictures as .jpgs or .psds to:

**[ireditorinbox@gmail.com](mailto:ireditorinbox@gmail.com)**

**Front Cover**

A Welcoming fire at Trevor Head's Training School in Llangunllo, Wales

**Back Cover**

Jason Pindar's Strohviol.  
See page 15 for details.

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## Editorial

What a great year for Namir meetings. Apart from the camaraderie amongst fellow repairers, members have been privileged to receive inspiring and instructional talks from the best in the business. The 2018 AGM welcomed Saxophone Guru **Curt Altarac** from the USA, whose detailed knowledge and exceptionally logical working methods gave everyone food for thought. The spring meeting featured awe-inspiring revelations from **Jim Trott** regarding his charitable work in providing Brass instruments and tuition in under-privileged areas of Africa. **Peter Pollard** gave us an illuminating insight into the development of Odyssey range of instruments at **JHS** in Leeds as well as offering NAMIR members special rates when buying spares and accessories.



At this year's AGM we benefitted from the wisdom & knowledge of not just one slide repair supremo, but two, namely Namir President **Trevor Head** and Chairman **Gale Lawson**.

Compare the cost of 1 year's subscription to NAMIR with the cost of tuition for just one of these instructional sessions and you can't fail to appreciate what great value NAMIR membership is.

Enjoy the festive season

Best wishes,

Eddie Thompson

**Please note:** All or any views or opinions, suggestions or technical procedures put forward with this magazine do not necessarily represent the views or opinions of the National Association of Musical Instrument Repairers or its members, and no legal liability will apply to NAMIR as a result thereof. Such views and opinions expressed in articles are personal to the writer of the article only.

## Friendly Faces

This is our team of specialist repairers who are ready to offer help and advice to members. Please feel free to contact them for help on tricky repairs, membership queries and any other NAMIR related problems.



**Gale Lawson 020 8368 4296**

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All brass instruments repairs.  
Trombone slide specialist.  
Ultrasonic cleaning expert.

Chairman of NAMIR



**Reg Thorp 01730 814782**

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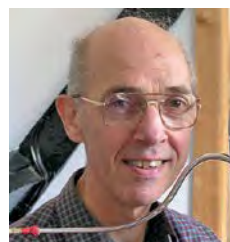
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Member of NAMIR & NAPBIRT



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Woodwind repairs  
specialising in clarinet and sax.

### Welcome to New Members.

Anita Arris, Student member (Woodwind) from Bedlington, Northumberland.

Chris Barker, Student member (Woodwind) from Milford Haven, Wales.

Andrew Bestwick, Professional member (Woodwind & Brass) from Leicester.

Jose Sales Escribano, Student member (Woodwind) Antella, Valencia, Spain.

Tom Fisher, Professional member (Horns) from Heathersage, Derbyshire.

Narelle Freeman, Professional member (Strings) from High Hesket, Cumbria.

Alan Gibson, Student member (Brass) from Kirkcaldy, Scotland.

Terrence Lo Yu Kwong, Student member (Woodwind & Brass) Kowloon, Hong Kong.

Jeremy Lyons, Student member (Woodwind) from Ballymoney, Co Antrim. Northern Ireland.

Daniel Pogorzelski, Professional member (Woodwind) from Taunton, Somerset.

Elizabeth Salt, Student member (Brass & Woodwind) from Stoke-on-Trent, Staffordshire.

Christopher Shimmin, Student member (Brass, Woodwind, Strings & Piano) from the Isle of Man.

Stephen Williams, Student member (Brass) from Woronora, NSW, Australia.

Hannah Wrieden, Student member (Woodwind) from Ross-on-Wye, Herefordshire.

### **Congratulations on upgrading to professional membership go to:**

Rutger Goedendorp, (Woodwind) from Hilvarenbeek, The Netherlands.

Ian Moseley, (Brass) Shrewsbury, Shropshire.

Kennedy Wando, (Brass, Woodwind & strings) from NAIROBI Kenya.

### Notice to Professional members

Please check that your listing on the NAMIR website under the "Find a Repairer" section is correct. If it needs amending, then please contact Judy Hinton and/or David Chapman with the correct details.

Judy: [judyhinton@ntlworld.com](mailto:judyhinton@ntlworld.com) David: [dnsbrass12@gmail.com](mailto:dnsbrass12@gmail.com)

Keep us informed of any changes in your telephone number, address or email address.

Thank you for your co-operation.



NAMIR members can access documents and information from the NAMIR download site.

To visit the site use this link :

<https://adobe.ly/2U08Sqx>

Once on the site, add it to your "Favourites" & rename as NAMIR Downloads

Items currently available are as follows:

	Past issues	Namir Logos
Namir leaflet	Articles of Association	
Annual Accounts	Stolen Instrument Listings	
Membership list	Serial number lists	
Leak Lights:	A rough guide by Simon Bruton	
Curt Altarac:	Saxophone repair procedures.	
Elinor Barlow:	Book-keeping advice	

### NAMIR News

NAMIR News emails are sent out from time to time. If you are not receiving these, please inform; [judyhinton@ntlworld.com](mailto:judyhinton@ntlworld.com)

Please keep her updated with any change in your contact details for the data base and the web site.

Judy will send out emergency messages about **stolen or lost instruments** providing that you include contact details and the owner's permission.

Please make use of the group Facebook page for other queries & notices.

# ARE YOU CHARGING ENOUGH?

One of the commonest questions asked by Namir student members when seeking advice is “How do I work out my prices?” A clear and definitive answer is difficult to give for many reasons.

How do you put a value on your skills? Should you compare your hourly rate with that of your local Plumber, Electrician or Car service station? After all, your skills are equally specialised, and your tools & equipment are just as costly.

## Chinwag Charge

Your customers are more likely than those of any of the aforementioned tradesmen to want a good chat when they call around or when on the phone. They will want to talk about their instrument and their playing frustrations (shortcomings?), other player's instruments & frustrations (shortcomings?), mouthpieces, reeds, private lives and general gossip. Networking with the musicians in your area is also essential for a business that relies on *word of mouth* recommendations. Most repairers are sole traders and spend most of their working day alone, so a good chinwag several times each day will, no doubt, be a welcome diversion.

It is common practice to use a stopwatch to keep track of the time spent on each job; instead, try timing the non- productive parts of your day, i.e. when you down tools and talk to your customers for 15 or more minutes at a time. Imagine the reaction if you added this time onto your final bill as a chinwag charge!!

The topic of pricing was one of the first questions submitted to the IR Magazine way back in 1995. Founder member and Vice President **Reg Thorp** penned a wise & well thought out reply which was published in issue 6. His excellent advice is as valid today as it was then, so here is a reprint for the benefit of our aspiring young members.



## PRICING your WORK

*suggestions & advice from Reg Thorp*

Pricing repairs is probably the most difficult and vexing subject of all. The most common mistake is to price your work too cheaply, hoping to attract more trade. Pricing your work too low often has a negative effect because, at heart, most people believe that ‘you get what you pay for’ and “if it’s cheap it’s not likely to be good”. However, you might attract more of the bottom end of the market, junk instruments, if that is what you want.

**It is better to sell yourself on quality**  
and to price at the going rate.

One way of pricing is to have an hourly rate where, regardless of what the job is, you switch on the clock when you start, off when you finish and charge for the time taken. This is a fair way to do it, but it does cause a great fluctuation in prices as seen by your customers, and some degree of dissatisfaction may arise: " But you only charged my friend £ xxx."

## What are you worth?

To establish what hourly rate you should charge you would have to decide the annual salary you think you are worth. **Don't forget:**

- Income Tax
- National Insurance
- Overheads; lighting, heating insurance, stationery, consumables etc., etc.

Now work out how many days you will be available for work in the year after deducting all holidays, weekends and considering other non-money producing work like doing accounts, ordering spares and materials, making new tools,



talking to customers, going to the bank etc and how many hours you intend to work each day?

When you have decided all of the above, do the following sum:

$$\frac{\text{Salary} + \text{overheads}}{\text{Available days} \times \text{hours per day}} = \text{Hourly rate}$$

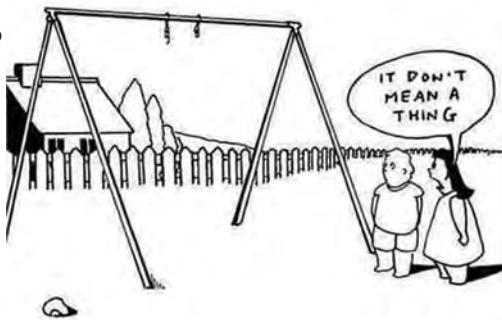
When you multiply the hourly rate by the time taken to do the job, especially when you first start, you will probably have priced yourself out of the market!

A better solution is to start by finding out what the going rates are for standard jobs, if ever there are such things, and target your prices at a similar level. This will probably mean that you don't make quite as much at the beginning but will take account of the naturally longer time taken then. Also remember, prices in London will be higher than elsewhere.

### Swings & Roundabouts

When using set prices you will find that some jobs go better than others, allowing you to make more out of them, but these are offset by jobs that occasionally take much longer than estimated and on which you will lose money. If you reduce the price for the easy ones, are you going to increase them for the difficult jobs?

It's a case of what you gain on the swings you lose on the roundabouts.



Normally, stick to the prices estimated unless something unforeseen occurs. It is important to examine the instrument initially, in the presence of the customer. Point out any extra work that you think is needed and give him an estimate of the repair cost. However, sometimes there are problems that you can't see until you strip the instrument. Should this arise contact the customer with a revised estimate and ask for instructions before continuing. One word of warning here. An **ESTIMATE** is exactly what it appears, a **QUOTATION** is a figure to which the customer can legally hold you to.

There is a great temptation to do more than is requested - you might call it professional pride in the job you are doing. If you do this and charge for it, the customer is perfectly entitled to refuse to pay on the grounds that he never instructed you to do the extra work.

It is a good idea when you become reasonably proficient to keep a record of how long it takes to do various jobs. Do this several times for each job and average out the results to allow for the odd difficult ones. This will help later when you review your prices. It is better to give an estimate that is a little high than to try to get it right on the button and then have to increase the price.

Some repairers have a standard minimum repair charge to allow for the disruption of regular work that is caused, especially by "*while you wait*" jobs, and to compensate for the time it takes to deal with the customer.

### Important TIP

Try not to do "*while you wait*" repairs with the customer watching. It might only take a few minutes to do the Job but the customer will not realise that the tool used to do it cost £90, that it cost many pounds to learn the technique and many more frustrating hours perfecting it. Send them down to the shops or to the park and ask them to come back in an hour or however long it will take you, plus some.



Yours .. **Reg Thorp**

### Further Thoughts on Pricing

The question of pricing arose again at our spring meeting in May 2017. A panel of four young but experienced members fielded a wide variety of questions about how they ran their businesses and tackled various projects. This is how some of the panel and others responded to the question:

**"How much do you charge?"**

*RF: I researched charges being made by other repairers and price my work accordingly.*

*MH: We have had many similar discussions at previous Namir meetings.*

*I tend to warn my customers how much the repair could cost so that when the final bill is less than quoted, they are less likely to protest.*

*SJ: I will only quote after I've inspected the instrument and have estimated the time required for the job.*

*Ted: It is always difficult to give an accurate quote. Unforeseen problems can add to the time the job takes such as finding a seized tuning slide.*

**Gale Lawson** said his **stopwatch** was his most valuable tool. He clicks it on at the start of a job and stops it every time he is interrupted by a phone caller or a customer dropping in. This way he keeps a track of the exact time he has spent actually working on the instrument.



*He then charges 84p per minute plus materials & parts. This equates to about £50 per hour. In reality he aims for £65 per hour where possible. This may seem a lot, Gale said, but having a lot of my specialised equipment, particularly the Ultrasonic cleaning tank, I can deal with most jobs much quicker than the majority of repairers. As a result, the actual cost of the repair will compare favourably with prices charged elsewhere for the same job. I still have to be flexible with pricing and will adjust the cost down if it seems excessive, but I never realise less than £35 per hour.*

Some discussion followed about the kind of terminology customers often use to describe their requirements. Some would ask for an overhaul when all that was needed was a new head cork. Others would ask for a Service when in fact a complete overhaul was needed. Many customers have no idea what is involved. One had said "It's an easy job, about £10 worth I think" when in fact a complete strip down & rebuild is the only solution.... Happy Days !! ..... E.T.



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## Back to School for NAMIR members

We had a “*Welcome in the Hillsides*” for this year’s AGM which was hosted by Namir president **Trevor Head** at the **Llangunllo School** in Wales. This picturesque village nestles in the undulating countryside a few miles west of Knighton, Powys. Trevor had given us advance warning that some local roads were closed due to flooding & landslides. His alternative route circumvented these obstructions using some single-track roads with spectacular views of the beautiful Welsh scenery, while testing brake pads & driving skills in the process.

I arrived early, which gave me the opportunity to have a good and unhindered look around this wonderful little school. Trevor welcomed me with a hot coffee and left me to explore and take a few pictures.



*Schoolroom workstations ready with the Chairman’s biscuits*

Most people had managed to find their way through the many road closures by 11 am to enjoy the hypnotic log fire before settling down to the AGM agenda.

Namir chairman, **Gale Lawson** welcomed everyone and proceeded to oversee the business in hand. The AGM minutes are printed in full on page 16.



A tasty Chicken Curry, with all the trimmings, was laid on for lunch and enjoyed by the 30 members in attendance. A choice of cakes & desserts soon disappeared as everyone took the opportunity to exchange views & ideas, talk shop, or just catch up with general gossip. The afternoon

session opened with Trevor Head being introduced by Gale. Trevor’s talk took a closer look at changes in our Education system over the last 40 years and the profound effect these have had on our trade in particular.

### Trevor’s Talk



Welcome to you all and thank you for coming today. Well done too for finding your way to the school in this wild part of the country, and in particular for coping with unexpected local road chaos. I hope you enjoyed your lunch and are ready to hear a few words from me.

While on holiday in Wales with my family in 1984, we

found this old primary school for sale and thought it would be a lovely place to have as a holiday escape. Also, at the back of my mind I thought it would be a great place to set up a school of musical instrument repair sometime in the future - and so it turned out to be - and here we all are.

I have been in the business of musical instrument repair for nearly 50 years now, and I’ve seen many changes in music education not all of them, I might add, beneficial.

### Proliferation of Further Education courses

The 1970s saw the development of further education colleges throughout the UK. These colleges offered a number of technical and craft courses such as motorcycle maintenance, health and beauty, leisure and tourism, hairdressing, catering and musical instrument technology, to name but a few. Funding for Further Education was at an all-time high and these courses provided education and career opportunities for bright students who didn’t want to pursue a more academic career path.

I began my teaching career at Merton College in south London in 1972, and initially was teaching the history and development of brass musical instruments and later brass instrument repair. This was a general course, and students would be in attendance for 35 hours a week. This meant attending seven hours a day on five days a week *and* there was no choice of subjects.

## Comprehensive skills covered

Students had to study all subjects in the curriculum including brass, woodwind, violin making and repair, guitar making and repair, organ building and piano tuning and repair. There were also separate classes in metalwork and woodwork. This was a very full week for the students who were given a very comprehensive grounding in numerous related skills during the first year of the course. In the second year students were able to select three subjects of their choice, so a limited degree of specialisation was permitted.

All in all, this course produced well rounded candidates, well equipped for the world of work, and with an excellent array of skills for the repairing and making of musical instruments, as well as being ideally prepared for further training whilst in employment.

*13½ hours a week was considered to be a full-time course!*

F.E. funding saw a gradual decline through the late 1980s and into the 1990s until eventually, at the turn of the decade, the full-time course at Merton had been reduced to just 13½ hours a week. **This was still considered to be a full-time course.** Fees hadn't reduced, and most students felt as though they weren't getting a very good deal which, of course, they weren't.

There were several full-time members of staff teaching the course at Merton College and a team of part-time specialists in woodwind, guitar making, piano tuning, organ building and violin making & repair. We had some very fine craftsman working at the college, but the full-time members of staff were now finding that it was increasingly difficult to fulfil the number of contracted teaching hours. Redundancy wasn't an option at that time, and I think the management felt that if they could make life miserable enough, we would leave, and thus solve their problem. As a result, full time members of staff were offered other subjects around the college. Subjects that we were not trained to teach, and definitely didn't enjoy. I was offered mathematics and, incredibly, computer science, about which I knew nothing. And so finally **It was time for me to go!** But what the hell was I going to do to earn an honest crust?...

*Little school hidden away*



Fortunately, I had this little school hidden away in the Welsh hills. I developed and expanded the courses here and gradually

began to fill the ever-increasing vacuum being left by the dwindling college courses. I was soon attracting students from all over the world wishing to partake in short intensive courses in the subject areas of their choice.

Although the various college courses continued, students wishing to repair a particular family of instruments, generally found the courses to be inappropriate for their needs. The general view held by prospective students was that in most cases the remaining college courses were geared too heavily towards instrument making with not enough emphasis on repairing, at least not enough to enable them to go into the profession on completion of their course.

So, we finally come around to how important we all are as repairers and as educators; the custodians of the ancient craft of restoring instruments, precious and valuable antique instruments, instruments for fine soloists and orchestras, for town and village bands and for children learning in schools. Proper apprenticeships seem few and far between for anyone wishing to become a repairer. Choices are indeed very limited.

Although it may be possible to get employment as a trainee in an established company, or work for a self-employed repairer, for most, it is a case of attending short courses such as those I offer here, practising on their own, and seeking help when needed.

## Essential help from NAMIR

This brings me nicely to NAMIR, which having been formed by such a group of students, aims to provide this essential help and support, and I might add has been doing it successfully for many years now.

## This is it!

Where are we now in terms of Education in the trade? In fact, **this is it;** you, me and a handful of colleges. This is education in the trade.

I feel as though I am filling a gap in the provision of training, and I have become aware that there are very few, if any, schools like this one anywhere in the world. Consequently; I have seen a massive increase in the number of overseas students attending courses here in Llangunllo, students from Africa, Australia, Iceland, Netherlands, Italy, Oman and Germany to name but a few.

Also, I am extremely pleased to tell you that the number of women attending courses is constantly rising. On a 6- day woodwind course last summer, all the students were women. A welcome first!

We should all pat ourselves on the back for the work that we do, and I thank you all for coming here today to celebrate this work and our commitment to



music, which so enhances the lives of so many people.

## Sharing Knowledge is Crucial

It is essential too that we should all be generous and pass on our knowledge and skills to anyone who is interested. Particularly young people who might wish to follow in our footsteps.

I hope you have enjoyed the day so far, and shortly you will be treated to an interesting presentation on the trombone slide given by Gale Lawson.

Thank you all again for your attention!

**Trevor Head**

\* \* \* \* \*

## Repair Courses planned for 2020

### Woodwind Instrument Repair Courses

There is a choice for woodwind students between our long running 5-day workshops now being taught by **Richard Hamer**, and our 'Two Part' woodwind repair skills training program with **Kate Reynolds**.

Although the teaching style employed on the above courses is slightly different, both can eventually lead to a career in woodwind instrument repair.

Richard's 5 day workshop training sessions tend to be more geared to the student's main interests, whether it be repairing your own saxophone or making adjustments to instruments from the band room cupboard. The course is both flexible and comprehensive.

Advanced courses are available for those students wishing to develop their skills further.

RH = Richard Hamer      KR = Kate Reynolds

<u>5 day</u> Woodwind repair (foundation workshop)	April 6 <sup>th</sup> to April 10 <sup>th</sup> RH
<u>6 day</u> Woodwind repair skills (Part two)	May 25 <sup>th</sup> to May 30 <sup>th</sup> KR
6 day Kate's woodwind workshop	June 22 <sup>nd</sup> to June 27 <sup>th</sup> KR
<u>3 day</u> Double reed (Advanced specialist)	June 29 <sup>th</sup> to July 1 <sup>st</sup> Oboe and Bassoon KR
<u>6 day</u> Woodwind repair skills (Part one) KR	August 17 <sup>th</sup> to August 22 <sup>nd</sup>
<u>5 day</u> Woodwind repair (foundation workshop)	Sept 14 <sup>th</sup> to Sept 18 <sup>th</sup> RH
<u>4 day</u> Woodwind repair (Advanced workshop)	Sept 19 <sup>th</sup> to 22 <sup>nd</sup> RH

Extensive details about the content & scope of these courses can be found on the Training school website.

<https://www.trevorhead.co.uk/courses>  
and then Click the blue button.

## Brass Instrument Repair & Toolmaking courses.

### Foundation brass instrument repair courses with Trevor Head (5-days)

This is the longest running of our foundation courses. Since 1985 Trevor has been training students, many of whom have subsequently held prominent positions in repair companies or have run their own successful repair businesses. Techniques and procedures are taught through demonstration, followed by student practice. Actual repairs will be undertaken throughout the course. Some tool making projects will also be undertaken.

### Advanced brass repair and tool making with Trevor Head (3 days)

Courses are individually tailored to suit the needs of those attending. You will discuss with Trevor the instruments, specific repairs and tool making projects that are of greatest interest to you. These topics will then be the basis of your course, alongside any topics considered by Trevor to be of value and relevant to your professional development. Be prepared for professional criticism and the need to develop your personal skills to a higher level.

<u>5 day</u> Brass repair (foundation)	April 13 <sup>th</sup> to 17 <sup>th</sup>
<u>5 day</u> Brass repair (foundation)	Aug 10 <sup>th</sup> to 14 <sup>th</sup>
<u>3 day</u> Advanced Brass repair and toolmaking	Oct 17 <sup>th</sup> to 19 <sup>th</sup> <i>Limited to 5 students</i>
<u>2 day</u> Trombone slide repair and re-alignment	Oct 20 <sup>th</sup> to 21 <sup>st</sup> (Advanced Specialist) <i>Limited to 5 students</i>

### Group sizes

The size of each course group is usually between 4 and six students, although we are adequately equipped for 8.



The school is located in the village of Llangunllo,  
picture from Llangunllo.net website

# Trombone Slide Masterclass

17th November 2019

Namir members attending the AGM in Llangunllo were treated to a masterclass in trombone slide repair & alignment from the expert who is most highly respected by Europe's top professional players and musical instrument technicians.

**Gale Lawson** has dedicated the last 40 years to studying, researching and practising techniques to achieve ultimate perfection of trombone slide action.

## 2 DOYENS in 1 ROOM

This journey started when Gale attended Merton College and was taught by the best in the business, non-other than **Trevor Head**, host of today's event. No one reading this is ever likely to find the two greatest doyens of slide repair mastery in the same room at the same time and keen to share their collective expertise with anyone wishing to take advantage of this unique occasion.

## Methodology

A condensed version of part 1 of Gale's presentation was published in Issue 93, which I recommend to any repairer aiming to be proficient in trombone slide repair techniques. However, seeing these methods demonstrated by Gale today brought the very same article to life with added clarity and garnished with Gale's insuppressible enthusiasm.

Gale started by outlining the order of play. i.e. where to start, where to finish & what to do in between. This system, learnt from years of experience, ensures that everything essential is covered, avoids going back over work already done and saves valuable time.



*Method = efficiency. Efficiency saves time, "Time is money".*

## Déjà vu

Gale's mantra evoked feelings of Déjà vu as I recalled the masterclass in saxophone repair given to Namir members just 1 year ago by **Curt Altarac**. Curt referred to his method as his "Bench Order"

## 2 EXPERTS CAN'T BOTH BE WRONG

He, like Gale, emphasised that making adjustments in one area could disturb the alignment or geometry in another part of the project, thus creating unnecessary work if not done in logical stages. Two leading experts can't both be wrong.

I won't repeat the procedures that Gale covered in the first part of his presentation, this has already been documented. Please refer to issue 93 if you missed it.

## Proud Mentor

### "Trevor Taught me that"

It was interesting and quite amusing however, that throughout the demonstration as Gale described various techniques he frequently & clearly muttered "**Trevor taught me that**" or "**Trevor showed me this**".

Sitting at the back, Trevor must have felt pride & satisfaction that these methods have stood the test of time and have laid the foundations for many a successful repairer's career.



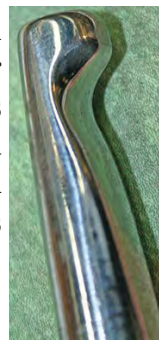
## New Tools & methods

Over the years of course, new tools & techniques have been developed. Gale's frequent visits to the USA, coaching bands & visiting NAPBIRT (America's equivalent of NAMIR) has ensured that he is right up to the minute with the most contemporary tools, equipment and their usages.

## The Nose Picker



It was smiles all round as Gale introduced this simple but effective tool, not for dealing with nasal irritations but for burnishing slide dents from the inside. You can make your own in various shapes, here is one Gale made earlier.



## Cork Barrel tools

With the aid of his Slideshow, Gale described methods of removing dents from slide barrels as well as replacing corks & felts. Here again, the job was made easier by having the correct tools.

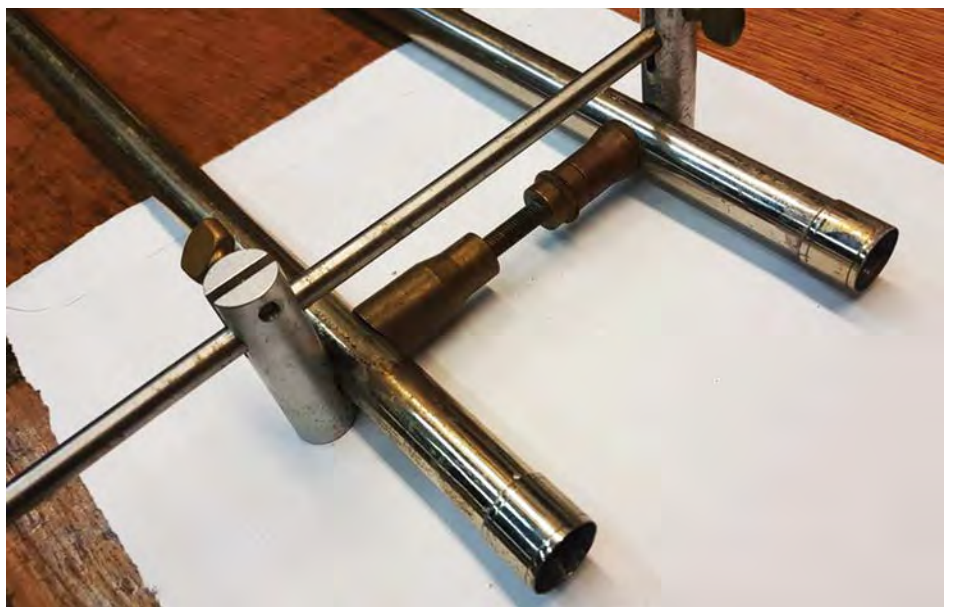




Cork Barrel Dent removal tool



Below left: Cork /felt removal tool  
Below right: Using a tapered tool to stretch felt from a valve cap over the slide.



to remove the bow e.g. to remove a dent or carry out a repair. The Skitch tool pictured above, firmly holds the rest of the slide in place so that your previous work is not disturbed saving hours of work, again **Time is money!**

### Surgery is the only option!



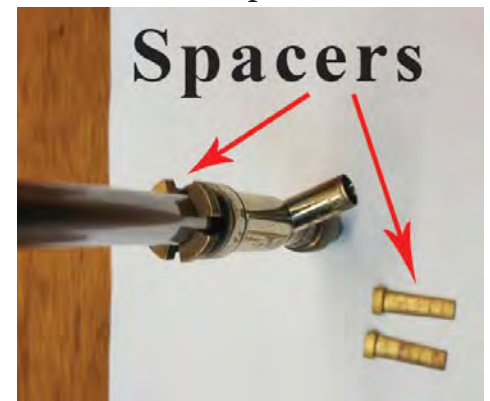
Old B&H trombone slides, as shown above, are notoriously tricky to deal with, there being no sockets on the stay to allow for adjustment. The only method is to saw the stay in half and add a piece of suitable sized tubing. This will then allow correct alignment when trying to achieve parallelity in the normal way. Job Done .



**"Trevor Taught me this"**

### Refitting the slide leg into cork barrel.

Gale explained that this must be carefully replaced exactly in the centre, i.e. the space around the leg must be the same all the way around. Apart from helping to align the two inner slides, if it is not perfectly central, the slide lock will catch on the outer slide. Spacers are used to achieve this as pictured below.



### Spacers

**If it's not right, then it must be .....**

**W R O N G**

Throughout his lecture Gale continually emphasised the need for accuracy along the lines that it's not worth doing unless you do it properly. The audience nodded approbation as Gale repeatedly extolled the catchphrase for the afternoon: **If it's not right... then it must be.... WRONG.**

### Preserving Slide Geometry while you work.

Another great tool devised by Canadian **Ken Skitch** has proved to be invaluable when removing the bow at the bottom of the slide. If you have spent hours perfecting the geometry of the slides and it is perfectly parallel, it must then be incredibly frustrating if you need



## Trombone Slide Remover Collars.



Another seemingly insurmountable problem that crops up from time to time is when the two sections of the trombone are tightly jammed together. Just as using brute force would cause serious damage when removing a jammed mouthpiece, the same caution must be observed here. Trombone Slide Remover Collars are available from **Ferrees Tools**. These consist of two tapered collars and one straight wedge collar. The two tapered collars are inserted in the crack between the threads and the nut on opposite sides of the frozen joint. When pressed toward each other they grow in thickness, forcing the bell section apart from the slide section as seen in the picture above.

### Lead Pipe or Venturi removal.



Sardine tins were mentioned when Gale showed this slide of him removing a Trombone lead pipe. More detail on this procedure in the next IR.

### Detecting tiny dents



In Gale's opinion one of the best ways to see the tiniest dents on the inner slide is to hold the tube up to a fluorescent light. This seems to bring the slightest blemish into clear view. Time for a gentle rub with the nose picker.

### Slide Lubricant

There was just time to answer a few questions before coming to a close. One person asked what Gale thought the best slide lubricant was to use. Being in regular touch with the country's finest players, Gale was able to assert that Yamaha's new synthetic is now considered to be the absolute best. Until recently "Slide-O-Mix" was the most favoured, however this new product from Yamaha seems to have knocked it off the top spot.



*aiming for perfection?*

### Segue pub!

Gale was warmly applauded, Dot & the events team thanked and appreciation was again shown to Trevor Head for welcoming us to his little school in the hills. Some members made their merry way home while some repaired to the local pub (more merrily) to discuss the day's events.

**"Trevor Taught me this"**

*report by Eddie Thompson*

### NEXT ISSUE

I have only scratched the surface with this report regarding the detail and expertise shared with Namir members on this occasion.

I will endeavour to provide a full follow up to the article in IR 93 to cover Cork barrel refurbishment, Lead pipe removal, Slide Lock repairs, Water Key Alignment & cork refurbishment. etc. etc..

### Also, in Next IR:

Namir membership category criteria and how to upgrade to professional membership.





Left : Tool racks at Trevor's Repair training School  
Above : Winter picture of Llangunllo village

## Accordion Repair Course

26 & 27 March 2020 -Teddington TW11

Tutor: Paul Flannery



If you are interested in learning how to fix problems on accordions, this is an ideal opportunity to learn. You may also bring an instrument along for assessment and possibly get it fixed. Saving the cost of the repair has sometimes offset the cost of the course (depending on what is wrong).

There is an optional dinner on Thursday evening at a local Italian restaurant and accordion playing afterwards.

**Cost of the course is £140 for the 2 days.**

(Overnight accommodation is available from around £30)

For full information call **Peter Le Geyt** 020 8977 6680 or email [plg@plgmarketing.com](mailto:plg@plgmarketing.com)

### Editor's Note:

Please refer back to issue 80, page 16, for a report of the course held in 2016. It doesn't seem too expensive and there is the social element to consider, so why not add an extra skill to your portfolio? It is only a 2 day course.....

... if you can squeeze it in!

## Derek to the rescue

Luthier & Namir member **Julian Pindar** recently appealed for help with the restoration of his treasured 4 string strohviol. He asked if any member could possibly make a replacement for the missing small pewter monitoring horn/cone. Multi-skilled member **Derek Himsley** has taken up the challenge. Once completed, Julian will submit a report to IR magazine with full details.



**MINUTES of the  
NAMIR ANNUAL GENERAL  
MEETING  
SUNDAY 17 NOVEMBER 2019**  
held at  
The Trevor Head  
Musical Instrument Repair Training Centre  
Llangunllo School, Knighton, Wales LD7 1SR

Present: Trevor Head, Dot Brodie, Gale Lawson, Diana Lawson, Jim Beckett, Angie Beckett, Dave Chapman, Judy Hinton, Eddie Thompson, Elinor Barlow, Sam Brown, Ian Brady, Alyson Elder, Dick Hamer, Ruth Hayward, Cecil Hayward, Gill Horton, Lee Horton, Phil Jarvis, Peter Lacy, Janet Lacy, Gary Mills, Carol Mills, Ian Moseley, Stephanie Moseley, Jonathan Roberts, Richard Smith, Tegan Tregunna, Geoff Collins, Laura Collins.

1. NAMIR chairman, Gale Lawson, opened the meeting at 11.05am by welcoming members and guests to the AGM. He said that it had been a good year for the organization and gave an example of one of the many benefits of membership by explaining the success he had achieved recently by purchasing damaged and faulty instruments during a visit to the John Hornby Skewes company in September.
2. Apologies were received from: Alex Jedrosz, Bill Drain, Simon Bruton, Timothy Giles, Ian White, Sunniva Hellerud, Sian Johnson, Rosie Hudspith, Phil Clarke, David Holling, Derek Himsley, Jim Langley, Michael Huntriss, Graham Lovell, Brenda and Peter Harrison, Liz Salt.
3. The minutes of 2018 AGM, which had been published in IR91, were agreed unanimously as an accurate record of the meeting.
4. There were no matters arising.
5. Officers' reports had all been circulated before the meeting and are appended to these minutes:

#### **Chairman**

Gale Lawson stressed the need for more younger members to join the Committee and eventually take on the officer roles. There is currently a vacancy for Company Secretary.

#### **Treasurer**

Diana Lawson advised that there are a number of people, including about 25 professional members, who have still not paid their subs for the current

year. It was suggested that it may help to send an invoice when subs become due and Judy Hinton said she would look into that for next year. Eddie Thompson pointed out that he always includes information in the IR when subs are due. Members who do not pay will be lapsed after two months. They will no longer receive the magazine or be able to participate in the Facebook Group.

The Accounts were unanimously accepted by the Meeting.

#### **Membership Secretary**

Judy Hinton advised that membership had remained stable over the year.

#### **Events Secretaries**

Dot Brodie said that events had been well supported this year. She would welcome any suggestions for visits or meetings for the forthcoming year. The Moultsford Pavilion has been booked for the spring meeting on April 26th 2020. The new NAMIR mugs were available at the meeting for £7. (See page 17)

#### **Intrepid Repairer Editor**

Eddie Thompson thanked all those who have contributed material for the IR over the last year and encouraged further contributions, including photographs.

#### **Website coordinator**

Dave Chapman explained that he and the Membership Secretary, Judy, spend a considerable amount of time ensuring the website is up-to-date regarding membership details.

Due to the demands of his own business, he sets aside one Friday each month to devote time to administration of the NAMIR website and the Facebook Group. Some members may therefore have experienced a short wait before being able to use the Facebook Group. When people who are not members try to join the Facebook Group, he sends a standard response inviting them to join NAMIR.

Dave also said that the Facebook Mobile App did not work well and some messages sent via this app to him had not been received.

#### **6. Election of Management Committee**

The existing Management Committee stood down. Trevor Head officiated over the election of a new management Committee.

7. The Management Committee for 2019/20 was unanimously elected as follows:



Gale Lawson	Chairman
Vacancy	Company Secretary
Diana Lawson	Treasurer
Judy Hinton	Membership Secretary
Dot Brodie	Joint Events Secretary
Sian Johnson	Joint Events Secretary
Sunniva Hellerud	Joint Events Secretary
David Chapman	Website Co-ordinator
Eddie Thompson	'Intrepid Repairer' Editor

Committee members: Ian White, Jim Beckett, Geoff Collins and Elinor Barlow

Gale Lawson further stressed the benefits of NAMIR membership and invited people to consider joining the Committee. It is possible to attend Committee meetings on an informal basis with a view to joining formally at the next AGM.

#### 7. Any other business

Eddie raised the issue of the use of the NAMIR stickers and logo, which had been discussed by the Committee – concern had been expressed that the stickers could be used by any Member and may give a misleading impression that someone is a professional member. Eddie advised that it would cost £195 to have 300 stickers which specify 'professional' member, which could then be sent out with the IR. There was a general discussion on the topic with a number of people expressing the view that the stickers made little difference to whether people used any particular repairer or even understood the significance of being a NAMIR member. Jim Beckett explained that he displays, in his workshop, his certificate of professional membership of NAMIR, and commended this approach to others, as it is quite common among other professions, e.g. dentists, accountants. There was a unanimous vote, by a show of hands, in favour of retaining the existing stickers. A proposal by Dot Brodie, seconded by Richard Smith, to cease production of the stickers was not carried.

There was also discussion on the topic of how student members can progress to become professional members. Trevor Head expressed the view that the key areas are: undertaking training; establishing a well-equipped workshop; and getting testimonials from customers regarding the quality of repairs undertaken. Eddie advised that there had been an article in the IR on this topic, and it was agreed that this should be placed on the website where it can be easily found.

8. Gale thanked everyone for attending and closed the meeting at 12.00

## Volunteer(s) Needed

to take on the role of

### NAMIR Company Secretary.

Geoff & Laura Collins have cheerfully & efficiently fulfilled this office, quietly in the background, for the past 6 years. They will soon be re-locating to Norway, creating a vacancy for someone to take over these important secretarial duties.

Please contact any committee member if you can help or would like further information.

## Old Instruments & Tools Please

Following the article in IR93 and an impressive talk from Jim Trott at our spring meeting, the Namir committee would like to encourage members to support the appeal from **Brass for Africa** for tools, instruments and equipment that is no longer of any use.

**Dawkes Music** is supporting this worthy cause by co-ordinating the collection & despatch of the above. Please contact Abi Taylor on 01628 630800 if you have anything to offer, or email [abi@dawkes.co.uk](mailto:abi@dawkes.co.uk)



## NEW

NAMIR Mugs now available to order.

Priced £7 each plus £2.80 P&P (for 1 mug)

Email Sunniva at **DAWKES Music** & include your phone number. Sunniva will then get in touch for payment before sending them out.

[sun@dawkes.co.uk](mailto:sun@dawkes.co.uk)

Or perhaps **Save postage** by adding them to your next order with Dawkes.

Keep one on your workbench or desk and promote your association. Ideal gift for valued customers or suppliers.



# NAMIR OFFICERS' AGM Reports November 2019

## Chairman's Report November 17<sup>th</sup> 2019

At Llangunllo School, Knighton, Wales, LD7 1SR

Many thanks to Trevor for hosting the AGM again, I am sure we will all enjoy the day.

Secretary Geoff Collins is standing down this year. I take this opportunity to thank both Geoff and Laura for all the hard work they have put into our organization. Robert Few is also standing down as a committee member.

Elinor Barlow has joined the committee and may be able to take on more responsibility of running NAMIR in the future.

Whilst we do have some vibrant young people on the committee, who have contributed so expertly on NAMIR's behalf, we do need many more volunteers who will be able to rise to the challenge of keeping our organization alive in the future.

Good luck and best wishes for 2020

Gale Lawson (Chairman)

## Treasurer's Report for 2019 AGM

Statement of Accounts for period ending September 30<sup>th</sup> 2019

<u>Income</u>	<u>2018/19</u>	<u>2017/18</u>
	£	£
Membership	9,690.63	8,330.71
Meetings	900.00	330.00
Interest	5.50	3.92
Donation/Postage/Overpayments	38.50	48.25
<b>Total Income</b>	<b>10,634.63</b>	<b>8,712.88</b>
<u>Expenditure</u>		
Postage	1,809.71	1,617.26
Stationery/Supplies	29.90	37.78
Meetings	858.00	228.54
Journal	3,962.79	4,003.52
Telephone	12.00	12.00
Committee	90.00	90.00
Website	1,275.82	916.44
Printing/booklets/stickers/leaflets	181.00	564.00
Accountant	240.00	240.00
Gifts/cards	1.49	2.78
Public Liability/Heritage Craft	207.63	243.75
Data Protection	35.00	35.00
Scanning past issue	00.00	250.00
<b>Total Expenditure</b>	<b>8,703.34</b>	<b>8,241.07</b>
<b>Surplus/Deficit</b>	<b>+ 1,931.29</b>	<b>+ 471.81</b>
<b>Total</b>	<b>10,634.63</b>	<b>8,712.88</b>

### Balance at 30<sup>th</sup> September

Balance at Beginning of year	5,880.39	5,408.58
Surplus/Deficit	+ 1,931.29	+ 471.81
	<b>7,811.68</b>	<b>5,880.39</b>
Current Account	6,242.93	4,317.14
Deposit Account	1,568.75	1,563.25
	<b>7,811.68</b>	<b>5,880.39</b>

Diana Lawson (Hon: Treasurer)

Date 31 October 2019

## Report of the Membership Secretary November 2019

Membership has remained steady this year at 275 with an encouraging increase in student applications. There have been 7 new professional members and 3 upgrades to professional from student membership. We continue to attract interest from overseas and have new members from Australia and America. Please keep me up-to-date with any change in your contact details. [judyhinton@ntlworld.com](mailto:judyhinton@ntlworld.com)

The new membership booklet will be printed soon and distributed with the Intrepid Repairer magazine. You will be asked to check your details on a draft copy before printing. J.H.

### Membership Subscription Statistics as at 17/08/2019

Record of subscriptions processed to date:

	<b>Current membership</b>	<b>2015</b>	<b>2016</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>
Professional	147	5,936.42	1,110.80	5,108.50	5,570.00	7,012.50
Honorary Professional	5	-	-	-	-	-
Honorary Life	1	-	-	-	-	-
Retired Professional	9	278.00	25.00	199.50	119.50	157.50
Professional Overseas	8	292.20	239.95	293.11	377.29	506.13
Associate	27	950.18	128.00	724.50	780.50	1,020.00
Honorary Associate	10	-	-	-	-	-
Student	58	80.50	65.75	207.50	386.00	760.50
Student Overseas	10	58.00	18.92	70.00	145.90	234.00
<b>Totals:</b>	<b>275</b>	<b>£7595.30</b>	<b>£1588.42</b>	<b>£6603.11</b>	<b>£7379.19</b>	<b>£9690.63</b>



### IR Editor's Report

I hope that Namir members agree with me that we have been lucky to have had a good selection of articles & topics submitted for publication during the last year. Please continue to send in your tips & experiences along with photographs.

#### Interview a professional anonymously.

One of our young members has suggested that student members would be interested to know how the more experienced and established professional members set about starting & developing their business. To this end student members are invited to submit questions that they would like answered but are perhaps too shy to ask. Please send these in so that I can put them anonymously to a few Professionals & see what different answers they come up with. I will only print your name if you wish me to do so.

I continue to add items to the download site which may prove useful to NAMIR members. If any member is in possession of serial numbers not already included in my compilation, please send them to me for inclusion in the listings along with any other useful reference information which could be shared.

Please note that the link to the download site, as shown in previous IR magazines, will be changed in early December. This is to ensure that only current fully paid-up members have access to it.

Many thanks to all who have contributed articles, photos & tips during the last year. Please keep them coming; Students are welcome to submit write-ups about new techniques that they may be studying; you may well have something new to share with the older generation of repairers.

Please contact me with suggestions for topics that you would like to read about. Again, thanks to our proof-readers for their patience and diligence. Thank you to you all for your support.

*Eddie Thompson (IR Editor)*

### WEBSITE ADMINISTRATOR'S REPORT

Over the last year, the membership of the Facebook closed discussion group has now increased to 131 members who are using it successfully to gain information, assistance on projects that they are working on, obtaining parts or tooling that they are after. We still have the old DOS based Bravenet forum available for those that are not using the Facebook group; however, this is not being used as much as the Facebook group due to its quirks. Both Facebook and Bravenet are available on tabs from the NAMIR Ltd Website, as finding the Facebook group has proved a little difficult at times for a few members. Please keep the Facebook group for NAMIR Ltd members only. Please do not add Non-members to the Facebook group, as they will not be allowed access to the group unless they become a paid-up member of the Association. Please use the discussion group to talk about repairs, problems, parts you are after or tooling and do not add shared posts from other areas that do not meet these guidelines. If a member misuses the group, then the committee will discuss that member, suspending them if necessary from access to the group if they do not follow the guidelines.

Throughout the year when the committee or the membership secretary has asked me to do any minor changes to the website (adding, updating or changing areas of the website) then I have done so as my business and banding allows. If you wish to have anything added to the NEWS section of the website or any other section within the website, then contact the committee via the [contactus@namir.org.uk](mailto:contactus@namir.org.uk) email address. I am continually adding or modifying sections of the website as my business allows and am working on the new database system for membership information. Access to the Members area is still work in progress, but will eventually have access to the IR Magazine, download areas, useful video clips etc as set up by Eddie as a download site.

If there are any Professional Members details that are incorrect or need updating on the "FIND A REPAIRER" page(s) then can you contact the membership secretary using the [membership@namir.org.uk](mailto:membership@namir.org.uk) email address or myself on [webmaster@namir.org.uk](mailto:webmaster@namir.org.uk). Finally, can you check your website link from the 'FIND A REPAIRER' page(s) to make sure that it operates correctly as you may have a new website address, or it has been updated from <http://www.....> To <https://www.....> due to the new webpage regulations.

*David Chapman (Website Co-Ordinator/Administrator)*

### EVENT SECRETARIES' REPORT

This has been our second year as the Events Secretary team, and we're happy that all has gone well over the last year. Last year's AGM was held at **Dawkes Music**, and featured Curt Altarac of **Music Medic** discussing his fastidious approach to saxophone setup. Since last year's AGM we have organised three events (including this AGM). The Spring Meeting was held in Moultsford on Sunday May 19th. In the morning we welcomed Jim Trott to discuss the wonderful charity **Brass For Africa**, and after lunch Keith Bowen gave a presentation on woodwind acoustics.

The Autumn Meeting was held on Monday September 2nd at **John Hornby Skewes & Co Ltd** in Garforth. The meeting featured a tour of their workshop and repair facilities, as well as a presentation about their range of P. Mauriat and Odyssey instruments by Peter Pollard. We also welcomed Frank Bichon from **BG France** to talk about their range of products and accessories.

We're happy that this year's events have all been well attended, and we're pleased we've been able to bring meetings to a variety of locations including a little further north. We're keen to continue to visit new locations and to welcome a variety of speakers, so would warmly welcome any suggestions for either. We have already booked Moultsford Pavilion on Sunday 26th April for next year's Spring Meeting.

*Dot.Brodie, Sunniva Hellerud & Sian Johnson.*

## Useful Tip No 11

### Bloodless Flute repairs

Repairers talk about blood, sweat and tears over a job. Hopefully this little gadget will save on the blood element! I can't guarantee the other elements won't happen! Being able to cover the spring and pull it slightly out of the way allows me to hand polish quickly up to, and alongside, the spring without the risk of it going into my finger.

I made it from a piece of thin metal from a fluorescent light fitting. It's 8.00cm x 1.50cm. I bent and shaped a hook on one end making sure the hook was more than a right angle, so that the spring would not slip out (fig. 1).



Hook it over the spring (fig. 2) and gently pull the spring out of the way, but not too much to make it lose its tension.

You will notice that it can cover two opposing springs at once.

Hope you too find this a little trick **and** a treat! (Sorry! I wrote this on Halloween!)

Ray Jane

## NAMIR Facebook Group

This group is proving to be a very useful resource for Namir members. Since the group was set up 131 members have joined. Many have requested help and received replies from experienced colleagues almost immediately.

Members have been helped on this forum with:

- Elusive or obsolete spare parts wanted or for sale.
- Advice on which tools to use.
- Tools wanted & for sale.
- Stolen instrument warnings.
- Instruments for sale & wanted.
- Finding suppliers.
- Help & tips with tricky repair problems.
- Be first to be notified of **Job Vacancies**.



Many of the responses are from some of NAMIR's most experienced and respected repairers. Join now; you may be able to help another repairer or seek help yourself when you need it.

Type **NAMIR Ltd** into the facebook search box and click **join**

or

contact **David Chapman** by email : [dnsbrass12@gmail.com](mailto:dnsbrass12@gmail.com)





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[www.facebook.com/trevorheadinstrumentrepair](https://www.facebook.com/trevorheadinstrumentrepair)

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## 3 New NAMIR Membership Offers from Newmoon Insurance Services Ltd (Specialist Musical Instrument Insurance Providers)



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50% back if you become an Introducer of Newmoon Musical Instrument Insurance Cover

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£10,000 of Stock in Trade

£20,000 of Customers Instruments

£2,000,000 of Public Liability

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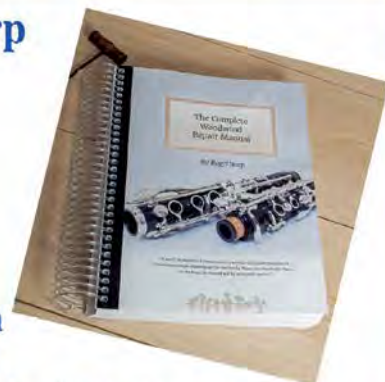
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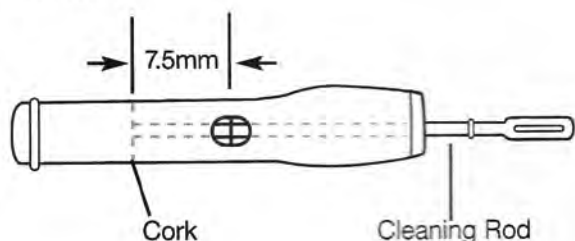


# BENCH PRESS

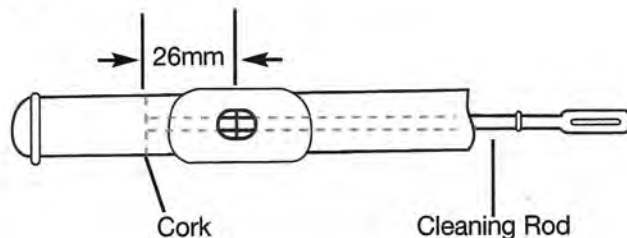
## Head Cork Position on all Yamaha Flutes

As we all know, head cork position is very important on all of the flute family to keep the scale of the instrument in tune. Below you will find the factory settings for our flutes. When using a flute rod, make sure it is a Yamaha one, or make your own from a drumstick or dowel marked with Yamaha specific measurements. Other brands are often slightly different. The mark on the end of the cleaning rod should carefully line up with the center of the embouchure hole. This is appropriate to play well, but of course this can be slightly adjusted for higher end players personal playing style and taste. The seal of the head cork should be tight and with no leaks for good playing characteristics.

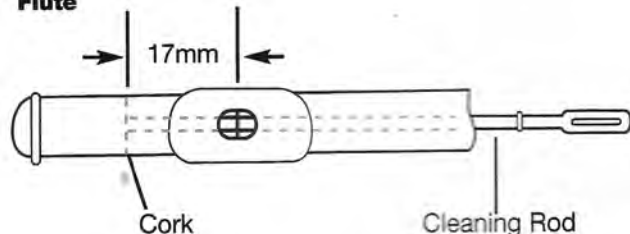
### Piccolos



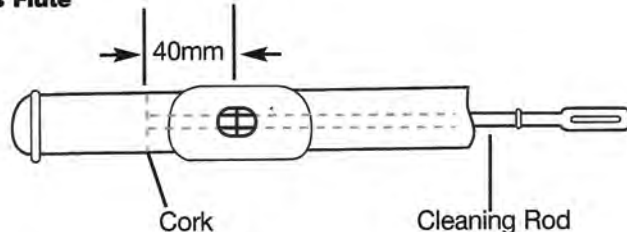
### Alto Flute



### Flute



### Bass Flute

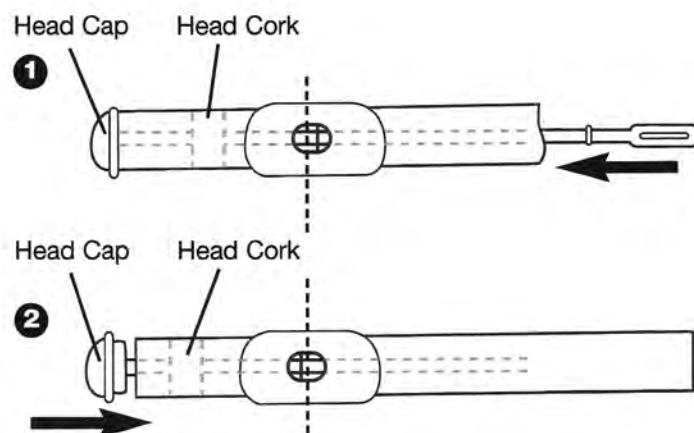


### If the cork has shifted to the right:

Loosen the crown and push the cork to the left with a cut off drum stick and tighten the end cap.

### If the cork has shifted to the left:

Loosen the crown and push the cork to the right by pushing on the crown and then tighten the crown. The head cork assembly should be quite tight and may need to be sealed to prevent leaks. The head crown retaining nut is 5.5 mm or very close to 7/32 inch.



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