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Antique Flutes

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Verne Q. Powell

Serial #2

Silver Flute with C Foot

The first Powell flute made for sale



*Verne Q. Powell
#2, Made 1926*

Text and photos
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Culver City, CA 90232

Verne Q. Powell
Flute #2
Made 1926

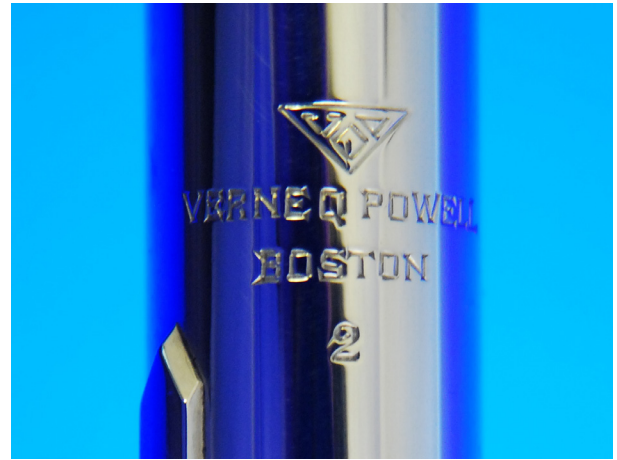
Verne Q. Powell stormed out of the Haynes shop, according to tradition and accounts, after Mrs. Lola Haynes appointed her brother Mont Allison manager, over Powell. It was springtime in Boston, 1926. Less than three months later, Powell had rented a space at 25 Huntington Ave. and sat down by himself to make a flute after the masterpieces of Louis Lot.

Powell's first flute, the prototype for an entire industry, he intended to keep for himself. It was flute #2 that he made as the first instrument to be sold, and his business to begin.

This instrument is the very first flute sold under the name of Verne Q. Powell.

The instrument is a masterpiece. Every part had to be made by hand, with only a small lathe and a polisher for electric tools. In spite, or because, of this every part of this instrument carries the strength of Shakespeare's words in a sonnet; the perfect fit creating a perfect whole.

The backclutch alone is ecstatic, while every pillar has the strength of character and the grace to support the heavens effortlessly. This instrument is a truly inspiring example of the flutemaker's art.



V. Q. Powell, #2

The very first flute sold under the name of Verne Q. Powell is a masterpiece of the flutemaker's art.



V. Q. Powell, #2

The case is a beautiful dark brown leather, with a silver plaque bearing the name of the first owner, Powell's first customer.

While the vision of the flute and its presence in the hand inspires awe, this beautiful sculpture is made for the fourth dimension of sound. It is here that the fruits of the flutemaker's art are consumed. Verne Q. Powell was the first to successfully introduce French cuisine to America! As a lover of Louis Lot, I will have to say that this flute, although perhaps not quite the equal to Lot in tone, is nonetheless much easier to play in tune, while retaining the essential beauty of the Louis Lot sound.



V. Q. Powell, #2

Opening this case for the first time gives a thrill equalled only by the flutes of the master Louis Lot himself.



V. Q. Powell, #2

The original case retains the silver plaque with the name of the first owner, John MacKnight.

John MacKnight was the son of the famous American painter Dodge MacKnight (1860-1950), whose patrons included Isabel Stuart Gardner and Desmond Fitzgerald. An astounding 83 paintings by Dodge MacKnight are in the Boston Museum of Fine Arts.

The MacKnights lived in the artist community at Silvermine, New Canaan, Ct. John MacKnight had been first flutist for the Boston Peoples Orchestra, and had played for the Cleveland Symphony.

John MacKnight used to go into Boston with his fellow Silvermine friend Robert R. Schmitt, a flutist, wood carver, and frame maker. Together they would visit with Verne Powell and play trios in his little shop at 25 Huntington Ave., and it was here that Powell made his first flute as an independent professional flutemaker, for MacKnight.

Alas, in 1931 John MacKnight died of complications



Dodge MacKnight (father of John MacKnight).
The Hill in Winter 1903

Watercolor on paper. Sight: 38 x 55.5 cm (14 15/16 x 21 7/8 in.)
Museum of Fine Arts, Boston. Denman Waldo Ross Collection
17.579 © 2010 Museum of Fine Arts, Boston

from poison gas during World War 1, and his mother died in the same year. Dodge MacKnight was devastated, and apparently never painted again to his death in 1950.

John MacKnight's widow, born Dorothy Millar, sold this flute to John's friend Robert R. Schmitt. Robert played it from time to time in local groups and finally gave it to his nephew, Robert Wood Schmitt, in 1963. It was Robert W. who brought it into Powell's in 1964 to have it converted to closed G#. For the past 30 years it was put aside as a family heirloom (from Schmitt papers).

Date	No.	Name	Description
1927	1	Verne Q. Powell	French
	2	John MacKnight	French open G#
	3	Charles Boyden	French
	4	John Wumber	French
	5	Arthur Loh	French
	6	William Siebold	French
Aug 29	7	William Kincaid	French low B foot
	8	William Heintz	French
Aug 17	9	Frank Jeaneski	French open G#
Sept 17	10	Thomas Ogilvie	American
Oct 5	11	Carmine Cappola	French
Nov 8	12	Nicholas Kouloukis	French open G#

V. Q. Powell, "The Bible", page one.

Powell's first ten flutes were made at the 25 Huntington Ave. shop, beginning in July of 1926. Apparently when he incorporated the business in 1927 he listed these flutes from the start of the corporation.

When flute #2 was sold to Robert Schmitt, someone at Powell's took note.

After working alone for a year or so, Powell had built confidence enough to propose a full flute shop, complete with heavy machinery and extra help.

He sold stock worth \$10,000.00 (rumor has it). His principle investors were not flutists (who have never had extra money), but wealthy businessmen in the glass manufacturing industry, Count Julian de Cordova, and the Scheib brothers of Lincoln, Mass. (Berdahl p. 648).

To announce his new business, Powell printed up a brochure called "The Flute Magnificent". In this brochure he tells the story of building his first ten flutes entirely by hand at the 25 Huntington Ave. studio.

Photos and testimonials from three of his first customers follow, including a photo of John MacKnight.

A photo copy of this brochure accompanies the flute, provided by the Schmitt family. We reproduce portions of it here over the next few pages.

The FLUTE Magnificent



VERNE Q. POWELL
FLUTES, INC.

295 HUNTINGTON AVENUE

Opposite the New England Conservatory of Music

BOSTON 15, MASS

V. Q. Powell, "The Flute Magnificent", 1927

Verne Powell published this little pamphlet to announce his new business. Most of this pamphlet is reproduced here, from a copy among the Schmitt papers with this flute.

The FLUTE Magnificent



N placing the new **Verne Q. Powell Flute** before the flute-playing public there has been but one idea in mind — to produce an instrument superior to any that has been made in this country in the past years.

In July, 1926, Mr. Powell fitted up a little combination workshop and studio at 25 Huntington Avenue, Boston, and there, dividing his time between teaching and experimenting, produced ten flutes after the style of Louis Lot, entirely by hand. From the first one produced — which Mr. Powell keeps for his own professional use — these extraordinary flutes have been adopted by the very finest artists in America and are now in use in the best symphony and theatre orchestras in New York, Philadelphia, Boston, and Detroit.

Mr. Powell, a jewelry maker and engraver by trade, possesses unusual mechanical and creative ability and has long been recognized as one of the best solo flutists. The fine attainment of

The FLUTE Magnificent

the new flute is a gratifying result of his combination of talents.

He has for years been an ardent admirer of the world-famous Louis Lot flutes and does not hesitate to say that these fine old masterpieces were a great inspiration to him in his endeavors. He has, however, created a scale which is better adapted for the pitch used in America today, and while his most sanguine hopes were to produce flutes which would compare favorably to the Lot, in many cases they have been pronounced superior — largely because of the perfect 440 scale and the flawless mechanical construction.

The testimonials on the following pages, coming right from the hearts of some of America's best artists, would seem to place the **Verne Q. Powell Flute** in a class by itself. They express supreme satisfaction in the master craftsman Mr. Powell, who has made it possible for this and future generations of flutists to enjoy their vocation to the utmost.

V. Q. Powell, "The Flute Magnificent", 1927

The FLUTE Magnificent

For about a year Mr. Powell worked alone with two small lathes and a polisher, and in making the ten flutes previously referred to paved the way for the modern, finely equipped little factory which is now permanently located at 295 Huntington Avenue, Boston. This location is right in the heart of all that is cultural in Boston, being directly opposite the New England Conservatory of Music, one block from Symphony Hall, and one block from Boston Opera House.

In forming the "Verne Q. Powell Flutes, Inc." Mr. Powell has associated with him some of the keenest-minded business men in Boston, also some excellent craftsmen.

Mr. Powell has been solo flutist with the Boston Philharmonic Orchestra, the Boston Orchestral Players, and other musical organizations, for many years. Here, therefore, is a man — both artist and craftsman — who is capable of being of inestimable service to musicians, especially to flutists.

The FLUTE Magnificent

The
POWELL FLUTES
are made in
two grades:

Hand Made, Louis Lot pattern, thin, hard tube, soldered tone holes, with either open or covered key mechanism; closed G# or open G#.

Commercially Made, hard tube, drawn tone holes, with either open or covered key mechanism; closed G# or open G#.

The scale, bore, and embouchure are the same on both grades, and the same excellent standard of workmanship is maintained throughout.

Instruments made to special order to suit individual requirements — special scales, key mechanism, embouchures, etc.

Every **Powell Flute** is a work of art and as mechanically perfect as it is possible to produce.

V. Q. Powell, "The Flute Magnificent", 1927

The FLUTE Magnificent



VERNE Q. POWELL

It is with great pride that I present, herewith, the first ten artists to recognize and adopt the new Powell Flute. These gentlemen are representative of the finest type of flutists in America. Retaining Flute Number 1 for my own use, the following testimonials are presented in the order in which the flutes were made.

— VERNE Q. POWELL.



JOHN MACKNIGHT

Flute soloist, formerly first flutist with People's Symphony Orchestra of Boston, and with the Cleveland Symphony Orchestra

I wish to say that the flute you made for me has proved more than satisfactory in every way. Its perfection of scale, its response to delicate attack, and its brilliancy have been a great joy to me.

I wish you all the success you deserve.

— JOHN MACKNIGHT.

The FLUTE Magnificent



CHARLES BOYDEN

Boston, Massachusetts

As the happy possessor of your flute No. 3, I feel that I must write you a line of appreciation.

I consider, in workmanship, material and tone quality, that my flute is the best I have had the pleasure of seeing, and I feel that many years from now I shall be equally proud of it. Good luck to you! — CHARLES BOYDEN.



JOHN R. WUMMER

*Solo flutist, Detroit Symphony Orchestra
Detroit, Michigan*

After thorough trial I am convinced that for quality of tone and workmanship your flute is superior to any being made today.

— JOHN R. WUMMER.

V. Q. Powell, "The Flute Magnificent", 1927

John MacKnight was Powell's first customer, for whom flute #2 was made. Charles Boyden purchased flute #3, and John Wummer #4.

Verne Q. Powell
April 7, 1879-Feb. 3, 1968



In 1919 Verne Powell visited Los Angeles and was honored by the Los Angeles Flute Club, to whom Powell sent this picture in thanks (left). He would have been about 40 years old (photo from American Flute Guild).

On the right we see Verne Powell in later years, from Ted Jerome's website (son of Dick Jerome) at <http://www.tjimaging.com/ted/flutes.htm>.



The William S. Haynes Company (Dayton C. Miller Collection)

Haynes brought out their alto flute in the summer of 1922, after George had fled from Bundy's partnership. This photo probably dates from around that time. The gentlemen pictured are (from left) William S. Haynes (seated), Verne Powell (with piccolo), and George Haynes (with alto).

Verne Q. Powell
#2
The Flute

S909 V. Q. Powell Serial #2.

Made in: Boston, Mass. USA

Maker's Marks: Engraved on all three joints: (triangle with VQP) / VERNE Q. POWELL (Note: no period after Q on body joint) / BOSTON / (on body only) 2.

Marks under keys: No marks visible under keys.

Date of Manufacture: Made in 1926, per VQP. Powell had left the Wm. S. Haynes Company and set up his own little shop at 25 Huntington Ave. by July 19, 1926 (per letter from Wm. S. Haynes to Dayton C. Miller, quoted in Susan Berdahl's extraordinary dissertation, and the source of much of the history mentioned here). Working alone, and with only a small lathe and polisher, he made ten flutes at this shop. In 1927, Powell incorporated his business, and sold shares reportedly worth \$10,000.00 in order to finance a proper workshop. He moved to 295 Huntington Ave. and set up the shop that was to be Powell headquarters to 1970, when the business moved to Arlington. Although the Powell "Bible" begins with #1 in 1927, in fact the current flute, serial #2, would have been made in 1926 at the 25 Huntington Ave. address.

Hallmarks: No hallmarks or silver marks.

Material: Powell used sterling silver (925 parts silver, 75 parts copper). The springs are of gold, including the flat springs under the thumb keys.



V. Q. Powell, #2

Powell based his flute on a variety of Louis Lot instruments. Powell's right-hand is a mixture of Lots through the ages.



Louis Lot #6434, made in 1898 under Barat.

Barat eschewed the adjustment screws, and returned halfway to Lot's aesthetic for the trill keys. This is the design used by Powell.



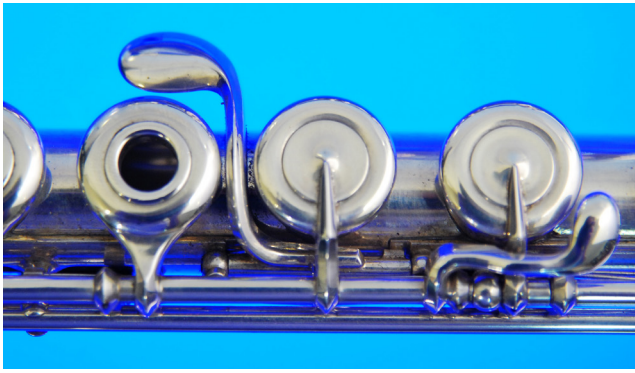
Louis Lot #2722, Made 1879 under Villette

Villette replaced the shoulder clutches with the "hanging T" clutch, here fitted with an adjustment screw. Note the elongated trill touches.



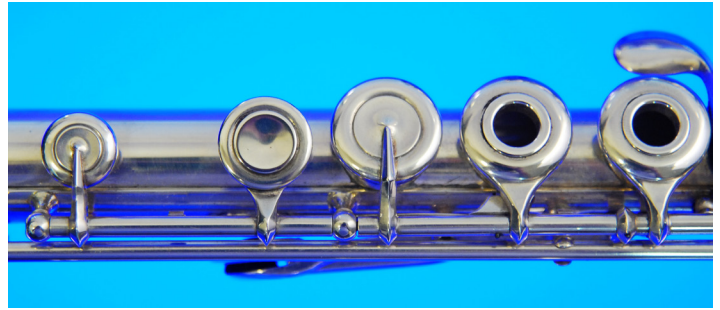
Louis Lot #136/186, made by Louis Lot in 1856-1857.

Powell used the bold and handsome trill touch of the earliest Lots. Note the shoulder clutches, which Powell did not use.



V. Q. Powell, #2

Powell's G# is the standard developed by Louis Lot in the early 1860's. The trill touch is fluid enough to meander over the king-post and into the right hand area, an occasional trait of Chambille.



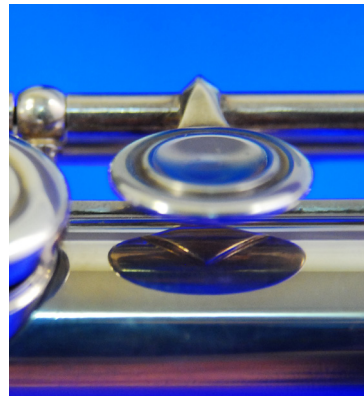
V. Q. Powell, #2

The two unique opportunities for creativity on the left-hand mechanism are the C# touch, both above and below, and the little shoulder clutch under the A touch for closing the Bb key. Powell made a lovely shoulder clutch, with a curved taper on the upper edge.



Louis Lot #7816, made 1908 under Chambille

Powell was especially impressed with the early 20th century flutes of Chambille. Here we see the beginning of the languid, stretchy trill touch perfected by Powell.



V. Q. Powell, #2

Powell based his ornamental C# under-touch on the triangle of Debonnetbeau, yet gave this hidden part (here seen in reflection on the tube) a verve of his own.



V. Q. Powell, #2

The Bb shoulder clutch is gracefully curved on the exposed side.



Louis Lot #136/186, made by Louis Lot in 1856-1857.

Louis Lot made a small curve on his invention for the Bb clutch.

Louis Lot #4166, made in 1886 under Debonnetbeau.

Debonnetbeau introduced the triangle under the C# as a hidden departure from his predecessors. Powell copied this little secret on his own flutes.



Louis Lot #1584, made by Lot in 1871.

Louis Lot did not ornament his under-C#.



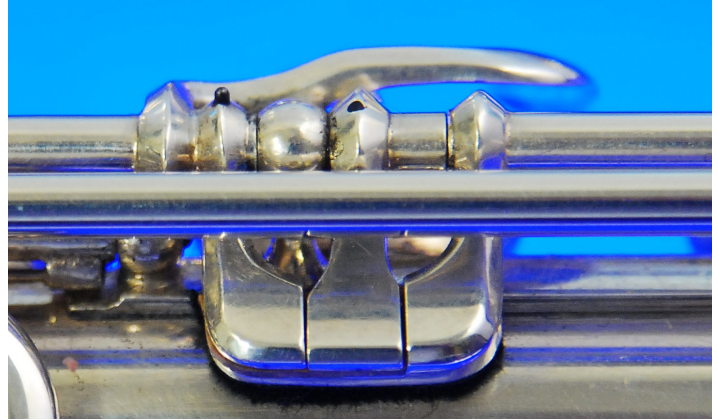
V. Q. Powell, #2

Here is a view of Powell's under C# touch ornament.



V. Q. Powell, #2

Powell copied the thumb key of the later Lot's, with a small ornamented taper at the bottom of the lower key.



V. Q. Powell, #2

Powell shows his devotion to design and craftsmanship with his lovingly crafted back-clutch.



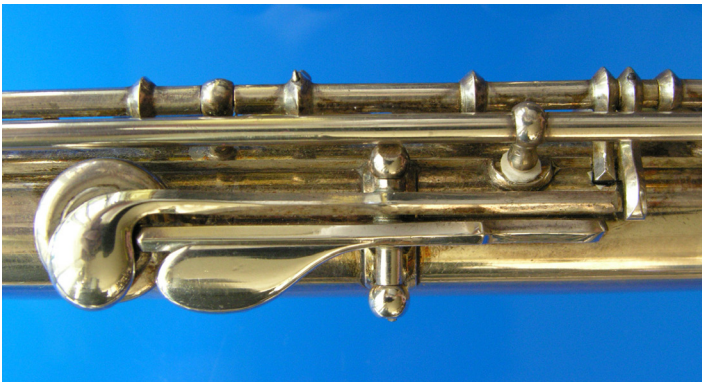
Louis Lot #7544, made 1906 under Chambille.

Chambille's rather conservative yet precise ending to the lower thumb key appealed to Powell, yet not the perky Bb touch.



Louis Lot #7544, made 1906 under Chambille.

Chambille returned to the modest design of the early Lots for his back-clutch.



Louis Lot #4166, made in 1886 under Debonnetbeau.

Debonnetbeau was quite bold with his thumb, giving a long ornament to the end. This was open to new design since it was no longer trilled once the upper Bb was given over to the trill key. His fluid, almost dripping Bb touch also touched Powell.

Louis Lot #1584, made by Lot in 1871.

Louis Lot finally recognized the importance of his back-clutch design, and accented it with broad hips.



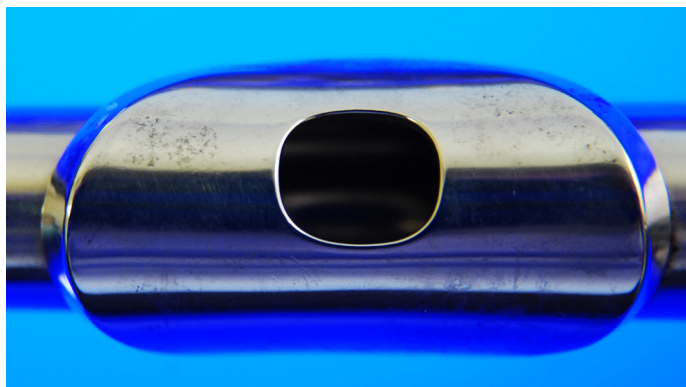
Louis Lot #325, made by Lot in 1858.

Louis Lot continued to use the beautiful, elegant thumb designed when he worked with Godfroy. The ball-ended lower key was a trademark of the shop, and sits over the tail for a C trill. Lot's Bb touch is a perfection of compressed elegance.



Louis Lot #136/186, made by Louis Lot in 1856-1857.

Louis Lot began his own business with an understated back-clutch, masking the central importance of this moment in flute-making history.



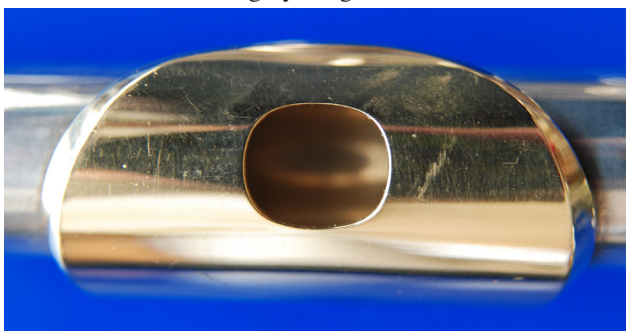
V. Q. Powell, #2 Emb. 12.3 x 10.3 mm

Powell's lipplate and embouchure follow the design of the later Lots, yet Powell has modestly altered a bit on all dimensions.



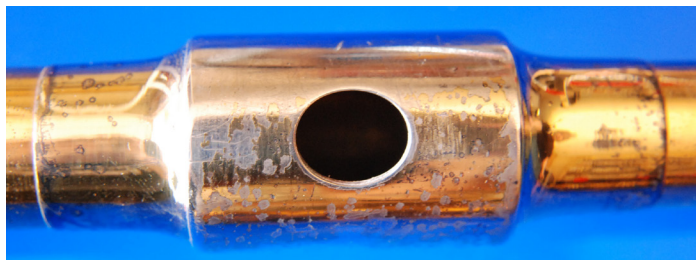
Louis Lot #1584, Emb. 12.4 x 10.4.

Louis Lot first made a Guilloché lipplate in 1862 on flute #648. The shape of the embouchure is accentuated by the ornamentation. This was a brilliant period for the Master, and these flutes are highly sought after.



Louis Lot #325, Emb. 11.75 x 10.11 mm.

Louis Lot started making lipplates with squarish embouchures just as he set up his own business in 1855. He continued to use the oval shape for his wooden flutes.



Godfroy, marked "C de P", made pre-1855 (Duplaix Coll.).

This extraordinary flute is the perhaps the only surviving Godfroy-marked metal flute from Lot's tenure with the firm. We see here that he was still using Boehm's barrel, with the old Godfroy wooden flute embouchure. Lot adopted Boehm's lipplate and squarish embouchure hole for his new silver flute in 1855.



V. Q. Powell, #2

Powell had a broad spectrum of designs for the D# touch to choose from. He has joined the flat wall D# to a lyrical C# touch. Powell also eschewed an additional ornament between the roller and the arm of the C key.



Louis Lot #6764, Made by Barat in 1900.

In between #6434 and this #6764 (1898-1900) Barat introduced the flat wall D# touch. He has also squared-off the lower left corner of the C#, and dropped the ornament from the C roller.

Louis Lot #6434, Barat 1898.

Barat's D# was not as flattened out on top as Debonneet-beau's, and he made the little sharp-angled ornament between the roller and the arm for the C.



Louis Lot #136/186, made 1856-1857.

This is the brilliant footjoint first designed by Lot and Godfroy in 1847. The teardrop D# is quite convex. The C and C# are highly stylized, with a lot of hand finishing.

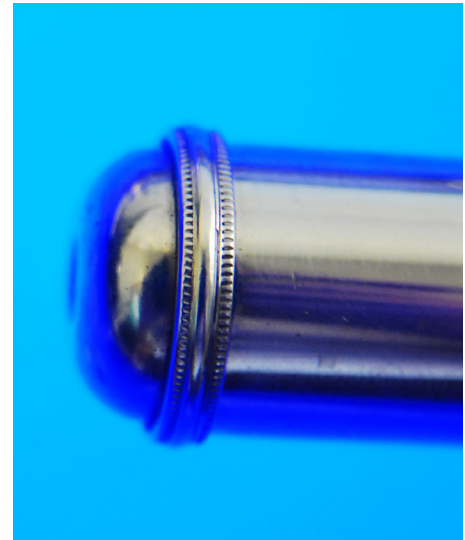
This footjoint is pinned, so the C arm rests on top of the C#, and there is no extra rod (see the extra rod just visible above on flute #6434 and the Powell).

Using the outside rod made a pinless mechanism, which has been adopted throughout the flute fairly recently.

V. Q. Powell #2



V. Q. Powell, #2 (left)
Powell was a master craftsman and artistic visionary in the very highest tradition of flutemakers. He enjoyed engaging in the conversation among flutemakers through centuries of tradition involving little touches that only devotees would notice. One particularly sweet one is the entirely unnecessary pointed strap end visible here to the left of the key arm. Most of the Lot makers simply brought this strap flat against the ring.



V. Q. Powell, #2
Here we see the only bow to the 20th century in Powell's design. While it is true that Louis Lot's flutes are perhaps their most ornate at the crown ring, nonetheless Powell seemingly erred here on the side of restraint.

Louis Lot #4166, Debonnet-beau, 1886. (right)

Debonnetbeau did not ornament the upper footjoint strap end. One can also see here the slightly flatter top to the D# touch than Barat, already the angled ornament at the roller, and a straighter left hand edge to the C# touch than Lot.



System: Powell #2 is a Louis Lot model 5, silver flute with C foot, silver lipplate. The keys are in-line. The G# was originally open, and was converted at Powell's in 1964.

Comments: Verne Q. Powell (scholars differ over whether the Q stands for anything) set out in 1926 to make a flute based on the instruments of Louis Lot. Just as Lot himself had left his partnership with Godfroy to make silver flutes of his own design, so Powell left the Haynes Company to design and build a better silver flute. Just as Godfroy made a special effort to match the work of their lost Lot, so too did the Haynes Company endeavor to meet the skill, and the new model, of Powell.

As to the sources for Powell's inspiration, in a let-

Wm. S. Haynes, #9372, made 1926. (right)

This flute was made the year that Powell left, and is an ornate French model drawn-tonehole flute. The ornate part comes via this decorative crown ring.



Louis Lot #325, made 1858.
Lot began with this three-part ring, and liked it.



Godfroy #657, made c. 1859.
Godfroy set the stage with his very ornate crowns.



V. Q. Powell, #2

Verne Powell displayed artistry and elegance with his silver work, as seen here with his carefully finished strap, and especially his stunning post.



V. Q. Powell, #2

Powell chose to copy Louis Lot's own trill key design, harking back many generations. Powell made beautiful keys, and it is a pleasure to think of him alone working on this flute.



V. Q. Powell, #2

Verne Powell was a master engraver before he became a flutemaker. Here we see Powell's engraving on the headjoint, the body, and the footjoint (left to right).

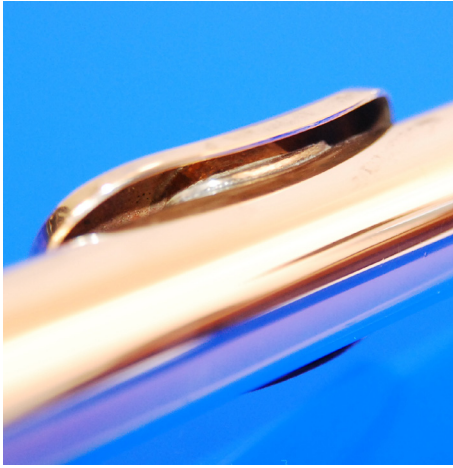
ter from Albert Tipton to Jan Scott, Tipton says that Powell copied his Lot #4742, which was made by Debonnetbeau in 1889 for Charles Molé. This flute was a model 6, silver flute with B foot and gold lip-plate, nonetheless, there are many similarities with the Debonnetbeau flutes. Verne Powell's final design incorporated features chosen from throughout the Lot workshop.

Powell's design includes the triangular base to the upper C# key, first introduced by Debonnetbeau around #4000 c. 1885. This particular spot on the flute, the underside of the C# touch, is such a distinctive tradition of the different flutemakers, especially

the descendants of Louis Lot, that Powell must have chosen the Debonnetbeau/Barat design purposefully. Powell's version of this feature is exquisite, and adds considerably to this semi-private conversation among flutemakers.

Powell's flutes also include the "spatula" D# key, first introduced by E. Barat around #5000 c. 1890. Powell used the seamless tubes first used in France by Chambille, proprietor from 1904-1922 (apparently George Haynes was the first to use seamless tubes in the 1890's). Powell's flute seems to have much of the tone quality of the Chambille instruments.

In fact, Powell was a finer craftsman than one often



V. Q. Powell, #2

Powell's lipplate used the same flange and chimney design as Lot, but Powell made a thicker flange.

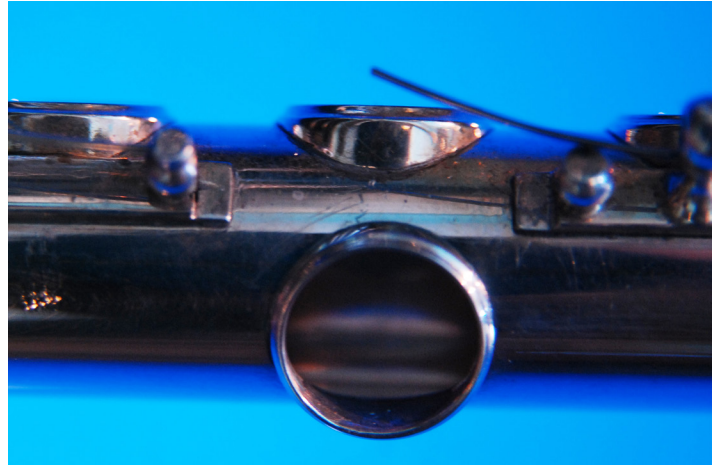


Louis Lot #1584, made by Lot in 1871.

The flanges from the Louis Lot company were always fairly broad and quite thin. The Lot flanges are often slightly beveled on the edge, purely for the pleasure of the occasional viewer.

sees on the Louis Lot flutes of this period. This flute, Powell #2, is exquisitely finished. Every piece is gorgeous. The back clutch is especially reverently treated. All of the pillars, spring catches, ribs and other pieces are perfectly formed.

This flute shows that Verne Powell was indeed one of the great flutemakers, equal to Lot, Godfroy, and even Carl Mendler. Rarely are we so moved by the artistry and talent of a flutemaker as with this flute. Only Carl Mendler, Boehm's partner, could finish a flute with the finesse, cohesiveness, and precision evident in this work of the flutemaker's art.



V. Q. Powell, #2

The side G# key was invented in Paris around 1858, at the Godfroy shop as far as we can tell. The hole was cut oblong to keep moisture out, and the round tone hole was filled with solder at the bottom. Powell has continued this tradition.



Louis Lot #1584, made by Lot in 1871.

Louis Lot also adopted the oblong Godfroy tone hole with a solder filled lower edge.

This is the first flute that Verne Powell made to sell, and represents the very beginning of a new era in flutemaking, which saw America, and especially Boston, take the lead in flutemaking worldwide.

Verne Powell set out to make a copy of Louis Lot's flutes, drawing inspiration from several instruments available to him. In fact, Powell's keymaking is much better than many individual instruments from the Lot shop.

This flute, and the ones to follow, created a new level of excellence, transforming Boston flutemaking into the world's leading center of this artform.

V. Q. Powell, #2 (left), Louis Lot #3792, made 1884 under Debonneetbeau (right)

Powell's new scale brought several tone holes up higher, yet the distance between the C# hole and the E hole is a scant millimeter shorter on the Powell. The Powell does indeed play more easily in pitch in the A=440's than the Lot scale, which was actually closer to A=438 than 435.

Condition: This flute is very nearly in perfect original condition. The G# has been changed from open to independent, but this conversion is invisible. There is a tiny little dent at the top of the headjoint, and Paul Rabinov sees modest signs of dent removal in the footjoint, but these issues are microscopic. The headjoint tenon has been slightly expanded for a tighter fit. The latest padding is excellent. This instrument is a perfect player.

Pitch: This flute is pitched very nicely at A=440. In fact, it would be much easier to go up to A=442 than it would to go down.

Measurements: Sounding length is 598 mm. Scale length is 226 mm. Embouchure is 12.3 x 10.3 mm. Bore averages to 18.9 mm. Tubing appears to be .014". Toneholes graduated; left hand holes 13.6 mm, right hand 14.4 mm, and footjoint 15.6 mm. (see sheet of measurements).

Weight: 402 g.

Case: In the original brown leather case, with a silver plaque bearing the name of the flute's first owner, John MacKnight.





V. Q. Powell, #2

The keys for a Powell flute, partially disassembled (no pins were pulled). Powell has followed the Lot/Godfroy/Villette/Dorus mechanism completely, including Villette's improvements of the hanging T clutch in the right hand, and the pinless footjoint.

Louis Lot #136/186, made by Louis Lot in 1856-1857.

Louis Lot did not attach his name to any part or mechanism, and has been disparaged as an innovator by such notables as Dayton C. Miller, but in fact this entire mechanism was designed by Lot, working with Godfroy, Villette, and Dorus in 1847.



Powell #2 - 3/31/10 VBS

	Width	In Line	Depth	Cup Size
Tr 2	7.64	7.75		12.58
Tr 1	7.66	7.71		12.58
C#	7.06	6.93		12.54
C	12.85	12.76		17.66
B	13.6	13.66		18.44
Bb	13.61	13.67		18.52
A	13.57	13.68		18.52
top. G#	12.85	12.93		18.49
side. G#	12.38	12.70		17.61
G	14.35	14.43		18.54
F#	14.36	14.35		18.65
F	14.39	14.57		18.51
E	14.37	14.49		18.56
Eb	15.41	15.68		19.93
D	15.60	15.72		19.95
C#	15.52	15.54		19.95
C				

Head Tenon Length	38.79
Foot Tenon Length	9.36

Side G# fill angle	
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Bore Size	
Tubing Thickness:	
Top of Head	15
Tip of Head	14-16
End of Body	13-18

Embouchure	12.3 x 10.3
Embouchure to Tip:	67.5

Bore
 FS bottom 18.84 x 18.85
 FS Tenon 18.85 - 18.95
 Body Tenon 18.83 - 18.93

1. From End Up:

Eb	103.42
D	70.55
C#	35.32
C	

4. From Top Down:

Tr 2	79.32
Tr 1	96.65
C#	116.35
C	141.81
B	-----

2. From E Down:

	Inner	Outer
Eb	16.16	46.38
D	49.09	79.17
C#	84.4	114.56
C		

5. From C to s. G#:

Inner	Outer
75.39	100.97

3. From E Up:

	Inner	Outer
B	-----	-----
Bb	139.98	-----
A	117.25	145.43
G#	95.22	122.64
G	70.54	99.56
F#	43.25	72.05
F	14.76	43.86

6. From dup. G# Up:

	Inner	Outer
C#	106.28	126.46
B	53.15	79.82
Bb	31.82	58.42
A	9.12	35.89

~~Add .02 to inner only measurements for better accuracy.~~

Note: HJ tenon has been expanded
 expansion can be felt inside tenon.

FJ has had dents burnished out with mandrel marks inside

V. Q. Powell, #2, made 1926

Measurements of Powell #2 were taken at Paul Rabinov's shop on March 31, 2010.



V. Q. Powell, #2, made 1926

David and Nina Shorey, Antique Flutes