

Special thanks from James Arledge.

I have a long list of people I owe a debt of gratitude regarding my bass string making experience.

Two major categories that come to mind. One category is my customers. They have provided me with a sustaining vehicle for actually making strings for the past 40 years. Nothing can compare to the value of doing it. Learning from experience is the best way and my customers have provided me with the way.

The other category is everyone else who have taught me and encouraged me over the years.

I was fortunate to fall into an interesting job many years ago. My oldest son Brent and I (mostly Brent these days) still service many of the top recording pianos here in Nashville TN. If you watch TV, Movies Radio or listen to music in general you have probably have heard these pianos. I credit these crème de la crème clients for setting a high bar for me to measure up to. Tuning for recording studios has presented me with the opportunity to learn from the best of the best.

In order for me to measure up. I must also credit individuals who are giants in my mind, whose personal shoulders I stand on.

These people are true engineers, scientists and piano technicians. They distinguish between fact and hearsay and are great people to boot. I try to emulate the work of these men and stick to the science that can be proven and demonstrated repeatedly with data and evidence to qualify and quantify the results in my work.

Harold Conklin:

I was honored to spend only a few hours with him personally but I spent years reading and understanding the work he methodically documented regarding making bass strings. He is at the top of my list. My work and my machines have been greatly influenced by his work.

Dr. Albert Sanderson:

Aside from inventing the Accutuner and developing standards that are widely adapted in the industry, I will cherish our few days working together in my shop to scientifically flush out a more accurate working formula in identifying longitudinal mode frequencies. History will reflect how important this aspect of scaling truly is.

James Ellis:

His expertise and abilities to make custom testing equipment and special sensors especially for pianos and piano strings has furthered the knowledge of longitudinal mode. I thank him for publishing his book on longitudinal mode and for working with me at my shop to refine my string design process.

George (Frank) Emerson:

Frank is an active piano designer with experience and advice I used in designing my piano. Frank has been recognized and honored by the national Chinese government . His design work and my strings were seen and heard in the 2008 Olympics. Thanks for providing me with this and other opportunities.

Stephen and Claire Pallelo

A beautiful French couple and piano design team . Their piano designs and creations are awesome in every way and influenced and inspired my piano design work.

The Fandrich brothers.

Their publications, lectures and classes have always been a great resource. These guys are engineers and piano craftsman/ tuner technicians to aspire to.

Boa Heir,

My Chinese counterpart who was instrumental in providing me with the facilities and resources to build the Arledge 232 grand pianos.

Dewaye Arledge;

Uncle Dewaye encouraged and provided help with building my first string machine 40 years ago.

James F Arledge

My father who was fearless and clear minded. He always said if another man can do it so can I. I later found out that that attitude was passed down from my Grandfather John Arledge. I credit my Dad, with the idea of the loopless wound bichord string that I implemented on some of my piano rebuilds.

My Family

I must thank and credit my oldest son Brent for providing me support from the beginning and being the vessel to pass the torch to. My wonderful wife Sherry and Son Johnathan have been a source of inspiration for pursuing my dreams.