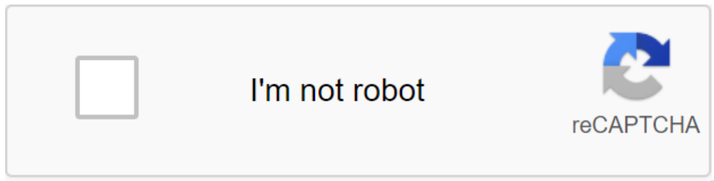

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Acoustic bass guitar building plans

Amplifying the acoustic guitar method 1 If you have a music card birthday or any other home, remove the audio unit is a 1 or so round disc usually white with a small brass ring on the edge, handle carefully as they are not strong., keep the wires on it, sniping at the opposite end, it will make things easier later, if you don't have one, buy a $1 music card of any discription and continue as above. Next, where you are comfortable with it, drill 1/4 hole to accommodate 1/4 Mono Nest Next solder two wires to the nest one live tag and one to shield the use of two different color wires and ID ground one, say if its black make a note that (ground tags) make them about 6 long, fit nest in the hole, Putting your hand with a nest in the hole and in the hole to take the socket, screw the nut on the socket end to make the firm bring the wires out of the sound hole, fix the ground wire to the wire that goes to the outer ring on the drive (Solder (Best) or twist and tape to connect the other wire to the remaining wire from the socket socket.put some blue so on the outside of the disc the opposite side where the wire is attached to the disc You can experiment for the best position for you. P.S. attach the drive with a small hole in the center and a white plastic area facing up under the bridge, or wherever you like it most..... Connect the amp to adjust to suit your taste and away you go. Method 2 As above, except not to drill the hole, and place the nest through the blue so or Velcro at the top of the guitar on the edge to the back of the guitar where the wires exit the sound hole blue so their body to keep neat and to the side. As with any new project I've tried, every step along the way is unfamiliar to me, and some steps deserve my apprehension, while others are equally as anxious turned out to be a piece of cake. This project is an experience. How well the guitar will play and sound, I won't know until some time after I've finished. For more information about the build and difficulties I experienced see: ... For photos of my last two guitars and a description of the material costs you can expect if you try a project like this: ... The first task was to decide what to use for reference material. I chose a book called Creating My Own Acoustic Guitar: Full Instructions and Full-Size Plans by Jonathan Kincaid. I chose this book after reading about a few others on Amazon, but my purchase was pretty impulsive. He walks the reader through creating a style of guitar similar to OM (orchestra model), which is smaller guitar with a larger body. The book includes many photos of photos even full-blown plans that are convenient, but although enough, not enough information I need. The next task, which was the source of some horror, was to choose wood to use for the body of the guitar. The book recommends specific wood, Sitka spruce for the top and Rosewood for the back and sides. As a rebel, I didn't want to do it, so I chose another tree. I chose Western Red Sinker Cedar for the top (or sound board as it's called) and the Claro nut for the sides and back. I bought both from suppliers on E-Bay. The cedar top should create a warm sound. I really don't know what that means, but it didn't seem bad to me. Sinker means that it came from a cedar log rescued from the bottom of a lake or river, and therefore probably quite old. That's the idea I've got. Claro Nut is a very understood walnut from American Northwest.Time dive in. Soundboard and back wood arrived, each of two pieces that must be combined together. I want to minimize the visibility of the glue line, so the edge of the tree had to be trimmed flat and even make them fit tight together. My book recommends using a plane block. I used sand paper sandwiched on a flat surface with a long right angle block of wood also sandwiched on this surface to complete this work. My thought was that if I ran the edges of each piece of wood back and forth on sand paper and along a block of wood, the edge would end up flat. To clamp the pieces of wood together I placed two long and square pieces of wood, like a frame, on my flat surface (2X4 ft piece 3/4 MDL) and held them in place with clamps. Once the glue has been installed through the day, it's time to make the sound board and back the proper thickness. I decided that I could get the wood proper thickness by hand grinding. My book offered 2.5mm for the top and 3mm for the bottom. With rubber cement glue, I attached a piece of 80 sand sand paper onto a flat piece of 8X10 inch plywood on which I fastened the raw handle. I placed the wood to be sanded loosely between two long blocks of wood sandwiched on my flat surface. At the ends of the tree to keep it in place until I pushed and pulled out the grinding block, I pinched a thin piece of wood at one end and an aluminum yard stick at the other. I used the same process to get the side wood to the correct thickness. I used plans that came with a book to trace half the shape of the body to a piece of cardboard then passed that on a small sheet 1/8 inch thick of clear polycarbonate plastic to use as a template. I used a template to trace the shape of the guitar body on the tree. I then trimmed the wood to form within the 1/4 line, with a group of saws. Time to cut a hole in the sound board. searched into online blogs and found out how other people did it. It seemed that the high speed rotary tool and router bit would give me me Results. I looked at Dremel Tools, but after reading the reviews I bought Black and Decker RTX-B at about 1/3 cost Dremel.I put paper plans on the top cedar soundboard and tagged the sound hole center by pushing the tack into the woods. Then I drilled the pilot hole a little more than the diameter of the circle cutter pin. I did the same on a scrap piece of plywood and create an attachment for the inner diameter of the rosewood and abalone socket I bought also from Amazon for $7.After carving the inside diameter circle into a scrap wood I checked the depth and diameter and marked the circle cutter tool braced arm with a permanent marker. Then I cut out the outer diameter and all the material between it and the inner diameter, checked the fit insertion, marked the brace of the hand. I did the same for the diameter of the sound hole on the scrap wood. Now I had 3 tags on the tool for adjustments. Starting with the internal diameter, then outside, then removing between the wood and then cutting the sound hole, the top part was ready to glue into the socket. On the back, there is often a decorative strip insert to cover the seam. I thought I would be inserting a strip of curly maple cut from scrap pieces included as packaging in the order of back and side wood. I wanted to put a thin black and white accent prufling strips along each side of the maple strip. I routed the channel for the maple strip. I decided to make my own wider accent strip from Mulberry that I cut out of my own trees a few years ago. It's a yellowish color. Inside the acoustic guitar is prepared for the top and bottom. I believe this is only to make thin wood stronger, but the positioning of the fastening, its thickness and the properties of the wood used can affect the sound of the guitar. I decided to use cedar, maybe it will add to the warmth of the sound. I purchased a 5/4 deck board that looked like it had most of the grain going longitudinal. Then I followed the fastening shown in the plans to cut the pieces from the board with my saw table, trying to keep the grain longitudinal. I traced the invigorating pattern on the back of the upper and lower body. Before bonding the fastening I strategically removed some materials, with a mini drum dander bit for my rotary instrument to allow the force to stay, but eliminate some of the sound deadening in bulk. The bonding clip on top requires a menagerie of creative clamping techniques and extensions and wedges. The rear part requires a slightly different menagerie, as the fastening was slightly curved. A device or shape is needed to hold the top, back and sides in place while bonding them together. The method I chose is to use two sheets of plywood separated by spacers. I used a 3/4, 2 foot by 4 foot project panel from Home Depot and scrap pieces of 2X4 cut size for spacers. This gave 24 X 24 mold that has been cut in half, then bolted together again with the extension of tabs. Now to the bend of the sides. I read a lot online about this step, went back and forth on my decision before I actually did it. I decided to finally use a bending fixture made of scrap parts cut out of the shape of the plywood, which, just turned out to be, the shape of the guitar. I am building a lamp with two pieces of plywood shape, separated by speysers. Then I covered the bend of the surface with aluminum flashing. I also added a rounded piece of wood with eye bolts and wing nuts to help hold the side wood against the mold on the deeply curved waist in the body. To create a steam I built a small square box with a hole in it for the steam to enter. The steam was created using an old coffee pot, with a small piece of copper pipe to replace the glass bubble that sat on the small camp furnace. Once the side would be bent was in a steam box for a few minutes and there was an abundance of steam escaping from the joints, I slowly clamped the wood onto the mold. He bent down easily. I was pleased as well as relieved. The next day I put the first side in the form of the fixture and clamped it up and then moved on to the next side. The next step was to trim the side to length and glue them together with the neck block and bottom block. The neck unit was first trimmed to size. It came with a maple neck I bought. The bottom block came from the short length of 3/4 maple I was buying at Home Depot. These four parts were glued then clamped into the form. Now I had something like a guitar body. The sides should be tapered with a gradual curve from the bottom to the neck of the block, so it was trimmed earlier. I made a pattern out of a 1/8 hard board, with tapered specials glued to fit around the outside of the body. I put pegs in the holes on the inside of the mold to keep the sides above the top surface, level with a pattern at one end and above the pattern at the end of the neck. Then I used a tiny plane block to remove the side material to match the cone. Kerfing strips of long, slotted strips of wood, usually Mahonany or Basswood, that when glued to the inner edges of the body sides, add more strength and stiffness. I could make my own, but I decided to buy them from Stuart-McDonald as they were relatively inexpensive ($3.20 per piece for a 15-inch band, I needed four). First I soak the strips in the water for hours to make them more flexible. I then applied a generous ball of Titebond glue and put them on the edges of one side of the body with about 1mm protruding. They were held in place with clothing pins clamped for about every 1/2 inch or so. Once the glue is dry, I usually give it a day, I flipped the body and did the same on the other side. The next day I clipped the strips that were sticking out so they're flat and flush with edges edged Parties. I also added a few small vertical band fastenings to the side. Looked pretty good, I bought pre-carved necks from Penta Guitar Works at E-Bay. This guy has several styles, wood selection and scales available. I was impressed with the neck I got. It was a bolt around the neck in Flame Maple (what I always call curly maple), included a route farm rod canal, a neck-mounting block and a large head peg suitable for almost any design. Now I had to figure out how to attach my neck. I found a good description here: ordered the exact parts (hex head bolts, pucks, and inserts) described, from McMaster-Carr. I was ready to go, but this move was intimidating yet because I had to be precise. Not my forte. First, I cut off the sidebar of the wood covering the neck block mortise and dry fit the neck. A small amount of resurfacing is required. Then I marked the position for two holes on the tenon neck. Then I tagged the neck block, which is now attached to the body to line up with the holes I marked around my neck. I used the ruler. I had to use my small drill press with the base turned back to get things lined up and ensure my holes were square with the neck. It also required some creative clamping techniques. I then drilled a hole gap for bolts in the neck block and threaded the inserts into the holes in tenon's neck about 1/16 below the surface. The farm rod has a long steel rod embedded in the neck that can be adjusted to increase or reduce tension on the neck, which will move the bites closer or further away from the frets. If they are too close, they can buzz while playing the instrument. If they are too far away, it becomes difficult to play. I chose the main Gibson style rod with a adjustable nut meant to be on a peg head, and covered with a thin plate. This is often the problem with electric guitars. My neck was well in the peg head carved for this. The rod came longer than I needed, threaded at one end and with one brass adjusting nut and one cylindrical steel nut. The rod had to be cut to length and threaded. The cylindrical nut was supposed to be the entrance to the top end of the neck. Not what I did. I cut the rod and threaded it with 10-32 thread and put a cylindrical nut inside the guitar behind the neck block. My fastening inside the body was cut out by a hole designed to regulate tension from within the body. This will be added when I constantly mount my neck. The tail end of the body, where the sides meet creating a seam, is often covered with insertion strips of wood. I decided to use Mulberry yellowish wood. I used my rotary BPC tool with 1/8 route bit to cut out the channel inserts. I used wooden strips as clamped to the body to get the triangular shape I wanted. Now comes the time to collect the body, in other words glue from above and and To the side. Both the upper and lower parts should be about 1/4 wider than the width of the sides. I started from the top. By laying the sides of the body on the back of the deck and leveling its central line, I mentioned the places where the fastening came into contact with kerfing. Then I marked the fastening where it spreads outside the body. I then cut off the fastenings on the marks so that it would fit inside the body of the guitar, and cut off the kerfing where the fastenings would contact him. I very carefully used my rotary BdDR tool with a 1/8 router bit to coss the gap for fixing ends. I used an Exacto knife to cut off the invigorating ends. The generous Titebond ball was squeezed at the top to the kerfing and the sound board was pressed on, trying to keep the central lines aligned. Creative clamp techniques have been applied I used the same back fastening process, but it's even more of a blind fit and it has more of a curve than a deck. Instead of fussing with the clamps I thought I had come up with another way to clamp my back. I marked the outline of the body into a piece of 1/4 plywood and cut it to about 1/2 inside the line. Next I drilled the gap holes for 2-1/2 long drywall screws about 2 inches apart all the way around it about an inch outside the line. Then I marked the holes on the surface of the mold and drilled smaller holes to drive the screws in. After applying glue and lining things up the best I could I nailed my makeshift board clip. Next came a step that involved the router and the potential damage to all my work so far if I didn't proceed cautiously. I had to cut the channel around the edges of the deck and back to bind the bands. I think they protect the edge of the guitar from the dent, and add some embellishments. I chose to use curly strips of hard maple wood, plastic would probably be easier to work with but I'm a big curly maple fan. In keeping with what has become a basic, simple Jane theme of my guitar, I decided not to put a subtle prurfling accent strips on the back. I put them only on the front, which meant I needed two steps of the channel. At first I had to trim the overlap on the left side and back. I decided to cut off the most with the group saw then finish with a flush cut router bit. I ended up borrowing a hand-finishing router. The maple strips were soaking in the water in the bathroom all night, and now I was ready to glue them in. Applying a ball of glue to the channel and I clicked into the maple strip and held it in place with the tape, dabbing off the excess glue as I went. I added more tape to areas that looked like they needed it. As soon as it was done, I flipped the body and At the front. The butt of his neck stretched past the body, so he had to Processed. I thought I'd make a decorative cover of 3 contrasting pieces of wood, Mulberry, KOA, and maple. I cut the neck butt to length, then traced its shape to 3 pieces of wood. Next, I outlined the location of the peg on the peg head. I made a paper template out of my plans and checked the distance from the hole places from the side of the peg head with the ruler. Then I drilled small pilot holes. The peg of the head was very long, so I cut it shorter and added a little decorative outline of the top. After some fine tuning, a pun designed by removing a little wood with sandpaper to make the neck fit as flush as possible to the body, I removed it and applied some stains. I use the Behlen American Walnut Solar Lux NGR (no grain raising) stain. At first I did a bit of finishing grinding with 240 sand until I was tired of grinding, bushes on one layer of stains, leaving the fret to board the area unsalting. After it dried, I polished 240 sand again and brushed it on another coat. When the second layer dried, I rubbed my neck with steel wool. I jumped the gun a little into staining my neck now. I had to re-sand and stain when I created the inserts (next). I also found that when I test fit nuts I bought the neck was a little too wide. More re-resurfacing and re-painting. Once satisfied with the appearance I drilled out of the pilot holes to take the Gotoh Chrome machine head. I measured their diameter with micrometers and found the drill a little close to the same size, which was 3/8 I drilled a test hole first in the crowbar wood to make sure it wouldn't be big. I used a reamer tool to make tuners fit snuggly into holes. I had some room left at the top of my head peg. Most guitars have a logo of creators or some custom guitars have the name of the creators. First I drew it on paper and then colored in different areas of insertion. I liked it, so I cut out every little piece and glued it to some scrap wood that turned out to be all similar in thickness. Once the glue is dried I cut every piece on my group seen and then polished to the exact shape. I laid out the pieces on a sheet of stock cards then glued them in place, making sure to use a lot of glue where the pieces met. I cut a rectangle around the insert and then glued it to a block of wood. My intention was to sand down the inserts so that all the different pieces were the same thickness. I rubbed the block with an insert attached on my large grinding block, which was held in a ethy. Now I had a star-shaped stand- or a cross if you like, and I traced her outline on the peg's head. I then used a small chisel and scratch and finesse the wood from the peg head where the insertion would go. After many tests coming up and more scraping I finally glued the inserts in place and a little above the surface of the peg head. I mixed some graphite powder with Titebond glue then clamped the insert in place. I polished it level with a peg The surface then re-painted areas of the peg was what it needed. I finished with steel wool. Building the fret board has become a laborious task. I needed to make a few decisions before I started. Did I want to buy a clean piece of rosewood, cut slots and surface radius myself or buy a pre-slotted board with a radius? I decided to buy it. By the way the radius on the surface should make the guitar a little easier to play, so a flat fret board would probably work. The second solution, I want to put and edge binding on the board? Yes, I think it looks better, but it makes inserting the fret of the wire a little more difficult. The third solution is, I want to attach the fret board to the neck before or after installing fret wires. I chose after because I wanted to use my press drill as a McGuivered fret wire press, and I needed the board to be flat. The first thing to do is to cut the fret board into a matching neck profile. I put it around my neck leaving a little bit of room for the nut and then clamped it around my neck, just eye balling the fret slots for perpendicularity. I then traced my neck to the back of the board, as well as the arc of the sound hole. I decided to make the bottom fret board near the sound hole have a small arc. I think it was the fourth decision. I then cut out the fret board a slight outside signs with stripes seen. I used a small manual plane to clear the edges. I then cut out some maple for a lateral binding from some scrap, which came with my guitar back and side order wood. It was cut a little wider than the thickness of the fret board. I then marked its thickness on the back of the fret board and used the plane to remove the extra rosewood to make room for binding. I thought about using a router finish to do this, but decided to go with caution and did so using a plane and sandpaper. Maple binding is then glued and clamped on the board fret, side, followed by a small curved piece at the end of the board near the sound hole. I had to resort to a more creative clamp. After the glue set, I leveled the binding with sand paper. I used 1/4 Fortsener bit to make relief for Abalone fret points. I checked the seizure point in the drilled cavity and then just drilled every hole with my press drill to the depth, which left a bit of a protruding point. I drilled then the test and then drilled more, and tested, then more if necessary for each point. I glued the dots in place with super glue. I used the same method for side points, except I used the usual bit drill and just appreciated the depth I needed and then polished them flush once super glue set. I made a tool to use in my drill press for the method to click in the fret wire. This is Just 3/4 wide piece of scrap Ash with a 1/4 bolt with one hand, the head cut off, of course. I marked the 16-inch curve radius on a small piece of ash using a 16-mile grinding block block buying from Stuart-McDonald Luthier Food. Then I use drum grinding bits to remove the tree under the line. For each piece of fret wire I cut the length with 1/8 to save on each side of the fret board. Then with the grinder drill and a small file I removed the prickly part on the bottom of the wire, so that the edges would lie on the side binding. Working on 2 fret slots in i'm time I use a small square file to give each slot a small mangled then knocked the wire down with a hammer and block the wood enough to keep it in place. I finished clicking on it with my rigged drilling press. I also used a small piece of aluminum flashing between a tree pushing a jig and a fret of wire. Once all the frets have been pressed, I trimmed the edges with wire cutters then filed them flush with the fret board tying. Since frets are held only in barb slots, there is a small gap on the left in the slot. I have wicked super glue in slots using whip tips that I bought from Stew-Mac. These handy little tips slide right on the tip of the bottle. First, the slot that contains the farm rod should be filled. I use a strip of oak because I had a thin piece lying around. I smashed the bay on one side and filled it with silicone sealant. Just a small ball to keep the steel rod from vibrating. I smeared the glue on the side of the strip and pinched it in place. Once the glue was dry I planned and polished the oak strip flush with the surface of my neck. I smeared the glue on the surface of my neck and a bit on the sound board (above) where the fret board would lie then clamped down the neck, wiping the squeezing glue with a wet paper towel as I went. I had to use a C-clip to attach the fret board to the body, since there is a slight bend required due to the set angle of the back of the neck. I hope the strings will clear the frets in this area. As I mentioned earlier, the voltage adjustment for the farm rod on my guitar is on the peg head.... So she needs a lid. I made one of the scrap wood I had around routing a shallow canal into the base wood and filling it with contrast wood. It's a simple shape, but a little bigger in size. I had some difficulty making the nut regulator flush or below the surface so that the lid would lie flat. I decided to take a small side trip, so to speak, and did pick up the guard. I had a piece of walnut with an interesting figure in the grain, so I used this. First I made a template of paper and set it on the guitar to see how it looked. Then I polished the walnut to 1/16 in thickness, it was already pretty close. I then traced the shape of the paper pattern on the tree and cut it out with a group of saws. With a little resurfacing, roughness disppeared and a little more resurfacing It match the sound hole circle. I'll attach it after it's over. Joining the bridge is probably one of the most important steps to get right The whole assembly. The distance from the nut must be accurate in order to get the correct intonation. The centering should be accurate, so that the strings are evenly distributed across the board. I bought a finished rosewood bridge, pins and saddle on Amazon. First I put the bridge on the sound board with the saddle in place and held a string of nuts in the saddle to check the height of the action (the distance of the string set above the frets) I first put a piece of blue artist tape on the sound board where the bridge would sit and put the bridge on it. I need 25.4 inches (25-3/8 and 25,375). I used the length of the wicker line strung from the nut to the bridge of the low E pin and high E strings to find the centering. Then I tape it down and cut under the tape to form to mask the wood during varnish application. I was ready to apply the finish, I decided to use a Behlen string varnish instrument in spray spray spray. It is recommended to apply at low humidity and temperature from 60 to 80F. Pairs from this material are dangerous and very volatile. I used a breathing mask and glasses when applying. Since it was February when I came to this step I built a small spray stand in my garage made of spare plywood and plastic film in which I put an electric heater and light. It is also recommended to apply 10 layers of varnish, with light resurfacing between each layer. I applied 4 Behlen coat vinyl sealant first with light resurfacing after the first two coats. I then applied 7 layers of varnish with light resurfacing between every 3 coats. I waited half an hour between the coat and the day between each three coats before grinding. After putting the finish to harden for a week I wet sanded the top with 1000 sand paper and water with a little soap Murphys oil added to the water paper soaked overnight. I only did it to the top. I preferred a more satin finish for the sides and back, so I just slightly rubbed those surfaces with steel wool. After wiping the water from above I used a Turtle Wax rubbing compound from the automatic power store to polish the finish. I polished by hand with a cotton rag, then again later with the wool polishing badly in the drill. The finish looked fine, but. I was taking a look at Willie Nelson for this. When I put the bridge over the camouflage tape I double-checked the distance from the nut, but this time I considered the compensation. The saddle is set at an angle to compensate, and this distance from the nut should be 2 mm longer than the length of the scale (25.4) on a high electronic row and 6 mm on the low row E. I made measurement adjustments from nut to saddle and then drilled 3/16 holes in the hole for the end of the pin to keep it in place until I glued it. I cut out the shape of the top of the bridge using the drill press drum grinding in wood block, and drilled holes for pin clearance. I used this with a little uphollecment to help squeeze the bridge down while bonding. I saddled the guitar body with a longer piece of wood and clamped the edges to the guitar body, clicking down on the bridge block. I buttered the fret board with old English lemon oil, 2 coats, and one layer on the bridge, and then rubbed excess with a paper towel. I attached a pick up guard with a double 3M glue. I installed the end cover of the farm web. Now comes the moment of truth, stringing the guitar and hoping it sounds normal. I almost don't want to do it because I thought maybe it would sound boring. I used Martin's medium strings. After I tuned it strummed it I was amazed at how it sounded. It had a rich sound (kind of warm bright I think) with a lot of support. I checked all the bites to the body, without buzzing. This guitar may be a bit rough and ugly, but sounds nice to me. I am happy. The photos show my commercially made guitar and my house made guitarBe necessarily vist read about the bugs I made.recorded with audacity on my laptop, added a little reverb, and a raw sound file from the voice recorder on my phone. Телефон ACGuitar.m4a. ACGuitar.m4a