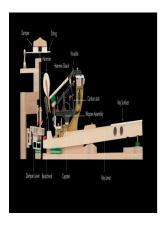
# On the time of contact between the hammer and string on a piano.

# S. Converse - Harold A Conklin Jr: Piano design factors



#### Description: -

- -On the time of contact between the hammer and string on a piano.
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Notes: From American Journal of Science.

This edition was published in 1886



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Tags: #The #Structure #of #the #Piano:Design #of #the #Strings #Enriches #the #Sound

### The piano hammer as a nonlinear spring

This is due largely to slippage of the wool fibers which occurs during slow and large amplitude compression. The added mass is simply a strength stiffness issue. Blaine, Both you and Jon are correct in assuming the squareness of the strike angle and hammer core to shank angle to deliver the best energy transfer, but both miss the most important issue — center of oscillation.

### Harold A Conklin Jr: Piano design factors

Fine tuning the center of mass of a piano hammer assembly, whether upright or grand is another issue entirely though a valid one. The HAMMER continues by its own inertia to strike the string.

#### Hammer Shaping

This added mass is needed to balance the inertia on both sides of the contact point of the clapper.

## The Structure of the Piano:Design of the Strings Enriches the Sound

Blaine, Both you and Jon are correct in assuming the squareness of the strike angle and hammer core to shank angle to deliver the best energy transfer, but both miss the most important issue — center of oscillation.

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