

LMI

Luthiers Mercantile International, Inc.

CATALOG

ISSUE 87

Build a New "Vintage" Guitar

Tonewood to tuners &
pickguards to purflings

At LMI...
you 'do the pickin'!



GO-BAR
DECK
(GBD)
see our
website

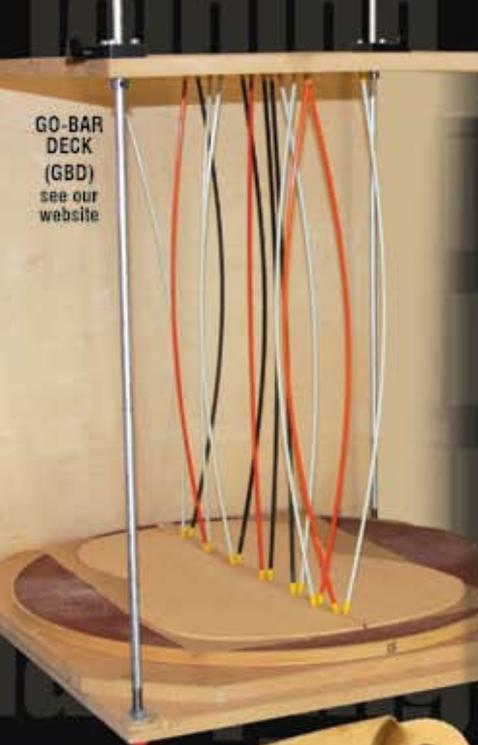


PLATE JOINING JIG (PJJ) page 118



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JASPER
CIRCLE GUIDE
(SPCJ)
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JIGS

Precision with Vision

At LMI we carry woodworking jigs to assist the luthier through practically every step of the guitar building process.

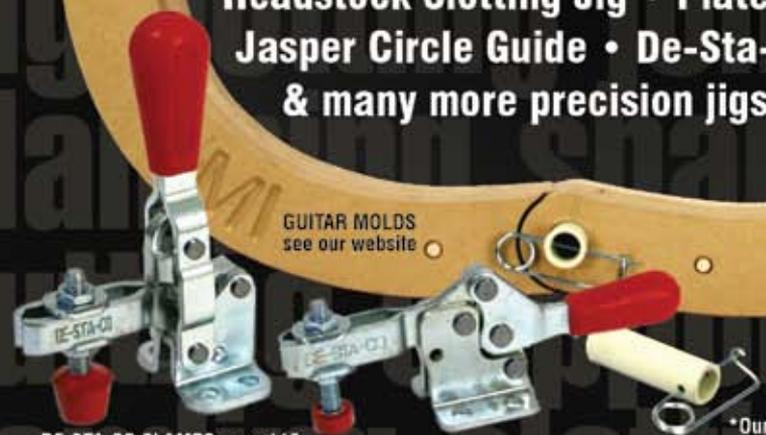
(Except the creative process!)

**Molds • Acrylic Guitar Templates
Go-Bar Deck • Hollow Forms
Manual Slotting System
Headstock Slotting Jig • Plate Joining Jig
Jasper Circle Guide • De-Sta-Co Clamps
& many more precision jigs & tools.**



MANUAL
SLOTTING
SYSTEM
(SPFSN)
page 125

GUITAR MOLDS
see our website



DE-STA-CO CLAMPS page 116

HEADSTOCK
SLOTTING JIG
(SPHSSJ) page 137
Steel string version
now available.



*Our Manual Slotting System, Go-Bar Deck, and Guitar Molds are designed by Ed Stutz.

The Catalog is Dead. Long Live the Catalog!

Welcome!
We hope you find this first all color edition of our catalog enticing and helpful.



Six years ago our catalog was half this size and we had no products listed on the web. Today, most of you order on the web, phoned orders rank a close second, and almost no one mails in an order form from the catalog. We did not make these changes, you did. Whether in products, services, or procedures, we try to anticipate, not dictate, your choices. Given your trends, we even expect that someday we may print a catalog with no order form at all! Why print a catalog if there's no order form? Catalogs are not just for ordering. Just as most of you do research on the web before phoning to place an order, and many of you call to discuss your purchase with a salesperson before ordering on the web, the catalog is a complementary source of information to help you explore and fulfill your lutherie needs so you can order intelligently. You can flip through the pages at random, hold 3 spots open simultaneously with your fingers, and use it in rooms where the phone and web are just not as comfortable!

Times have changed and they continue to change quickly. So even as we improve and expand our catalog, we realize we are no longer a catalog company! This year, we waited for this catalog to announce our redesigned, vastly improved, yet \$100 cheaper manual slotting system. But no more! This catalog is a snapshot in time of our products, prices, and services. From now on, the web will be our up to the minute official source of information. On the web you can (1) interact with our purchasing agent to learn which wood makes a good substitute for the wood a country suddenly stopped exporting, (2) you can redesign a guitar kit so that it matches your personal vision, and (3) you can click "new" to find our most recent products - like the manual slotting system on page 125 that really was new months ago when we started work on this revolutionary Gutenberg thing in your hands.

CUSTOMER COMMENTS

*CUSTOMER QUOTES ARE UNSOLICITED AND EDITED FOR BREVITY.

First, I just want to thank you for your professionalism in dealing with a small time "classical" guitar maker like me. I enjoy the professional relationship that I have with you. I always get exactly what I ask for and usually more! You are GREAT.

Bob Desmond

I just wanted to take a minute to say THANK YOU for the fantastic service I have always received when ordering from LMI, and the prompt and polite responses I get in response to my questions. I have used the Kit Wizard to build two guitars now, and I have to say, I love that feature of your website. It is one of the best ideas I have ever seen. I spend hours on it just playing around with ideas for future builds. Anyway, thanks again for the great service. ... All of the woods were top quality and the sound that comes out of this little instrument can attest to that fact!

**David
Geneseo NY**

Just a note to say that you are doing a great job. You process and ship my orders very quickly; everything is correct; and they're packed the way I would pack if I were shipping to ship to myself. Thanks.

CM-L

Thank you for your prompt service, I received my order on Thur. seeing as I just ordered it on Mon., that is amazing.... I will certainly be using your company whenever possible from now on. Thanks again for the great service.

Ken Walton

Just a short note to thank you for the quick service and delivery of my order. The order arrived at my door yesterday and I must say I am extremely happy with the wood selection; it's always a concern when you are from the other side of the planet and you rely on someone else to make a selection on your behalf. I must say that quality and service was number one.

**Trevor Cole
Western Australia**

I really appreciate the extra mile you guys are going to make sure your customers are satisfied. I have a degree in business and I've studied all that stuff about how companies are doing their best to keep their customer satisfied through marketing and incentives, but I can't think of another company (in any field) that makes me as satisfied as you guys do. I'm sure there are some places that sell materials here in Japan, but even with extra cost of shipping and customs fee, I prefer to buy from LMI, because I can trust LMI's service and quality of materials. No marketing and incentives can match the solid good service and I'm a very happy LMI customer.

Isamu Takeuchi

Just a short note to say thanks for great products, super service and the fastest shipping around. From the smallest item up you folks have it covered. I don't have to want what you have, because you have what I want- every time. Thanks.

Joe Mitchell

Yes my package did indeed arrive today, and I'm so greatly impressed with the quality of the sitka spruce guitar top. Hard to believe it is the cheaper grade of spruce. The milling is exceptional, grain pattern amazingly tight.....Kudos..... You guys are awesome!

Paul

"The order we arranged via email - it arrived yesterday - all in excellent condition. I am very happy and very satisfied with the wood. Particularly the curly Maple! :-). I have had disappointments in the past ordering wood without handling it, but never with LMI. I have ALWAYS been extremely impressed and entirely happy (there is a better word for it but I can't think of it at the moment) with all the wood that you guys have sent me over the years. Keep up the good work! :-)

**Jimi Glenister.
South Africa**

Dear LMII,

I wanted to thank you for your excellent service! I realized Tuesday afternoon that I was out of McFaddens spray lacquer and needed to finish an instrument that I just built. I ordered the lacquer online Tuesday and sprayed the first two coats today (Thursday)!!!! You guys are awesome.

Lance Kouchi

Thanks for the quick response. You guys are great at the customer service - how did anyone build guitars before you existed?

Joseph Mayes



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Zebra wood guitar,
Neal Van Slett

Mostly Woods



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Bloodwood fingerboard, Hufschmidt

Mostly Not Wood

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BACK TO BASICS! Although LMI offers the widest selection of exotic woods and modern accessories, we're featuring on our cover all those good ol' classic parts needed to build yourself a great vintage-style guitar:

SPT3 Martin™ Dreadnought template, **WAAJ** Adirondack Spruce top, **WMHCG** Honduran Mahogany back & sides, **WF1AS** African Ebony fingerboard, **R13** bold herringbone rosette, **BRIS5A** premade Martin™-style Ebony bridge, **PF14** bold herringbone purflings, **WNCOD** Diamond neck & heel block, **GNS1B** Gotoh® nickel SS open gear tuners, **FTBIS** MOP fret board inlay, **SS63P** paua shell strips, **PBIIA** ivoroid binding, **PGTOR4F** Tor-Tis™ firestripe pickguard, and **BM47** Vintage Guitars book.

Photo of Doc & Merle Watson © nashvilleportraits.com

NEW & IMPROVED Manual Slotting System



Finishing Kit

Finishing

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See back cover for information on the

2009 Healdsburg GUITAR FESTIVAL

AUGUST 14-16, 2009
SANTA ROSA, CA

KITS

- **Kit Wizard**
~ A SHORT HISTORY OF LMI KITS
- **KITS**
 - ~ CLASSICAL KITS
 - ~ FLAMENCO KITS
 - ~ STEEL STRING KITS
 - ~ DREADNOUGHT-STYLE KITS
 - ~ OM/ORCHESTRA MODEL KITS
 - ~ LMI PARLOR KITS

" LMI has hit a Home Run for all of us by putting this together. They are possibly the only parts/wood house who could do it. This program is quick and slick. Try this out. It's fun, educational, and just might nudge you into that next guitar kit you've been talking about ..."

Bill Cory
KitGuitarBuilder.com



KIT WIZARD GUITAR KITS FROM LMI



In the short time since LMI introduced the innovative online "Kit Wizard", we have garnered a tremendous amount of enthusiasm, praise and gratitude! It seems that all along, what kit purchasers have wanted most is the flexibility to build a guitar based on their own ideas, budget and skill level.

With LMI's easy and fun to use Kit Wizard (you'll find it on the front page at www.lmi.com), you are allowed to order a high quality acoustic guitar kit that is customized to your liking. Now you can order a guitar kit with the freedom to change, add or delete items or services (like side bending) in just about any way you wish, taking full advantage of LMI's vast inventory and shop service offerings. The Kit Wizard plugs in the corresponding kit discount as you proceed.

The Wizard starts off with a list of materials and services from an acoustic guitar kit that you select. Then the Wizard lets you take items off the list and guides you to replace those items with similar items from virtually anywhere in our warehouse - all the while providing substantial "kit" savings! You can also add many materials and services to the list in addition to those already in the kit. You can create an account and save and modify many kit creations until you are ready to order, at which time you just place the kit you want into your shopping cart!



With each kit we are offering a bonus of an instructional DVD by Robert O'Brien or up to \$16.50 toward the kits shipping charges, making ASAP shipping in the contiguous 48 states free!

WHY USE THE KIT WIZARD?

- 1) If you're a beginner, you can customize your guitar with the confidence that your selections will be appropriate and complete.
- 2) If you're an experienced luthier, you can use the Wizard to purchase fine tonewoods for one guitar, tuners for another, and a neck for a third -at substantial savings. Currently the kit wizard offers discounts of 10% on most items, 15% on tonewoods, and 60% on services for kit materials.
- 3) If you are an international customer, you can modify a kit so that we can ship it to you by substituting different items for those that we are restricted from shipping outside the U.S. (like Honduras Mahogany or Ivoroid binding).
- 4) Best of all - when you use the Kit Wizard your materials will come from the same stocks that have created LMI's reputation for quality among professional guitar makers.

◀ LMI employee Dan Kabanuck with the new LMI Shred-o-matic "Dandolin" guitar kit. A screaming Les Paul body is coupled with a Uke neck for easy access to the highest, most piercing leads you will ever hear (or maybe your dog will be the only one hearing them...). Perfect for non-stop, speedcore dwdling in the upper register...**Rock!**

Visit our website for a complete list of frequently asked questions (FAQ) or call our toll free number!

TYPES OF KITS ~ All our kits come in either a basic Industry Standard (IS) or LMI Professional version, and these in turn are either serviced or unserviced. The Industry Standard (IS) kits have good wood and parts. They substitute plastic bindings for wood, and do not contain tuners. LMI Professional kits contain excellent wood, fine tuners, and up-graded binding. In a Serviced Kit the top and back are joined and profiled and the backstrip is inlaid. The soundhole is cut out, the rosette channel is routed and in the Professional kit the rosette is inlaid. The binding and sides are bent. The fingerboard is slotted (and if appropriate, radiused), and the bridge and neck are pre-carved. In an Unserviced Kit, all the materials are blank and unworked — leaving you to perform all the services.

CLASSICAL KITS

All classical kits feature 1st grade Indian Rosewood backs and sides, Indian Rosewood bridges, headplates and binding, Ebony fingerboards and Spanish Cedar necks. The **LMI Professional** kits include AAA Engelmann tops, and Gotoh® gold matte 3-on-a-plate tuning machines. The "IS" kits have AA Cedar tops and no tuners.

UNSERVED CLASSICAL													
PART #	KIT NAME	TOP	BACK & SIDES	FNGRBRD	SCALE LENGTH	BRIDGE	HDPLATE	BINDING	TOP PURFLING	BACK PURFLING	NECK	TUNERS	PRICE
KBC	INDUSTRY STANDARD	AA Cedar	1st grade Indian Rw	Ebony	N/A	Indian Rw blank	Indian Rw	Indian Rw w/ Lam	B/W Lam	Maple strip	Sp. Cedar blank	N/A	\$298.80
KLC	LMI PROFESSIONAL	AAA Engelmann	1st grade Indian Rw	Ebony	N/A	Indian Rw blank	Indian Rw	Indian Rw w/ Lam	B/W Lam	Maple strip	Sp. Cedar blank	Gotoh® gold matte	\$381.40
SERVICED CLASSICAL													
KBPC	INDUSTRY STANDARD	AA Cedar	1st grade Indian Rw	Ebony	650 mm	Indian Rw pre-finished	Indian Rw	Indian Rw w/ Lam	B/W Lam	Maple strip	Sp. Cedar pre-carved	N/A	\$423.30
KLPC	LMI PROFESSIONAL	AAA Engelmann	1st grade Indian Rw	Ebony	650 mm	Indian Rw pre-finished	Indian Rw	Indian Rw w/ Lam	B/W Lam	Maple strip	Sp. Cedar pre-carved	Gotoh® gold matte	\$516.95

FLAMENCO KITS

All flamenco kits feature 1st grade Monterey Cypress backs and sides, Indian Rosewood bridges, headplates and binding, Ebony fingerboards, and Spanish Cedar necks. The **LMI Professional** kits include AAA Engelmann tops, and Gotoh® gold matte 3-on-a-plate tuning machines. The "IS" kits have AA Engelmann tops and no tuners.

UNSERVED													
PART #	KIT NAME	TOP	BACK & SIDES	FNGRBRD	SCALE LENGTH	BRIDGE	HDPLATE	BINDING	TOP PURFLING	BACK PURFLING	NECK	TUNERS	PRICE
KBF	INDUSTRY STANDARD	AA Engelmann	1st grade Monterey Cypress	Ebony	N/A	Indian Rw blank	Indian Rw	Indian Rw	B/W Lam	N/A	Sp. Cedar blank	N/A	\$261.10
KLF	LMI PROFESSIONAL	AAA Engelmann	1st grade Monterey Cypress	Ebony	N/A	Indian Rw blank	Indian Rw	Indian Rw	B/W Lam	N/A	Sp. Cedar blank	Gotoh® gold matte	\$344.35
SERVICED FLAMENCO													
KBPF	INDUSTRY STANDARD	AA Engelmann	1st grade Monterey Cypress	Ebony	650 mm	Indian Rw pre-finished	Indian Rw	Indian Rw	B/W Lam	N/A	Sp. Cedar pre-carved	N/A	\$391.90
KLPF	LMI PROFESSIONAL	AAA Engelmann	1st grade Monterey Cypress	Ebony	650 mm	Indian Rw pre-finished	Indian Rw	Indian Rw	B/W Lam	N/A	Sp. Cedar pre-carved	Gotoh® gold matte	\$478.00

STEEL STRING KITS

These 3 unserviced steel string kits come with 1st grade Indian Rosewood backs and sides, Ebony fingerboards, and Mahogany neck blanks. The **LMI Professional** kits include AAA Sitka Spruce tops, Ebony bridges and headplates, Gotoh® gold 3 left/3right tuning machines, and either Curly Maple or ivoroid binding (The **KLSH** kit with ivoroid binding is only available in the contiguous U.S.A.). The "IS" kit contains a AA Sitka Spruce top, an Indian Rosewood bridge and headplate, and no tuners.

STEEL STRING (UNSERVED)													
PART #	KIT NAME	TOP	BACK & SIDES	FNGRBRD	SCALE LENGTH	BRIDGE	HDPLATE	BINDING	TOP PURFLING	BACK PURFLING	NECK	TUNERS	PRICE
KBS	INDUSTRY STANDARD	AA Sitka	1st grade Indian Rw	Ebony	N/A	Indian Rw blank	Indian Rw	White Plastic	B/W Lam	N/A	Mahogany blank	N/A	\$283.20
KLSH	LMI PRO. HAZMAT	AAA Sitka	1st grade Indian Rw	Ebony	N/A	Ebony blank	Ebony	Ivoroid 	B/W/B Lam	B/W/B Lam	Mahogany blank	Gotoh® gold 3L/3R	\$385.95
KLS	LMI PROFESSIONAL	AAA Sitka	1st grade Indian Rw	Ebony	N/A	Ebony blank	Ebony	Curly Maple	B/W/B Lam	B/W/B Lam	Mahogany blank	Gotoh® gold 3L/3R	\$382.35



ORDERING KITS
 Use the part numbers on pages 5-6 to order a kit "as-is"
 OR
 Go online at www.lmii.com to our Kit Wizard and create your own custom kit based on one of these kit templates.



DREADNOUGHT-STYLE KITS

Our dreadnought-style steel string kits feature 1st grade Indian Rosewood backs and sides, Ebony fingerboards and pre-carved Mahogany necks. The **LMI Professional** kits include AAA Sitka Spruce tops, Ebony bridges and headplates, and Gotoh® gold 3 left/3right tuning machines. The "IS" kit has a AA Sitka Spruce top, Indian Rosewood headplate, and no tuners. The **KLPDH** kit contains ivoroid binding and is therefore only available in the contiguous U.S.A.

SERVICED DREADNOUGHT													
PART #	KIT NAME	TOP	BACK & SIDES	FNGRBRD	SCALE LENGTH	BRIDGE	HDPLATE	BINDING	TOP PURFLING	BACK PURFLING	NECK	TUNERS	PRICE
KBPD	INDUSTRY STANDARD	AA Sitka	1st grade Indian Rw	Ebony	25.4"	Indian Rw pre-finished	Indian Rw	White plastic	Herringbone	N/A	Mahogany pre-carved	N/A	\$476.45
KLPDH	LMI PROFESSIONAL HAZMAT	AAA Sitka	1st grade Indian Rw	Ebony	25.4"	Ebony pre-finished	Ebony	Ivoroid	B/W/B Lam	B/W/B Lam	Mahogany pre-carved	Gotoh® gold 3L/3R	\$567.20
KLPD	LMI PROFESSIONAL	AAA Sitka	1st grade Indian Rw	Ebony	25.4"	Ebony pre-finished	Ebony	Curly Maple	B/W/B Lam	B/W/B Lam	Mahogany pre-carved	Gotoh gold 3L/3R	\$575.65

OM OR ORCHESTRA MODEL-STYLE KITS

Our OM or Orchestra Model-style steel string kits feature 1st grade Indian Rosewood backs and sides, Ebony fingerboards and pre-carved Mahogany necks. The **LMI Professional** kits include AAA Sitka Spruce tops, Ebony bridges and headplates, and Gotoh® gold 3 left/3right tuning machines. The "IS" kit has a AA Sitka Spruce top, Indian Rosewood headplate, and no tuners. The **KLPOH** kit contains ivoroid binding and is therefore only available in the contiguous U.S.A.

SERVICED OM													
PART #	KIT NAME	TOP	BACK & SIDES	FNGRBRD	SCALE LENGTH	BRIDGE	HDPLATE	BINDING	TOP PURFLING	BACK PURFLING	NECK	TUNERS	PRICE
KBPO	INDUSTRY STANDARD	AA Sitka	1st grade Indian Rw	Ebony	25.4"	Indian Rw pre-finished	Indian Rw	White Plastic	B/W/B Lam	N/A	Mahogany pre-carved	N/A	\$465.85
KLPOH	LMI PROFESSIONAL HAZMAT	AAA Sitka	1st grade Indian Rw	Ebony	25.4"	Ebony pre-finished	Ebony	Ivoroid	B/W/B Lam	B/W/B Lam	Mahogany pre-carved	Gotoh® gold 3L/3R	\$566.55
KLPO	LMI PROFESSIONAL	AAA Sitka	1st grade Indian Rw	Ebony	25.4"	Ebony pre-finished	Ebony	Curly Maple	B/W/B Lam	B/W/B Lam	Mahogany pre-carved	Gotoh® pt gold 3L/3R	\$574.95

LMI PARLOR / SMALL ORCHESTRA MODEL KITS

Our LMI Parlor or Small Orchestra Model-style kit features 1st grade Indian Rosewood back and sides, an Ebony fingerboard and a Mahogany pre-carved, slot-head, 12 fret to the body, neck. The **LMI Professional** kit includes a AAA Sitka Spruce top, an Ebony bridge and headplate, and Gotoh® gold 3-on-a-plate slot-head tuning machines.

SERVICED PARLOR													
PART #	KIT NAME	TOP	BACK & SIDES	FNGRBRD	SCALE LENGTH	BRIDGE	HDPLATE	BINDING	TOP PURFLING	BACK PURFLING	NECK	TUNERS	PRICE
KLPP	LMI PROFESSIONAL	AAA Sitka	1st grade Indian Rw	Ebony	24.9"	Ebony prefinished	Ebony	Ebony	B/W/B Lam	B/W/B Lam	Mahogany pre-carved	Gotoh gold slot head	\$585.20

Check our website or call for current product information and pricing.

WOOD GRADING

LMI has been using the same grading scale for soundboards (2nd, A, AA, AAA, Master) since we began, and because we have been around for so long, many other suppliers use a similar scale. Unfortunately, this does not mean that all suppliers grade wood the same way we do. What we call a AA soundboard could easily be called a AAA soundboard by someone else. It's a frustrating situation for everyone involved and there seems to be little interest in, or method for, coming to a consensus.

For those who purchase woods from LMI, we try to make things easier by being as consistent as possible from month to month and year to year. This means that characteristics you found in a AAA soundboard 4 years ago will be there when you order from the same grade today. In general, we like to think that we grade on the high-side, meaning that our Master grade tops really are superb. We do not upgrade AAA tops to Master just because they are the best we have in stock. The fact is that we are often out of stock on Master grade tops because they are so hard to come by. On the other hand, we discourage our customers from thinking that a AAA top is "second" to Master grade. Our AAAs are used on fine, high-end, handmade guitars. The Masters are simply those rare gems that we occasionally come across. AA tops represent a great value. Customers are consistently surprised at how nice these tops are. The AA tops offer the best value.

What is not consistent about our grading is how we handle the different species of woods. This is because people have different expectations for different woods. For example, finding tight-grained Adirondack Spruce is much more difficult than finding tight-grained Engelmann spruce. So, if you compare our AA grade Engelmann with our AA Adirondack, you are likely to find tighter grain on the Engelmann. In other words, grading is somewhat relative to the individual species of wood.

Our soundboards are graded primarily along aesthetic lines. Though some believe that tighter grain contributes to greater stiffness and better tone, others do not. Still most builders believe that tighter grain looks better, therefore, tightness of grain will help a top to earn a higher grade. Our lower grade tops, though they may not be quite as pretty, are well quartered, dried, free of defects (such as cracks and knots) and may in fact be made into a guitar that sounds as good as (or better than) a guitar made with a AAA top. Other grading criteria for soundboards include straightness of grain, amount of visible run out, evenness of color, amount of silk (or medullar rays) and evenness of grain spacing.

With some woods, the amount of figure is paramount to any other grading factor. For example, we might "overlook" some unevenness of color in a bearclaw Sitka Spruce top and give it a AAA grade if it has outstanding bearclaw figure. A top with

excellent evenness of color but weak figure may earn a AA grade. This is true of most figured woods such as Koa, Maple, Black Acacia, Walnut and Ziricote.

Cocobolo Rosewood is an unusual case. Most Cocobolo we find is slab-sawn and exhibits interesting slab figure. These normally fall into our 1st grade, where the most dramatic and aesthetically interesting ones fall into our Special Grade. However, we do often come across tight and straight grained wood. This is more difficult to source and more expensive, so it falls under our Special Grade, though it might not be considered particularly "fancy" looking. Sets with black line figure and/or sapwood centers will be graded "special" and sets with small spikes and/or grain swirls (blemishes) will be put in 1st grade regardless of their attributes, assuming they are structurally sound of course. Besides the fact that straighter grain adds some stability to the wood, the choice is ultimately subjective and based on one's preference for either a wild or distinguished appearance. Similarly, our premium grade Indian Rosewood back and sides are very dark and tight grained. Some customers consider this appearance to be too homogenous and prefer to order from our 1st grade stock, where the wood grain is more apparent and more unique. Homogenous appearance is overwhelmingly preferred among the Cypresses, and so the 'cleaner' looking sets get the higher grade.

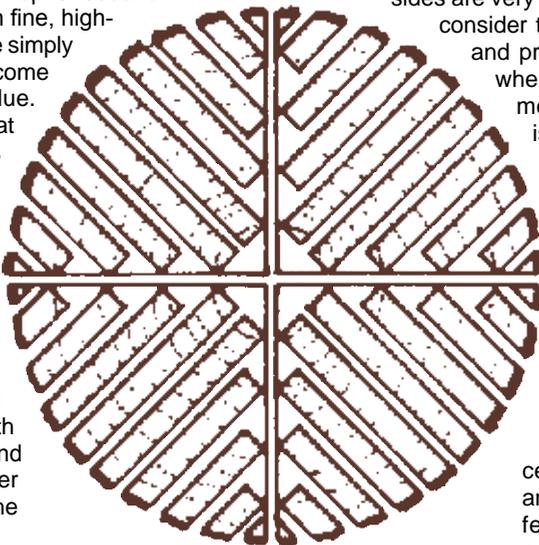
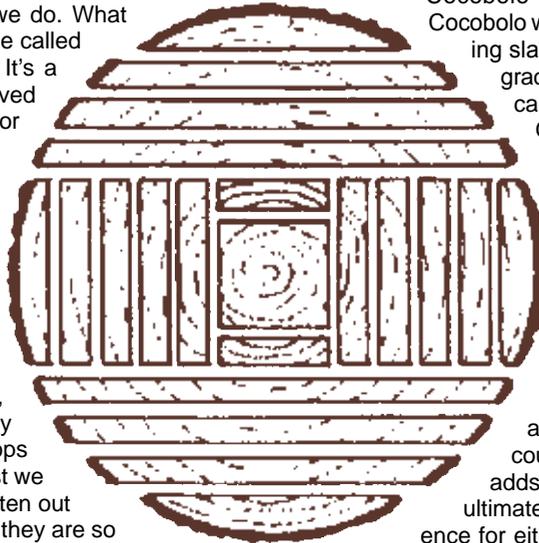
Another exception is figured Maple electric guitar tops. To avoid confusion, we have recently abandoned our normal scale (A, AA, AAA) and have adopted the industry standard "5 A" scale (A, AA, AAA, AAAA, AAAAA). This is the only wood we sell that is graded on a "5 A" scale.

With neck wood we are primarily concerned with how straight the grain runs and how close the neck is to being perfectly quartersawn. This is because the neck plays a primary structural role in the instrument. With Ebony fingerboards color is the main factor. 1st grade boards are the blackest available, but many have straight, even gray streaks and 2nd grade boards

may have bolder streaks or gray patches.

In this catalog and on our website, we have tried to outline what grading factors apply to various types of woods. However, you still may have questions about what we currently have on our shelves. Please feel free to call (or email) a salesperson to go over what's in stock, and help you select the wood of your choice. If, by chance, you do receive some wood that is different from what you expected, we make exchanges easy (see our returns policy on page 187).

LMI understands how important the right woods are to the success of your project and we strive to make your experience with us as easy and worry-free as possible.



The top diagram shows a log configured for flat or slab sawn lumber, the bottom for quartersawn to slightly off quarter.

WOOD GRADING TERMS:

BEARCLAW

Also known as “hazelfichte”. Of these types of figure (above), only bearclaw is found in softwoods. Hard to describe verbally, bearclaw looks a bit like it sounds—like a bear used the tree to sharpen its claws and left small waves in the grain, which may or may not be symmetrical on both sides of the top.

BEES-WING

Here the figure is more random, sporadic and disconnected, though it can be very beautiful and intense. Commonly found in Bubinga, we sometimes have Mahogany and Narra sets with bees-wing figure.

COLOR

Most woods have their basic color and then may (or may not) have other, usually darker, color bands that run parallel to the grain. In soundboards evenness of color is usually desired (though some like to see color stripes). In Cedar for example, the color bands can be very interesting. In woods like Koa, Walnut and Myrtle color bands are generally considered desirable.

FIGURE

Words like curly, quilted, bearclaw, and fiddleback all refer to different kinds of Figure. Figure is genetic, is only found in a small percentage of trees, and is highly prized by furniture makers and luthiers alike.

FLAME

Flame figure (also called curly, fiddleback, and tiger-stripe), runs perpendicular to the grain and adds a three-dimensional, liquid quality to the surface of the wood (especially when it is finished).

GRAIN

Some people refer to the annular rings as the grain. Straight grain in this case refers to the lines of the annular rings being straight and parallel to each other. ‘Fine grain’ is when the annual rings are close together or are seen as fine lines. ‘Course grain’ is farther apart or the lines are wider and more visible.

MEDULLAR RAYS OR SILK

The closer a soundboard is to perfect quarter, the more likely the top will exhibit good silk. Silk appears as a subtle, very tight, curl-like pattern running perpendicular to the grain.

QUILT

The term used when the figure has pillow, oval shapes. It is rarer than flame and is sometimes even more three-dimensional in appearance.

RUNOUT

This term refers to the orientation of wood cells being other than parallel to the edge (face) of the board. Often difficult to detect visually, severe runout can be detrimental to strength and sound transmission.

SPALTING

Spalting is caused by a pattern of bacterial decomposition in dead wood that eventually looks like a black ink line. It is often very irregular and does not follow any other grain patterns. Wood with spalt should be handled very carefully as it often destabilizes the wood. It is a nice choice for inlay and electric guitar tops, but is not a good choice for thin acoustic guitar plates.

SPIDER-WEBBING

On some Rosewoods you will find dark lines (ink lines) that cross from one annular ring to another in a pattern very similar to a spider’s web.

STIFFNESS

The soundboard serves two purposes on a guitar: one, as a stable anchor for the strings, and the other, as the vibrating unit with which to move air (i.e. produce sound). It is this dual purpose that makes stiffness such an important quality. Too much stiffness will dampen the tone – too little and the top will distort. We feel that the stiffer the top, the better. This way the top can be made thinner to reduce weight (another tone killer).

WINTER GRAIN

These are the darker grain lines that define each annular ring on soundboards. It is normally desirable if the winter grain is less apparent. In Adirondack Spruce winter grain is less avoidable and most people expect to see it.



Myrtle guitar,
Craig Lawrence

TONewood

• ACOUSTIC TOPS

- ADIRONDACK (RED) SPRUCE
- ALASKAN YELLOW CEDAR
- ENGELMANN SPRUCE
- EUROPEAN SPRUCE
 - German Spruce
 - Alpine/Italian Spruce
 - Carpathian Spruce
- HONDURAN MAHOGANY
- NOMEX
- PORT ORFORD CEDAR
- REDWOOD
- SITKA SPRUCE
- SITKA SPRUCE, BEARCLAW
- WESTERN REDCEDAR

- ACOUSTIC BACKS & SIDES
- FINGERBOARDS
- NECK WOOD
- OTHER INSTRUMENT WOOD
- SOLID BODY WOOD

ORDERING YOUR TOP

Even with LMI's consistent grading, there is always a range within any one grade. We think it is best to specify exactly what you are looking for when you place your order (if you order online, use the "Special Instructions" box on the checkout page).

When ordering your soundboard(s), please list the **following attributes** from most important to least important:

- **Stiffness**
- **Grain tightness**
- **Even color**
- **Even grain** (moving from tight to wide grain across the soundboard).
- **Grain coarseness** (lower grade tops and some Adirondack Spruce, will have darker, more pronounced "winter grain").
- **Clarity** (refers to the inclusion of small grain wiggles or isolated "bear claws").

For info. on grading, see **WOOD GRADING** page 7.

CLASSICAL SIZE

21" x 7¾" x .140"
53.3cm x 19.7cm x 3.5mm

STEEL STRING SIZE

22" x 8½" x .140"
55.9cm x 21.6cm x 3.5mm

The above sizes are minimum specifications for each half of a two piece book-matched set. We only sell bookmatched sets, and all prices include both halves. If you need a larger dimension, please inquire. All prices are for both pieces of a bookmatched set.

Adirondack Spruce, Alain DesForges



ADIRONDACK (RED) SPRUCE

PICEA RUBENS

Adirondack (Red) Spruce was used for the tops on many of the great pre-war American guitars. Many guitar makers today believe that this wood is a significant contributing factor to the strong, clear tone of those vintage/collectible instruments. In the last ten to twenty years there has been a resurgence of its use by many hand builders and factories, especially for flat-picked instruments, in an effort to capture that vintage sound. Unfortunately, these guitar makers have found that the quality and useable sizes of this greatly desired tonewood to be very limited. Finding available logs that will yield full dreadnought sizes in a quality similar to the Sitka and Engelmann Spruce available today is virtually impossible. As a result, we only have A and AA grades available (note that the first 'A' in the product codes stands for 'Adirondack' and the other A's designate the grade (i.e. the **WAAJ** top is an A grade top).

The visual/cosmetic quality in general use today by the best builders and high end factories has more grain and color variation than either good Sitka or Engelmann Spruce in the same grade, but that variation has been accepted in acquiring and working with this fine, great sounding wood.

ADIRONDACK SPRUCE TOPS		EACH
WAAAJ	Adirondack Spruce, better, dreadnought	\$85.65
WAAA	Adirondack Spruce, better, OM/classical	83.55
WAAJ	Adirondack Spruce, good, dreadnought	69.15
WAA	Adirondack Spruce, good, OM/classical	67.05

SOUNDBOARDS

Soundboards are usually constructed from one of two types of woods, Cedar or Spruce. It should be mentioned, however, that many guitars have been made from pine, fir and larch, though generally these woods are considered poor choices as far as tone is concerned.

Adirondack (Red) Spruce was used early on in the history of steel-string guitars (notably, the highly sought after pre-war Martins). It is now considered a high-end alternative because it is so difficult to procure suitable logs. Its excellent stiffness helps create an instrument with great volume, power and immediacy.



Excerpt from "Alternative Tonewoods" by Chris Herrod
SEE "TONEWOODS" UNDER ARTICLES & TUTORIALS ON OUR WEBSITE.



Adirondack Spruce, Collings guitar

ALASKAN YELLOW CEDAR

CHAMAECYPARIS NOOTKATENSIS

Alaskan Yellow Cedar, called Canadian Cypress by some, belongs to a genus so closely related to the true Cyresses that it was once classified with them by botanists. It is one of the most stable of woods in terms of dimensional change due to moisture content change and so is more immune to cracking than any of the other soundboard woods (with the exception being Port Orford Cedar—another Cypress-like tonewood). Tonally, the wood is especially well suited for flatpicking steel string guitars when a strong tone with a bright attack is desired (its specific gravity is close to Sitka and Adirondack Spruces). Some classical and flamenco guitar builders report that it imbues the instrument with a chimy, clear, articulate tone with great sustain. We have no problem finding tops with light, even color and tight grain, making the higher grade tops a great value.



Alaskan Yellow Cedar, Hank Mauel

ALASKAN YELLOW CEDAR TOPS		Each	3+
WYCMJ	Alaskan Yellow Cedar, master grade, steel string	\$48.60	NA
WYCAAAJ	Alaskan Yellow Cedar, fine grade, steel string	38.15	33.95
WYCAAA	Alaskan Yellow Cedar, fine grade, classical	36.05	32.10
WYCAAJ	Alaskan Yellow Cedar, good grade, steel string	27.70	24.65
WYCAA	Alaskan Yellow Cedar, good grade, classical	25.60	22.75
WYCAJ	Alaskan Yellow Cedar, ok grade, steel string	18.75	16.70

ENGELMANN SPRUCE

PICEA ENGELMANNII

Engelmann Spruce has continued to grow in popularity. Many better known makers now use Engelmann in lieu of German Spruce since good Engelmann has many of the traits desirable in a good German top and it is more economical. In appearance it is like German Spruce, but unlike German Spruce, it seems to be more uniform in consistency. The tops are often more homogeneous looking with the early and late-growth rings being less distinct than those of Sitka. Like German Spruce, Engelmann has a beautiful ivory sheen and occasionally shows some pink streaking. It is also similar to German Spruce in workability. Softer than German Spruce, it must be cared for as one cares for Cedar, (i.e., keep a clean workbench). It's also a topwood that is better to glue up a little thicker than normal as the glue line can be more apparent with Engelmann than other top woods.

Most of our Engelmann Spruce comes from Canada, and we believe it has some advantages over the Engelmann from the States. It's stiffer than Sitka Spruce perpendicular to the grain. All higher grade tops are cut from billets.



Moonstone Guitars

ENGELMANN SPRUCE TOPS		EACH	3+
WEMJ	Engelmann Spruce, master grade, steel string	\$96.65	NA
WEM	Engelmann Spruce, master grade, classical	86.20	NA
WEAAAJ	Engelmann Spruce, fine grade, steel string	57.55	51.20
WEAAA	Engelmann Spruce, fine grade, classical	55.45	49.35
WEAAJ	Engelmann Spruce, good grade, steel string	38.60	34.35
WEAA	Engelmann Spruce, good grade, classical	36.50	32.50
WEAJ	Engelmann Spruce, OK grade, steel string	30.60	27.25
WEA	Engelmann Spruce, OK grade, classical	28.50	25.40
WE2J	Engelmann Spruce, 2nd grade, steel string	17.40	15.50
WE2	Engelmann Spruce, 2nd grade, classical	15.30	13.60
WLEAA	Engelmann Spruce, lute top, 6 1/8" x 22"	17.25	15.35



CALIPERS page 146



**ROSETTE
INLAY
SERVICES**

see page 104





German Spruce, Bob Desmond.

EUROPEAN SPRUCE
GERMAN • ALPINE/ITALIAN • CARPATHIAN/UKRAINIAN
PICEA SPP.

GERMAN SPRUCE

“German Spruce” is a common term for Spruce coming from Europe, but it is not really accurate. Guitar grade Spruce has not come out of Germany for many years now, with the best material coming from the former Yugoslavia region. When you order German Spruce from LMI, you can expect the excellent, slightly golden-colored tonewood that has been the staple of the bowed instrument world, and a favorite among high-end steel string and classical guitar builders for years.

Please note: It is not uncommon with this species to find some small, isolated bits of bearclaw figure in all grades except Master grade. If it is essential that your soundboard be free of this, please let us know when you place your order.

ALPINE/ITALIAN SPRUCE

This is the same species of wood as our German Spruce, but is found in a different region and so has slightly different attributes. Alpine/Italian Spruce is an exquisite soundboard material that is slightly warmer in color than typical “Italian Spruce” (which we do not carry). It looks a little like Sitka Spruce but has the deep, focused tap tone of Italian Spruce.

CARPATHIAN/UKRAINIAN SPRUCE

From the Caucasus and Carpathian mountains that surround the Black sea, this wood has a very creamy, white appearance but with slightly wider grain than the other European Spruces. We were the first supplier to offer this wood in the United States and it is now in use by several well known steel string guitar builders. These tops are quite stiff and offer a slightly brighter, glassier tap tone than the other European Spruces. Many have compared it to Adirondack Spruce and some even call it “Carpathian Red Spruce”.



Alpine/Italian Spruce top, Lars Rasmussen



Carpathian Spruce, Marc Beneteau

GERMAN SPRUCE TOP		EACH
WGMJ	German Spruce, master grade, steel string	\$165.95
WGM	German Spruce, master grade, classical	163.85
WGAAAJ	German Spruce, fine grade, steel string	132.65
WGAAA	German Spruce, fine grade, classical	130.55
WGAAJ	German Spruce, good grade, steel string	101.45
WGAA	German Spruce, good grade, classical	99.35
WGAJ	German Spruce, OK grade, steel string	60.25
WGA	German Spruce, OK grade, classical	58.15
CARPATHIAN SPRUCE TOP		
WUKMJ	Carpathian Spruce, master grade, steel string	\$139.25
WUKAAAJ	Carpathian Spruce, fine grade, steel string	91.90
WUKAAA	Carpathian Spruce, fine grade, classical	89.80
WUKAAJ	Carpathian Spruce, good grade, steel string	76.00
WUKAA	Carpathian Spruce, good grade, classical	73.95
ALPINE/ITALIAN SPRUCE TOP		
WIASMJ	Alpine/Italian Spruce, master grade, steel string	\$156.70
WIASM	Alpine/Italian Spruce, master grade, classical	154.60
WIASAAAJ	Alpine/Italian Spruce, fine grade, steel string	115.75
WIASAAA	Alpine/Italian Spruce, fine grade, classical	113.65
WIASAAJ	Alpine/Italian Spruce, good grade, steel string	84.75
WIASAA	Alpine/Italian Spruce, good grade, classical	82.65



TOPS JOINED/SANDED

- Sitka Spruce: 0.110", 2.8mm
- Engelmann Spruce: 0.110", 2.8mm
- Western Redcedar: 0.115", 2.9mm

SEE LMI SHOP SERVICES PAGE 102

HONDURAN MAHOGANY

SWIETENIA MACROPHYLLA

LMI now offers our genuine Honduran Mahogany backs separately for use as a top. Actually, we are able to sell many of our backs or sides separately, depending on inventory. Just ask a salesperson. Mahogany takes a while to open up, but as collectors of old Martin Mahogany topped guitars can attest, the sound is strong and powerful; ideal for flat-picking.

Due to C.I.T.E.S. restrictions, we are unable to ship Honduran Mahogany outside the United States.

These all-Mahogany guitars are often stained creating an instrument that is equally rich in color. When you order a Mahogany top with a back and side set, we will make sure that they are a perfect match.

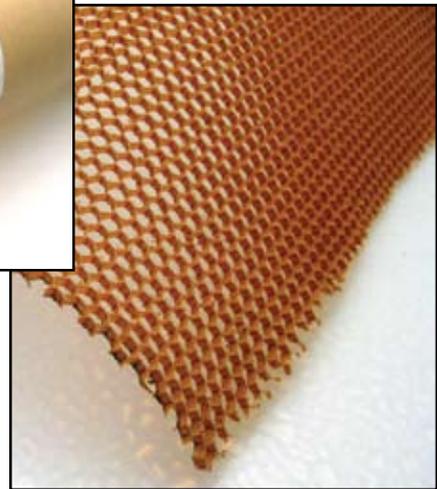
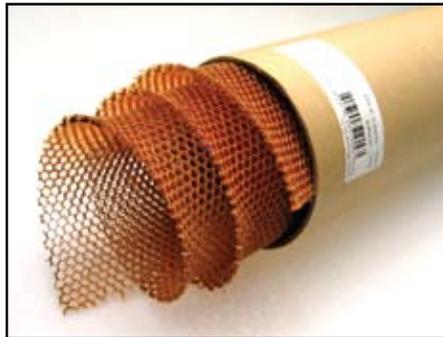
HONDURAN MAHOGANY TOP			EACH	3+
WMHCGB	Honduran Mahogany, quartersawn, straight grain, stell string		\$28.35	25.25



NOMEX

Nomex® is a lightweight honeycomb fiber originally developed by Dupont Chemical for the aviation industry. It is being used by innovative luthiers in the creation of "double tops" (also called "hollow tops"). We carry two sizes of Nomex. Each has a 1/8" honeycomb and weighs 1.8 pounds per cubic foot.

Because this product is considered experimental, LMI is unable to provide technical advice on double top construction. If you require additional information about the material itself, please call.



NOMEX TOPS		EACH
NOMEX	Nomex, 1/8" honeycomb, 16" x 22" x .080" sheet	\$26.65
NOMEXT	Nomex, 1/8" honeycomb, 16" x 22" x .060" sheet	24.80

Nomex is available in larger dimensions, please call for details.

PORT ORFORD CEDAR

CHAMAECYPARIS LAWSONIANA

Similar in appearance and scent to Alaskan Yellow Cedar, Port Orford Cedar is stiffer, lighter and thus more suitable for soundboards. It is highly sought after for the bold, robust, responsive tone that it imparts on an instrument. It is very even textured, with a slight golden-white color and tight, even grain. A great advantage to the builder is that this wood is more immune to splitting than any other soundboard wood.

The largest growing member of the Cypress family (like Alaskan Yellow Cedar it is not a true cedar) it has the characteristic peppery smell of Cypress. It is an excellent choice for both classical and steel stringed instruments. Luthiers Greg Byers, James Goodall and Les Stansell have all had great results building with Port Orford Cedar. Though we can not guarantee steady stock levels for this difficult to find wood, we should be receiving a trickle of soundboards on and off in the foreseeable future. If we do not have any tops in stock, please place a backorder and we will fill your order as soon as we can.

Port Orford top, Goodall Guitars



PORT ORFORD CEDAR TOPS		EACH
WPOCMJ	Port Orford Cedar, master grade, steel string	\$122.20
WPOCM	Port Orford Cedar, master grade, classical	118.05
WPOCAAAJ	Port Orford Cedar, fine grade, steel string	109.10
WPOCAAA	Port Orford Cedar, fine grade, classical	107.00
WPOCAAJ	Port Orford Cedar, good grade, steel string	89.45
WPOCAA	Port Orford Cedar, good grade, classical	87.35

Check our website or call for current product information and pricing.

REDWOOD

SEQUOIA SEMPERVIRENS

Here in Northern California, we are surrounded by one of the world's largest and oldest trees, the Sequoia Redwood. Despite this fact, it is only recently that we added this item to our regular inventory. Though we are often approached by wood cutters who bring us Redwood samples, in most cases, they are not stiff enough for guitar tops. We might have had better luck looking at old-growth material, but our concern for the scarcity of these ancient trees kept us from seeking it out.

Fortunately, all the soundboards we carry are milled from the spectacular trees found by Craig and Alicia Carter -and so are an environmentally responsible choice (none of the trees were harvested live). Furthermore, and perhaps foremost, the Carter Redwood stock has yielded tops that have been proven performers for a wide range of high-end classical and steel string luthiers.

Tonally, Redwood compares to Cedar but possesses more of the qualities associated with Spruce - so expect a bolder, crisper, punchier tone than Cedar, but with all the rich, strong overtones intact. In performing his soundboard testing, luthier Brian Burns found that some of the best strength-to weight numbers are found in these tops. Their color is rich and unique. Some tops show minor color inconsistencies and streaks, but these disappear rapidly (a few weeks), if you expose the wood to sunlight (presumably through a window!).

This superb tonewood can bring the majesty of the dwindling old-growth forests of the Pacific Northwest to your next instrument. Because we have invested in the entire remaining Carter stock, the price will remain reasonable until all of our stock is sold and is now reduced from our previous listings! Quantity discounts are available, so if you are interested in stocking up (25 or more units), please contact the Sales Manager for a quote.



Redwood top, Lance Kragenbrink

REDWOOD TOPS		EACH	3+
WRMJ	Redwood, master grade, steel string	\$99.65	NA
WRM	Redwood, master grade, classical	97.55	NA
WRAAAJ	Redwood, fine grade, steel string	80.85	71.95
WRAAA	Redwood, fine grade, classical	78.75	70.10
WRAAJ	Redwood, good grade, steel string	64.45	57.35
WRAA	Redwood, good grade, classical	62.35	55.50
WRAJ	Redwood, OK grade, steel string	50.00	44.50



Sitka Spruce top, Ervin Somogyi

SITKA SPRUCE

PICEA SITCHENSIS

Preferred for its strength and tough elasticity, Sitka Spruce can endure abuse to which the other soundboard materials are less immune, like dirt specks on the workbench and roughshod handling by the player.

Sitka Spruce is very stiff. Because of its strength and toughness it is well suited for steel string acoustic guitars. It has even been used successfully for classical guitars. (It was John Gilbert's preferred Spruce for soundboards.)

The color of Sitka Spruce ranges from white to pink to light brown. Some tops display a lot of color variation. "Bearclaw" Sitka Spruce is available on page 14.

SITKA SPRUCE TOPS		EACH	3+
WSMJ	Sitka Spruce, master grade, steel string	\$85.15	NA
WSM	Sitka Spruce, master grade, classical	83.10	NA
WSAAAJ	Sitka Spruce, fine grade, steel string	60.55	53.90
WSAAA	Sitka Spruce, fine grade, classical	58.45	52.00
WSAAJ	Sitka Spruce, good grade, steel string	40.45	36.00
WSAA	Sitka Spruce, good grade, classical	38.35	34.15
WSAJ	Sitka Spruce, OK grade, steel string	30.55	27.20
WSA	Sitka Spruce, OK grade, classical	28.50	25.35
WS2J	Sitka Spruce, 2nd grade, steel string	16.45	14.65
WS2	Sitka Spruce, 2nd grade, classical	14.35	12.75



Sitka Spruce top, John Mayes

SITKA SPRUCE, BEARCLAW

PICEA SITCHENSIS

Bearclaw is unusual in that the figure is very random. The pattern does not typically run deep into the billet, so it is common that the figure on one half of a top is not mirrored in the other (bookmatched) half. There are two basic kinds of bearclaw. The most common looks as if the wood were scratched, with long, squiggling "claw marks". The marks often run perpendicular to the grain. The second type shows shorter "striations", where the "claw marks" run in the general direction of the grain and are thinner and more numerous than the first type, resulting in a fantastic shimmer.

All of these tops are quartersawn and stiff. The AAA grade will exhibit stronger bearclaw figure. The AA grade will show more grain or color variation than the AAA grade, or it may be a clear top with less figuring than is expected in the higher grade. Both are excellent top woods but, as would be expected, the AAA grade is aesthetically superior.



Bearclaw Sitka Spruce, John Mayes

BEARCLAW TOPS		EACH
WSBCHFJ	Sitka Spruce bearclaw, high figure steel string	\$88.85
WSBCAAAJ	Sitka Spruce bearclaw, best, steel string	62.75
WSBCAAJ	Sitka Spruce bearclaw, good, steel string	45.45

WESTERN REDCEDAR

THUJA PLICATA

Western Redcedar has continued to gain in popularity, especially among classical guitar makers. Today many high quality nylon string guitars are made with Cedar.



Western Redcedar, Darren Perry

Cedar is softer, and neither as strong nor as elastic as Spruce, but it is more stable when dealing with changes in moisture content. It is liked for its warm color, straight grain, and clear crisp tap tone. The color ranges from light to reddish to chocolate brown. Interesting color variations and streaking available in A and AA grade tops. Please inquire.

WESTERN REDCEDAR TOPS		EACH	3+	6+
WCMJ	W. Redcedar, master grade, steel string	\$76.00	NA	NA
WCM	W. Redcedar, master grade, classical	73.95	NA	NA
WCAAAAJ	W. Redcedar, fine grade, steel string	57.55	51.25	45.45
WCAAAA	W. Redcedar, fine grade, classical	55.45	49.35	43.80
WCAAJ	W. Redcedar, good grade, steel string	39.55	35.20	31.25
WCAA	W. Redcedar, good grade, classical	37.45	33.35	29.60
WCAJ	W. Redcedar, OK grade, steel string	29.35	26.15	23.20
WCA	W. Redcedar, OK grade, classical	27.25	24.25	21.55
WC2J	W. Redcedar, 2nd grade, steel string	12.85	11.45	10.15
WC2	W. Redcedar, 2nd grade, classical	10.75	9.55	8.50

Sitka Spruce has long been the staple choice for steel-string guitars made in the United States, though a handful of classical builders like it as well. It imparts a strong, focused tone with a strong fundamental, making it perfect for flatpicking guitar styles.

Western Redcedar is by far the most popular cedar used in soundboards. It is common to classical guitars and is used in a strong minority of steel-strings. It has a nice red-tan color that ranges from chocolate brown to cinnamon or beige. It is well known for its pleasant scent, which is why it is a popular choice for cigar humidors. Tonally, it is warmer and sweeter than the spruces, with more overtones and a weaker fundamental. It is said that the notes have a more 'singing' quality and that the tone is more "open".

'Openness' is a particularly interesting characteristic. Spruce-topped guitars can sound "tight" at first and may take some time to "open up". Normally a Spruce-topped guitar needs to be played-in for a period of time (months, even years) before it fully opens up. Cedar on the other hand has a shorter break-in period. A new Cedar guitar will have rich harmonics and a crispness that is somewhat lacking in a brand new Spruce-topped guitar.



Excerpt from "Alternative Tonewoods" by Chris Herrod
SEE "TONEWOODS" UNDER ARTICLES & TUTORIALS ON OUR WEBSITE.

TONewood

• ACOUSTIC TOPS

• ACOUSTIC BACKS & SIDES

- AFRICAN BLACKWOOD
- BLACK ACACIA
- BLOODWOOD
- BOCOTE
- BRAZILIAN ROSEWOOD- *Alternatives*
- BUBINGA
- BUBINGA - *Special High Figure*
- CAMATILLO ROSEWOOD
- COCOBOLO ROSEWOOD
- CYPRESS
 - Monterey
 - Spanish
- EAST INDIAN ROSEWOOD
- FSC WOOD - *Environmentally Certified*
- GRANADILLO
- HONDURAN ROSEWOOD
- KAURI
- KOA
- LACEWOOD
- MACACAUBA
- MACASSAR EBONY
- MACHICHE
- MADAGASCAR ROSEWOOD
- MAHOGANY
 - African, Honduran, Sapele
 - Beeswing
 - Quilted Sapele
- MALAYSIAN BLACKWOOD
- MAPLE - *European & Bigleaf*
- MONKEY POD
- MORADO (see Pau Ferro)
- OREGON MYRTLE
- OVANGKOL
- PADAUK
- PALO ESCRITO
- PAU FERRO
- SOUTH EAST ASIAN ROSEWOOD
- WALNUT
 - Black-Californian
 - Mayan-Peruvian
- WENGE
- ZEBRAWOOD
- ZIRICOTE

• FINGERBOARDS

• NECK WOOD

• OTHER INSTRUMENT WOOD

• SOLID BODY WOOD

While our topwoods come mainly from North America and Europe, our backs and sides are truly international. From Blackwood from Africa, Rosewood from India, to Maple from here in our own backyard we have the broadest and best hardwood selection anywhere.

MATCHED SETS

When you order a back and side set you get just that—a bookmatched back set and a bookmatched set of sides. After grading we match our sets in order to assure consistency. Just like our soundboards, we have two sizes: classical and steel-string.

We seek out the best material and know that people are looking for both straight grained and even color as well as something outrageous. Let us know and hopefully we can pick out just what you need.

Grading information on page 7.



Honduran Rosewood, David Eichelbaum

MINIMUM DIMENSIONS

CLASSICAL

BACKS:

21" x 7¾" x .140"
53.3cm x 19.7+ cm x 3.5mm

SIDES:

30" x 4.5" x .120"
76.2cm x 11.4cm x 3mm

STEEL STRING

BACKS:

22" x 8½" x .140"
55.9cm x 21.6+cm x 3.5mm

SIDES:

32" x 5" x .120"
81.3cm x 12.7cm x 3mm

LARGER DIMENSIONS ARE SOMETIMES AVAILABLE.

SAMPLE WOODS

Our headplate kit allows you to see examples of many of our back and side woods for a reasonable cost. These are a good representation of our tonewoods. Be aware, however, that wood varies. Koa, for example, varies widely in color from set to set. Note that all pieces in this kit are standard headplate dimensions and are perfectly usable as headplate material.

The Kit includes one headplate for Madagascar Rosewood (WHM), African Ebony (WHAE), Cocobolo (WHCOC), Curly Maple (WHCM), Curly European Maple (WHEMP), Indian Rosewood (WHIP), Pau Ferro (WHP), Honduran Rosewood (WHH), Koa (WHKP), Flamed Koa (WHFKP), Bubinga (WHB), Walnut (WHW), and Bloodwood (WHBL).

SAMPLE WOODS KIT		EACH
HPKIT	Sample headplate / back & side kit	\$54.40



A NOTE OF CAUTION:

Some people have an **allergic reaction** to the dust produced by working with some exotic hardwoods.

Use a dust mask when doing any sanding.

Avoid the wood entirely if you do have a reaction.



WOOD GRADING

SEE PAGE 7

AFRICAN BLACKWOOD

DALBERGIA MELANOXYLON

African Blackwood (which is a Dalbergia; a member of the Rosewood family) has long been recognized by classical guitar builders as the “holy grail” of tonewoods. With a strong responsive taptone that surpasses even Brazilian Rosewood, it can contribute great volume, power and brilliance to a guitar.

Now many prominent steel string builders (among them Kevin Ryan and Marc Maingard) are building with it, with equally impressive results.

It is difficult to work and can be hard to bend (using the Universal Side Bending Machine, page 110, and sanding the sides down to .080 or lower will help), but it is strikingly beautiful and polishes to a high luster. It is very fine grained, it is quite stable when dry (more stable than most Ebonies), and glues satisfactorily.

African Blackwood is LMI’s most expensive and difficult to obtain tonewood.

Only one log in a thousand is large enough for backs and so instruments made from it are correspondingly valuable. Furthermore, there is a greater demand for the rare, few backs with a nice sapwood center and so these sets now have a higher price which reflects this scarcity.

BACK & SIDES		EACH
WABKSJ	African Blackwood w/sapwood, steel string	\$675.00
WABKCJ	African Blackwood, steel string	575.00
WABKC	African Blackwood, classical	545.00
WABK3PC	African Blackwood, 3 piece unjoined, ss	510.00

BLACK ACACIA / AUSTRALIAN BLACKWOOD

ACACIA MELANOXYLON

Black Acacia is a not-too-distant cousin of the Koa tree (also an Acacia), and offers many of Koa’s features at a much lower price. With many highly flamed sets available, the only difference between Black Acacia and Koa is the lighter color – more of a honey brown or gold brown, and the grain generally runs straighter. An excellent alternative to the Rosewoods, it has a luminescence and depth similar to Mahogany. The tap tone is roughly the same as Koa, and some say it makes a better sounding guitar. Though the tree grows well in northern California and many other places, such as Africa and India, the best sets are imported from Australia, where it has been a mainstay for most of the fine builders there. Other adherents include classical and flamenco guitar builder Kenny Hill, and steel string builders, Mike Baranik and McPherson Guitars.

BACK & SIDES		EACH
WACSP	Black Acacia, flamed, steel string	\$271.95
WAC1	Black Acacia, 1st grade, steel string	189.30
WAC2	Black Acacia, 2nd grade, steel string	127.95

BLOODWOOD

BROSIMUM RUBESCENS

Bloodwood is a bold red colored wood that does not oxidize over time — it stays red. For this reason, Bloodwood is often used as decorative binding and inlay by both luthiers and furniture makers. Other reddish woods, like Paduak or Bois d’ Rose, change over time to a warmer/browner color. Bloodwood is a remarkably dense wood (about as dense as the harder Honduran/Brazilian Rosewoods) and is well suited for backs and sides, as well as fingerboards and bridge blanks. Matt Mustipick brought several Bloodwood instruments to the latest Healdsburg Guitar Festival. He says, "No bending problems whatsoever, sands nice, not splintery. It's very dense and very hard with a glassy taptone. The guitar has great volume and a very nice quick response to a light touch, great balance. It's defining characteristics are its focus, separation and balance".

In addition to these back and sides, LMI now carries Bloodwood fingerboards (page 32), bridge blanks (page 54), woodstrips (page 52), binding (page 51), headplates (page 62), and veneer (page 101).

BACK & SIDES		EACH	3+
WBL	Bloodwood, steel string	\$78.40	69.80
WBL2	Bloodwood, steel string, 2nd grade	62.65	55.75



African Blackwood, Michihiro Matsuda



Black Acacia, Graham Hollingworth



Check our website or call for current product information and pricing.

BOCOTE

Cordia Gerascanthus

Bocote comes from the same family as Ziricote (*Cordia*) and is found in the same region (Central America to Northern Amazon). Less brittle than Ziricote, it is a popular wood with wood turners and has had success as a guitar tonewood, though few builders have created stock models from it yet. It features a tobacco/reddish brown color with distinct, parallel black lines (it does not show the spider-webbing figure that our best grade Ziricote does). This is the first time we have offered this fine wood and are excited about its potential use in both steel string and classical guitars because of its attractive, dark color and Rosewood-like taptone.



Bocote,
Simon Fay

BOCOTE BACK & SIDES		EACH	3+
WBOC	Bocote, special quality, steel string	\$117.45	104.55

BEAUTIFUL ALTERNATIVES TO BRAZILIAN ROSEWOOD

In 2007, Brazilian and American law enforcement personnel uncovered a ring of importers who were responsible for bringing over 13 tons of Brazilian Rosewood into the United States. 23 people landed in jail, including one prominent luthier/wood dealer who was supplying a number of well-known American luthiers and manufacturers. Though Brazilian Rosewood is often advertised as “pre-ban”, most, if not all of the wood available is illegally harvested and/or imported. The paperwork for this wood is often insufficient, forged or non-existent.

We currently offer many wonderful substitutes for this wood. Many builders consider Cocobolo, Ziricote, Malaysian Blackwood, S.E. Asian Rosewood or East Indian Rosewood reasonable alternatives to Brazilian Rosewood. Others believe that African Blackwood or Macassar Ebony are more comparable. You'll need to balance the wood specifications and value, then select for your personal choice.



African Blackwood, page 16



Cocobolo, page 19



East Indian Rosewood, page 21



Macassar Ebony, page 24



Malaysian Blackwood, page 26



S.E. Asian Rosewood, page 29



Ziricote, page 31

BUBINGA

DIDELOTIA AFRICANA OR GUIBOURTIA SP.

Bubinga is a wood that has been used for years with success. It is a better tonewood than it's been given credit for—probably because low price is not usually commensurate with high quality.

Harder and heavier than either Brazilian or Indian Rosewood, Bubinga is sometimes known as African Rosewood, although it's not a Dalbergia. It has a medium texture with interlocking grain. "Figured" Bubinga is usually a "bees wing" figure, but other types are sometimes available (Please check the web or ask). It's pinkish-mauve cast oxidizes to a nice brownish-red over time. Because of its interlocking grain, it can be like some of the more difficult Mahogany to bend. Overall, Bubinga is one of the best values in a tonewood.

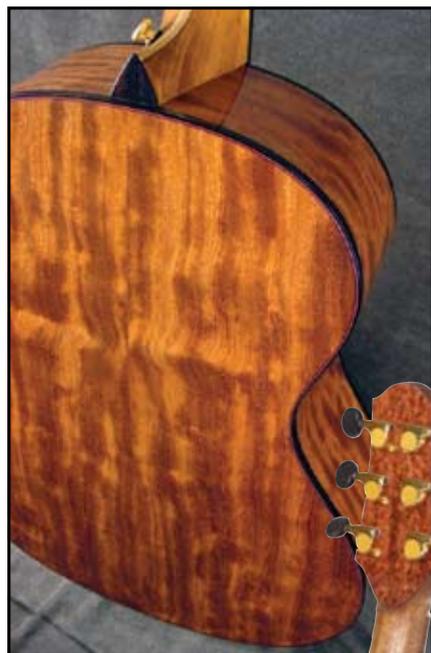
Waterfall is a natural, if not novel, name for the kind of figure found in these sets of Bubinga. Similar to a very soft, broad and undefined quilt pattern, waterfall is aptly named. The liquidy, 3D texture of the wood seems full of fluid motion. Very few trees exhibit this kind of figure and we do not expect there to be ready replacements once our current batch is sold out.

Those looking for a great sounding wood with a decadent, dramatic appearance will want to take advantage of this offering while they can.



Waterfall Bubinga, **WBUWJ**

A Bubinga log



Beeswing Bubinga, Oriskany Guitars



Quilted Bubinga, Carroll Benoit

BUBINGA BACK & SIDES		EACH	3+
WBUWJ	Bubinga, waterfall figure, steel string	\$160.00	NA
WBUCJ	Bubinga, figured, steel string	61.25	54.50
WBUCJP	Bubinga, unfigured, steel string	52.65	46.85
WBUCCP	Bubinga, unfigured, classical	50.55	45.00

BUBINGA SPECIAL HIGH FIGURE

DIDELOTIA AFRICANA OR GUIBOURTIA SP.

We have long carried bees-wing Bubinga for luthiers and factories who are very enthusiastic about its Rosewood-like tonal qualities. Now, for the first time, we have a limited amount of Bubinga with extreme, deep quilt figure. Each set is very unique and dramatic. It rivals our special figure Sapele Mahogany for intensity and beauty. Figured woods are always somewhat more difficult to bend than non-figured woods, but this wood presents no particular problems and is no more difficult to bend than other figured woods (i.e. Maple, Koa etc.).

There are 3 basic types available, and each has the same amount of dense, deep figure: 1) Blonde –The wood appears cream colored without finish, but warms up to a nice carmel color when finish is added. 2) Reddish Brown –This is the color of our standard Bubinga (a distinctive, reddish brown). 3) Mixed – Blonde throughout most of the board, but with contrasting reddish brown areas.

BUBINGA SPECIAL HIGH FIGURE BACK & SIDES		EACH
WBUCAJ	Quilted Bubinga, steel string, special grade (specify type)*	\$401.75

*When ordering, specify type (blonde, reddish brown or mixed), or we will select the set.



High Figure Bubinga, deJonge guitars

Check our website or call for current product information and pricing.



CAMATILLO ROSEWOOD

DALBERGIA CONGESTIFLORA

Our supplier from Central America brought this wood by for us to check out and we were immediately struck by its appearance. The wood has a deep, rich purple color with numerous black ink lines. It is sometimes known as 'Mexican Kingwood' and is a true Rosewood (*Dalbergia Congestiflora*).

Camatillo's grain is on the wild side' -much like some of the Cocobolo and Honduran Rosewood which grows in the same region. Straight grain (even on the sides) is rare; furthermore,

there are small, solid pin knots -and, once again, the wood is purple!! The black ink lines are dramatic and the majority of the back sets have clean sapwood centers. If you don't want sapwood in the center, please let us know. Tonally this wood's tap tone is as close to quality Brazilian rosewood as we've come across. Though it is not quite as oily as Cocobolo, the same care should be used when gluing. Bending the sides is not especially difficult even though the grain is swirly. Reports are that the purple color does not oxidize immediately (though this has not been substantiated).

Problems with Camatillo:

1) No two sets are alike. If you are in love with the set you got recently and want another "just like it", or if you want a set just like the one in the photo here, we probably cannot help you. This wood varies tremendously from set to set.

2) It cracks. If you see cracks in the wood upon receiving your package, please call us immediately about a return. If we see cracks developing we glue them with cyanoacrylate which wicks into the cracks and stops the crack from spreading. You may see some evidence of this glue at the edge of the boards you receive. Take extra care storing the wood and working with it. Once the wood is braced, bent and glued up it is fairly stable for a dense wood.



Camatillo, Peter Marreiros

CAMATILLO ROSEWOOD BACK & SIDES		EACH	3+
WCRW	Camatillo Rosewood, steel string	\$151.55	134.90
WCRWC	Camatillo Rosewood, classical	149.45	133.00

CAMATILLO ROSEWOOD HEADPLATE



See **Headplates** page 62

COCOBOLO ROSEWOOD

DALBERGIA RETUSA

Cocobolo Rosewood grows in southern Mexico and Central America. It's a beautiful wood, which when freshly cut shows bright yellow and orange-red colors. Over time it oxidizes to a rich brown-red color with black streaks. It is probably as close to Brazilian Rosewood in beauty and tonal qualities as any wood. These visual and tonal features make Cocobolo a premium choice for many builders, including classical builder José Oribe. Numerous steel string builders have used it with great success, including David Eichelbaum, Kathy Wingert and Lowden Guitars.

Cocobolo is heavier than most other Rosewoods we offer, which may contribute to its strong tone. Because it is usually oily it can sometimes be difficult to glue. Use either our **FGSMI** All-Wood Epoxy or the **FG** wood glue (page 160). Wipe the gluing surface with acetone and glue up as soon as the acetone has evaporated (usually a minute or two). Cocobolo also has excellent machining properties and can be worked well with a scraper, which will help keep dust down. Since some people have allergies to this wood it is recommended that you wear a mask or respirator when sanding.

COCOBOLO BACK & SIDES		EACH	3+
WCOCSPJ	Cocobolo, special quality, steel string	\$198.55	176.70
WCOCSPC	Cocobolo, special quality, classical	196.35	174.75
WCOCJ	Cocobolo, 1st grade, steel string	119.35	106.20
WCOC	Cocobolo, 1st grade, classical	117.15	104.25



Cocobolo Rosewood, Judy Threeth

CYPRESS

MONTEREY CYPRESS

CUPRESSUS MACROCARPA OR CUPRESSUS MACNABIANA

Monterey Cypress is a close cousin to Spanish Cypress. The hues have a pinkish tone, but the overall appearance is one of a creamy luster. We've offered this for years as a reasonably priced alternative to Spanish Cypress. It's a little stronger than Spanish Cypress, works nicely, glues and finishes well, and from all reports is indistinguishable from Spanish Cypress in terms of sound production. First grade is as nice as the material gets, no knots, etc. Second grade sets may have a knot or two, perhaps a blemish, and thus is more "flamenco" in character.

MONTEREY CYPRESSBACK & SIDES		EACH
WSCP1	Monterey Cypress, 1st grade, classical	\$74.30
WSCP2	Monterey Cypress, 2nd grade, classical	51.15

SPANISH CYPRESS

CUPRESSUS SEMPERVIRENS

Spanish Cypress might be more accurately called Mediterranean Cypress than Spanish, as it was introduced to Spain centuries ago from Asia Minor. Most flamenco makers prefer this traditional wood, but it's becoming scarce and expensive. It has been used since the 16th century for all kinds of musical instruments including lute ribs and harpsichord soundboards. Most of our Spanish Cypress comes out of Italy and Turkey.

Spanish Cypress has a creamy-yellowish color with occasional strong late growth lines. It can be a little difficult to bend, but works well overall and is quite stable if the wood is reasonably well quartersawn.

SPANISH CYPRESS BACK & SIDES		EACH
WSPCSEL	Spanish Cypress, select grade, classical	\$165.75
WSPC1	Spanish Cypress, 1st grade, classical	130.85
WSPC2	Spanish Cypress, 2nd grade, classical	99.85



Monterey Cypress, Bob Desmond

Spanish Cypress



ACRYLIC GUITAR TEMPLATES

- **PRECISE "COMPUTER NUMERICAL CONTROL" GUITAR OUTLINE**
 - **DURABLE 3/16" CLEAR "CELL CAST" ACRYLIC**
- **TOP BRACING & BRIDGE PLACEMENT ETCHED ON TEMPLATE**
- **HOLES TO TRANSFER BRACE PATTERN TO TOP**
- **SOUNDHOLE CUT OUT FOR EASY TRANSFER**



SEE PAGE 144 FOR ALL OUR ACRYLIC GUITAR TEMPLATES.

Check our website or call for current product information and pricing.

EAST INDIAN ROSEWOOD

DALBERGIA LATIFOLIA

Initially, Indian Rosewood grew to prominence with the departure of Brazilian Rosewood as a viable, available, affordable (and legal) tonewood. It is now considered a welcome staple among high-end guitar builders who are pleased with Indian Rosewood's remarkable consistency, beauty, tonality and workability. It surpasses nearly every commercially available tonewood on each of these counts and it's desirability in the instrument marketplace is solid and reliable. The vast majority of the higher quality steel string and classical guitars made over the last thirty years have been made in Indian Rosewood. Even many of the top classical guitar makers - Romanillos, Fieta, Friederich, Gilbert - prefer it to Brazilian Rosewood.

The color ranges from red to light brown with occasional golden streaks, but more often runs to various shades of purple-brown (which eventually oxidizes to a rich brown color). The workability of Indian Rosewood is very good being very even grained and remarkably stable. It bends well by hand or machine.

We receive several thousand sets of Indian Rosewood backs and sides annually, which are selected to our standards by our long-term partners in India. We offer attractive quantity discounts to the factories and to those luthiers who know the advantages of "stocking up" (25 or more sets to begin with). Call our Sales Manager for a quote based on current market values.

Though the percentage of 'Premium' grade sets has dropped over the years, the quality of the first grade sets has remained consistent. Here is how it breaks down:

PREMIUM GRADE - Just a small percentage of our shipments will fall into this highest category and so lengthy backorders can be frequent. The premium grade sets have two distinguishing characteristics: they are very dark and tight grained, therefore they are very homogeneous in appearance.

Those builders looking to see more character in their rosewood (interesting grain lines and color) should order from the 1st grade. We do not offer quantity discounts on premium grade Indian Rosewood.

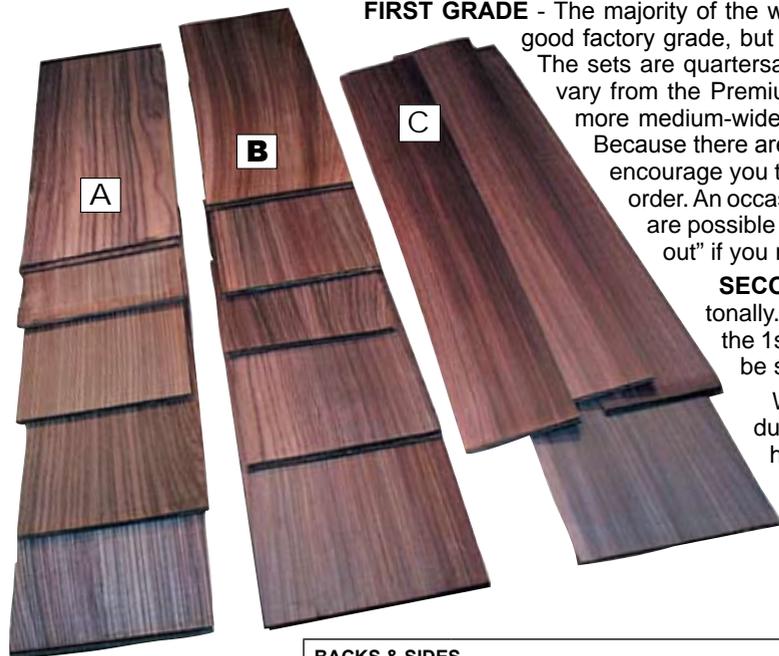
FIRST GRADE - The majority of the wood we receive falls into this grade. This is the typical good factory grade, but most high-end luthiers order from First Grade as well. The sets are quartersawn, with good matches of backs to sides. These sets vary from the Premium Grade in that they more variation in color, or have more medium-wide grain. Occasionally the grain has a very slight curve. Because there are so many different types of good-looking sets here, we encourage you to specify what you are looking for when you place your order. An occasional knot, or mineral streak, or minor water or end stain are possible in this grade, but are not the norm and can be "selected out" if you request it.

SECOND GRADE - This grade is good wood structurally and tonally. These are quartersawn but the grain may be wider than the 1st grade, or the color lighter or less intense, or there may be solid knot shadows or mineral streaks.

We've sold this grade to a number of factories and production oriented small shops, so it is quite useable. Some have commented that they will order from this grade because they prefer a 'stripey' look. Mineral streaks are easily and completely obscured by using a clear shellac sealer coat!



Don Gallagher with his East Indian Rosewood guitar.



Above:
Row "A" are second grade sets, row "B" are first grade, and row "C" are premium grade.

BACKS & SIDES		EACH	3+	25+
WIJPREM	East Indian Rosewood, premium grade, steel string	\$145.95	NA	NA
WICPREM	East Indian Rosewood, premium grade, classical	143.85	NA	NA
WIJ	East Indian Rosewood, 1st grade, steel string	86.85	77.30	68.60
WIC	East Indian Rosewood, 1st grade, classical	84.75	75.45	66.95
WIJ2	East Indian Rosewood, 2nd grade, steel string	64.55	57.45	51.00
WIC2	East Indian Rosewood, 2nd grade, classical	62.45	55.60	49.35



SCS-COC-00597

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Luthiers Mercantile International has obtained the Forest Stewardship Council certification, and provides Certified materials which were obtained through the FSC chain-of-custody. FSC standards “ensure that forestry is practiced in an (1)environmentally responsible, (2)socially beneficial and (3)economically viable way.”

The FSC Logo, at left, identifies woods which have been certified in accordance with the rules of the Forest Stewardship Council.



FSC Narra and FSC Machiche back & side sets.

FSC ENVIRONMENTALLY CERTIFIED WOOD

Although FSC woods are readily available for some applications, finding FSC instrument wood has proven to be difficult. The availability of these woods is so unpredictable, that we have decided not to list our FSC woods here in our catalog.

FSC tonewood availability is listed on our website.

GRANADILLO

PLATYMISCIUM SPP.

Granadillo is a relatively new wood to American guitarmaking, but is fairly common in South America. It is non-porous, straight grained, very dense, and has a ringing, bright tap tone. It works easily but can dull tools a bit, has a medium to fine texture, and finishes well. The reddish brown color will darken to a brick color over time much like Honduran Rosewood.

Granadillo may be downgraded to second grade for any of the following reasons: slabsawn, unevenness of color and/or figure, small, solid pin-knots. These second grade sets make fine sounding instruments with great character at a great price.

BACK & SIDES		EACH	3+
WGRENJ	Granadillo, steel string	\$70.15	62.45
WGREN	Granadillo, classical	62.75	55.85
WGRENJ2	Granadillo, 2nd grade, steel string	53.95	48.00
WGRENC2	Granadillo, 2nd grade, classical	50.00	44.50



HONDURAN ROSEWOOD

DALBERGIA STEVENSONII

Honduran Rosewood has grown difficult to obtain. Denser than Indian Rosewood, Honduran Rosewood is well known for its tonal properties, being the preferred wood for Marimba bars. It compares well to Brazilian Rosewood, and many claim it is superior, producing a well-balanced sounding guitar with great projection and strong lows and highs. In fact, during the 50's and 60's the great Spanish makers considered it to be the only acceptable substitute to Brazilian Rosewood! The grain lines are unusually tight and straight. The color ranges from a rich mauve to a brownish brick red with tight growth rings and occasional dark brown to black ink lines. Some sets have attractive sapwood centers. Small (about 3mm or less), stable pin knots (without voids) are not uncommon and occasionally they look a little like the birdseye figure sometimes seen in maple. Honduran Rosewood bends fine and is quite stable. It is non-porous and finishes nicely.

BACK & SIDES		EACH
WHRWJ	Honduran Rosewood, 1st grade, steel string	\$211.60
WHRW	Honduran Rosewood, 1st grade, classical	209.45



Honduran Rosewood, David Eichelbaum

KAURI

AGATHIS AUSTRALIS

For those looking for something that is truly exotic, nothing compares with New Zealand's ancient Kauri wood (Agathis Australis). This wood has been rescued from bogs where the water has preserved trees that grew in the Stone Age -30,000 to 50,000 years ago! Only a few builders have made guitars from this wood so far, most notably Laurie Williams who exhibited several fabulous steel strings at the Healdsburg Guitar Festival. It is a beautiful honey-amber color and the tap tone falls somewhere between Walnut and Koa. There is a very subtle, liquidy figure in some sets and the non-figured sets are near quartersawn. In either case the wood has great luster under finish, is stable and easy to work. Eco-friendly, attractive and a great point of conversation, this wood should become a favorite of guitar collectors and aficionados everywhere.



NEW TONEWOOD - BACK & SIDES		EACH
WAKF	Ancient Kauri, lightly figured, steel string	\$192.80
WAKQ	Ancient Kauri, quartersawn, steel string	106.85

KOA

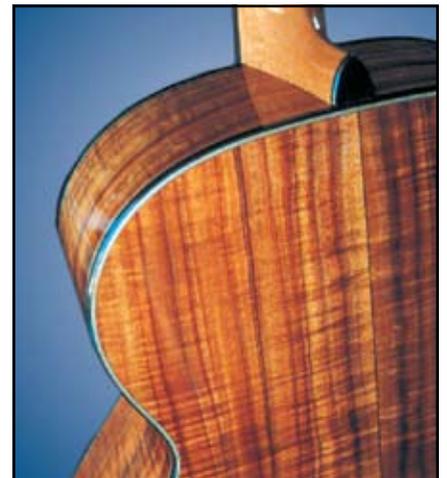
ACACIA KOA

Hawaiian Koa is easily one of the most sought after tonewoods available, with colors ranging from brown to gold with rich and varying grain. Koa looks as exotic as the region it's from. With an open pore structure like Mahogany, it needs to be filled, but works well in all respects with the usual care taken for curly figure.

Curl or flame has been exhibited in Koa trees less than 20 years old and these trees grow fast. Instrument size and grade wood is rare because most of the old growth has been cut down. Luckily, Hawaiians are making an effort to plant Koa along with other native trees to help assure they will be available in the future. But until then, good wood is scarce and the rising prices reflect that. Still, we get the best available.

Grading is based primarily on the amount of figure within the pattern area. We grade the backs and match the sides to the backs after, so the figure on the sides may be slightly greater or weaker than the backs, but will be a good color match. Figure may be tight or broad (we do not grade higher for tight curl).

Here is how the grading for Koa goes: **WKP** -Strong figure throughout the entire board; **WKF/ WKXSTBS** -Strong/apparent figure that may fade out at the edge of the board; **WKS/WKSTBS** -Nice figure, but not throughout the whole back. Figure will be more apparent under finish; **WK1**- Subtle figure or excellent color; **WK2** - No figure. The **WKXSTBS** and **WKSTBS** include a top with the back and sides.



Koa, Mark Blanchard

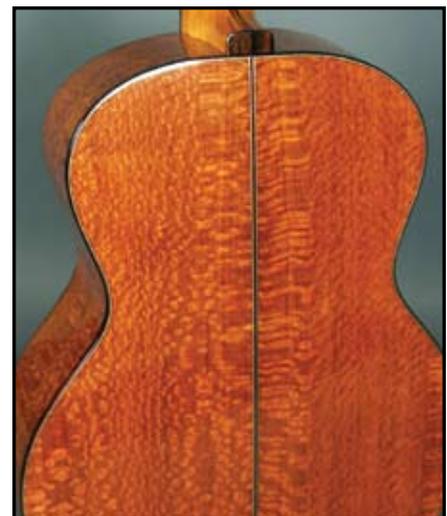
BACK & SIDES (with top where specified)		EACH
WKP	Koa, strong figure throughout, steel string	\$390.00
WKF	Koa, strong/apparent figure, steel string	323.95
WKS	Koa, nice figure, steel string	256.05
WK1	Koa, subtle figure or excellent color, steel string	172.45
WK2	Koa, no figure, steel string	93.05
WKXSTBS	Koa, strong/apparent figure, steel string (includes top)	595.00
WKSTBS	Koa, nice figure, steel string (includes top)	449.35

LACEWOOD

GREVILLEA ROBUSTA

Originally we ordered Lacewood because its unusual figure made it an obvious choice for electric guitar tops, but after handling the wood it occurred to us that it might make a fine-sounding acoustic guitar back and side material. It has proven to be just this.

The Lacewood we carry is from South America. It is a dense wood with a loud, sustaining tap tone. Our Lacewood features a warm cinnamon brown color and has outstanding, bold cross-hatched figure. It finishes nicely but can be a little tricky to bend (like most figured woods).



Lacewood, John Mayes

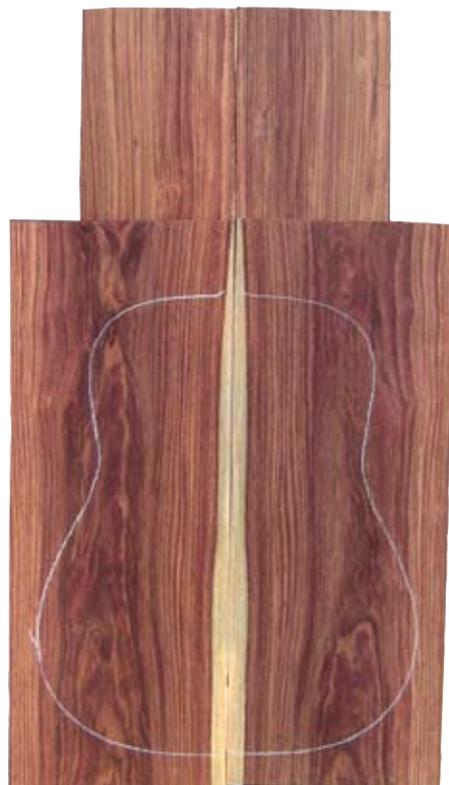
BACK & SIDES		EACH
WMHL	Lacewood, steel string	\$89.50

MACACAUBA

PLATYMISCIUM PINNATUM

Macacauba, also called Macawood, is a hardwood from Brazil. It is very similar in appearance to Indian Rosewood except the color is more chocolate brown with brick-red highlights (no purples, as in Indian). Occasionally we see gold-brown and very dark brown streaks. In use by a number of prominent Brazilian luthiers, it is quite dense, making it a responsive and lively tonewood. A limited number of sets will have bright, contrasting sapwood centers.

NEW TONEWOOD BACK & SIDES		EACH	3+
WMACA	Macacauba, 1st grade, steel string	\$135.15	120.30
WMACAC	Macacauba, 1st grade, classical	133.05	118.40



Macacauba



Machiche,
Marshall Young

MACASSAR EBONY

DIOSPYROS CELEBICA

With alternating bands of black and light tan, our striped Macassar Ebony is one of our most striking woods. It comes Sulawesi in East Indonesia. Macassar Ebony glues well and bends readily; we can attest to this because of all the sets our customers have had us bend for them. Its stability and low damping make it a favorite tonewood for Breedlove guitars. Pair it with a nice white Englemann Spruce top for an instrument of striking visual and sonic quality.

*We also have some additional grades of Macassar Ebony available that are not listed below. See our website.

Breedlove Guitars



BACK & SIDES		EACH
WMAC	Macassar Ebony, striped, steel string	\$380.25
WMAS	Macassar Ebony, straight grain, steel string	275.35
WMACBL	Macassar Ebony, black, steel string	207.10

MACHICHE

ANDIRA INERMIS

Machiche has a brick red/brown color and fine, even grain lines -very reminiscent of Honduran Rosewood. Like Honduran Rosewood, it has a crisp, sustaining tap tone that indicates that it will be an excellent tonewood for both classical and steel string guitars, promising quick, even response and excellent volume.

NEW TONEWOOD - BACK & SIDES		EACH
WMJ	Machiche, steel string	\$83.55

MADAGASCAR ROSEWOOD

DALBERGIA BARONII

check our website, or call for availability

Madagascar Rosewood is valued for its Brazilian Rosewood-like colors and black line figuring. It has been a favorite of our customers for the past few years, but despite our best efforts, we have not been able to find any that meets our customer's expectations. The export limitations that have plagued the Ebony trade in Madagascar, may in part be to blame, but there is also concern that there is a lack of suitable lumber. The fact is, that we and our suppliers are having difficulty getting a clear picture of the situation. Assuming that the ecological devastation that has harmed much of Madagascar is not to blame, we will do our best to procure more of this valuable tonewood. Until then, please check our website, or call for an update.



Check our website or call for current product information and pricing.



African Mahogany, Mike Long



Honduran Mahogany, Brent McElroy



Sapele Mahogany



Beeswing Mahogany

**MAHOGANY
AFRICAN • HONDURAN • SAPELE**

KHAYA IVORENSIS • SWIETENIA MACROPHYLLA • ENTANDROPHRAGMA CYLINDRICUM

Honduran Mahogany, *Swietenia macrophylla*, used to be exported mainly from Honduras, but now comes more often from Brazil. We also offer African Mahogany of the genus *Khaya*, and Sapele of the genus *Entandrophragma*, which is a little heavier and finer textured than Honduran Mahogany. They are all fine woods for guitars due to their relative low cost, ease of working, and stability. Sides can be difficult to bend because of variation in density within the piece (less water in bending is better than more). Colors range from light pink to medium brown to reddish brown. The figure on well-quartered pieces is the characteristic stripe resulting from interlocked grain.

BACK & SIDES		EACH	3+
WMHJ	African Mahogany (Khaya), steel string	\$52.95	47.15
WMHCG	Honduran Mahogany, steel string 	56.80	50.55
WMHCG2	Hond. Mahogany, 2nd grade, steel string 	45.95	40.90
WMHS	Sapele Mahogany, steel string	40.55	36.10
WMHS2	Sapele Mahogany, 2nd grade, steel string	32.05	28.50
WMHSC	Sapele Mahogany, OM (000)/classical	31.30	27.85

MAHOGANY - BEESWING

SWIETENIA MACROPHYLLA

We recently obtained a limited number of beeswing figure Honduran Mahogany back and side sets. The beeswing figure is somewhat irregular and does not span the entire width of the material. The figure is somewhat "pillowy". If you are looking for a unique look, this wood is for you.

BACK & SIDES		EACH
WMBW	Beeswing Honduran Mahogany, special quality, steel string 	\$121.30

 * Due to C.I.T.E.S. (Convention on International Trade in Endangered Species) restrictions, LMI is unable to ship Honduran Mahogany outside the United States.

MAHOGANY - QUILTED SAPELE

ENTANDROPHRAGMA CYLINDRICUM

Every once in a while we come across some wood which is simply too extravagantly figured to believe. Right now, LMI is selling quilted Sapele Mahogany riddled with deep, rich figure that covers the entire board.

Though any figured wood presents some difficulties when bending, this wood is not significantly problematic and no unusual problems have been reported. All the sets in the highest grades match the quality (amount of figure) in the photo. There is no need to ask for a 'special set' as each set is magnificent. You are, as always, free to return any set that you are not happy with. We have only a limited number of sets and will not be able to get more when these are sold, so please act soon.

The dimensions on these sets are slightly larger than our standard classical dimensions. They will work for an OM sized instrument. The backs measure 19½" by 15" and the sides measure 32" x 4⅛".



Highly Quilted Sapele Mahogany, Lance McCollum

BACK & SIDES		EACH
WMHSSQ	Quilted Sapele Mahogany, special grade, classical/OM	579.00
WMHSQJ	Quilted Sapele Mahogany, 1st grade, classical /OM	340.00

MALAYSIAN BLACKWOOD

DIOSPYROS EBONASEA

Malaysian Blackwood is a premium tonewood that is well suited to all sorts of guitars. It has become a favorite of several well known high-end luthiers and its popularity is growing. Denser than most Rosewoods, the sustaining, glassy tap tone compares to African Blackwood. It is slightly less brittle though, and unlike African Blackwood, most sets have attractive dark streaks (African Blackwood is a true Rosewood, Malaysian Blackwood is not). The overall coloring is similar to Ziricote, with black and dark gray colors highlighted by subtle reddish brown and/or green hues.

NEW TONEWOOD - BACK & SIDES		EACH
WMAB	Malaysian Blackwood, steel string	\$346.35
WMABC	Malaysian Blackwood, classical	343.15



Malaysian Blackwood

Malaysian Blackwood with sapwood

ALTERNATIVE TO WHAT?

At LMI we offer over 40 species of wood for use in the construction of stringed instruments. We hear the term alternative tonewood bandied about quite often and are fond of it ourselves, but what exactly does it mean? Alternative to what, and why?

If you walk into a guitar store, chances are you'll see a variety of wood grains on the instruments displayed there. The first thing we need to do here is to establish our bias against the majority of cheap, often imported guitars that use veneers instead of genuine tonewoods. A veneered guitar is one that is made out of very thin plywood to which an even thinner layer of veneer is attached in order to make the guitar look good.

Typically, the veneers used are made from (or made to look like) a traditional tonewood, though occasionally you'll see some rather outrageous synthetic veneers where the grain patterns swirl around in nearly impossible ways! The manufacturers of these sorts of guitars have come a long way in making these instruments look nearly identical to more expensive solid wood guitars. Because plywood can be made thinner than in the past, plywood guitars sound better than they used to and they are very sturdy, making them a suitable choice for beginners.

But for the serious player, there is no real substitute for solid wood. The main, immediate difference in sound one hears are the numerous subtle overtones, harmonics, or partials that color the basic tone. A solid wood guitar sounds richer, more colorful and has it's own unique sonic character. It is also a bit louder than most plywood guitars. No two solid wood guitars sound completely identical. Though there are many, many factors that contribute to the sound of an individual guitar besides the wood (the shape of the guitar, the scale length, bridge type -the list goes on and on), the woods used in a guitar are probably the most discussed component of the instrument, and they are probably the most misunderstood.



Chris Herrod, Sales Manager

Excerpt from "Alternative Tonewoods" by Chris Herrod

See Articles & Tutorials on our website for the entire article.

Check our website or call for current product information and pricing.

MAPLE - EUROPEAN & BIGLEAF

ACER PSEUDOPLATANUS

Maple is the traditional wood for instruments of the violin family and is well known for its use in both carved and flat back instruments. It is prized for its figure. Figure can be "curly" or "flamed" wood exhibiting the tight even curls of "fiddleback" figure, as well as "birds-eye" and "quilted" figure. (Curly figure is most prominent on quartersawn surfaces, while "birds-eye" and quilted show best on flat-sawn faces.)

European Maple is between Rock Maple and Bigleaf in hardness and is fine and even-textured. Its appeal lies in its ease of working and in its lustrous, creamy white appearance. Bigleaf Maple is a bit coarser and harder to work. It can range in color from ivory, to pink, to tan. Quilted is a little more difficult to obtain, but we usually have it in stock. Figured Maple can be described in terms of premium, best, and good figure. Because of the tension in the wood resulting from the figure and the relative instability of Maple when it is thinned stock, backs and sides of this material are rarely flat. You may even require board supports on either side of the backs to be jointed. Expect movement in the sets until you have them braced.

Bigleaf Maple back & side set.



Monkey Pod



European Maple classical guitar, Tomas Delgado, Candelas Guitars

BACK & SIDES: EUROPEAN MAPLE		EACH
WEMA	European Maple, best figure, steel string	\$168.55
WEMB	European Maple, good figure, steel string	104.65
BACK & SIDES: FLAMED BIGLEAF MAPLE		
WBMP	Bigleaf Maple, flame, premium figure, steel string	\$142.90
WBMA	Bigleaf Maple, flame, best figure, steel string	129.45
WBMB	Bigleaf Maple, flame, medium figure, steel string	104.35
BACK & SIDES: QUILT BIGLEAF MAPLE		
WBMQP	Bigleaf Maple, quilt, premium, steel string	255.85
WBMQA	Bigleaf Maple, quilt, best figure, steel string	144.95
WBMQB	Bigleaf Maple, quilt, good figure, steel string	119.90
BACK & SIDES: BIRDSEYE MAPLE		
WMB	Birdseye Maple, classical	\$240.60

MONKEY POD

CASSIA MARILANDICA

Monkey-pod originated in Central and South America, but has been successfully transplanted in many tropical countries. It has been used for years for carving and bowls, but has recently found favor with guitar builders. Monkey-pod is a golden amber color with dark streaks sometimes resembling Koa or Acacia. Its' tonal characteristics are similar to mahogany and it has even been used as soundboard material.

WMP	Monkey pod, steel string	\$199.55
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OREGON MYRTLE / CALIFORNIA BAY LAUREL

UMBELLULARIA CALIFORNICA

Oregon Myrtle, also known as California Bay Laurel or Pepperwood, ranges in color from blonde-yellow to taupe and makes very nice guitars. No two sets look alike, thus each guitar built is an original!

Tonally it is similar to Maple, clear and bright with nice projection, but it is much easier to bend than Maple. For this reason it is a great wood for beginners. Many steel string makers have touted its merits, including Michael Greenfield, who brought an especially beautiful jumbo guitar made from Myrtle to the 2005 Healdsburg Guitar Festival. Les Stansell uses this wood on his fine classical guitars, and Robert Ruck has commented that it compares favorably to any of the traditional flamenco woods and recommends it on all levels.

BACK & SIDES		EACH
WMYRSPEC	Myrtle, special high flame, steel string	\$185.95
WMYRSPECC	Myrtle, good figure, classical	182.85
WMYR	Myrtle, good figure, steel string	124.30
WMYRC	Myrtle, good figure, classical	122.25
WMYR2	Myrtle, light figure, steel string	88.15

OVANGKOL

GUIBOURTIA EHIE

Ovangkol has been in use by several of the larger high-end factories, most notably Taylor, Lowden and Avalon. Its affordability, beauty and tonality has made it a favorite with a growing number of hand makers. The figure is similar to Indian Rosewood, with dark grey straight lines over a golden-brown or olive-brown background. It comes from the same family as Bubinga and has a similar interlocking grain pattern. It is reasonably easy to plane and finishes well.

Montreal luthier Michael Greenfield says: "Ovangkol...who knew?! What a great alternative tonewood.... What a pleasure to build with. It is not quite as dense as most Rosewoods, which can be a good thing, especially on larger bodied guitars as you don't have to combat the problem of clashing overtones—there is better separation between notes." He went on to say that his latest Ovangkol guitar is a "monster" and mentioned that tonally it falls nicely "between Koa and Rosewood".

BACK & SIDES		EACH
Bacs measure approximately 21" long		
WAM	Ovangkol, steel string	\$84.25

PADAUK

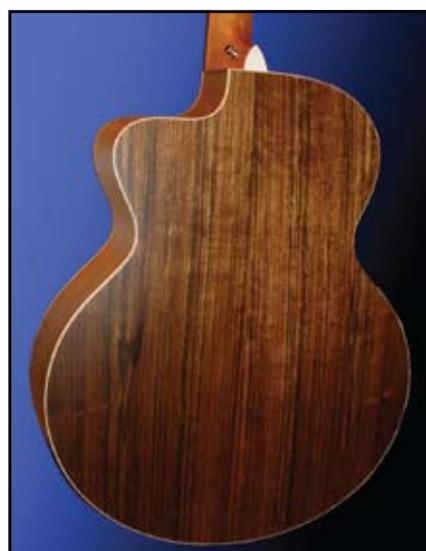
PTEROCARPUS SOYAUXII

Padauk is a bright orange or almost crimson wood when freshly cut but oxidizes to a darker, rich purple-brown over time - although it stays redder than Indian Rosewood. Slightly harder and heavier than Indian Rosewood, it is a good back and side wood in all respects - stable, easy to work, with a strong tone. Noted luthier Dana Bourgeois (Bourgeois Guitars) has said that, "Padauk is the most promising replacement for generic Rosewood". It may be a little difficult to bend compared to the ease of bending of some of the more pliable woods. The lumber is readily available in larger planks, so the sets are moderately priced and exhibit good, straight grain throughout most pieces. Larger sizes are sometimes available (for basses and baritones).

BACK & SIDES		EACH	3+
WPADJ	Padauk, steel string	\$85.65	76.25
WPADJ2	Padauk, 2nd grade, steel string	60.55	53.90



High flame Myrtle, Craig Lawrence



Ovangkol, Taylor® Guitars



Padauk, Renato Bellucci

WHAT IS FIGURED WOOD?

What we see as "curl" or "flame" is the movement of the grain line, where the grain goes up and down like a rollercoaster with alternating short and long grain. ...

Excerpt from "Bending Maple and Other Figured Woods" on our website.

Check our website or call for current product information and pricing.

PALO ESCRITO

DALBERGIA PALOESCRITO

Palo Escrito is the premiere native back and side wood used by the luthiers in Paracho, Mexico. It is a true Rosewood but differs from Indian Rosewood visually with slightly wider grain, more figure, and lighter color. Although Palo Escrito is a natural for flamenco guitars, classical builders like Kenny Hill and Dake Traphagen have enjoyed using it, and steel string builder James Goodall has been very enthusiastic about the tone of the guitars he's used it on. The 1st quality steel string sets feature mostly straight grain and more even color than the 2nd grade. The 2nd grade has more flat sawn figure. Both grades may have small, solid pin knots which pose no difficulty structurally or in finishing.



Palo Escrito, Bill Davidson

BACK & SIDES		EACH	3+
WPE1J	Palo Escrito Rw, 1st grade, steel string	\$79.80	71.00
WPE1	Palo Escrito Rw, 1st grade, classical	77.70	69.15
WPE2J	Palo Escrito Rw, 2nd grade, steel string	68.80	61.25
WPE2	Palo Escrito Rw, 2nd grade, classical	66.70	59.35

PAU FERRO

MACHAERIUM SPP.

Also known as Morado, Bolivian Rosewood, or Palo Santos, this Rosewood-like wood has many names and is often imported interchangeably with other similar species. In appearance it's much like Indian Rosewood, but substitute browns, golds and yellows for the purple shades.

Pau Ferro is a nonporous wood making it a dream to finish. It has nice tap tone. It's heavier than Indian and Brazilian Rosewood and it machines and glues well.



BACK & SIDES		EACH	3+
WPAUFJ	Pau Ferro, steel string	\$101.55	90.40
WPAUF	Pau Ferro, classical	99.45	88.50

SOUTH EAST ASIAN ROSEWOOD

DALBERGIA BARIENSIS

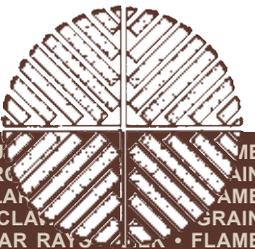
Few woods compare with Brazilian Rosewood as nicely as this one and it's superb density has led many to claim that it is superior. Our sets feature tight grain, even color and all sets exhibit an extremely lively, sonorous tap tone. The color ranges from a warm brick-red (reminiscent of Honduran Rosewood) to an attractive rust-brown color. Less porous than most Rosewoods, it finishes nicely and is not difficult to bend for such a dense wood.

BACK & SIDES		EACH
WSEAJ	S.E. Asian Rosewood, 1st grade, steel string	\$250.80
WSEA	S.E. Asian Rosewood, 1st grade, classical	248.70
WSEA2J	S.E. Asian Rosewood, 2nd grade, steel string	198.15
WSEA2	S.E. Asian Rosewood, 2nd grade, classical	196.05



WOOD GRADING

ARTICLE PAGE 7



- G
- Q
- FIG
- QUIL
- STIFFNESS

- STIFFNESS
- WINTER GRAIN
- SPIDER-WEBBING
- WINTER GRAIN
- SPIDER-WEBBING
- FLAME
- WINTER GRAIN
- FIGURE
- COLOR
- MEDULLAR RAYS

- MEDULLAR RAYS
- SPALTING
- BEARCLAW
- WINTER GRAIN
- SPIDER-WEBBING
- FLAME
- BEARCLAW
- WINTER GRAIN
- SPIDER-WEBBING
- FLAME

WALNUT

BLACK WALNUT

JUGLANS NIGRA

Black Walnut, from the eastern United States, is gray in color and often has contrasting tan center strips.

BACK & SIDES		EACH
WBWF	Black Walnut, flamed, steel string	\$57.60
WBW	Black Walnut, steel string	37.25
WBWC	Black Walnut, classical	35.15

CALIFORNIA WALNUT

JUGLANS CALIFORNICA

California (Claro) Walnut is well known for its use in fine furniture with the more figured material being highly prized for veneers. This local wood has also proven itself as a tonewood with large manufacturers and custom builders alike.

With its rich brown color and occasional black streaks, Walnut produces a striking instrument with a crisp, dry tone and a strong fundamental. Walnut works well in all respects, has a pleasant scent, and once it has been dried is very stable.

Our back and side sets often exhibit fiddleback figure and interesting movement in the grain and we put these in a special grade for those unique projects. Since it is also in demand by fine furniture builders, we occasionally run low on the higher grades but we always get the best that is available.

BACK & SIDES		EACH
WWS	California Walnut, special quality, steel string	\$227.15
WW1	California Walnut, 1st grade, good color, steel string	139.95



Flamed Black Walnut, Brian Horton



California Walnut, Duane Noble

MAYAN WALNUT (T'ZALAM)

LYSILOMA BAHAMENSIS

Mayan Walnut or T'Zalam, is not a true Walnut from the Juglans family. It is even-colored and straight-grained, and very easy to work. The color is a light-mocha with contrasting dark gray grain lines. Many sets also have an attractive blonde sapwood center. Mayan Walnut is quite plentiful and can be considered an environmentally positive alternative to Mahogany. Ask about quantity discounts.

BACK & SIDES		EACH
WMW	Mayan Walnut, jumbo	\$69.75



Mayan Walnut

Peruvian Walnut, Thanh Cam

PERUVIAN WALNUT

JUGLANS NEOTROPICA

Peruvian Walnut is a nice, dark chocolate brown color, often with interesting, broad, dark lines. The Peruvian variety is slightly more dense than other Walnuts, which may increase volume and/or projection.

BACK & SIDES		EACH
WPW	Peruvian Walnut, steel string	\$55.95
WPWC	Peruvian Walnut, classical	53.85

WENGE

MILLETIA LAURENTII

Wenge is a large straight growing tree found from central through western Africa. It is abundant and should be commercially available for years to come. In 1983 this wood was first suggested to us as a guitar tonewood by maker Don Musser. In recent years as the price of Indian Rosewood has increased, Wenge has become a more viable alternative body wood. The grain of the Wenge sets is tight and straight across the entire width of the backs and sides. The color is chocolate brown with evenly spaced black veins. This wood is heavier than either Indian or Brazilian Rosewood and is stiffer, but softer, with large pores. Any binding/trim scheme contrasts well with the even, consistent color and grain of this wood.



Wenge

BACK & SIDES		EACH	3+
WWENJ	Wenge, steel string	\$81.05	72.15
WWENC	Wenge, classical	78.95	70.25



Zebrawood guitar by Neal Van Slett

ZEBRAWOOD

MICROBERLINIA BRAZZAVILLENSIS

We have carried small quantities of this wood in the past. We now have full stocks and recommend Zebrawood as a more boldly colored alternative to Indian Rosewood. With about the same density, workability and resonance as Indian Rosewood, it is evenly striped overall with small alternating bands of gold-tan and dark brown.

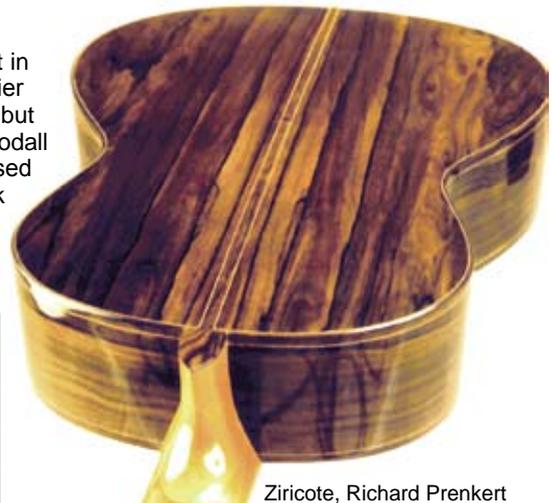
BACK & SIDES		EACH
WZEJ	Zebrawood, steel string	\$85.75
WZE	Zebrawood, classical	83.65

ZIRICOTE

CORDIA DODECANDRA

Ziricote is most striking in appearance, similar to Brazilian Rosewood but in shades of greys and olive greens with black rather than reds with black. Heavier than most Rosewoods, it works somewhat like Ebony, and tends to be brittle, but what it lacks in workability it more than makes up for in tonality. It is used by Goodall Guitars and Breedlove Guitars for some of their finest models and has been used by a number of discriminating classical and steel string builders such as Mark Blanchard, Michael Bashkin and Gerald Sheppard. The special grade sets feature strong black line figure. Some sets have 'spider-webbing' and a few will have sapwood centers. Call for availability.

BACK & SIDES		EACH
WZIRSPECJ	Ziricote, special, steel string	\$310.85
WZIRSPEC	Ziricote, special, classical	305.20
WZIRJ	Ziricote, good quality, steel string	181.35
WZIR	Ziricote, good quality, classical	175.50



Ziricote, Richard Prenkert

TONewood

- ACOUSTIC TOPS
- ACOUSTIC BACKS & SIDES

• FINGERBOARDS

- ~ BLOODWOOD
- ~ BOCOTE
- ~ CAMATILLO ROSEWOOD
- ~ COCOBOLO ROSEWOOD
- ~ EBONY, MADAGASCAR
- ~ EBONY, MACASSAR
- ~ EBONY, WEST AFRICAN
- ~ GRANADILLO
- ~ HONDURAN ROSEWOOD
- ~ INDIAN ROSEWOOD
- ~ MADAGASCAR ROSEWOOD
- ~ MUKUSHI (ZAMBIAN TEAK)
- ~ PAU FERRO/MORADO
- ~ ROCK MAPLE
- ~ ROCK MAPLE BIRDSEYE
- ~ ZIRICOTE

- NECK WOOD
- OTHER INSTRUMENT WOOD
- SOLID BODY WOOD

FINGERBOARD SIZES

STANDARD MINIMUM DIMENSIONS
(the wood you receive may be slightly larger).

Note: Occasionally we have larger dimensions available, please inquire.

Standard:

20+" x 2 3/4" x 5/16"
508+mm x 69.9mm x 7.9mm

Wide:

20+" x 3+" x 5/16"
508+mm x 76.+mm x 7.9mm

Electric:

20+" x 2 1/2" x 5/16"
508+mm x 63.5mm x 7.9mm

Bass:

26+" x 2 3/4" x 5/16"
660+mm x 69.9mm x 7.9mm

Bass 5 String:

28+" x 3 1/4" x 5/16"
711+mm x 82.6mm x 7.9mm

Bass 6 String:

28+" x 3 3/4" x 5/16"
711+mm x 95.3mm x 7.9mm

Mandolin/Ukulele:

12" x 2" x 1/4"
304.8mm x 50.8mm x 6.35mm



Sapele guitar,
Bloodwood fingerboard,
Patrick Hufschmid, Switzerland

All our fingerboards are kiln dried (to insure that they are as stable as possible) and free of cracks and defects. Grading is based on purely aesthetic factors. 2nd grade fingerboards may have a few small pinholes if we think you can work around them. See our website for more information on our fingerboard grading policy. Quantity pricing is available, please call.

BLOODWOOD

BROSIMUM RUBESCENS

Bloodwood is a bolder red color than either Paduak or Bois d' Rose, but has the advantage of not oxidizing to a warmer color over time. For this reason, it is often used as decorative binding and inlay by luthiers and furniture makers alike. It is remarkably dense (about as dense as the harder Rosewoods such as Honduran and Brazilian) so it is well suited for fingerboards, bridge blanks and backs and sides -all of which are now available from LMI (we also have woodstrips, binding and headplates made from Bloodwood!). Before we offered it, we sent a fingerboard to respected bass maker David Segal of New York Bass Works who called us to ask "what's new?". David says it's "Very hard, rings like a bell and likely more stable than Ebony. This should become my fretless fingerboard wood of choice!".

FINGERBOARDS		EACH	3+
WFBW1	Bloodwood, standard, 1st grade	\$8.95	8.00
WFBWB1	Bloodwood, bass, 1st grade	14.30	12.75
WFBWLW1	Bloodwood, bass, 6 string, 1st grade	17.70	15.75
WFBWW1	Bloodwood, bass, 5 string, 1st grade	15.60	13.90

BOCOTE

CORDIA GERASCANTHUS

Bocote comes from the same family as Ziricote (Cordia) and is found in the same region (Central America to Northern Amazon). It features a tobacco/reddish brown color with distinct, parallel black lines.

FINGERBOARDS		EACH	3+
WF1BOC	Bocote, standard, 1st grade	\$13.85	12.35
WF2BOC	Bocote, standard, 2nd grade	9.95	8.85



Bloodwood

Bocote

Check our website or call for current product information and pricing.

CAMATILLO ROSEWOOD

DALBERGIA CONGESTIFLORA

Our supplier from Central America brought this wood by for us to check out and we were immediately struck by its appearance. The wood has a deep, rich purple color with numerous black ink lines. It is sometimes known as 'Mexican Kingwood' and is a true Rosewood.

FINGERBOARDS		EACH	3+
WFC1	Camatillo Rosewood, standard, 1st grade	\$8.55	7.60

COCOBOLO ROSEWOOD

DALBERGIA RETUSA

Dense and lustrous, Cocobolo is rapidly gaining in popularity as a fingerboard wood, especially among bass builders. Fine alternating lines of red, orange, yellow and black make it a striking and exotic choice.

FINGERBOARDS		EACH	3+
WFCOC	Cocobolo Rw, standard, 1st grade	\$8.65	7.70
WFCOC2	Cocobolo Rw, standard, 2nd grade	6.00	5.35
WFCOCB	Cocobolo Rw, bass, 1st grade	12.30	10.95
WFCOCBW	Cocobolo Rw, 5 string, bass, 1st grade, 27.75" long	16.25	14.45
WFCOCBW2	Cocobolo Rw, 5 string, bass, 2nd grade, 27.75" long	11.95	10.65
WFCOCE	Cocobolo Rw, electric, 1st grade	8.10	7.20
WFCOCE2	Cocobolo Rw, electric, 2nd grade	5.35	4.75

EBONY, MADAGASCAR

DIOSPYROS EBENUM

Madagascar Ebony is the darkest and densest Ebony we offer. Our "B" grade is what is known as first grade to the factories. B grade is defect free and has thin brownstreaks. Normally the streaks are straight. Due to the scarcity of this wood discounts are not available.

FINGERBOARDS		EACH
WF1S	Madagascar Ebony, standard, 1st grade	\$29.50
WF1B	Madagascar Ebony, standard, B grade	15.30
WF2	Madagascar Ebony, standard, 2nd grade	12.15
WF1W	Madagascar Ebony, wide, 1st grade	36.05
WF2W	Madagascar Ebony, wide, 2nd grade	28.50
WF1E	Madagascar Ebony, electric, 1st grade	29.25
WF2E	Madagascar Ebony, electric, 2nd grade	12.15
WFBS1	Madagascar Ebony, bass, 1st grade	42.20
WFBS2	Madagascar Ebony, bass, 2nd grade	26.75
WFBSW1	Madagascar Ebony, bass, 5-string, 1st grade	54.30
WFBSW2	Madagascar Ebony, bass, 5-string, 2nd grade	32.90
WFBSXLW1	Madagascar Ebony, bass, 6-string, 1st grade	89.60
WFBSXLW2	Madagascar Ebony, bass, 6-string, 2st grade	48.80
WFM1	Madagascar Ebony, mandolin	9.95
WFM2	Madagascar Ebony, mandolin, 2nd grade	5.35



Camatillo Rosewood



Cocobolo Rosewood



Madagascar Ebony

EBONY UPDATE:

The availability of good Madagascar Ebony, the darkest and densest Ebony, has worsened and may no longer be an economically feasible choice for guitar fingerboards. This is due to the Madagascar government's new export restrictions.

We are now selling West African Ebony (also known as Gabon Ebony) as an alternative, as well as Macassar Ebony.

We will continue to offer Madagascar Ebony when we can get it, but unfortunately, the prices will reflect its scarcity.

EBONY, MACASSAR

DIOSPYRUS CELEBICA

By far the best value in Ebony, our Macassar Ebony is quartersawn, stable and less prone to cracking than African or Indian Ebony. The boards range from near black to very stripey. Many find the striping in this wood to be beautiful, but for those who insist on black fingerboards, we have had good success darkening the wood with either fingerboard oil (**FFOA** page 166), or fingerboard dye (**FD** page 162). The dye darkens the wood completely and the oil renders even the boldest streaks barely perceptible. Dr. Duck's Ax Wax (**FAW** page 165) is also a great product to darken/condition your fingerboards.

Boards range from near black to very stripey – Please state your preference with order.

QUANTITY DISCOUNTS AVAILABLE

FINGERBOARDS		EACH	3+
WF1M	Macassar Ebony, standard, 1st grade	\$13.90	12.35
WFM1M	Macassar Ebony, mandolin	8.60	7.65
WFBM1	Macassar Ebony, bass, 1st grade	27.85	24.80
WFBM1W	Macassar Ebony, bass, 5 string, 1st grade	29.95	26.65
WFBM1XW	Macassar Ebony, bass, 6 string, 1st grade	32.20	28.65

EBONY, WEST AFRICAN

DIOSPYROS GRACILIS

For years West African Ebony has been a standard in many factory guitars in Europe and America. For many builders it is preferred to Madagascar Ebony because it is easier to plane and is more stable. On the down side, it is rarely pure-black. Our first grade West African boards are the best available, but often exhibit subtle grey mottling indicative of West African Ebony. **Greater quantity discounts are available.**

FINGERBOARDS		EACH	3+
WF1AS	West African Ebony, 1st grade, standard	\$19.40	17.25
WF2AS	West African Ebony, 2nd grade, standard	12.15	10.80
WF1AEW	West African Ebony, 1st grade, wide	24.20	21.55
WF2AEW	West African Ebony, 2nd grade, wide	19.40	17.25
WF1AEE	West African Ebony, 1st grade, electric	19.40	17.25
WF2AEE	West African Ebony, 2nd grade, electric	12.15	10.80
WFBSAE1	West African Ebony, 1st grade, bass	32.40	28.85
WFBSAE2	West African Ebony, 2nd grade, bass	21.60	19.20
WFBSAE1W	West African Ebony, 1st grade, bass, 5 string	45.40	40.40
WFBSAE2W	West African Ebony, 2nd grade, bass, 5 string	34.55	30.75
WFBSAEXLW1	West African Ebony, 1st grade, bass, 6 string	65.95	58.70
WFBSAEXLW2	West African Ebony, 2nd grade, bass, 6 string	48.65	43.30
WFMAE	West African Ebony, mandolin	9.10	8.10
WFMAE2	West African Ebony, mandolin, 2nd grade	4.60	4.10

GRANADILLO FINGERBOARD

Granadillo is a relatively new wood to American guitar making but is fairly common in South America. It is non-porous, straight grained, very dense, and has a ringing, bright tap tone. The reddish brown color will darken to a brick color over time much like Honduran Rosewood.

NEW FINGERBOARDS		EACH	3+
WFG1	Granadillo, standard, 1st grade	\$12.75	11.35
WFG2	Granadillo, standard, 2nd grade	9.15	8.15
WFGB1	Granadillo, bass, 1st grade	17.70	15.70
WFGB2	Granadillo, bass, 2nd grade	14.90	13.25
WFBGXLW1	Granadillo, 6 string bass, 1st grade	19.05	16.95

Check our website or call for current product information and pricing.



Macassar Ebony

For those who require jet-black boards, use either our **FD** fingerboard dye, **FFOA** fingerboard oil, or **FAW** ax wax to darken the wood.



Finishes
start on
page 165



West African Ebony



Granadillo

HONDURAN ROSEWOOD

DALBERGIA STEVENSONII

Many builders believe that Honduran Rosewood is a perfect fingerboard material. It is long wearing, relatively easy to work, and has an even brick-red/brown color. Honduran Rosewood is denser than both Indian and Brazilian Rosewood and more stable than Ebony. Sometimes a fingerboard can show very small, solid pin knots.

FINGERBOARDS - <i>Supplies are limited. Call for availability.</i>		EACH
WFH1	Honduran Rosewood, standard, 1st grade	\$13.75
WFH2	Honduran Rosewood, standard, 2nd grade	8.10

INDIAN ROSEWOOD

DALBERGIA LATIFOLIA

In recent decades Indian Rosewood has been the most widely used wood around the world for fingerboards on production electric and acoustic guitars. Although it is not as wear resistant as Ebony or some of the more dense Rosewoods, larger production facilities value it for its greater stability, lower cost and more colorful grain. It is also lighter than Ebony but with equal longitudinal strength when glued to the neck.

NOTE: These Indian fingerboards are slightly tapered in width from one end to the next.

FINGERBOARDS		EACH	3+
WFI1	Indian Rw, standard, 1st grade, taper 2¼" to 2¾"	\$9.95	8.85
WFI2	Indian Rw, standard, 2nd grade, taper 2¼" to 2¾"	6.90	6.15
WFIM	Indian Rw, mandolin, taper 1⅞" to 2⅝"	6.35	5.65
WFIM2	Indian Rw, mandolin, 2nd grade, taper 1⅞" to 2⅝"	4.40	3.90
WFIB1	Indian Rw, bass, 1st grade, taper 2¼" to 2¾"	12.15	10.80
WFIB2	Indian Rw, bass, 2nd grade, taper 2¼" to 2¾"	8.40	7.50
WFIB1W	Indian Rw, bass, 5 string, 1st grade, taper 1¼" to 1½"	16.45	14.65
WFIB2W	Indian Rw, bass, 5 string, 2nd grade, taper 1¼" to 1½"	11.35	10.10
WFIB1XLW1	Indian Rw, bass, 6 string, 1st grade, no taper	18.65	16.60

MADAGASCAR ROSEWOOD

DALBERGIA BARONII

Madagascar Rosewood is very much like Brazilian Rosewood in terms of color (orange-red), open pores and ink-black lines. It is harder, often heavier and stiffer, making it an excellent fingerboard material. Most fingerboards of this material are quartersawn and nearly always straight grained.

FINGERBOARDS		EACH	3+
WFRS	Madagascar Rosewood, standard, 1st grade	\$15.60	13.90
WFRS2	Madagascar Rosewood, standard, 2nd grade	9.65	8.60
WFRBS	Madagascar Rosewood, bass, 1st grade	20.85	18.55
WFRBS2	Madagascar Rosewood, bass, 2nd grade	12.50	11.15
WFRBSP	Madagascar Rosewood, bass, plain-no figure	15.60	13.90
WFM1RS	Madagascar Rosewood, mandolin, 1st grade	9.65	8.60
WFM2RS	Madagascar Rosewood, mandolin, 2nd grade	7.25	6.45

MUKUSHI/ZAMBIAN TEAK

BAIKIAEA PLURIJUGA

Mukushi, also known as Zambian Teak, is a promising new fingerboard wood from Zambia and Zimbabwe. The wood is a dark, brick-red/brown color with fine grain lines. It does not have the prominent, wide grain lines seen in Indian Rosewood and is a little heavier than Rosewood. In this way, it is similar to Honduran Rosewood, which is a proven performer as a fingerboard wood.

FINGERBOARDS		EACH
WFMU1	Mukushi, standard, 1st grade	\$9.50
WFMU2	Mukushi, standard, 2nd grade	7.60



Honduran Rosewood

Indian Rosewood

Madagascar Rosewood

Mukushi/Zambian Teak

PAU FERRO/MORADO

MACHAERIUM VILLOSUM

Pau Ferro is a popular fingerboard wood, mostly among electric guitar manufacturers. The devotees include Fender™, Music Spector, Peavey™, Sadowsky™, and several more. Pau Ferro (Machaerium villosum or schleroxylon), also known as Morado, Santos Rosewood, or Bolivian Rosewood is not a true Rosewood, but it boasts many of the qualities that are highly regarded in a fingerboard wood. It's stable, abrasion resistant, hard, attractive, exotic and has good compression strength parallel to the grain. It's not so resinous that it can be difficult to glue like a few of the Rosewoods.

FINGERBOARDS		EACH	3+
WFAU	Pau Ferro, standard, 1st grade	\$8.75	7.45
WFAU2	Pau Ferro, standard, 2nd grade	6.90	6.45
WFAUW	Pau Ferro, standard, wide, 1st grade	9.80	8.70
WFAUB	Pau Ferro, bass, 1st grade	12.45	11.10
WFAUBW	Pau Ferro, 5-string, bass, 1st grade	13.95	11.55
WFAUBW2	Pau Ferro, 5-string, bass, 2nd grade	11.00	9.80
WFAUBWX	Pau Ferro, 6-string, bass, 1st grade	15.75	12.65

ROCK MAPLE

ACER SACCHARUM

Most consider Rock Maple to be the only Maple which is hard enough for use on a fretboard. Commonly found on Fender style electric instruments, the boards we offer are clear and stable. Of course, Maple fingerboards will become grimy quickly in normal use on a guitar, so you will need a hard Epoxy-like finish on them (which at this time, LMI does not offer).

FINGERBOARDS		EACH	3+
WFMA1	Rock Maple, wide, 1st grade	\$14.90	13.25
WFBMA1	Rock Maple, bass, 1st grade	17.05	15.15

ROCK MAPLE, BIRDSEYE

WFBE	Birdseye Maple, standard, 1st grade	\$19.05	
WFBE2	Birdseye Maple, standard, 2nd grade	16.65	

ZIRICOTE

CORDIA DODECANDRA

Ziricote is striking in appearance, much like Brazilian Rosewood with "spider-webbing" but in shades of greys and olive greens with black rather than reds with black. Heavier than most Rosewoods, it works somewhat like Ebony, and tends to be brittle.

FINGERBOARDS		EACH	3+
WFZIR	Ziricote, standard, 1st grade	\$10.85	9.65
WFBZIR	Ziricote, bass, 1st grade	16.65	14.80
WFBZIR1W	Ziricote, 5 string bass, 1st grade	20.85	18.55
WFBZIR2W	Ziricote, 5 string bass, 2nd grade	16.65	14.80

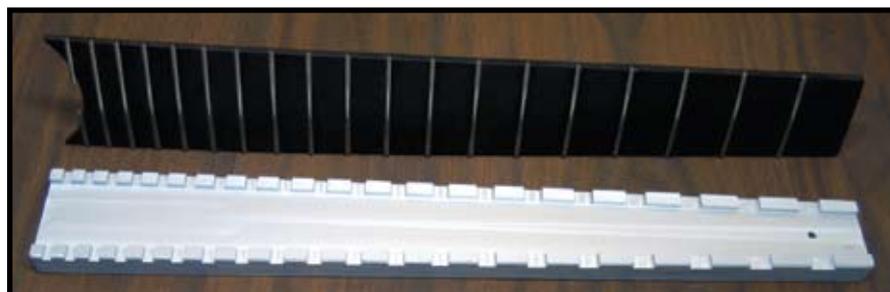


Pau Ferro/Morado

Rock Maple

Rock Maple birdseye

Ziricote



ALUMINUM FINGERBOARD CAUL

Our new machined aluminum fingerboard caul is crenelated to allow one to use it on a fretted or unfretted fingerboard when gluing the fingerboard to the neck.

See Tools: Clamping page 114

TONewood

- ACOUSTIC TOPS
- ACOUSTIC BACKS & SIDES
- FINGERBOARDS

• NECK WOOD

~ NECK BLANKS

- Birdseye Maple
- Curly Maple
- Indian Rosewood
- Mahogany
- Mahogany, FSC
- Peruvian Walnut
- Rock Maple
- Sapele
- Spanish Cedar

~ PRE-CARVED NECKS

- Mahogany Bolt-On Necks
- Mahogany Dovetail Necks
- Spanish Cedar Classical Necks

- OTHER INSTRUMENT WOOD
- SOLID BODY WOOD

Strength, stability, and machineability are of upmost importance when selecting a neck wood.



WNB



WNHMPC



WNBMPXLC

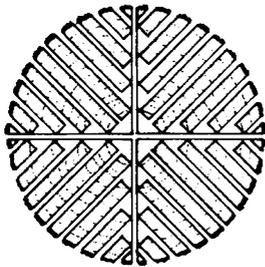


WNHMPLBC



WENMN

The neck blanks offered here are cut from wood especially selected, dried and dimensioned for necks—not your average lumber. All stock is quarter-sawn, unless otherwise specified.



Quartersawn is understood to be 90° with up to 20° variance acceptable off perfect quarter.

BIRDSEYE MAPLE NECK BLANKS

NECK WOOD		EACH
WNB	24" x 3¾" x 7/8" / 61cm x 9.5 cm x 2.2cm	\$81.15

CURLY MAPLE NECK BLANKS

NECK WOOD		EACH
WNMMP	Curly Bigleaf Maple, mandolin, 16" x 2½" x 2½" / 40.6cm x 6.3cm x 6.3cm	\$39.80
WNMMP2	Curly Bigleaf Maple, mandolin, 2nd grade, 16" x 2½" x 2½" / 40.6cm x 6.3cm x 6.3cm	29.70
WNEM	Curly European Maple, mandolin, 16" x 2½" x 2½" / 40.6cm x 6.3cm x 6.3cm	38.45
WNEM2	Curly European Maple, mandolin, 2nd grade, 16" x 2½" x 2½" / 40.6cm x 6.3cm x 6.3cm	29.70
WNBMPXLC*	Curly European Maple, archtop, 30" x 4" x 3" / 76.2cm x 10.1cm x 7.6cm	137.90
WNBMPXLC2*	Curly European Maple, archtop, 2nd grade, 30" x 4" x 3" / 76.2cm x 10.1cm x 7.6cm	106.95
WNHMPC	Curly European Maple, 24" x 3" x 7/8" / 60.9cm x 7.6cm x 2.2cm	44.75
WNHMPC2	Curly European Maple, 2nd grade, 24" x 3" x 7/8" / 60.9cm x 7.6cm x 2.2cm	31.30
WNHMPLBC	Curly European Maple, bass, 38" x 3" x 7/8" / 96.5cm x 7.6cm x 2.2cm	53.90
WNHMPLBC2	Curly European Maple, bass, 2nd grade, 38" x 3" x 7/8" / 96.5cm x 7.6cm x 2.2cm	42.35
WENMN	Curly Eastern Maple, electric, flat sawn, 30" x 4" x 7/8", 76.2cm x 10.2cm x 2.2cm	47.05

* You can nest two solid-heel necks out of the WNBMPXLC and WNBMPXLC2.

INDIAN ROSEWOOD NECK BLANKS

Rosewood is not considered a common choice for guitar necks, but this is mainly the result of export restrictions of non-dimensioned lumber from India. Those who have been able to get pieces large enough for necks have reported a dramatic contribution to the tone of the instrument.

Though not quite as dark or tight grained as our best Indian Rosewood fingerboards, these necks are affordable, well-sawn, attractive and stable.



INDIAN ROSEWOOD NECK BLANKS		EACH
WNAR1	25" x 3" x 7/8" / 63.5cm x 7.6cm x 2.2cm	\$27.75
WNAR2	2nd grade, 25" x 3" x 7/8" / 63.5cm x 7.6cm x 2.2cm	22.15



MAHOGANY NECK BLANKS

HONDURAN MAHOGANY

Our Honduran Mahogany neck blanks are the finest pattern grade, quartersawn blanks. With consistent density and homogenous grain, and excellent stability and workability, this Mahogany is the preferred wood for steel string guitar necks.

USA
Due to C.I.T.E.S. restrictions,
LMI is unable to ship
Honduran Mahogany
outside the United States.

NECK BLANKS		EACH	4+
WNMHM1	Honduran Mahogany (makes 2 necks) 30" x 4" x 3" / 76.2cm x 10.2cm x 7.6cm	\$99.85	NA
WNMHM	Honduran Mahogany 24" x 3" x 7/8" / 61cm x 7.6cm x 2.2cm	26.50	23.60
WNMHML	Honduran Mahogany 30" x 3" x 7/8" / 76.2cm x 7.6cm x 2.2cm	29.75	26.50
HEEL/NECK BLOCKS			
WHMH	Honduran Mahogany 6" x 4" x 3" / 15.2cm x 10cm x 7.6cm	19.80	17.60
WHMH12	Honduran Mahogany 12" x 3" x 7/8" / 30.4cm x 7.6cm x 2.2cm	12.15	10.80

MAHOGANY NECK/HEEL COMBINATIONS

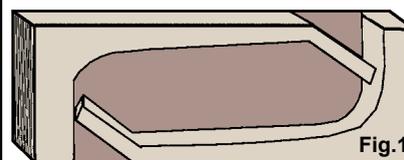


Figure 1 shows how to cut 2 one piece necks from a 30" x 4" x 2 7/8"-3" neck blank.

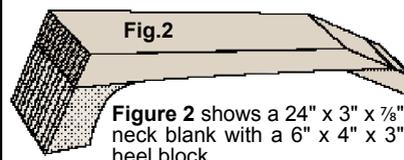


Figure 2 shows a 24" x 3" x 7/8" neck blank with a 6" x 4" x 3" heel block.

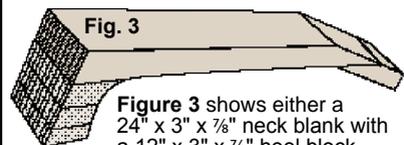


Figure 3 shows either a 24" x 3" x 7/8" neck blank with a 12" x 3" x 7/8" heel block (stacked heel), or the entire neck can be cut from a 30" x 3" x 7/8" blank.



SAPELE

Honduran Mahogany has long been the standard wood for necks because of its superior stability and workability. Unfortunately it has now grown quite expensive and we are restricted from shipping this wood outside of the United States. Finding quality stock has also grown difficult. For this reason we will be introducing a number of alternatives based on our customers recommendations. Chief among them is Sapele from Africa, mainly because the wood is similar in color to Honduran Mahogany. It has above average stability but it is heavier than Honduran Mahogany and is not as even textured. On the plus side it is readily available and features an attractive ribbon figure than runs the direction of the grain. It is also significantly more affordable. Though the love of Honduran Mahogany will endure, you can expect to see more and more fine guitars built from Sapele in the future.

NEW NECK BLANKS		EACH	3+
WNSM1H	Sapele neck blank, 24" x 3" x 7/8" / 61cm x 7.6cm x 2.2cm	\$16.25	14.45
WNSM1	Sapele neck blank, makes 2 necks, 30" x 4" x 2 7/8" / 76.2cm x 10.2cm x 7.3cm	61.10	54.40
WNSM2	Sapele neck blank, makes 2 necks, 2nd grade, 30" x 4" x 2 7/8" / 76.2cm x 10.2cm x 7.3cm	47.80	42.55
WNSML	Sapele neck blank, long, 30" x 3" x 7/8" / 76.2cm x 7.6cm x 2.2cm	19.50	17.35
WNSML2	Sapele neck blank, long, 2nd grade, 30" x 3" x 7/8" / 76.2cm x 7.6cm x 2.2cm	14.90	13.70
HEEL/NECK BLOCKS			
WHSM1	Sapele neck block, 6" x 4" x 3" / 15.2cm x 10cm x 7.6cm	16.25	14.45
WHSM12	Sapele neck block, 12" x 3" x 7/8" / 30.5cm x 7.6cm x 2.2cm	9.95	8.85

Check our website or call for current product information and pricing.

ROCK MAPLE NECK BLANKS

ROCK MAPLE NECK BLANKS		EACH	4+
WNHMP	24" x 3" x 7/8" / 61cm x 7.6cm x 2.2cm	\$27.10	24.10
WNHMPL	30" x 3" x 7/8" / 76.2cm x 7.6cm x 2.2cm	31.60	28.10
WNHMPLB	38" x 3" x 7/8" / 96.5cm x 7.6cm x 2.2cm	44.45	39.55
WNHMPLB2	2nd grade 38" x 3" x 7/8" / 96.5cm x 7.6cm x 2.2cm	34.00	30.25
WNHMPLWB	36" x 5" x 7/8" / 91.5cm x 12.7cm x 2.2cm	52.20	46.45
WNHMPLWB2	2nd grade 36" x 5" x 7/8" / 91.5cm x 12.7cm x 2.2cm	43.20	38.45
ROCK MAPLE HEEL/NECK BLOCKS		EACH	4+
WHMP12	12" x 3" x 7/8" / 30.5cm x 7.6cm x 2.2cm	\$13.15	11.70
WHMP122	2nd grade, 12" x 3" x 7/8" / 30.5cm x 7.6cm x 2.2cm	8.00	7.15



Rock Maple (L-R):
WHMP12 Heel/neck block,
WNHMP and
WNHMPL neck blanks.

SPANISH CEDAR NECK BLANKS

SPANISH CEDAR NECK BLANKS		EACH	4+
WNHC	24" x 3" x 7/8" / 61cm x 7.6cm x 2.2cm	\$25.85	23.00
WNHC2	2nd grade 24" x 3" x 7/8" / 61cm x 7.6cm x 2.2cm	17.85	15.90
WNHCL	30" x 3" x 7/8" / 76.2cm x 7.6cm x 2.2cm	32.35	28.80
WNHCL2	2nd grade 30" x 3" x 7/8" / 76.2cm x 7.6cm x 2.2cm	22.30	19.85
SPANISH CEDAR NECK/HEEL BLOCKS			
WHC12	12" x 3" x 7/8" / 30.5cm x 7.6cm x 2.2cm	11.15	9.90
WHC15	15" x 3" x 7/8" / 38.1cm x 7.6cm x 2.2cm	13.95	12.40
WHC	6" x 4" x 3" / 15.2cm x 10.1cm x 7.6cm	18.75	16.70



WALNUT, PERUVIAN NECK BLANKS

The Peruvian Walnut is a nice, dark chocolate color, with weight similar to Mahogany. The Peruvian Walnut variety is slightly more dense than other Walnuts.

PERUVIAN WALNUT NECK BLANKS		EACH	4+
WNPW	30" x 3" x 7/8" / 76.2cm x 7.6cm x 2.2cm	\$23.35	20.80
WNPW2	2nd grade, 30" x 3" x 7/8" / 76.2cm x 7.6cm x 2.2cm	16.65	14.80



See
REPAIR TOOLS
on page 134

LUPUS NECK HEATER



**TRUSS
RODS
&
NECK
PARTS**

**START ON
PAGE 86**

PRE-CARVED MAHOGANY NECKS

Our pre-carved necks are CNC carved from quartersawn Honduran Mahogany and have an oversized peghead which allows the builder to customize the peg-head shape. The necks are one piece with the exception of glued on wings on the peghead which are virtually invisible.

The difference between the Gibson™-style and Martin™-style necks are the heels. The heel of the Martin™-style necks measure 1.100" side and .890" tall and has a cathedral shape. The Gibson™ -style neck has a heel which measures 1.820" wide by .845" tall and it has a half-ellipse shape.

OM (and parlor) necks differ from dreadnought necks in that their heel depth is shallower to match the shallower body of the instrument. There is no other significant difference.

Our 14 fret neck is made to accommodate the **TRSD** truss rod, and the 12 fret neck takes the **TRSDS** rod (see page 88). The 12 fret neck works well for a parlor guitar or other small instrument.

Pre-drilled and undrilled bolt on necks



BOLT-ON PRE-DRILLED & UNDRILLED NECKS

The pre-drilled necks include brass inserts pre-installed in the neck plus the hardware needed for bolt-on neck installation. The undrilled necks do not come with hardware. Our **TN12** hardware is available on page 86.

See our website for a few bolt-on neck construction tips.

DOVETAIL NECKS

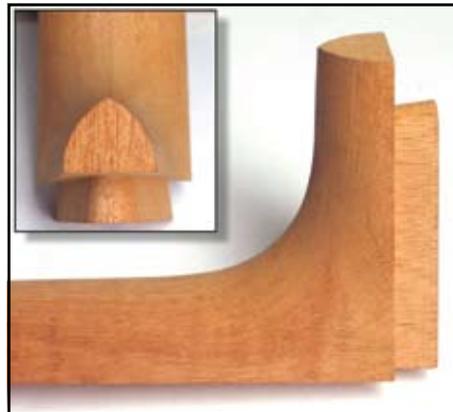
The dovetail necks have a French dovetail with a 2½ degree taper cut into the heel.

Note: When fitting the dovetail, the neck should be about ⅛" proud of the heel block.

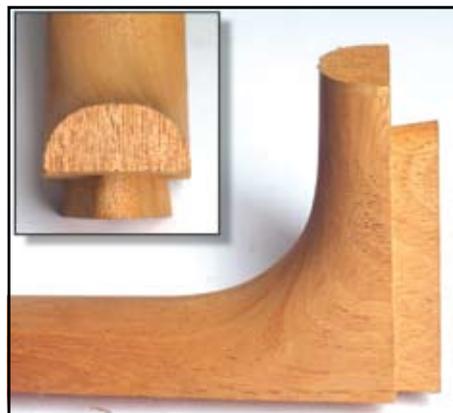
DIAMOND AT PEGHEAD

Some of our necks are carved with a diamond at the peghead base which can be easily removed if it is not desired. The diamond is decorative, but also adds a bit of mass at a structurally weaker section of the neck.

Close-up of Diamond at peghead.



WNCO Martin™-style dovetail



WNCOG Gibson™-style dovetail

DIMENSIONS

12 FRET BOLT-ON NECK

- Heel depth 3.325"
- Width at the nut 1.875"
- Width at 12th fret 2.3"
- Peghead slot width 0.55"
- Peghead slot depth 3.93"
- Width at top of peghead 2.9"
- Length of peghead 6.625"
- Thickness of peghead 0.67"
- Tuner hole spacing 70mm

DIMENSIONS

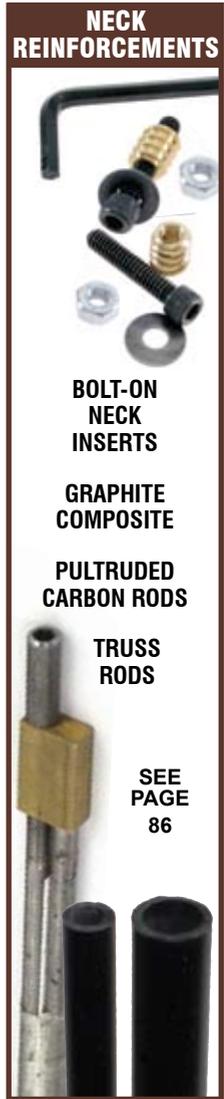
14 FRET BOLT-ON NECK

- Heel depth 4.25"
- Width at the nut 1.875"
- Width at 14th fret 2.3"
- Peghead slot width N/A
- Peghead slot depth N/A
- Width at top of peghead 3.375"
- Length of peghead 6.875"
- Thickness of peghead 0.6"
- Tuner hole spacing undrilled

DIMENSIONS

DOVETAIL NECK

- Heel depth 4.25"
- Width at the nut 1.875"
- Width at the 14th fret 2.3"
- Peghead slot width N/A
- Peghead slot depth N/A
- Width at top of peghead 3.0"
- Length of peghead 7.0"
- Thickness of peghead 0.5"
- Tuner hole spacing undrilled

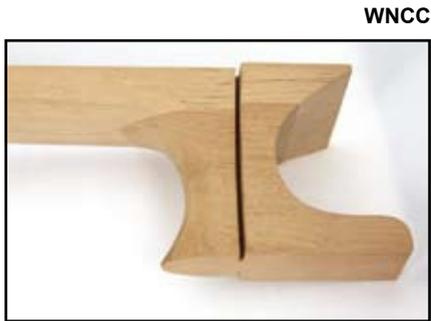


Pre-Carved Mahogany Necks				
BOLT-ON PREDRILLED				
SKU#	STYLE	SCALE	Frets to the neck	EACH
WNCDMT	Martin™-style D w/Diamond	25.4" or 25.5"	14	\$155.90
WNCMT	Martin™-style D w/Diamond	25.4" or 25.5"	14	155.90
WNCDMTOM	Martin™-style OM w/Diamond	25.4" or 25.5"	14	155.90
WNCMTOM	Martin™-style OM no Diamond	25.4" or 25.5"	14	155.90
WNCDMTOM1	Martin™-style OM no Diamond	24.9"	14	155.90
WNCMS	Martin™-style Slot-head no Diamond	24.9"	12	155.90
BOLT-ON UNDRILLED				
SKU#	STYLE	SCALE	Frets to the neck	EACH
WNCMTNH	Martin™-style D no Diamond	25.4" or 25.5"	14	\$148.50
WNCMTOMNH	Martin™-style OM no Diamond	25.4" or 25.5"	14	148.50
DOVETAIL				
SKU#	STYLE	SCALE	Frets to the neck	EACH
WNCO	Martin™-style D no Diamond	25.4" or 25.5"	14	\$148.50
WNCOD	Martin™-style D w/Diamond	25.4" or 25.5"	14	148.50
WNCOG	Gibson™-style D no Diamond	25.4" or 25.5"	14	148.50
HEEL/NECK BLOCK				
SKU#	STYLE			EACH
WNBCMT	D, Pre-drilled Bolt-on			\$15.40
WNBCMTNH	D, Undrilled Bolt-on			11.10
WNBOM	OM, Pre-drilled Bolt-on			15.40
WNBCMTOMNH	OM, Undrilled Bolt-on			11.10
WNCOH	All dovetail necks			13.25



PRE-CARVED SPANISH CEDAR CLASSICAL NECKS

With a traditional Spanish heel, these reasonably priced necks are great for the beginning builder that finds carving his/her first neck a little daunting. Experienced builders will love them for the labor and time savings they gain by using them. These necks are precision CNC'd now, so the quality has improved over previous models. All that is needed is a small amount of finish sanding. They are made from 1st grade, quartersawn wood and feature an Indian Rosewood headplate. The tuner holes will accommodate any of the classical tuners we carry. For 650mm scale length.



PRE-CARVED SPANISH CEDAR CLASSICAL NECKS		EACH
WNCC	Spanish Cedar with Indian Rosewood headplate	\$110.85

TONewood

- ACOUSTIC TOPS
- ACOUSTIC BACKS & SIDES
- FINGERBOARDS
- NECK WOOD

• OTHER INSTRUMENTS

- ARCHTOP GUITAR
 - Tops
 - Back & Side Sets
 - Curly Maple Neck Blanks
- ARCHTOP MANDOLIN
 - Tops
 - Back & Side Sets
 - Neck Blanks
 - Mandolin Fingerboards
- MANDOLIN/UKULELE/
SMALL INSTRUMENT

• SOLID BODY WOOD

ARCHTOP GUITAR TOPS

Two pieces, bookmatched.
9" x 22½" x 1"+ at center
22.9cm x 57.2cm x 25.4mm+ at center

SITKA SPRUCE TOPS		EACH
WASM	Master grade	\$187.55
WAS1	1st grade	146.55
WAS2	2nd grade	121.15
ENGELMANN SPRUCE TOPS		EACH
WAEM	Master grade	\$263.20
WAE1	1st grade	227.20
WAE2	2nd grade	178.45
GERMAN SPRUCE TOPS		EACH
WAGM	Master grade	\$277.95
WAG1	1st grade	238.20
WAG2	2nd grade	146.25



Sitka Spruce archtop, Peter Hopkins

ARCHTOP GUITAR BACK & SIDE SETS BIGLEAF MAPLE & EUROPEAN MAPLE

ACER PSEUDOPLATANUS

In the tradition of the masters, we try to obtain the highest quality wood for your archtop guitars. Bigleaf Maple is our domestic choice and is available in both flame and quilted figure with the quilted being rarer and more difficult to obtain. Bigleaf can occasionally have a stringy texture and be a bit difficult to work, but it is not enough to deter builders-as its popularity demonstrates. It finishes beautifully and sounds excellent. Our European Maple has a fine texture, carves easily and has a creamy white color. The flame figure it exhibits is extraordinary, especially under finish. Quilted is not available.

BACKS: 9" x 22" x 1" tapering to ¼" / 22.9cm x 55.9cm x 25.4mm tapering to 6.4mm

SIDES: 4" x 34" x 3mm / 10.2cm x 86.4cm x 3mm

ARCHTOP GUITAR BACK & SIDES		EACH
WBMAGA	Bigleaf Maple, high flame	\$339.05
WBMAGB	Bigleaf Maple, medium flame	223.25
WBMAGQA	Bigleaf Maple, A grade quilt	395.60
WBMAGQB	Bigleaf Maple, B grade quilt	280.25
WEMAGA	European Maple, high flame	496.95
WEMAGB	European Maple, medium flame	444.15



Quilted Bigleaf Maple non-cutaway archtop, Michael Hemken

ARCHTOP GUITAR CURLY MAPLE NECK BLANKS



You can nest two solid-heel necks out of the **WNBMPXLC**. This unique piece is quartered along the 3" face and nicely figured for a dramatic look on your next archtop or steel-string guitar.

ARCHTOP GUITAR NECK BLANKS		EACH
WNBMPXLC	Curly Maple archtop, 30" x 4" x 3", 76.2cm x 10.1cm x 7.6cm	\$137.90
WNBMPXLC2	Curly Maple archtop, 2nd grade, 30" x 4" x 3"	106.95

ARCHTOP GUITAR
Design & Construction
BY ROBERT BENEDETTO

BOOK:
Making an Archtop Guitar

CD/VIDEO COLLECTION:
ARCHTOP GUITAR
Design & Construction
BY ROBERT BENEDETTO

See MEDIA pages 170 & 178

ARCHTOP MANDOLIN TOPS – Two pieces, bookmatched

We recently added Adirondack Spruce to our mandolin topwood line. This strong, bright wood is favored by many archtop mandolin builders to help create that vintage tone - the same as with builders of Bluegrass-style dreadnought guitars. The tops that we offer in each of these woods are well quartered, straight grained and dry. Master grade tops are the best available in grain and color (call or see our website for availability). 1st grade tops have clear color with minor variation in grain as compared to masters. 2nd grade tops may have minor color and/or grain variation.

Minimum dimensions: 5.5" x 16" x 7/8" at center / 14cm x 40.6cm x 22.2mm at center

ARCHTOP MANDOLIN TOPS		EACH	3+
WMAA1	Adirondack Spruce mandolin top, 1st grade	\$68.40	60.90
WMAA2	Adirondack Spruce mandolin top, 2nd grade	54.15	48.20
WMAM	Sitka Spruce, master grade	56.40	50.20
WMA1	Sitka Spruce, 1st grade	44.95	40.00
WMA2	Sitka Spruce, 2nd grade	28.55	25.40
WMAEM	Engelmann Spruce, master grade	64.95	57.80
WMAE1	Engelmann Spruce, 1st grade	46.45	41.35
WMAE2	Engelmann Spruce, 2nd grade	37.90	33.75

ARCHTOP MANDOLIN BACK & SIDES

Bigleaf Maple is our domestic choice for mandolin backs & sides. It's available in flame and quilted figure, with the quilted being rarer and a bit more difficult to obtain. Bigleaf can have a stringy texture and be a bit difficult to work, but not enough to deter builders—as its popularity demonstrates. It finishes beautifully and sounds excellent.

DIMENSIONS: 2 piece bookmatched sets

Backs: 5.5" x 16½" x 7/8" tapering to ¼" 13.9cm x 41.9cm x 2.2cm tapering to 6mm

Sides: 2" x 28" x 4mm / 5.1cm x 71.1cm x 4mm

ARCHTOP MANDOLIN BACK & SIDES		EACH
WBMAMA	Bigleaf Maple, good flame, mandolin	\$87.50
WBMAMB	Bigleaf Maple, low flame, mandolin	64.40
WBMAMQA	Bigleaf Maple, good quilt, mandolin	216.95
WBMAMQB	Bigleaf Maple, low quilt, mandolin	84.75
WMANDOKIT	Bigleaf Maple mandolin wood kit w/ back, sides & neck blank, good flame, and 1st grade Sitka Spruce top	166.75

MANDOLIN/UKULELE/SMALL INSTRUMENT TOPS/BACKS

We offer a variety of smaller sized tops for various instruments including Ukulele, Flat-top Mandolin, Requinto, Bowed Psaltery, Spamolin and others. Engelmann Spruce is a good choice for these instruments because of its tonal warmth and versatility. It responds well to both steel and nylon strings. You can learn more about Engelmann Spruce where it is listed under our acoustic guitar soundboards.

Also listed here are figured, matched Koa sets (top/back/sides). Koa is the traditional wood choice for Ukuleles. These sets all exhibit nice, flamed figure and good color.

Dimensions of the Koa sets are:
 Tops and Backs: 4¾" x 12¼" x .140"
 Sides: 18" x 3¼" x .120"

ENGELMANN SPRUCE FLATTOPS		EACH	3+
WMAAA	AAA 21" x 6" x 3/16" / 53.3cm x 15.2cm x 4.7mm	\$10.85	9.65
WMAA	AA, 21" x 6" x 3/16" / 53.3cm x 15.2cm x 4.7mm	7.05	6.25
WUAAA	AAA, 21" x 5" x 3/16" / 53.3cm x 12.7cm x 4.7mm	9.15	8.15
WUAA	AA, 21" x 5" x 3/16" / 53.3cm x 12.7cm x 4.7mm	5.80	5.15
KOA TOP/BACK/SIDE SETS		EACH	3+
WKUTBSA	Koa, strong figure	\$112.10	NA
WKUTBSB	Koa, mild figure	89.80	NA

F5-STYLE MANDOLIN KIT

This **unserviced** Mandolin Kit combines our **WMANDOKIT** with other essential raw materials and parts needed to build this superb **F5-style mandolin**.

The kit includes:

- 1st grade Sitka Spruce top
- Gotoh™ **GMNIF** tuners
- Pre-made Ebony adjustable bridge
- The Ultimate Bluegrass Mandolin Manual, **BM56** (which includes plans for an F5-style mandolin).



B7K F5-style mando kit \$328.95

See web for complete parts list.

MANDOLIN/UKULELE FINGERBOARDS

12" x 2" x ¼", 31cm x 5cm x 6mm

FINGERBOARDS		EACH	3+
WFMAE	African Ebony	\$9.10	8.10
WFMAE2	African Ebony, 2nd grade	4.60	4.10
WFM1	Ebony	9.95	NA
WFM2	Ebony 2nd grade	5.35	NA
WFM1M	Macassar Ebony	8.60	7.65
WFIM	Indian Rw, taper 17/8" to 23/8"	6.35	5.65
WFIM2	Indian Rw, 2nd grade, taper 17/8" to 23/8"	4.40	3.90
WFM1RS	Madagascar Rw, 1st grade	9.65	8.60
WFM2RS	Madagascar Rw, 2nd grade	7.25	6.45

ARCHTOP MANDOLIN NECK BLANKS

MANDOLIN NECK BLANKS		EACH
WNMMP	Curly Maple, 16" x 2½" x 2½" / 25.4cm x 6.35cm x 6.35cm	\$39.80

TONewood

- ACOUSTIC TOPS
- ACOUSTIC BACKS & SIDES
- FINGERBOARDS
- NECK WOOD
- OTHER INSTRUMENT WOOD

• SOLID BODY WOOD

~ ELECTRIC BODY BLANKS

- Alder
- Mahogany
- Poplar
- Primavera
- Swamp Ash

~ TOP PLATES

- Figured Maple
- Figured Redwood
- Flamed Oregon Myrtle
- Koa
- Lacewood
- Zebrawood

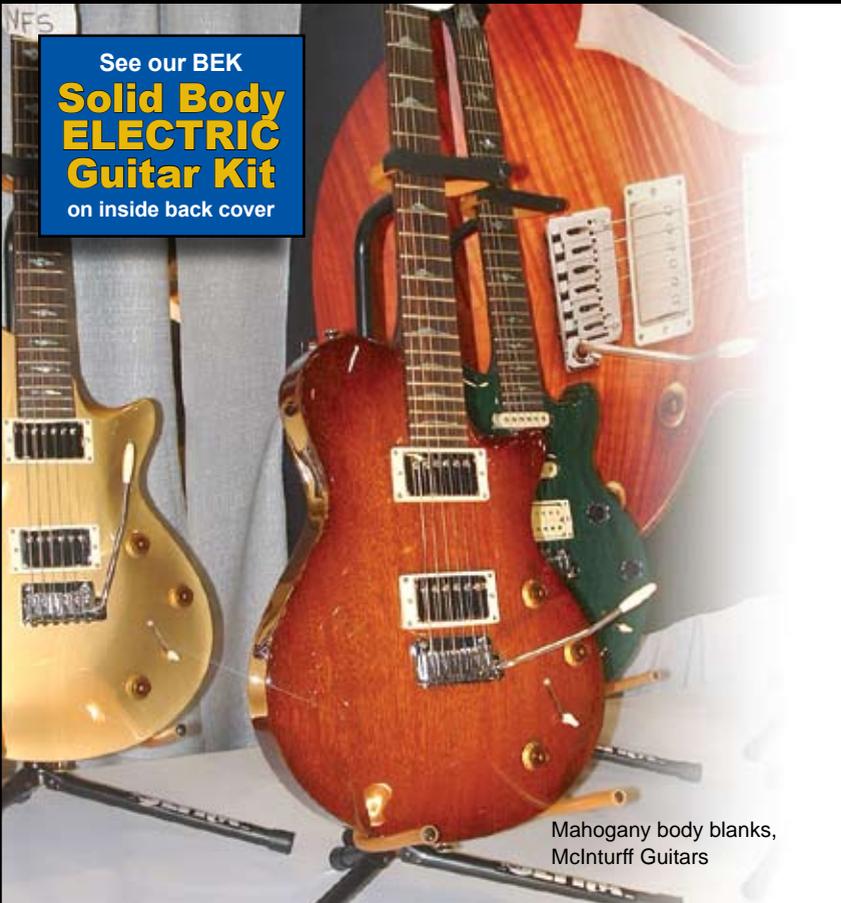


SOLID BODY WOOD/ELECTRIC GUITARS

Luthiers Mercantile International is well known for supplying the best available materials for acoustic instruments. Now we are supplying even more materials for electric guitars and basses. Although we have carried some parts for solid bodied instruments, we have expanded our line with more figured top plates, more neck woods, new pickup lines, and an expanded hardware selection.

CARVED TOP ELECTRIC KIT (B9K)

See our BEK
**Solid Body
ELECTRIC
Guitar Kit**
on inside back cover



Mahogany body blanks,
McInturff Guitars

B9K CARVED TOP ELECTRIC KIT   \$594.80

THIS UNSERVICED ELECTRIC KIT features the following major components to create a professional solid body electric guitar:

WSDTAAA	AAA Flamed Maple top plate
WDSMHL	Solid Body Mahogany Blank
WNHMHL	Mahogany Neck
WF1S	Ebony Fingerboard
WHEA	Ebony Headplate
GGM6	Chrome Gotoh® tuners, 3L/3R
FW74	Fretwire, Hard Standard
TRED	Truss Rod, Double Action, Electric
EJPL	Les Paul-style Jack Plate, chrome
EJ	Mono-Guitar Jack
EBTSL	Tunematic with Studs, Chrome
ESTP	Les Paul-style Tailpiece, Chrome
EPTBHB	Texas/BBQ Humbucker pickup set
EVP	CTS® Pot Vol. Controls, 500k
ETP	CTS® Pot Tone Controls, 250k
EKG	Gibson Style Gold knobs
ECB	Capacitors, 75v .05 Microfarada
DWP6.35K	White MOP Dot, 6.35mm (20)
DWP2.35K	White MOP Dot, 2.35mm (20)
N1	2 Bone Nuts
PL12	Les Paul Style Electric Plan
ELPTS	3 Way Toggle Switch
EPREK	2 Pickup Rings (screws incl.)
ESWR	Switch Ring, Black
EBW	Black Wire, 22 Gauge, 24"
EWV	White Wire, 22 Gauge, 24"
ECS	12" x 12" Sheet Copper Shielding

Check our website or call for current product information and pricing.

ELECTRIC BODY BLANKS

We currently offer several popular woods for electric guitar bodies. It is often difficult to source these woods, so we offer a variety of sizes, both joined and unjoined. Please read the description carefully before ordering. The one piece body blanks are good for those looking for a natural finish. The multi-piece blanks are more appropriate for painted bodies.

Swietenia macrophylla (Honduran Mahogany) was recently moved up one level, from appendix III to appendix II of the CITES Treaty (the Convention on International Trade in Endangered Species of Wild Fauna and Flora). As a result, Honduran Mahogany will become scarcer and more expensive as time goes on. In response, we are now offering Honduran Mahogany that is FSC (Forest Stewardship Council) Certified whenever we can obtain it.

Instrument quality Swamp Ash and Alder have become more difficult to obtain. We have sought out alternatives and think we've found a couple of excellent alternatives. Primavera (*Cybistax donnellsmithii*) has a light, even color ranging from blonde to yellow-tan. It has subtle Mahogany like grain patterns, making it a fine alternative to Korina/Limba. Primavera weighs less than Mahogany, making it a great choice for vintage Fender style instruments. It has been used on high-end basses and humbucker-equipped rock guitars with great success.

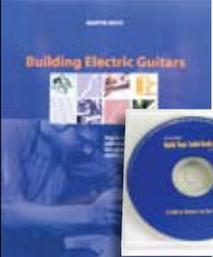
Another new addition to our electric woods is Poplar (*Liriodendron tulipifera*). Poplar is an electric guitar tonewood which is often compared to Alder. It continues to grow in popularity as clean Alder blanks grow more difficult to source. Already a staple of many modern Fender guitars, it is nearly identical to Alder in tonality; crisp and resonant with balanced response across the spectrum. It is a relatively light weight wood (a little heavier than Alder) that machines remarkably well. It has a smoother surface than Alder making it a dream to finish. The color and grain are unremarkable, so most Poplar guitars are painted or dyed.

Minimal surface sanding needed for final thickness. Pieces are not bookmatched.

ALDER		EACH
WSDA	1 pc., 20 x 14 x 1 3/4"	\$78.30
WSDAS	2 pc., unjoined 20" x 6 3/4" x 1 3/4"	73.75
WSDAJ	3 & 4 pc., joined, 20" x 14" x 1 3/4"	 76.50
MAHOGANY		EACH
WSDMHL	1 pc., 22" x 13 1/2" x 1 3/4"	  \$126.40
WSDMHL2	2 pc., unjoined, 22" x 7" + x 1 3/4"	  120.50
WFSCMHL	FSC, 1 pc., 22" x 13 1/2" x 1 3/4"	  126.40
WFSCMHL2	FSC, 2 pc., unjoined., 22 x 8 x 1 3/4"	  120.50
POPLAR		EACH
WSDP	1 pc., 20" x 14" x 1 3/4"	 \$83.55
WSDP2	2 pc., unjoined, 20" x 14" x 1 3/4"	 68.90
PRIMAVERA		EACH
WSDPRIM	1 pc., 20" x 14" x 1 3/4"	 \$96.10
SWAMP ASH		EACH
WSDSA	2 pc. unjoined, 20" x 7" x 1 3/4"	 \$95.50
WSDSAJ	3 pc. joined, 19" x 14" x 1 3/4"	 95.50
WFSCBSA	FSC, 2 piece joined, 20" x 14" x 1 3/4"	 119.40
WFSCBSAJ	FSC, 3 piece joined, 20" x 14" x 1 3/4"	 119.40



BOOK:
BUILDING ELECTRIC GUITARS



CD:
BUILD YOUR SOLID-BODY GUITAR



by Martin Koch

Body blanks from top:
Alder, Mahogany,
Poplar, Primavera
and Swamp Ash.



Due to C.I.T.E.S.* restrictions,
LMI is unable to ship Honduran Mahogany outside the USA.

*The Convention on International Trade in Endangered Species of Wild Fauna and Flora



ELECTRIC GUITAR TOP PLATES

Starting with the Gibson™ Les Paul™ electric guitars in the 1950's and expanding to many factory electric guitars today, hardwood top plates (usually figured Maple) have been laminated to the top of the core body wood for decoration and sound alteration. At LMI during our search for a wider variety of woods for acoustic guitars we have also come across more woods that would be distinctive electric guitar tops. To complement our stock of flamed and quilted Maple tops, we now offer Lacewood, Koa, Flamed Oregon Myrtle, Figured Redwood, and Zebra-wood for drop-tops. Other woods may be available, check our website.



Flamed Maple top, Laurie Rojahn

Available in 2 thicknesses (unless otherwise noted):

Les Paul™ (carved top) size is 5/8" (15.9mm) thick. • Drop-top size is 1/4" (6.35mm) thick.

Each top comes as two (2) book-matched pieces.

Will make a 20-22" x 14" (50.8-55.9 cm x 35.6cm) top when joined and laminated to a body blank.

FIGURED MAPLE

Figured Maple is our biggest seller of electric top material. We carry a large selection of quality flame and quilted tops, in two thicknesses and in many grades.

Our grading scale is as follows: good (A grade), better (AA grade), best (AAA grade) and premium (AAAA). Do not confuse our grading with other industry grading, since our 3A grade is comparable to the 4A of others and our 4A compares to the 5A grades of other vendors. (By the same token our grading categories are broader.)

Our good grade has subtle figure that may not appear very distinct when unfinished, but good staining or shading techniques can bring out a beautiful, soft moving affect. In the better grade the wood will be distinctly figured and with good contrast and figure throughout most of the pattern area. This is what you are used to seeing on vintage Les Paul™ models. The best grade has the highest degree of contrast and intensity of figure and is the hardest for us to acquire. The higher grade quilted tops are the rarest, and thus more expensive than even the finest flamed top. The premium grade tops of both the flamed and quilted tops really are something special, and will give an instrument a dramatic, eye-popping appearance.



Best flame (left) and best quilt (right) Maple drop-tops

FIGURED MAPLE		EACH
WSDTAAAA	LP top plate, premium flame	\$193.05
WSDTAAA	LP top plate, best flame	159.95
WSDTAA	LP top plate, better flame	132.50
WSDTA	LP top plate, good flame	110.10
<hr/>		
WSDTQAAAA	LP top plate, premium quilt	361.30
WSDTQAAA	LP top plate, best quilt	270.75
WSDTQAA	LP top plate, better quilt	202.50
WSDTQA	LP top plate, good quilt	132.50
<hr/>		
WSDTPAAAA	Drop-top plate, premium flame	95.70
WSDTPAAA	Drop-top plate, best flame	83.95
WSDTPAA	Drop-top plate, better flame	72.60
WSDTPA	Drop-top plate, good flame	63.20
<hr/>		
WSDTPQAAAA	Drop-top plate, premium quilt	195.15
WSDTPQAAA	Drop-top plate, best quilt	140.25
WSDTPQAA	Drop-top plate, better quilt	101.50
WSDTPQA	Drop-top plate, good quilt	76.65

JACK THE GRIPPER
For tightening the nut that holds the jack.

JACK FISHING TOOL
End pin jack installer

Both tools on page 148

Check our website or call for current product information and pricing.

FIGURED REDWOOD

SEQUOIA SEMPERVIRENS

These plates are reddish-brown with flame or burl figuring. Each is unique. This material is softer than other top plate material and any swirling burl figure may need to be stabilized with epoxy or superglue to fill any small voids before finishing. A strong, hard finish rather than a simple oil application, is recommended.

FIGURED REDWOOD TOP PLATES		EACH
WSDRF	Drop-top plate, flamed, 5/16"	\$52.50
WSDR	Drop-top plate, flamed, 5/16", 2nd quality	42.60
WSDRB	Drop-top plate, Redwood burl, 5/16"	57.40

FLAMED OREGON MYRTLE

UMBELLULARIA CALIFORNICA

We have offered this attractive wood for guitar back and sides for many years with great success. The wood is well flamed like Maple, but with interesting brown, blonde, and tan color streaks creating more color contrasts than in the Maple tops.

FLAMED OREGON MYRTLE TOP PLATES		EACH
WSDTPMYRAAA	Drop-top plate, well flamed, AAA	\$89.90
WSDTPMYRAA	Drop-top plate, flamed, AA	75.40
WSDTMYAAA	LP top plate, well flamed, AAA	115.95
WSDTMYAA	LP top plate, flamed, AA	98.20

KOA

ACACIA KOA

These beautiful highly flamed Koa drop-top plates are in high demand, and very difficult to get. Backorders are common and sometimes lengthy. See our website for more information. Bookmatched set.

KOA TOP PLATE		EACH
WSDTKAAA	Drop-top plate, best figure, 20" x 7"	\$217.85

LACEWOOD

GRAVILLEA ROBUSTA

Lacewood is very similar to Mahogany in weight and color but with very bold cross grain figuring. As can be seen here, there is a strong, regular cross grain patterning. This wood works and finishes easily and will provide a unique appearance for a bass or guitar.

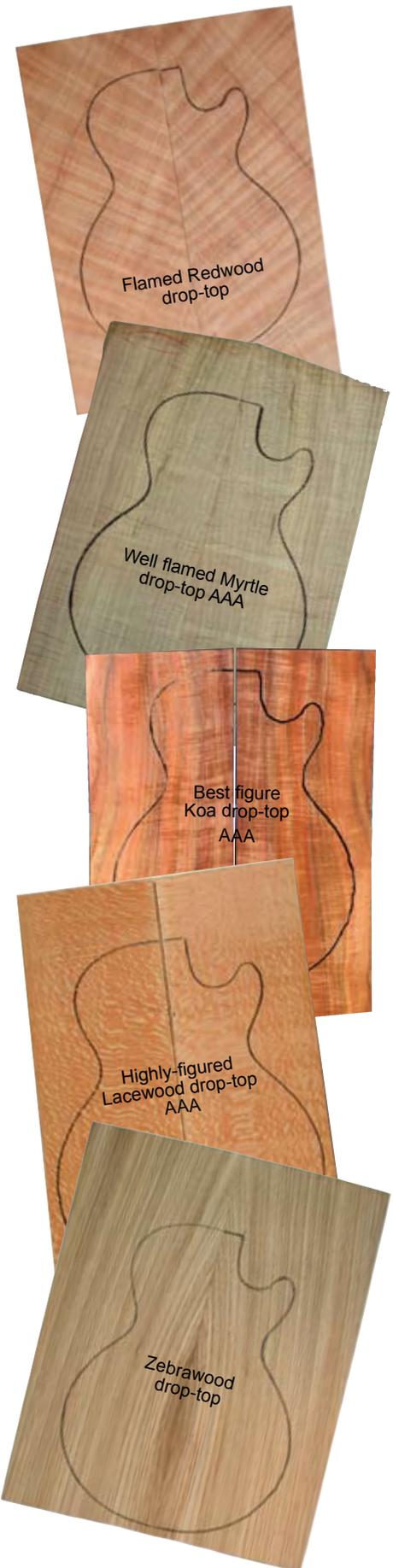
LACEWOOD TOP PLATES		EACH
WSDTPLACAAA	Drop-top plate, highly-figured	\$72.50
WSDTPLACAA	Drop-top plate, well-figured	57.40

ZEBRAWOOD

MICROBERLINIA BRAZZAVILLENSIS

This boldly striped wood has been used as top plates on many high-end electric basses. Although it is not figured like most woods used for top plates, the straight, contrasting gold-tan and dark brown stripes work well with bodies and necks laminated from contrasting woods.

ZEBRAWOOD TOP PLATE		EACH
WSDTPZEB	Drop-top plate	\$87.75



PARTS

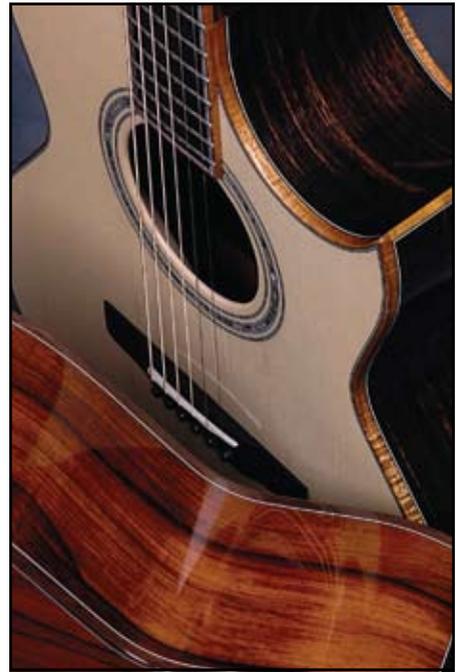
• BINDINGS, BACKSTRIPS & PURFLINGS

- ~ PLASTIC BINDING
 - Archtop F-Hole
 - End Graft/Heel Cap Material
 - ~ PURFLING
 - Bold Multi-Line
 - Fine Multi-Line
 - Marquetry Purfling
 - ~ WOOD BACKSTRIPS
 - ~ WOOD BINDING
 - ~ WOOD STRIPS
- BRIDGE PINS & END PINS
 - BRIDGES
 - ELECTRIC HARDWARE
 - FRETWIRE
 - HEADPLATES
 - INSIDE THE BOX
 - NUTS & SADDLES
 - PICKGUARD MATERIAL
 - PICKUPS
 - ROSETTES
 - SHELL/INLAY
 - STRINGS
 - TAILPIECES
 - TRUSS RODS/NECK PARTS
 - TUNING MACHINES
 - VENEER

LMI offers a huge selection of exotic wood bindings, backstrips, plastic bindings, wood strips and purflings to beautify your guitar. If you order binding with other woods (bridge, headplate, back & sides), we do our best to match all the pieces.



Figured Maple binding, Tom Bills



Koa and BWB purfling, Charis Acoustic

PLASTIC BINDING

DIMENSIONS: WIDTH X HEIGHT X 49", UNLESS OTHERWISE SPECIFIED.

PLASTIC BINDING		B=Black, W=White, I=Ivoroid		EACH	12+
PBIWB	White, Boltaron™ .062" x 1/4" x 65"			\$3.10	2.75
PBIWBB	Black, Boltaron™ .062" x 1/4" x 65"			3.10	2.75
PBIB	Black .080" x 1/4", ABS			3.10	2.75
PBIW	White .090" x 1/4", ABS			3.10	2.75
PBI1	BW, .040" (.020/.020) x 1/4", ABS			3.10	2.75
PBI2T	BWB, .090" (.030/.030/.030) x 1/4", ABS			3.45	3.10
PBI3	BWB, .060" (.020/.020/.020) x 1/4", ABS			3.45	3.10
PBI4	WBW, .090" (.030/.030/.030) x 1/4", ABS			3.45	3.10
PBI5	BWBW, .080" (.020/.020/.020/.020) x 1/4", ABS			3.45	3.10
PBI6	WBW, .060" (.020/.020/.020) x 1/4", ABS			3.45	3.10
PBBI	Ivoroid/bk, .045" (.022/.022) x 1/4", celluloid		🔥	6.25	5.55
PBI	Ivoroid, .040" x 1/4" x 54", celluloid		🔥	3.00	2.65
PBIBI	IBI, .070" (.040/.015/.015) x 1/4" celluloid		🔥	6.35	5.65
PBII	Ivoroid, .060" x 1/4", celluloid		🔥	4.55	4.05
PBIIB	IB, .060" (.040/.020) x 1/4", celluloid		🔥	6.45	5.75
PBIIBI	IBI, .090" (.020/.020/.050) x 1/4", celluloid		🔥	7.00	6.25
PBIIA	Ivoroid, .060" x 1/2", celluloid		🔥	5.95	5.30
PBIC	Cream, .060" x 1/2", ABS			5.50	4.90
PBICS	Cream, .060" x 1/4", ABS			4.30	3.85
PBITB	Tortoise, .0625" x 1/4" x 34", celluloid		🔥	5.00	4.45
PBITG	Tortoise, .060" x 1/4" x 61", celluloid		🔥	8.30	7.40
PBMOP	White pearloid, .060" x 1/4" x 49", celluloid		🔥	5.90	5.25

ARCHTOP F-HOLE BINDING		EACH
PBAW	Archtop F-hole binding – vinyl, white 12" x 1 1/4" x .090"	\$3.80
PBAB	Archtop F-hole binding – vinyl, black 12" x 1 1/4" x .080"	3.80



Archtop F-hole binding

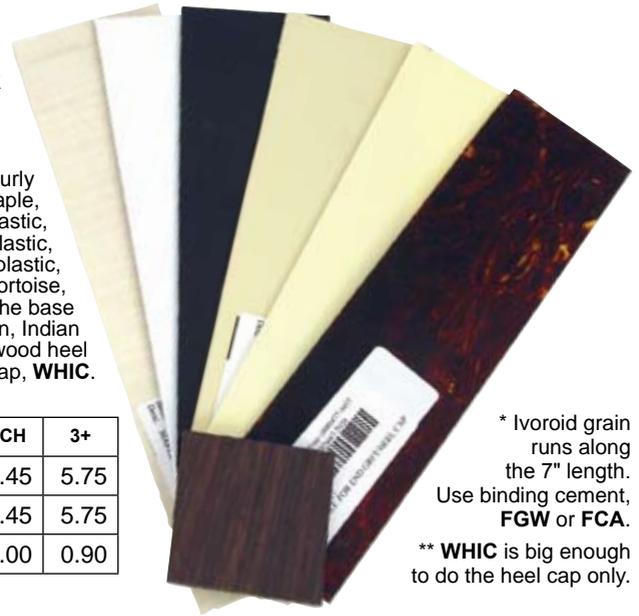
Check our website or call for current product information and pricing.

END GRAFT/HEEL CAP MATERIAL

At 2" wide by 7" long, this is enough material to both tie in the binding on the top and back with an end graft and dress up the neck with a heel cap. Great for a vintage Martin™ look.

END GRAFT/HEEL CAP MATERIAL		EACH	3+
PM2X7	Curly Maple .125" thick	\$3.50	3.10
PW2X7	White plastic .090" thick	3.50	3.10
PWP2X7	White plastic .060" thick	3.50	3.10
PBB2X7	Black plastic .060" thick	3.50	3.10
PBC2X7	Cream plastic .060" thick	3.50	3.10
PBI2X7	Ivoroid .060" thick* 	3.90	3.50

L-R: Curly Maple, white plastic, black plastic, cream plastic, ivoroid, Tortoise, and at the base of the fan, Indian Rosewood heel cap, **WHIC**.



END GRAFT/HEEL CAP MATERIAL		EACH	3+
PT2X7	Tortoise .060" thick, (matches PBITG binding) 	\$6.45	5.75
PTB2X7	Tortoise .060" thick (matches PBITB binding) 	6.45	5.75
WHIC	Heel cap, Indian Rosewood, 1 3/4"x 1 3/4"x 1/8" thick**	1.00	0.90

* Ivoroid grain runs along the 7" length. Use binding cement, **FGW** or **FCA**.
** **WHIC** is big enough to do the heel cap only.

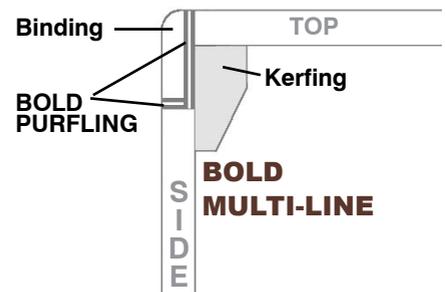
BOLD MULTI-LINE PURFLING

Anything on the edge of an instrument that isn't the outermost edge (binding) is called "purfling". In these bold multi-line purflings, a black fiber veneer and a white wood veneer are laminated together and cut into strips. The alternating black and white lines give a distinctively bold appearance. Our designation BW is black/white, BWB is black/white/black, etc. Unless otherwise stated, all laminations are equal thickness. These purflings are usually installed in combination with the bindings (See drawing/photo at right).

BOLD MULTI-LINE PURFLING		Approx. 32" minimum length	EACH	12+
PFL1	BW	.250" high x .043" wide / 6mm x 1mm	\$1.80	1.60
PFL1A	BW	.093" high x .043" wide / 2.5mm x 1mm	1.80	1.60
PFL1AT	BW	.250" high x .024" wide / 6mm x .6mm	1.80	1.60
PFL1BT	BW	.093" high x .024" wide / 2.5mm x .6mm	1.80	1.60
PFL2	BWB	.250" high x .066" wide / 6mm x 1.6mm	2.25	2.00
PFL2A	BWB	.093" high x .056" wide / 2.5mm x 1.4mm	2.25	2.00
PFL2AT	BWB	.093" high x .035" wide / 2.5mm x .9mm	2.25	2.00
PFL3	WBW	.219" high x .066" wide / 5.8mm x 1.7 mm	2.25	2.00
PFL3A	WBW	.093" high x .066" wide / 2.5mm x 1.6mm	2.25	2.00
PFL4	BWBW	.250" high x .098" wide / 6mm x 2.5mm	2.65	2.35
PFL4A	BWBW	.093" high x .098" wide / 2.5mm x 2.5mm	2.25	2.00



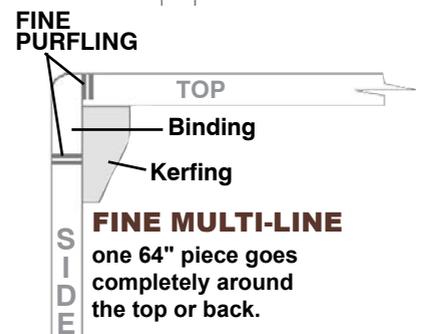
Binding and purfling detail, Robert Desmond.



FINE MULTI-LINE PURFLING - DOUBLE LENGTH

These edge purflings have a very fine, refined look. The black and white fiber veneer used is very thin with sharp contrast – the black is very black, and the white is very white. They are the industry's current standard with Martin™, Taylor™, Larivee™, and many smaller factories and hand makers using them. The convenient 64" "wrap-around" length eliminates the need for the joint at the bottom (one piece goes completely around the top or back).

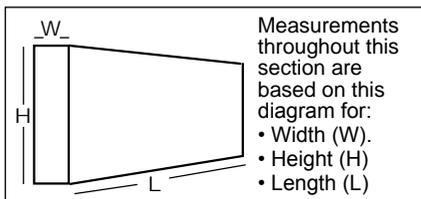
FINE MULTI-LINE PURFLINGS - 0.080" high x 64" long		WIDTH	EACH	12+
PFL7	BWB purfling, 10B/10W/10B (BI7B)	0.030"	\$4.00	3.55
PFL8	WBW purfling, 10W/10B/10W (BI8B)	0.030"	4.00	3.55
PFL10	BW purfling, 10B/10W (BI10B)	0.020"	2.80	2.50
PFL11	BW purfling, 20B/20W	0.040"	2.80	2.50
PFL12	BWB purfling, 20B/20W/20B	0.060"	4.00	3.55
PFL13	BWB purfling, 10B/20W/10B	0.040"	4.00	3.55



◀ Matching backstrips are available for some of these purflings (listed at left on the individual lines in parenthesis).

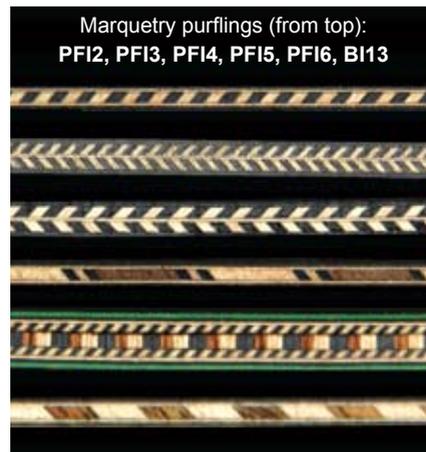
MARQUETRY PURFLING

These all-wood marquetry strips add an appealing visual element to distinguish your instrument. Derived from Martin's D-28 models, we offer 2 types of "herringbone" purfling: fine and bold (rosettes to match both, see page 76). These purflings can also be inlaid into the back for a matching backstrip. The **PF16** was designed by Alain Cola of Dell'Arte Instruments. It is a two piece purfling based on a Washburn design (see matching wood backstrip, below, and matching rosette page 76). The rope purfling can be used as a binding for ukuleles or as a purfling. Bend these dry, don't soak them in water.



All purflings are 32" in length.

MARQUETRY PURFLING (height x width) - Matching parts in parenthesis.		EACH	12+
PF12	BW diagonal check, framed in white, 100" x .100" / 2.5mm x 2.5mm	\$4.15	3.70
PF13	Herringbone, fine, .093" x .062" / 2.3mm x 1.5mm (R13F)	4.15	3.70
PF14	Herringbone, bold, .156" x .062" / 3.9mm x 1.5mm (R13)	4.15	3.70
PF15	BW/Brown, white framed, .109" x .093" / 3mm x 2.5mm (BI6B)	4.15	3.70
PF16	4 color, two piece, .240" x .100" / 6.1mm x 2.5mm, (BI23B, R33)	10.95	9.75
BI13	Rope, .120" x .080" / 3mm x 2mm	4.70	4.20



WOOD BACKSTRIPS

Many of our backstrips match our wood bindings, purflings or rosettes. If that is the case, the matching accessories are referenced in the description of each individual part. Also included here are our decorative marquetry backstrips. Basswood laminates will match Maple wood strips and purflings.

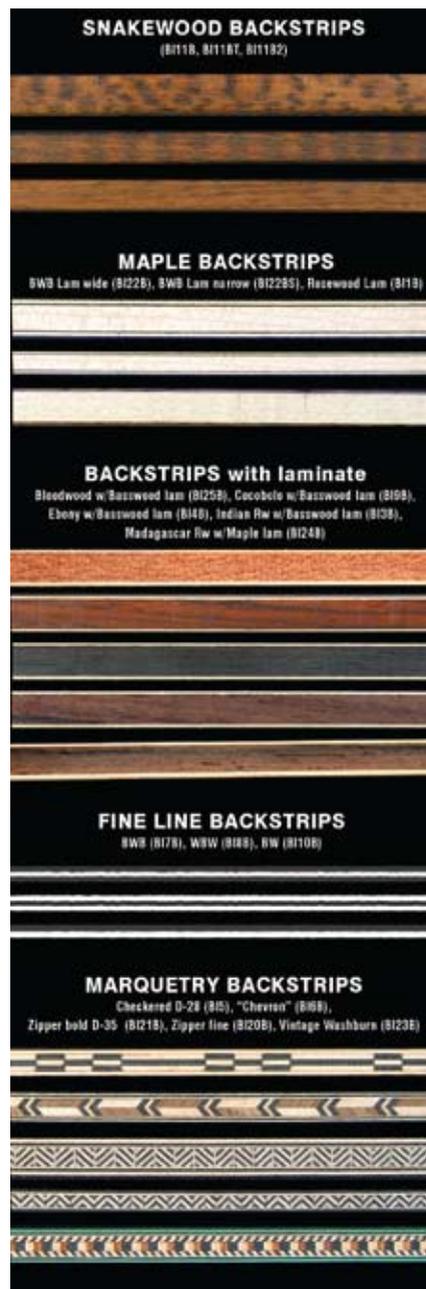
BACKSTRIP SERVICE

Have a backstrip sandwiched in a joined back for \$5. (joined, not inlaid) Order # SVBI

DIMENSIONS:

Approx. .250" high x .125" wide x 26" long with enough for end joint, unless otherwise noted.

BACKSTRIPS (Corresponding binding/purfling/rosette in parenthesis)		EACH	3+
BI25B	Bloodwood w/Basswood lam (BI21T)	\$4.80	4.25
BI9B	Cocobolo w/Basswood lam (BI9H, BI9T)	4.80	4.25
BI4B	Ebony w/Basswood lam (BI4H, BI4T)	4.80	4.25
BI3B	Indian Rw w/Basswood lam (BI3H, BI3T)	4.30	3.85
BI1B	Maple w/Rw (BI1T, BI1R, BI7T)	4.80	4.25
BI11B	Snakewood, high figure, .187" high, 21" long (BI10)	6.35	NA
BI11BT	Snakewood, high figure (BI10)	8.20	NA
BI11B2	Snakewood, medium figure, .187" high, 21" long (BI102)	4.65	NA
BI5	Checkered D-28, .160" high	3.90	3.50
BI6B	"Chevron" pattern, .200 high (PF15)	5.80	5.15
BI20B	Fine "zipper" pattern, .150" high	5.80	5.15
BI21B	D-35, bold "zipper" pattern, .240 high	5.80	5.15
BI7B	BWB fine line, .030" wide x .187" high, 10B/10W/10B (PFL7)	2.05	1.80
BI8B	WBW fine line, .030" wide x .187" high, 10W/10B/10W (PFL8)	2.05	1.80
BI10B	BW fine line, .020" wide x .187" high, 10W/10B (PFL10)	1.90	1.70
BI22B	Maple w/BWB either side .265" high (BI1T, BI7T)	4.80	4.25
BI23B	Vintage Washburn, 4 color, .250" high (PF16, R33)	8.25	7.35



Check our website or call for current product information and pricing.

Many of our wood bindings are available with a Basswood strip laminated to the binding and there are backstrips to match most.

WOOD BINDING

Wood binding serves to protect the corners of the instrument as well as seal the end grain of the soundboard and back. All binding edges are smooth and square and ready to be bent. Several of the bindings come with a contrasting laminate on one edge to frame in your sides. Do not soak the bindings w/ laminates—either mist them, or bend them dry. The Universal Side Bending Machine, **SPBUCOMDX**, is an effective way to bend binding. You can use the side form, with no modification, to easily bend difficult curly figure. Many of our bindings have matching backstrips. These have been referenced on the individual lines. When ordering quantities of binding, we will match them in groups of four.

All binding measures minimum
.250" x .080+ " x 32"
except **BI102**, **BI13** and **BI20T**.

Laminates are made of Basswood (matches Maple) and are .020" wide. **BI13** was designed for ukuleles, but is long enough for purfling on a guitar.

WOOD BINDING (height x width)		EACH	12+
BI19T	Acacia, light flame, Koa-like color	\$3.65	3.25
BI21T	Bloodwood (BI25B)	3.00	2.65
BI21H	Bloodwood w/Basswood laminate (BI25B)	3.70	3.25
BI11T	Boxwood, lightest color	3.00	2.65
BI11	Boxwood, lightest color, 3/16"	3.75	3.35
BI22T	Camatillo Rw	3.65	3.25
BI9T	Cocobolo Rw (BI9B)	3.65	3.25
BI9H	Cocobolo Rw w/Basswood laminate (BI9B)	4.35	3.85
BI4T	Ebony, (Madagascar) (BI4B)	4.25	3.80
BI4H	Ebony, (Madagascar) with Basswood lam. (BI4B)	4.95	4.40
BI23T	Ebony, (W. African) (BI4B)	3.65	3.25
BI23H	Ebony, (W. African) with Basswood lam. (BI4B)	4.35	3.90
BI3T	Indian Rosewood (BI3B)	3.00	2.70
BI3H	Indian Rosewood with lam. (BI3B)	3.70	3.30
BI6T	Koa, plain	3.65	3.25
BI27T	Koa, moderately curly	5.45	NA
BI12T	Koa, curly	7.55	NA
BI1T	Maple (BI1B)	3.00	2.65
BI7T	Maple, curly	3.65	3.25
BI1R	Maple with Rosewood lam. (BI1B)	4.35	3.90
BI24T	Palo Escrito	3.65	3.25
BI10	Snakewood, high figure, (BI11BT)	10.45	NA
BI102	Snakewood, medium figure, .187" wide (BI11B)	7.15	NA
BI25T	Sycamore, curly	3.65	3.25
BI26T	Ziricote	3.65	3.25
BI13	Rope, .120" wide	4.70	4.20
BI20T	Fiber rope, 1 side black, 1 side white, .250" x .120" x 32"	7.05	6.25



WOOD STRIPS FOR PURFLING & TRIM

These are thin wood strips cut from veneer sheets.

All wood strips are 32" minimum length (measurements approximate)

NOTE:

The colored wood strips do not match our colored veneer or rosette sticks.

WOOD STRIPS FOR PURFLING & TRIM (height x width)		EACH	12+
PF1	Maple, .250" x .035" / 6mm x 1mm	\$1.30	1.15
PF2	Maple, .250" x .025" / 6mm x .6mm	1.30	1.15
PF2A	Maple, .093" x .025" / 2.5 mm x .6mm	1.30	1.15
PF3	Ebonized (black), .250" x .025" / 6mm x .6mm	1.30	1.15
PF3A	Ebonized (black), .093" x .025" / 2.5mm x .6mm	1.30	1.15
PF4	Indian Rosewood, .250" x .025" / 6mm x .6mm	1.30	1.15
PF4A	Indian Rosewood, .093" x .025" / 2.5mm x .6mm	1.30	1.15
PF6	Bloodwood, .250" x .025", 6.35mm x .6mm	1.30	1.15
PF6A	Bloodwood, .093" x .025", 6.35mm x .6mm	1.30	1.15
PR	Red, .250" x .020", 6.35mm x .5mm	1.45	1.30
PRA	Red, .100" x .020", 2.54mm x .5mm	1.45	1.30
PB	Blue, .250" x .020", 6.35mm x .5mm	1.45	1.30
PBA	Blue, .100" x .020", 2.54mm x .5mm	1.45	1.30
PG	Green, 250" x .020", 6.35mm x .5mm	1.45	1.30
PGA	Green, .100" x .020", 2.54mm x .5mm	1.45	1.30
PY	Yellow, 250" x .020", 6.35mm x .5mm	1.45	1.30
PYA	Yellow, .100" x .020", 2.54mm x .5mm	1.45	1.30

MAPLE

EBONIZED

INDIAN ROSEWOOD

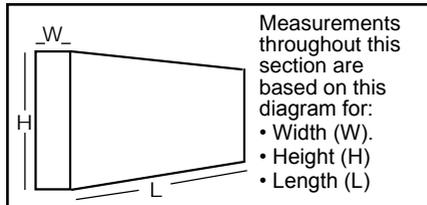
BLOODWOOD

RED

BLUE

GREEN

YELLOW



BINDING & PURFLING TIPS
See article on our website.

HEAVY DUTY CUTTERS
for a perfect binding or purfling cut.
See page 111

**SIDE CUTTING/
PURFLING TOOL**
is used to cut the groove for decorative side fillet.
See page 134

PARTS

• BINDINGS, BACKSTRIPS & PURFLINGS

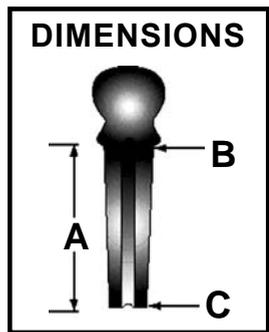
• BRIDGE PINS & END PINS

- Bridge Pins, Bone
- Bridge Pins, Plastic & Wood
- End Pins - Wood
- End Pins / Strap Pins - Metal

- BRIDGES
- ELECTRIC HARDWARE
- FRETWIRE
- HEADPLATES
- INSIDE THE BOX
- NUTS & SADDLES
- PICKGUARD MATERIAL
- PICKUPS
- ROSETTES
- SHELL/INLAY
- STRINGS
- TAILPIECES
- TRUSS RODS/NECK PARTS
- TUNING MACHINES
- VENEER

LMI offers a wide variety of quality bridge and end pins. Bridge pins are a quick and easy way to improve the appearance and tone of an existing instrument and are essential on new instruments. Our wood bridge pins (Boxwood, Ebony, Indian Rosewood and *Tintul, match our wood end pins (end pins are for attaching a strap to the end of the guitar). We also sell metal strap pins (with a screw) for use at the end of the guitar or at the heel.

*Tintul (Tamarind) is a hardwood found in India that looks much like Indian Rosewood.



NOTE:
ALL OF OUR PINS
HAVE A 3° TAPER
AND ARE SLOTTED.

Dimensions in all the descriptions below are expressed as inches written in decimal form.
Use pin chart (above right) for referencing dimensions.

BONE PINS

This product is a great substitute for ivory at a substantially reduced price. Harder than wood, this product is made from cattle bone.



BONE BRIDGE PINS		6 pins per pack	EACH	4+
PI17K	Bone bridge pins w/ Ebony dot, A=.935 B=.20 C= .17		\$9.20	8.20

BRIDGE PINS - Plastic		6 pins per pack	EACH	4+
PI1K	Cream plastic, A=.95; B=.21; C=.14		\$1.40	1.25
PI1BK	Cream plastic w/black dot, A=.95; B=.21; C=.14		1.90	1.70
BRIDGE PINS - Wood		6 pins per pack	EACH	4+
PI7K	Boxwood, A=.80; B=.21; C=.18		\$4.55	4.05
PI18K	Boxwood w/Ebony dot A=.80 B=.21 C=.18		4.95	4.40
PI3K	Ebony, A=.80; B=.21; C=.18		4.55	4.05
PI3AK	Ebony w/ab dot, A=.80; B=.21; C=.16		7.60	6.75
PI3MK	Ebony w/MOP dot, A=.80; B=.21; C=.18		7.60	6.75
PI14K	Ebony w/Parisian eye, A=.935 B=.20 C= .17		4.95	4.40
PI4K	Indian Rosewood, A=.80; B=.21; C=.18		4.55	4.05
PI4MK	Indian Rosewood w/MOP dot, A=.80; B=.21; C=.18		7.60	6.75
PI15K	Tintul, A=.935 B=.20 C= .17		2.45	2.20
PI16K	Tintul w/Parisian eye, A=.935 B=.20 C= .17		4.95	4.40
END PINS - Wood		1 pin per pack	EACH	4+
PIE6	Boxwood, A=.72; B=.32; C=.29		\$1.60	1.45
PIE17	Boxwood, Ebony dot, A=.83, B=.33, C=.30		2.35	2.10
PIE1	Ebony, A=.74; B=.30; C=.25		1.60	1.45
PIE3A	Ebony w/abalone dot, A=.74; B=.30; C=.25		2.65	2.35
PIE1M	Ebony w/MOP dot, A=.74; B=.30; C=.25		2.65	2.35
PIE14	Ebony w/Parisian eye, A=.83, B=.33, C=.30		2.95	2.65
PIE2	Indian Rosewood, A=.74; B=.30; C=.25		1.60	1.40
PIE2M	Indian Rosewood w/MOP dot, A=.74; B=.30; C=.25		2.65	2.35
PIE15	Tintul, A=.83, B=.33, C=.30		1.60	1.40
PIE16	Tintul w/Parisian eye, A=.83, B=.33, C=.30		2.95	2.65
STRAP BUTTONS - Metal		1 pin per pack	EACH	4+
PIE3	Chrome strap button w/screw		\$1.55	1.40
PIE3G	Gold strap button w/screw		1.75	1.55



Plastic bridge pins, PI1BK



Wood bridge pins



Wood end pins



Chrome/gold strap buttons with screws

PARTS

- BINDINGS, BACKSTRIPS & PURFLINGS
- BRIDGE PINS & END PINS

• BRIDGES

• BLANKS

- ~ Bloodwood
- ~ Camatillo
- ~ Cocobolo Rosewood
- ~ Ebony
- ~ Ebony, Macassar
- ~ Granadillo
- ~ Indian Rosewood
- ~ Madagascar Rosewood
- ~ Pau Ferro/Morado
- ~ Ziricote

• PRE-MADE BRIDGES

- ELECTRIC HARDWARE
- FRETWIRE
- HEADPLATES
- INSIDE THE BOX
- NUTS & SADDLES
- PICKGUARD MATERIAL
- PICKUPS
- ROSETTES
- SHELL/INLAY
- STRINGS
- TAILPIECES
- TRUSS RODS/NECK PARTS
- TUNING MACHINES
- VENEER



BRIDGE BLANK MINIMUM DIMENSIONS

CLASSICAL:

7³/₄" x 1¹/₄" x 7⁷/₁₆"
19.7cm x 3.2cm x 11.1mm

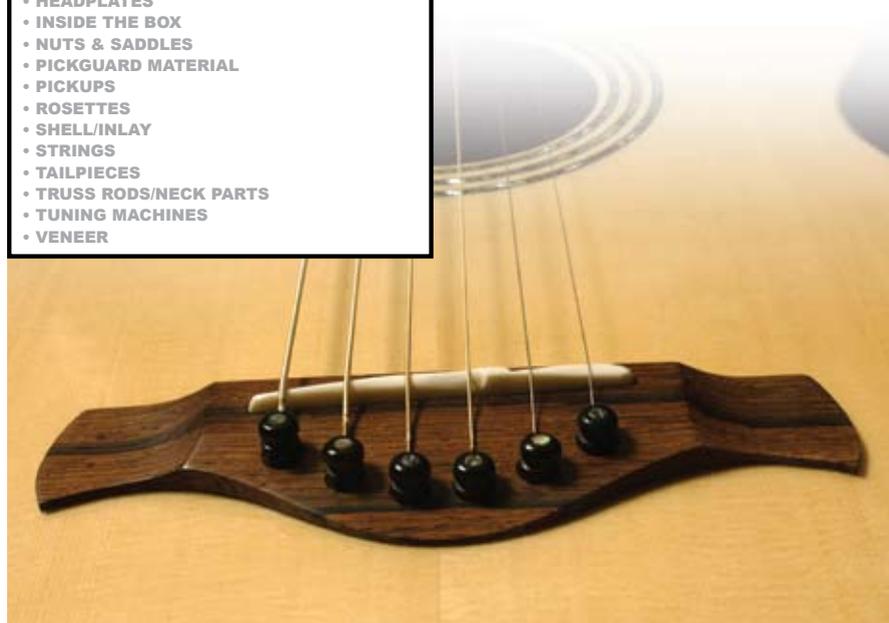
STEEL STRING:

6¹/₂" x 1⁹/₁₆" x 7⁷/₁₆"
16.5cm x 3.8cm x 11.1mm

12 STRING:

7¹/₂" x 2+" x 7⁷/₁₆"
19cm x 5+cm x 11.1mm

Unless otherwise noted, all bridge blanks are the typical minimum dimensions above or slightly larger.



Madagascar Rosewood bridge on a guitar by James Russell.



BLOODWOOD BRIDGE BLANKS		EACH	6+
WBKBLC	Bloodwood, classical	\$5.50	4.90
WBKBLJ	Bloodwood, steel string	5.50	4.90
WBKBLJ2	Bloodwood, steel string, 2nd grade	3.40	3.00
WBKBL12	Bloodwood, 12 string	6.55	5.85

CAMATILLO BRIDGE BLANKS		EACH	6+
WBKCRW	Camatillo, steel string/classical	\$4.60	4.10

COCOBOLO ROSEWOOD BRIDGE BLANKS		EACH	6+
WBKCOCO	Cocobolo Rosewood, classical	\$5.70	5.10
WBKCOCOJ	Cocobolo Rosewood, steel string	5.70	5.10

Check our website or call for current product information and pricing.

EBONY BRIDGE BLANKS		EACH	6+
WBKAEC	West African Ebony, classical	\$5.70	5.05
WBKAEC2	West African Ebony, classical, 2nd grade	4.00	3.55
WBKAEJ	West African Ebony, steel string	5.70	5.05
WBKAEJ2	West African Ebony, steel string, 2nd grade	4.00	3.55
WBKAE12	West African Ebony, 12 string	6.75	6.00
WBKAE122	West African Ebony, 12 string, 2nd grade	5.15	4.60
WBKC	Madagascar Ebony, classical	5.70	5.05
WBKJ	Madagascar Ebony, steel string	5.70	5.05
WBKJ2	Madagascar Ebony, steel string, 2nd	4.10	3.65
WBK12	Madagascar Ebony, 12-string	6.65	5.90

EBONY, MACASSAR BRIDGE BLANKS

These bridge blanks do not have the bright blonde stripes that our best grade Macassar Ebony back and side sets have, but they do exhibit nice marbled figure. Excellent for those wanting to replace the flat black bridge with something more exotic. Few of these bridge blanks are quartersawn, but they are well dried and are very stable, and the Ebony is a bit denser than standard African Ebony and is less likely to split or crack down the road.

EBONY, MACASSAR BRIDGE BLANKS		EACH	6+
WBKMACJ	Macassar Ebony, steel string	\$5.80	5.15

GRANADILLO BRIDGE BLANKS		EACH	6+
WBKG	Granadillo, steel string/classical	\$4.60	4.10

INDIAN ROSEWOOD		EACH	6+
WBKIC	Indian Rosewood, classical	\$4.00	3.55
WBKIC2	Indian Rosewood, classical, 2nd grade	2.55	2.25
WBKIJ	Indian Rosewood, steel string	4.00	3.55
WBKIJ2	Indian Rosewood, steel string, 2nd grade	2.55	2.25
WBKI12	Indian Rosewood, 12-string	5.00	4.45

MADAGASCAR ROSEWOOD		EACH	6+
WBKMJ2	Madagascar Rw, steel string, 2nd grade	\$2.55	2.25
WBKM12	Madagascar Rw, steel, 12-string	4.90	4.35

PAU FERRO/MORADO		EACH	6+
WBKPAUJ	Pau Ferro, steel string	\$2.55	2.25
WBKPAUJD	Pau Ferro, steel string, dbl., 16½" x 2" x ½"	5.70	4.10

ZIRICOTE		EACH	6+
WBKJZ	Ziricote, steel string	\$4.00	3.55



PRE-MADE WOOD BRIDGES



The classical pre-carved bridges, **BR1** and **BR1SS**, measure 1 1/8" x 7 1/2" with a 3 1/8" long x 3/8" high tie block.

The Martin™-style bridges (**BRIS5A**, **BRIS5AL** & **BRIS5C**) are not direct replacements for Martin™ bridges in all cases. They have a 2 1/8" string spacing.

Our **BPB** Ebony pyramid bridge is not a Martin™ style pyramid. It is a full four-sided pyramid bridge. It measures 6" long by 1" wide by .375" high at center of bridge and .300" high at apex of pyramid.

For archtop guitars and mandolins, **BRIA** & **BRIAG** measure 5 5/8" x 9/16", and **BRIM**, & **BRIMG** measure 4 3/8" x 5/16".

The **BRIU** 4-string Indian Rosewood ukulele bridge measures 3 3/4" long, 5/8" wide and 3/8" tall. The saddle slot is 3/32" and comes with a 3/32" plastic saddle.

The **BAWSG** and **BAWSN** knurled thumbscrews and threaded posts can be used as replacements or to construct your own unique archtop bridges.

BAWSG/BAWSN



Premade bridges (top-bottom): **BR1**, **BRIS5A**, **BPB**, **BRIA**, **BRIM**, and **BRIU**.

PRE-MADE WOOD BRIDGES		*(SS – steel string)	EACH	3+
BR1	Indian Rw, classical, string spacing 2 11/32", saddle slot 3/32" compensated		\$15.60	14.95
BR1SS	Indian Rw, classical, string spacing 2 11/32", straight saddle slot 3/32"		15.60	14.95
BRIS5A	Ebony, Martin™-style, steel string, string spacing 2 1/8", saddle slot 3/32"		16.60	15.90
BRIS5AL	Ebony, Martin™-style, steel string, left-handed, string spacing 2 1/8"		16.60	15.90
BRIS5C	Indian Rw, Martin™-style, steel string, string spacing 2 1/8", saddle slot 3/32"		15.40	14.75
BPB	Ebony, pyramid, SS, st. spacing 2 1/4", saddle slot 3/32"		27.15	26.00
BPBL	Ebony, pyramid, SS, st. spacing 2 1/4", saddle slot 1/8"		27.15	26.00
BRIA	Ebony, arched guitar, adjustable, chrome screws		16.60	15.90
BRIAG	Ebony, arched guitar, adjustable, gold screws		16.60	15.90
BRIM	Ebony, arched mandolin, adjustable, chrome screws		16.60	15.90
BRIMG	Ebony, arched mandolin adjustable, gold screws		16.60	15.90
BRIU	Indian Rw, ukulele, 4-string, 1 1/2" string spacing, 2/32" saddle slot		6.65	6.35
BAWSG	Gold knurled thumbscrews and threaded posts for BRIA/BRIAG		1.95	1.85
BAWSN	Nickel knurled thumbscrews and threaded posts for BRIA/BRIAG		1.65	1.55

Check our website or call for current product information and pricing.

PARTS

- BINDINGS, BACKSTRIPS & PURFLINGS
- BRIDGE PINS & END PINS
- BRIDGES

• ELECTRIC HARDWARE

- ~ Electric Bridges and Tailpieces
- ~ Fender™ Style Bridges
- ~ Hipshot® Bass Bridges
- ~ Mounting Hardware
- ~ Wiring Components
 - Capacitors
 - Jacks
 - Knobs
 - Potentiometers (pots)
 - Switches

- FRETWIRE
- HEADPLATES
- INSIDE THE BOX
- NUTS & SADDLES
- PICKGUARD MATERIAL
- PICKUPS
- ROSETTES
- SHELL/INLAY
- STRINGS
- TAILPIECES
- TRUSS RODS/NECK PARTS
- TUNING MACHINES
- VENEER



**SOLID
BODY
WOOD**

pages 44-47

ELECTRIC BRIDGES AND TAILPIECES

GOTOH® ELECTRIC HARDWARE:

We offer two Tunematic-style bridges, one with standard mounting posts and one with larger mounting studs. Both have the standard 12" saddle radius along with 2 $\frac{3}{4}$ " string spacing. Saddle travel is $\frac{3}{8}$ "+. Available in chrome or gold.

We also carry stop tailpieces in chrome, nickel or gold plated light weight aluminum with 2 different stud styles/sizes.

SCHALLER® ELECTRIC HARDWARE:

Rick Turner suggested we carry the Tunematic-style bridges (EBSH & EBSHG). He features them on some of his Renaissance guitars. The roller saddle is adjustable in 3 ways: height, intonation and string spacing. No saddle notching is necessary as the rollers are grooved to accept the string, allowing friction-free intonating. 74mm (2 $\frac{9}{32}$ ") post spacing. 7mm stud diameter, with standard round knurled height adjustment. Nickel plated. The nickel plated ESTPS tailpiece is designed to coordinate with this bridge.

The tailpieces from Schaller Electronic are attractive, rear-mount, heavy duty tailpieces. Note that 3 of the 4 are fine-tuning tailpieces.

Dimensions: Overall length: 4 $\frac{1}{8}$ "; height: $\frac{7}{16}$ "; width: 1 $\frac{5}{16}$ "; spacing between studs: 3 $\frac{1}{4}$ "; stud diam: $\frac{7}{16}$ "; string spacing: 1 $\frac{1}{8}$ "

GOTOH® TUNEMATIC-STYLE BRIDGES



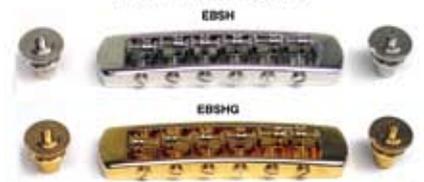
GOTOH® STOP TAILPIECES W/FLAT TOP STUD



GOTOH® STOP TAILPIECES W/ROUNDED STUD



SCHALLER® TUNEMATIC-STYLE ROLLER BRIDGES



SCHALLER® TAILPIECES



GOTOH®-BRAND HARDWARE		EACH	3+
EBTS	Tunematic-style bridge, chrome, std. mounting posts	\$14.90	13.25
EBTSG	Tunematic-style bridge, gold, std. mounting posts	19.30	17.20
EBTSL	Tunematic-style bridge, nickel, mounting studs	17.60	15.65
EBTSLG	Tunematic-style bridge, gold, mounting studs	24.30	21.65
ESTPIC	Stop Tailpiece, chrome flat top stud	30.25	26.90
ESTPN	Stop Tailpiece, nickel flat top stud	30.25	26.90
ESTPIG	Stop Tailpiece, gold flat top stud	34.75	30.95
ESTPGC	Stop Tailpiece, chrome rounded stud	30.25	26.90
ESTPGN	Stop Tailpiece, nickel rounded stud	30.25	26.90
ESTPGG	Stop Tailpiece, gold rounded stud	34.75	30.95
SCHALLER®-BRAND HARDWARE		EACH	3+
EBSH	Tunematic-style bridge, nickel	\$31.50	NA
EBSHG	Tunematic-style bridge, gold	50.85	NA
ESTPS	Tailpiece, nickel	29.10	NA
ESFTN	Fine-tuning tailpiece, nickel	48.00	NA
ESFTC	Fine-tuning tailpiece, chrome	48.00	NA
ESFTG	Fine-tuning tailpiece, gold	57.05	NA



EBTE



EBSTR



EBSTRV

FENDER™ STYLE BRIDGES

FENDER™ STYLE BRIDGES		STRING SPACING	EACH
EBTE	Replacement bridge for Tele™, chrome.	2 1/8"	\$41.80
EBSTR	Gotoh® fulcrum-style tremolo Strat™ bridge floats against the two beveled mounting holes and inertia block. The saddles are adjustable, and all screws, springs, claw, and tremolo arm are included, chrome.	2 3/32"	47.80
EBSTRV	Vintage-style tremolo replacement bridge for Strat™. Mounts with six screws, chrome. All springs, claw, screws, etc., included.	2 1/4"	51.10

METAL POLISH
 Simichrome polishing paste creates a brilliant shine on any uncoated, non-ferrous metal surface, and leaves a protective coating to prevent tarnishing.

METAL POLISH		EACH
FPM	Simichrome polish 1.76 oz./50g	\$9.20

HIPSHOT® BASS BRIDGES

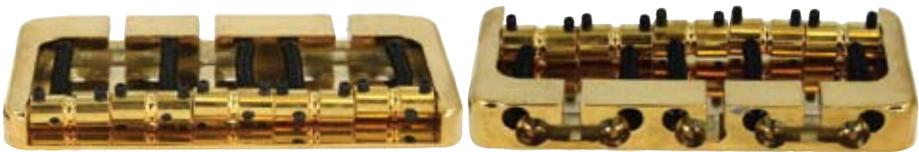
Hipshot® is one of the few (if not the only) companies making good bass bridges in the States. They're beautifully computer designed and CNC machined of aluminum in two models. Each is offered in 4 and 5 string configurations and in chrome, gold, and black.

Style "A" is offered with variable string spacing adjustment. Style "B" features solid brass barrel saddles (Fender™-style), and quick release string loading. Note how the bridges boast "walls" which lend to rigidity and strength. The side-to-side saddle fit is very tight and provides maximum support for superb tone and rattle-free performance.

Each bridge has a .750"/19mm spacing. This is string to string spacing which is fixed on the B-style bridges, but is the middle of the range of the A-style adjustable.



A-STYLE: Front and back view of the **EBHA5C** chrome, 5-string Hipshot bass bridge.



B-STYLE: Front and back views of **EBHB5G** gold, 5-string and **EBHB5B** black, 5-string Hipshot bass bridges.

A-STYLE HIPSHOT® BASS BRIDGES		EACH
EBHA4C	A-style, 4 string, chrome	\$95.90
EBHA4G	A-style, 4 string, gold	106.35
EBHA4B	A-style, 4 string, black	95.90
EBHA5C	A-style, 5 string, chrome	110.25
EBHA5G	A-style, 5 string, gold	122.80
EBHA5B	A-style, 5 string, black	110.25

B-STYLE HIPSHOT® BASS BRIDGES		EACH
EBHB4C	B-style, 4 string, chrome	67.35
EBHB4G	B-style, 4 string, gold	71.85
EBHB4B	B-style, 4 string, black	67.35
EBHB5C	B-style, 5 string, chrome	67.35
EBHB5G	B-style, 5 string, gold	71.85
EBHB5B	B-style, 5 string, black	67.35

String spacings between the center of the 2 outside strings on each of the bridges.
 MIN. AND MAX. GIVEN WITH A-STYLE BRIDGES.
 A-style 4 string..... 54-60mm
 A-style 5 string..... 73-79mm
 B-style 4 string.....57mm
 B-style 5 string.....76mm



*Screws included with all mounting hardware.

MOUNTING HARDWARE		EACH	3+
EPRK	Pickup ring, black HB, set of 1 tall/1 short, curved bottom	\$5.00	4.45
ENP	Fender™-style neck attachment plate, chrome	5.05	4.50
EJPL	Les Paul™-style jack plate, chrome	5.50	4.90
ESR	String retainer, chrome	2.20	1.95
ESMG	String mounting ferrules, chrome	0.80	0.70
EJPS	Recessed Strat™ jackplate, chrome	4.95	4.40

WIRING COMPONENTS

CAPACITORS

ECB- Capacitor for guitar tone control circuit like that used for most Fenders.™ Good for midrange to high frequencies. Suggested for use with single coil pickups. 100V, .047 mfd.

EC- Capacitor for guitar tone control circuit, for bass, dual-coil or other high output pickups, i.e. Gibson™. 100V, 0.022 mfd.

Manufactured from mylar/polyester – a vast improvement over ceramic capacitors on the market.

WIRING COMPONENTS		EACH
ECB	Capacitor, .047 mfd.	\$0.70
EC	Capacitor, .022 mfd.	0.70



MONO GUITAR JACK

Used for the main outlet of electric guitars, as used in Les Pauls™, Strats™, and many other guitars.

WIRING COMPONENTS		EACH	3+
EJ	Mono guitar jack	\$3.20	2.85



STEREO 1/4 INCH JACK

In addition to its use as a stereo plug, this jack can be wired to join two signals.

WIRING COMPONENTS		EACH
EJSTE	Stereo + jack	\$3.45



Black and gold speed knobs

SPEED KNOBS

Older Gibson™-style speed knobs numbered 0–10, transparent on black and transparent on gold plastic.

WIRING COMPONENTS		EACH	3+
EKB	Speed knob, blk	\$3.20	2.85
EKG	Speed knob, gold	3.20	2.85

WOODEN KNOBS

We offer four different wooden knobs to dress up your instrument. All have rounded tops. They are not marked, but try inlaying one of our MOP or Paua dots (page 82) to tell you where you are in the sweep. Each has an Allen screw to tighten it against the post (1.5mm).



Wooden knobs (L-R): Tigerwood, Ebony, Rosewood and Boxwood.

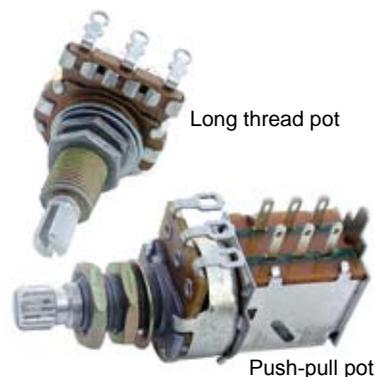
WIRING COMPONENTS		EACH	3+
EKBW	Boxwood knob, .650"/16.5mm tall, .790"/20mm diam.	\$2.35	2.10
EKEB	Ebony knob, .650"/16.5mm tall, .790"/20mm diam.	3.00	2.65
EKR	Rosewood knob, .715"/18.2mm tall, .730"/18.5mm diam.	3.00	2.65
EKT	Tigerwood knob, .650"/16.5mm tall, .790"/20mm diam.	3.00	2.65

POTENTIOMETERS (POTS)

LONG THREAD POT, 500K

High quality 500K pot with a long threaded section for mounting in thick or carved top guitars (i.e. Les Paul™ or PRS™ style guitars). Designed for splined knobs.

WIRING COMPONENTS		EACH
E500LT	500K long thread pot	\$9.05



PUSH-PULL MINI-POTS

Mini-pots with built in double-pole, double-throw (DPDT) switch for phase selection or coil-tapping. Designed for splined knobs. Two sizes.

WIRING COMPONENTS		EACH
E250PP	250K push-pull mini-pot	\$10.10
E500PP	500K Push-pull mini-pot	10.10

VOLUME CONTROL POT

Volume control potentiometer (pot). Good quality, smooth turning, CTS® pot. Short, threaded, with split shaft for accommodating our knobs and most other fine knurled knobs. Supplied with two locking nuts for control of height. 500K, for use with humbuckers, and high output single-coil pickups.

TONE/VOLUME CONTROL POT

Volume or tone control (pot). A smooth turning CTS® pot for use as volume control for Fender™-style pickups, and other low-output pickups, or for tone control with Gibson™ pickups, and other humbuckers. 250K, threaded, split shaft.

Both pots are designed for LMI knobs, and other fine knurled knobs.

WIRING COMPONENTS		EACH	3+
EVP	CTS®, volume, 500K	\$4.05	3.60
ETP	CTS®, tone/volume, 250K	4.45	3.95

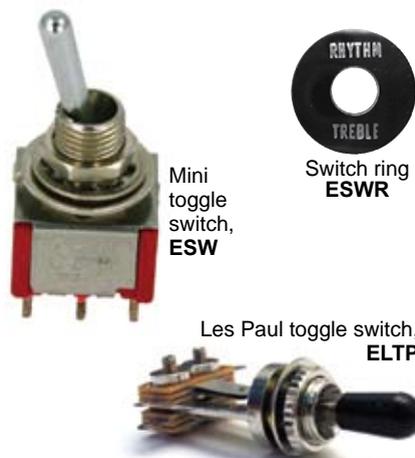


SWITCHES

TOGGLE SWITCHES

On-on and on-on-on switches are double-pole, double-throw (DPDT) with long shafts and round toggles. Good where space is limited. Use in phase switching, pickup selection, on-off, etc.

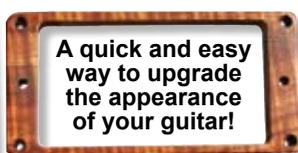
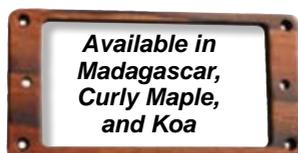
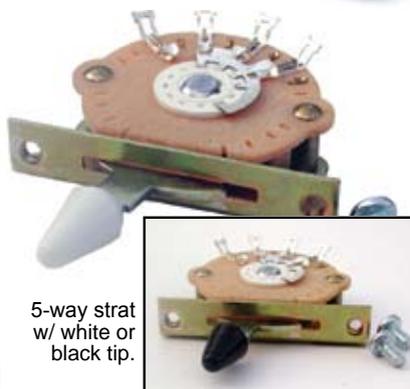
WIRING COMPONENTS		EACH
ESW	Mini toggle switch, on-on, chrome	\$7.45
ESW3	Mini toggle switch, on-on-on, chrome	10.85
EDPDT	Mini toggle switch on-on, black	10.85
ELPTS	Les Paul 3-way toggle switch, long shaft, chrome	13.80
ESWR	Switch ring, black	2.35



5-WAY STRAT™ SWITCH

The 5-way Strat™ switch is a high quality pickup selector switch for replacement or installation in a 3 pickup instrument.

WIRING COMPONENTS		EACH
E5WAY	5-way Strat™ switch	\$10.75
E5WAYTIPW	White tip for 5-way switch above	1.60
E5WAYTIPB	Black tip for 5-way switch above	1.60



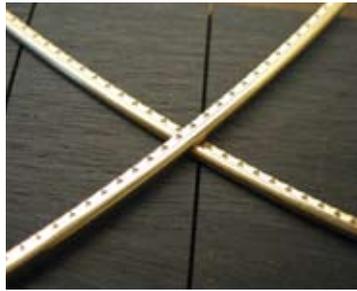
Check our website or call for current product information and pricing.

PARTS

- BINDINGS, BACKSTRIPS & PURFLINGS
- BRIDGE PINS & END PINS
- BRIDGES
- ELECTRIC HARDWARE

• FRETWIRE

- HEADPLATES
- INSIDE THE BOX
- NUTS & SADDLES
- PICKGUARD MATERIAL
- PICKUPS
- ROSETTES
- SHELL/INLAY
- STRINGS
- TAILPIECES
- TRUSS RODS/NECK PARTS
- TUNING MACHINES
- VENEER



Fretwire is sold in 4' lengths – enough for one instrument or 100' lengths. For easier installation, fretwire is coiled with the tang toward the inside of the curve. Four foot sections might be cut into halves for shipping purposes. All of the fretwire we carry will fit into a .023" slot, with the exception of the **FW75** wire.

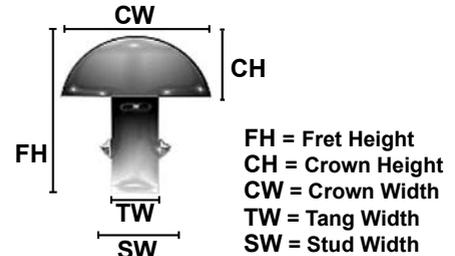
We have recently introduced several new sizes from Dunlop, in addition to our fine Van Gent wire, to round out our line. Now LMI can be your "one stop shop" for all your fretwire needs. See our website to find out how these new wires compare to others on the market.

More builders are using stainless steel fretwire because of its resistance to wear and its playability. Our experience is that it is much harder on your tools. There are two schools of thought on how to combat this: 1) Buy less expensive tools and go through more of them; 2) buy expensive tools and they'll last longer. With the aid of Frank Ford, LMI has developed several tools, with more on the way. Among them are our Diagonal Cutters (**SPSC**, page 122) and our Fret Tang Removal Tool (**FTN**, page 125) which, by the way, works better than tang-nippers on standard wire as well. For hammering in frets over the body, don't miss Frank's cool Fret Dolly (**SPFD**, page 122). Finally, LMI offers the Professional Fretwire Bender, the **FWB** on page 122.

Go to "Fretwire" on our website for wire descriptions & comparisons.

We introduced our "Evo" Gold fretwire last year and the response has been amazing! It is a copper alloy and contains no nickel and therefore meets the "nickel free" European standard. It stands the test of time and can really dress up your guitar. With a Vicker's hardness of HV5/250, it is harder than our nickel/silver wire (HV5/200), but softer than the stainless (HV5/300). You can use standard fret tools with this wire. This wire is not plated; it is gold all the way through and retains the gold color once the frets are dressed.

FRETWIRE		EACH	3+
FWG74	Gold "Evo" alloy, 4 feet	\$7.85	NA
FWG7400	Gold "Evo" alloy, 100 feet	170.75	NA
FWG110	Gold "Evo" alloy, 4 feet	11.35	NA
FWG1100	Gold "Evo" alloy, 100 feet	237.85	NA
FWSS74	Stainless steel, 4 feet	5.95	5.30
FWSS7400	Stainless steel, 100 feet	132.25	NA
FWSS110	Stainless steel, 4 feet	8.75	7.80
FWSS1100	Stainless steel, 100 feet	192.20	NA
FW68	Mando/dulcimer, 18% nickel/silver, 4 feet	3.90	3.45
FW6800	Mando/dulcimer, 18% nickel/silver, 100 ft.	43.35	38.60
FW74	18% nickel/silver 4 feet	4.80	4.25
FW7400	18% nickel/silver 100 feet	65.07	57.90
FW72	For nylon, 12% nickel/silver, 4 feet	4.80	4.25
FW7200	For nylon, 12% nickel/silver, 100 feet	65.07	57.90
FW6190	18% nickel/silver 4 feet	5.65	5.05
FW6190H	18% nickel/silver 100 feet	100.50	89.45
FW6105	18% nickel/silver 4 feet	4.95	4.40
FW6105H	18% nickel/silver 100 feet	75.20	66.95
FW75	18% nickel/silver 4 feet	5.60	4.95
FW7500	18% nickel/silver 100 feet	70.60	62.85
FW6150	18% nickel/silver 4 feet	8.50	7.60
FW6150H	18% nickel/silver 100 feet	88.30	78.60
FW27	18% nickel/silver 4 feet	5.80	5.15
FW2700	18% nickel/silver 100 feet	66.60	59.25
FW110	18% nickel/silver 4 feet	8.85	7.90
FW1100	18% nickel/silver 100 feet	80.30	71.45
FW6000	18% nickel/silver 4 feet	8.85	7.90
FW6000H	18% nickel/silver 100 feet	80.30	71.45



SKU	FH	CH	CW	TW	SW
FWG74	0.093"	0.043"	0.080"	0.020"	0.032"
FWG110	0.131"	0.057"	0.110"	0.020"	0.036"
FWSS74	0.093"	0.043"	0.080"	0.020"	0.032"
FWSS110	0.131"	0.057"	0.110"	0.020"	0.036"
FW68	0.090"	0.032"	0.056"	0.020"	0.031"
FW74	0.097"	0.043"	0.080"	0.020"	0.037"
FW72	0.100"	0.043"	0.083"	0.019"	0.034"
FW6190	0.094"	0.039"	0.084"	0.020"	0.029"
FW6105	0.118"	0.055"	0.090"	0.021"	0.031"
FW75	0.129"	0.046"	0.098"	0.023"	0.048"
FW6150	0.108"	0.042"	0.102"	0.020"	0.031"
FW27	0.109"	0.036"	0.106"	0.020"	0.036"
FW110	0.104"	0.050"	0.110"	0.021"	0.032"
FW6000	0.128"	0.058"	0.118"	0.021"	0.036"

*See our website for metric dimensions

PARTS

- BINDINGS, BACKSTRIPS & PURFLINGS
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- FRETWIRE

• HEADPLATES

- INSIDE THE BOX
- NUTS & SADDLES
- PICKGUARD MATERIAL
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- TAILPIECES
- TRUSS RODS/NECK PARTS
- TUNING MACHINES
- VENEERS



HEADPLATE KIT

What better way to see samples of many of our back and side woods than with our reasonably-priced B&S/Headplate Kit. Headplates provide a good representation of our tonewoods, and each kit includes one headplate of each of the following:

- **WHB** ————— Bubinga
- **WHBL** ————— Bloodwood
- **WHCM** ————— Curly Maple
- **WHCOC** ————— Cocobolo
- **WHAE** ————— African Ebony
- **WHEMP** — Curly European Maple
- **WHFKP** ————— Flamed Koa
- **WHH** ————— Honduran Rosewood
- **WHIP** ————— Indian Rosewood
- **WHKP** ————— Koa
- **WHM** ————— Madagascar Rosewood
- **WHP** ————— Pau Ferro
- **WHW** ————— Walnut

All headplates are standard dimensions and perfectly usable as headplate material.

NOTE:

Be aware that woods (like Koa) can vary widely from set to set.

HPKIT	B&S/Hdplt. Kit	\$54.40
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EBONIZED • MAPLE • FLAMED MAPLE

Standard veneer for headplate sandwiches.
See **VENEER** page 101

Headplates, also known as peghead veneers, are often selected for purely aesthetic reasons, though they do serve the purpose of reinforcing the scarf joint. We carry headplates to match nearly all of our back and side woods. In fact, when you buy an Indian Rosewood headplate with an Indian Rosewood back and side set on the same order, we will do our best to match all the woods in that order. As with all of our woods, if you are interested in a particular look, please ask.

7½" x 3½" x 7/64" • 19cm x 8.3cm x 3mm • Doubles = 2 x length

HEADPLATES	<i>Dimensions given are minimum.</i>	EACH	6+
WHAB	African Blackwood	\$16.35	NA
WHAZ	Amazon Rosewood	4.75	4.25
WHBL	Bloodwood	4.75	4.25
WHB	Bubinga	4.75	4.25
WHFB	Bubinga, figured	8.25	7.35
WHCRW	Camatillo Rosewood	6.25	5.55
WHCOC	Cocobolo Rosewood	6.25	5.55
WHE	Ebony, Madagascar	8.25	7.35
WHE2	Ebony, Madagascar, 2nd grade	6.50	5.80
WHEA	Ebony, Madag. wide, 9" x 5" x 5/32"	11.25	10.00
WHEA2	Ebony, Madag. x-wide, 2nd grade, 9" x 5" x 5/32"	8.85	7.90
WHAE	Ebony, W. African	6.25	5.55
WHAE2	Ebony, W. African, 2nd grade	4.95	4.40
WHAAE	Ebony, W. African, wide, 9" x 5" x 5/32"	6.25	5.55
WHAAE2	Ebony, W. African, wide, 2nd grade, 9" x 5" x 5/32"	4.95	4.40
WHG	Granadillo	4.75	4.25
WHG2	Granadillo, 2nd grade	3.75	3.35
WHH	Honduran Rosewood	6.25	5.55
WHIP	Indian Rosewood	4.75	4.25
WHIP2	Indian Rosewood, 2nd grade	3.75	3.35
WHIPD	Indian Rosewood, doubles	8.95	7.80
WHKP	Koa	6.25	5.55
WHFKP	Koa, flamed	8.25	7.35
WHL	Lacewood	4.75	4.25
WHEM	Macassar Ebony	6.25	5.55
WHM	Madagascar Rosewood	6.25	5.55
WHQS	Quilted Sapele Mahogany	8.25	7.35
WHMB	Malaysian Blackwood, .080" thick	6.25	5.55
WHCM	Maple, curly	6.25	5.55
WHEMP	Maple, curly European	6.25	5.55
WHMY	Myrtle	6.25	5.55
WMMY2	Myrtle, 2nd grade	4.95	4.40
WHFSCPRF	FSC Narra	4.75	4.25
WHPE	Palo Escrito	4.75	4.25
WHP	Pau Ferro	4.75	4.25
WHFSCP	FSC Pau Ferro	4.75	4.25
WHSE	S.E. Asian	4.75	4.25
WHW	Walnut, Claro	4.75	4.25
WHWE	Wenge	4.75	4.25
WHPW	Walnut, Peruvian	4.75	4.25
WHZE	Zebrawood	4.75	4.25
WHZ	Ziricote	8.25	7.35

For an illustration of most of our headplate woods, refer to the "Back and Sides" photos starting on page 15.

For "hands-on" samples, consider the **HPKIT** sample wood headplate kit (at left).

PARTS

- BINDINGS, BACKSTRIPS & PURFLINGS
- BRIDGE PINS & END PINS
- BRIDGES
- ELECTRIC HARDWARE
- FRETWIRE
- HEADPLATES

• INSIDE THE BOX

- ~ Back Joint Reinforcement
- ~ Bracewood
- ~ Bridge Plates & Pads
- ~ Kerfing
- ~ Mahogany End Block
- ~ Preshaped Braces

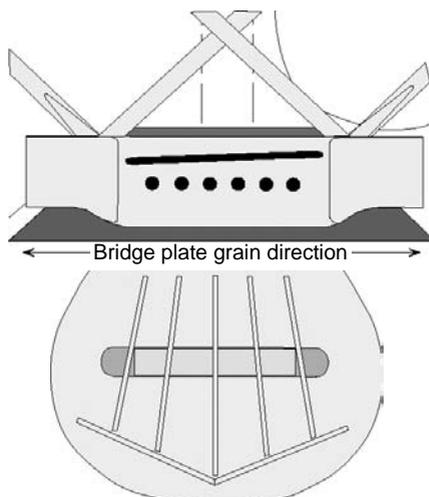
- NUTS & SADDLES
- PICKGUARD MATERIAL
- PICKUPS
- ROSETTES
- SHELL/INLAY
- STRINGS
- TAILPIECES
- TRUSS RODS/NECK PARTS
- TUNING MACHINES
- VENEER

BRACEWOOD

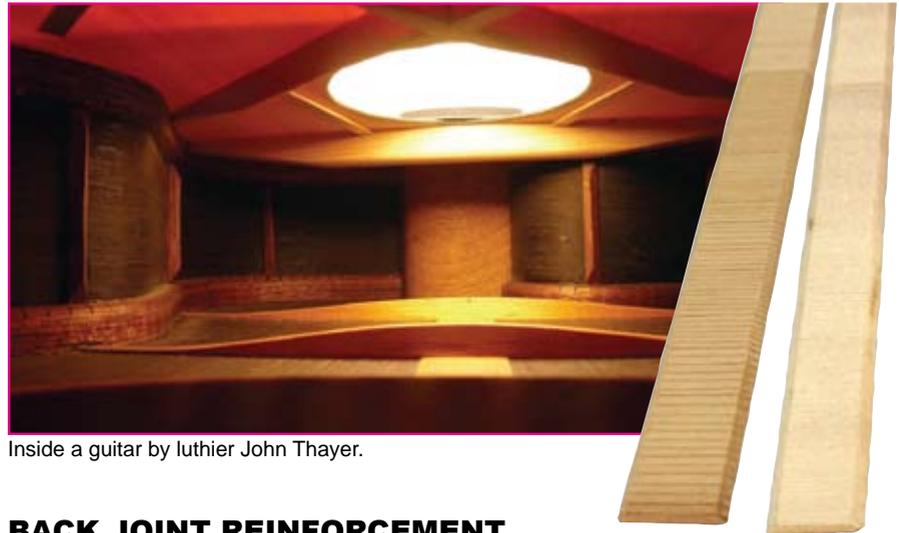
Our bracewood has both vertical and longitudinal grain for maximum strength and exhibits the important qualities of our finest grade tops. At present, we are supplying pieces sawn from billets so that a plane is established for cutting braces.

PLEASE NOTE!

We sometimes sell several units worth of wood in a single piece. One unit is equal to 1½" x 1½" x 22-24". So for example, if you order 2 units of bracewood, you **may** receive a single billet of irregularly sized wood which, when measured, will equate to two equivalent units.



Spruce pad on a classical



Inside a guitar by luthier John Thayer.

BACK JOINT REINFORCEMENT

This cross-grained strip is glued to the inside of the back, spanning and reinforcing the joint of the back halves. We provide these strips from stock sanded to ¾" thickness. They're beveled and ready-to-go except for final shaping to a rounded profile, which is done after the strip is glued to the back.

BACK JOINT REINFORCEMENT		EACH	6+
WJRC	Cedar, ¾" x 22" x ¾", 2mm x 56cm x 2cm	\$4.55	4.35
WJR	Spruce, ¾" x 22" x ¾", 2mm x 56cm x 2cm	4.55	4.35

We recommend purchasing at least 2 units to brace the top of a guitar and one unit to brace the back.

BRACEWOOD		EACH	6+
WBA	Adirondack (Red) Spruce	\$9.15	NA
WBE	Engelmann Spruce	6.30	5.60
WBG	German Spruce	11.45	NA
WBMH	Mahogany	7.25	NA
WFSCMBH	FSC Mahogany	10.20	NA
WBSM	Sapele	7.15	NA
WBS	Sitka Spruce	6.20	5.50
WBSC	Spanish Cedar	6.95	6.20
WBC	Western Redcedar	6.30	5.60

FOR LIGHTER, STRONGER BRACES

CLASSICAL GUITAR FAN STRUTS

use **GR5**
(.010" graphite reinforcement)

STEEL STRING STRUTS

use **GR6** or **GR7**
(.020" or .030")

See Graphite Composite Sheet Stock page 86

BRIDGE PLATES & PADS

For reinforcing the bridge area, Maple or Rosewood bridge plates are used on steel string guitars underneath the soundboard, as illustrated at left.

For classical guitars a bridge pad is often used, which adds stability and increases stiffness across the grain. Usually there is enough material left from the soundboard to make this pad, but should you run short we have made them available here.

We also carry Spruce soundhole reinforcement.

INSIDE THE BOX		EACH	6+
WBRI	Indian Rw bridge plate, 2½" x 7½" x ⅛" / 6.4cm x 19cm x 3mm	\$4.40	3.90
WBRM	Maple bridge plate, 2½" x 7½" x ⅛" / 6.4cm x 19cm x 3mm	2.90	2.60
WBRMAD	Mad. Rw bridge plate, 2½" x 7½" x ⅛" / 6.4cm x 19cm x 3mm	3.40	3.05
WBRSL	Engelmann bridge reinf. pad for classical, 2.5" x 10"	1.65	1.45
WBRCL	Engelmann bridge reinf. pad for classical, 2.5" x 12"	1.65	1.45
WBRC	Cedar bridge reinf. pad for classical, 2.5" x 12"	1.60	1.45
WSR	Spruce soundhole reinforcement, 8" x 8" x ⅜"	4.35	3.85

END BLOCKS

Note that grain of end block follows the grain of the sides.

END BLOCKS 5" X 3" X 1"		EACH
WES	Spruce	\$4.30
WESM	Sapele	5.35
WME	Mahogany 	5.35
WFSCME	FSC Mahogany 	5.35



End blocks

KERFING

Kerfing (or lining) provides a gluing surface for the joining of the backs, tops, and sides. Some builders use it with the kerf facing out, so the kerfs are visible, and others glue the kerfed face to the inside hiding the kerfs. Some builders choose the same type of wood as the soundboard for the kerfing along the top and sides.

Several profiles are offered in different woods (see kerfing photos at right). Standard (1) is the most traditional for steel string guitars and modern classicals. If you have a smaller instrument or binding and purfling scheme you can use the triangular (2) profile. Our new reverse kerfing (3) is designed to give added stability to the sides. By gluing the kerfed face you effectively make the side that much thicker and therefore more rigid with little weight or mass added. With a radiused top edge, it presents a very clean look inside the body. For more traditional classical guitars we offer unkerfed Basswood lining (4). Ukulele, dulcimer and mandolin builders can use our smaller square (5) kerfing.



GUITAR:
 .218" x .625" x 32"
 128" required
 6mm x 1.6cm x 81cm
 325cm required

MANDOLIN/DULCIMER:
 .218" x .625" x 32"
 120" required
 6mm x 8mm x 81cm,
 305cm required

Kerfing (L-R):
 reverse,
 small,
 standard,
 triangular
 and unkerfed.

Each full length piece is 32" long, preslotted and ready to glue.
 4 pieces will do for most guitars. • 2 pieces required for a top or back.

KERFING		EACH	8+
WKFB	Basswood, standard	\$4.80	4.25
WKFBU	Basswood lining, unkerfed	3.50	3.10
WKFBR	Basswood, reverse	4.80	4.25
WKFM	Mahogany, standard	5.80	5.15
WKFMT	Mahogany, triangular	5.40	4.80
WKFMR	Mahogany, reverse	5.80	5.15
WKFSM	Mahogany, small	3.60	3.20
WKFPOC	Port Orford Cedar, standard	5.80	5.15
WKFSC	Spanish Cedar, standard	5.40	4.80
WKFSCT	Spanish Cedar, triangular	5.40	4.80
WKFSP	Spruce, standard	5.40	4.80
WKFSPTJ	Spruce, triangular	5.40	4.80
WKFSSP	Spruce, small	3.60	3.20
WKFC	Western Redcedar, standard	5.20	4.65

KERFING CLAMPS

Perfect for quickly and easily clamping the kerfing to the sides

Sold in bags of 10

See page 118

PRESHAPED BRACES

These preshaped braces are made to match our PL48 dreadnought plan, mold and template. They are shaped from quartersawn vertical grain Sitka Spruce. The bottom of the braces are flat, but can easily be contoured to your desired back and soundboard radius using a hollow form and our sandpaper (SPH50).

KERFING		EACH
WBPL48	Dreadnought preshaped brace set	\$18.25



WBPL48

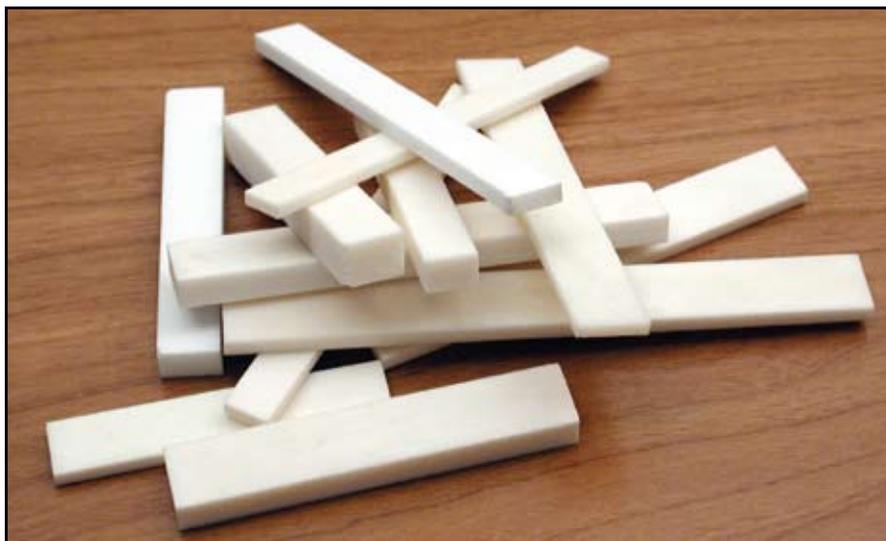
PARTS

- BINDINGS, BACKSTRIPS & PURFLINGS
- BRIDGE PINS & END PINS
- BRIDGES
- ELECTRIC HARDWARE
- FRETWIRE
- HEADPLATES
- INSIDE THE BOX

• NUTS & SADDLES

- ~ Bone Nuts & Saddles
- ~ Corian®
- ~ MOP
- ~ Tie block Inlay/Overlay

- PICKGUARD MATERIAL
- PICKUPS
- ROSETTES
- SHELL/INLAY
- STRINGS
- TAILPIECES
- TRUSS RODS/NECK PARTS
- TUNING MACHINES
- VENEER



BONE

Bone is the material of choice these days for nuts and saddles. Its creamy smooth quality and natural denseness make it perfect both visually and mechanically.

UNBLEACHED BONE

For a traditional vintage look, we've added unbleached bone to our selection. Frank Ford tells us that the unbleached bone is slightly harder.

CORIAN®

Another material used for nuts and saddles is Corian®. Its appearance is very much like bone. It expands and contracts like wood, and it has the advantage that it is not porous, making it particularly useful for transducer-type pickup systems.

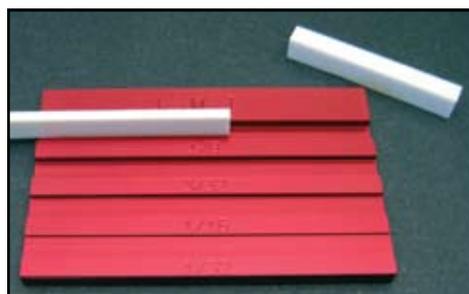
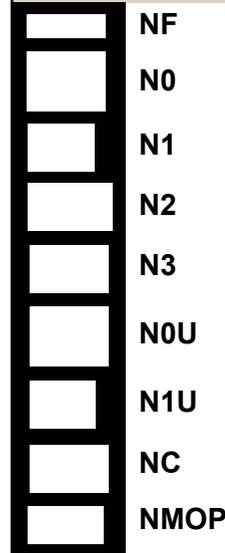
MOP

Choose a mother-of-pearl nut for a special instrument or to complement an inlaid fingerboard.

**SADDLES
ARE LISTED
ON NEXT PAGE**

NUTS	ALL DIMENSIONS GIVEN ARE MINIMUMS	EACH	12+	24+	100+
NF	Bone nuts for Fender™-style guitars 1/8" x 13/32" x 25/32", 3.18mm x 10.32mm x 54.77mm	\$3.60	3.20	2.85	2.50
N0	Bone nuts for classicals and special applications 5/16" x 13/32" x 23/16", 7.94mm x 10.32mm x 55.56mm	3.60	3.20	2.85	2.50
N1	Bone nuts for steel string or classical 1/4" x 11/32" x 23/16", 6.35mm x 8.73mm x 55.56mm	3.60	3.20	2.85	2.50
N2	Bone nuts for 7 or 8-string 1/4" x 15/32" x 29/16", 6.35mm x 11.91mm x 65.09mm	3.60	3.20	2.85	2.50
N3	Bone nuts for steel string or classical 1/4" x 13/32" x 21/4", 6.35mm x 10.32mm x 57.15mm	3.60	3.20	2.85	2.50
N0U	Unbleached bone nuts for classicals and special applications 5/16" x 13/32" x 23/16", 7.94mm x 10.32mm x 55.56mm	3.60	3.20	2.85	2.50
N1U	Unbleached bone nuts for steel string or classical 1/4" x 11/32" x 23/16", 6.35mm x 8.73mm x 55.56mm	3.60	3.20	2.85	2.50
NC	Corian® nuts for steel string or classical 1/4" x 13/32" x 21/4", 6.35mm x 10.32mm x 57.15mm	1.85	1.65	1.45	1.20
NMOP	Mother-of-pearl nuts for steel string 5/16" x 13/32" x 21/4", 7.94mm x 10.32mm x 57.15mm	17.85	NA	NA	NA

END VIEW



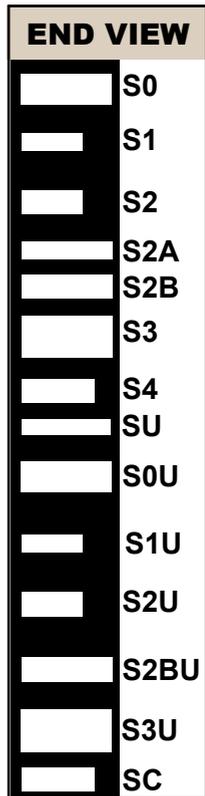
NUT & SADDLE

SETUP GAUGE
AND
DEPTH GAUGE

SEE SPECIALTY TOOLS
page 150



SADDLES		EACH	12+	24+	100+
S0	Bone saddles for wide bridge slots, Martin™, etc. 5/32" x 15/32" x 47/32", 3.97mm x 11.91mm x 107.16mm	\$3.55	3.15	2.80	2.45
S1	Bone saddles, standard for steel or classical 3/32" x 5/16" x 3/4", 2.38mm x 7.94mm x 82.55mm	3.55	3.15	2.80	2.45
S2	Bone saddles, steel string / older Martins 1/8" x 5/16" x 3/4", 3.18mm x 7.94mm x 82.55mm	3.55	3.15	2.80	2.45
S2A	Bone saddles, extra height, 3/32" x 15/32" x 3/4", 2.38mm x 11.91mm x 82.55mm	3.55	3.15	2.80	2.45
S2B	Bone saddles, extra height, 1/8" x 15/32" x 3/4", 3.18mm x 11.91mm x 82.55mm	3.55	3.15	2.80	2.45
S3	Bone saddles, wide for extra compensation 7/32" x 15/32" x 3/4", 5.56mm x 11.91mm x 82.55mm	3.55	3.15	2.80	2.45
S4	Bone saddles, 1/8" x 3/8" x 3", 3.18mm x 9.53mm x 76.2mm	3.55	3.15	2.80	2.45
SU	Bone saddles, long, 5/64" x 15/32" x 315/16", 1.98mm x 11.91mm x 100mm	3.55	3.15	2.80	2.45
S0U	Unbleached bone saddles for wide bridge slots, Martin™, etc., 5/32" x 15/32" x 47/32", 3.97mm x 11.91mm x 107.16mm	3.55	3.15	2.80	2.45
S1U	Unbleached bone saddles for steel or classical 3/32" x 5/16" x 3/4", 2.38mm x 7.94mm x 82.55mm	3.55	3.15	2.80	2.45
S2U	Unbleached bone saddles for steel string / older Martins™ 1/8" x 5/16" x 3/4", 3.18mm x 7.94mm x 82.55mm	3.55	3.15	2.80	2.45
S2BU	Unbleached bone saddles, extra height, 1/8" x 15/32" x 3/4", 3.18mm x 11.91mm x 82.55mm	3.55	3.15	2.80	2.45
S3U	Bone saddles, wide for extra compensation 7/32" x 15/32" x 3/4", 5.56mm x 11.91mm x 82.55mm	3.55	3.15	2.80	2.45
SC	Corian® saddles, 1/8" x 3/8" x 3", 3.18mm x 9.53mm x 76.2mm	2.00	1.80	1.60	1.40

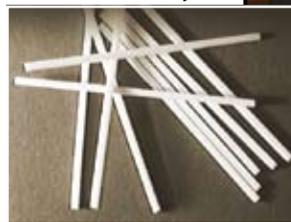


TIE BLOCK INLAY/OVERLAY

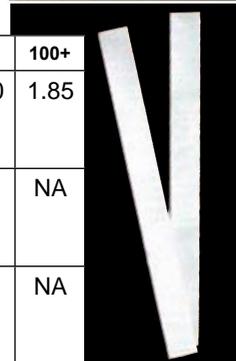
The **TBIL** bone pieces are inlaid into the edges of classical guitar bridge tie blocks to prevent string damage. 2-3 pieces are required to complete a tie block.

The Mother-of-pearl tie block inlay can be inlaid directly into the tie block, or it can be used as the center of a tie block overlay, bordered by thin pieces of bone.

Bone tie block inlay



TIE BLOCK INLAY		EACH	12+	24+	100+
TBIL	Bone tie block inlay .080" x .080" x 3.6" 2mm x 2mm x 91.35mm	\$2.65	2.35	2.10	1.85
TBMOP	Mother-of-pearl tie block inlay .250" x .050" x 2.75" 6.35mm x 1.3mm x 70mm	5.80	NA	NA	NA
TBMOPL	Mother-of-pearl tie block overlay .50" x .050" x 3.25" 12.7mm x 1.3mm x 82.55mm	7.15	NA	NA	NA



Ben Tortorici classical guitar with bone saddle and bone tie-block inlay.

INLAY MATERIALS
start on page 78

NUT & SADDLE FILES
Designed to cut
varying string size grooves in the nut.
See FILES & RASPS page 119

END MILLS
Solid carbide and double-fluted for slotting bridges.
See ROUT/SHAPE/DRILL page 135

PARTS

- BRIDGES
- BRIDGE PINS & END PINS
- BINDINGS, BACKSTRIPS & PURFLINGS
- ELECTRIC HARDWARE
- FRETWIRE
- HEADPLATES
- INSIDE THE BOX
- NUTS & SADDLES

• PICKGUARD MATERIAL

- ~ Martin™-Style Pickguards
- ~ Pickguard Sheets
- ~ Removable Pickguards
- ~ Tor-Tis™ Pickguards

- PICKUPS
- ROSETTES
- SHELL/INLAY
- STRINGS
- TAILPIECES
- TRUSS RODS/NECK PARTS
- TUNING MACHINES
- VENEER

LMI carries a large variety of pickguards in a wide range of colors, shapes and styles.

The outstanding Tor-tis™ line of pickguards, developed by luthier John Greven, accurately recreate the old tortoise pickguards of yore. When ordering a Tor-tis™ pickguard remember that pattern and color variations are endless and no two are alike.

Under pickguard sheets you will also find transparent pickguard material and flamenco tap plates.

MPGT
MPGTB
MPGTY

MARTIN™-STYLE PICKGUARDS

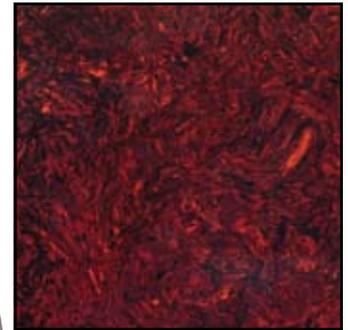
The tortoise Martin™-style pickguards are vinyl material, similar to those found on countless well-known factory guitars. They are cut to fit most dreadnought sized guitars. Use as a replacement pickguard or as an economical alternative to our Tor-Tis™ line of pickguards.

PICKGUARD MATERIAL		EACH	4+
MPG	Black, self-adhesive	\$4.45	3.95
MPGT	Tortoise color (red), self-adhesive	5.50	4.90
MPGTB	Tortoise color, self-adhesive	8.20	7.30
MPGTY	Tortoise color (yellow), self-adhesive	8.15	7.25

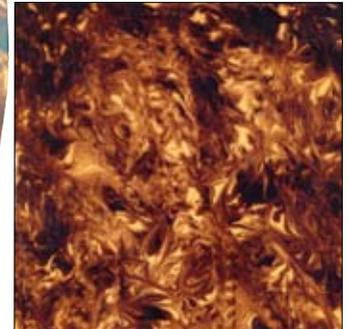
PICKGUARD SHEETS

PICKGUARD MATERIAL		EACH	4+
PGTPL	Transparent, .005" thick, 8.5"x11" sheet	\$3.70	3.30
PGTPLF	Transparent, .011" thick, flamenco, 8"x 10" sheet	3.90	3.45
PGB	Black, .035" thick, 5"x 8" sheet	3.00	2.65
PGBL	Black, .035" thick, 8"x10" sheet	4.65	4.15
PGTS	Red tortoise-color, .040" thick, 5"x 8" sheet.	10.55	9.40
PGTSL	Red tortoise-color, .040" thick, 8"x10" sheet.	13.30	11.85
PGBWB	BWB, .090" thick, 9.5"x12" sheet	7.40	6.60

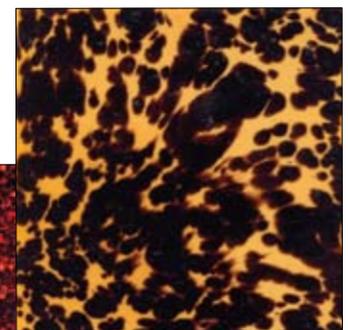
SELF-ADHESIVE SHEETS		EACH	4+
PGTSA	Red tortoise-color, .030" thick, 5"x 8" sheet	6.65	5.90
PGTSAL	Red tortoise-color, .030" thick, 8"x10" sheet	12.90	11.50
PGTSLT	Tortoise-color, .020" thick, 7"x11.5" sheet	25.15	22.40
PGTSLTL	Lighter tortoise-color, .020" thick, 7"x11.5" sheet	25.15	22.40
PGTSG	Red tortoise-color, .040" thick, 6"x 8" sheet	8.30	7.40



PGTSA, PGTSAL



PGTSLT



PGTSLTL



PGTSG

PGTSL , PGTS

TRANSFER ADHESIVE

Simply peel off, apply to the back, trim, and press!

Once you try this method, you'll never use anything else!

TRANSFER ADHESIVE	EACH	3+
FTFTSS	8" x 10"	\$1.85 1.65

KLING-ON® REMOVABLE PICKGUARDS

Kling-on® removable pickguards are a non-glue based, temporary pickguard. Re-usable, they are great for trade-shows, guitar shops or when initially stringing up your instrument.

Note: We don't recommend using these pickguards on Flamenco guitars where a "golpa" technique is used.



PSS1PC teardrop



PSS2PC 2-piece



PCL3PC 3-piece

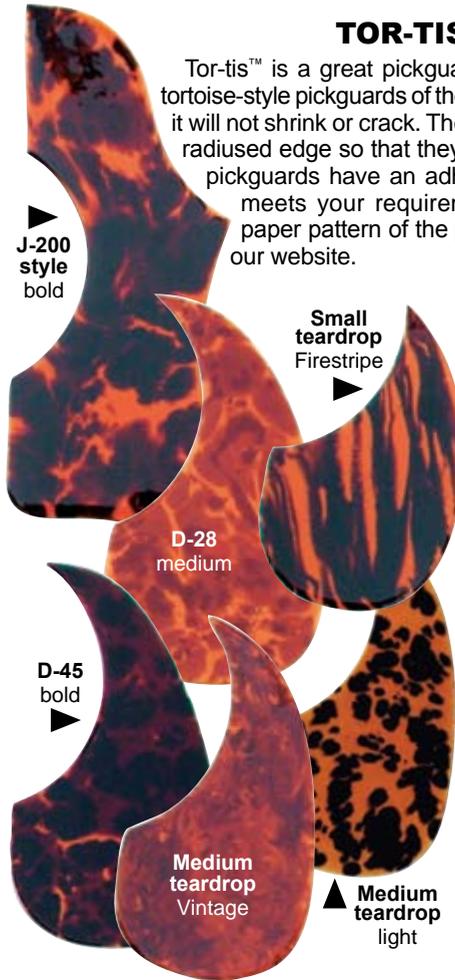
KLING-ON® pickguard photos are shown with the white protective backing in place. The pickguards are actually clear.

KLING-ON PICKGUARDS	EACH
PSS1PC	SS teardrop, 1 pc. \$9.50
PSS2PC	SS, 2 piece 9.50
PCL3PC	Classical, 3 piece 9.50

See our website for scaled Tor-tis pickguard patterns.

TOR-TIS™ PICKGUARDS

Tor-tis™ is a great pickguard product designed to match the original tortoise-style pickguards of the '30s and '40s. Impact and scratch resistant, it will not shrink or crack. The precast pickguards polish out nicely with a radiused edge so that they appear to have been "finished in." Pre-cut pickguards have an adhesive back. To insure that the size/shape meets your requirements, we recommend creating a scaled paper pattern of the pre-cut shape from one of the PDF files on our website.



J-200 style bold

Small teardrop Firestripe

D-28 medium

D-45 bold

Medium teardrop Vintage

Medium teardrop light

TOR-TIS™ SHEET STOCK

Tor-tis™ sheets can be softened in warm water then cut with sharp scissors. Bevel edges with dry 180-200 grit through 1200 grit wet-or-dry™ abrasives (see page 157). Then polish or buff with a fine wheel. Thickness is .035" - .045"

SHEET STOCK-SMALL 4½" x 7½"		
PGTORS	Light	\$37.55
PGTORSB	Bold	37.55
PGTORS D	Dark	37.55
PGTORSF	Firestripe	37.55
PGTORSM	Medium	37.55
PGTORSV	Vintage '50s	37.55
PGTORSV3	Vintage '30s	37.55
SHEET STOCK-LARGE 7½" x 12"		
PGTORS1	Light	\$64.00
PGTORS1B	Bold	64.00
PGTORS1D	Dark	64.00
PGTORS1F	Firestripe	64.00
PGTORS1M	Medium	64.00
PGTORS1V	Vintage '50s	64.00
PGTORS1V3	Vintage '30s	64.00

SMALL TEARDROP – OM		
PGTOR1	Light	\$25.45
PGTOR1B	Bold	25.45
PGTOR1D	Dark	25.45
PGTOR1F	Firestripe	25.45
PGTOR1M	Medium	25.45
PGTOR1V	Vintage '50s	25.45
PGTOR1V3	Vintage '30's	25.45
MEDIUM TEARDROP SMALL MARTIN™ D		
PGTOR2	Light	\$30.65
PGTOR2B	Bold	30.65
PGTOR2D	Dark	30.65
PGTOR2F	Firestripe	30.65
PGTOR2M	Medium	30.65
PGTOR2V	Vintage '50s	30.65
PGTOR2V3	Vintage '30s	30.65
J-200 SIZES – GIBSON™		
PGTOR3	Light	\$52.20
PGTOR3B	Bold	52.20
PGTOR3D	Dark	52.20
PGTOR3F	Firestripe	52.20
PGTOR3M	Medium	52.20
PGTOR3V	Vintage '50s	52.20
PGTOR3V3	Vintage '30s	52.20
MARTIN™ D-28		
PGTOR4	Light	\$34.85
PGTOR4B	Bold	34.85
PGTOR4D	Dark	34.85
PGTOR4F	Firestripe	34.85
PGTOR4M	Medium	34.85
PGTOR4V	Vintage '50s	34.85
PGTOR4V3	Vintage '30s	34.85
MARTIN™ D-45		
PGTOR5	Light	\$34.85
PGTOR5B	Bold	34.85
PGTOR5D	Dark	34.85
PGTOR5F	Firestripe	34.85
PGTOR5M	Medium	34.85
PGTOR5V	Vintage '50s	34.85
PGTOR5V3	Vintage '30s	34.85

PARTS

- BINDINGS, BACKSTRIPS & PURFLINGS
- BRIDGE PINS & END PINS
- BRIDGES
- ELECTRIC HARDWARE
- FRETWIRE
- HEADPLATES
- INSIDE THE BOX
- HEADPLATES
- NUTS & SADDLES

• PICKUPS

~ ACOUSTIC

- Barden
- D-Tar
- End Pin Jacks
- Fishman
- Highlander™
- L.R. Baggs™

~ ELECTRIC

- Armstrong Suspended Archtop Guitar Pickup
- Fralin Pickups
- Humbucker Decorative Pickup Rings
- Rio Grande Pickups

- ROSETTES
- SHELL/INLAY
- STRINGS
- TAILPIECES
- TRUSS RODS/NECK PARTS
- TUNING MACHINES
- VENEER

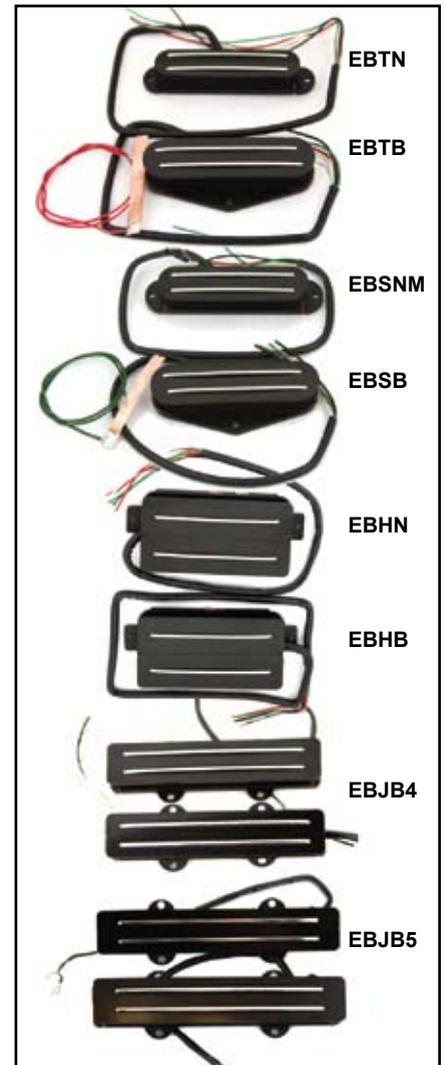
See **END MILLS** on page 138
and **END PIN JACKS** next page

BARDEN PICKUPS

Joe Barden pickups are well known as being among the most sought after in the market. During a recent gap in production, we saw Barden products selling on EBay for well over double their retail price! Now Barden is back and stronger than ever, delivering clear, clean, powerful tones that bring out the very best in your high-end or custom made instrument. We carry all of their most popular models at great prices, including the Tele set that with the help of Danny Gatton, put the Barden line into the spotlight.

For more detailed information on all these models, visit our website!

EBTB	T-Bridge Danny Gatton pickup	\$169.95
EBTN	T-Neck Danny Gatton pickup	169.95
EBSNM	Strat-Deluxe neck pickup	169.95
EBSB	Strat-Deluxe bridge pickup	169.95
EBHB	Humbucker two/tone bridge pickup	199.95
EBHN	Humbucker two/tone neck pickup	199.95
EBJB4	J-style 4 string bass pickup set	294.95
EBJB5	J-style 5 string bass pickup set	294.95



D-TAR PERFECT TIMBRE

The Perfect Timbre system combines a revolutionary, highly responsive piezo-film accelerometer with a custom on-board preamp to capture and preserve the natural timbre of your acoustic guitar. It picks up the warmth and character of your instrument with startling clarity and accuracy, preserving its natural acoustic sound for live performance and direct-recording applications. Just slightly larger than its 9 volt power source, the preamp has excellent dynamic and frequency response, with on-board adjust presence and high-mid frequencies. We call it, "the closest thing to a microphone you'll never bump your guitar into."

ACOUSTIC PICKUPS		EACH
ESA2PT	D-TAR Perfect timbre, SA-2 acoustic pickup system	\$161.70

D-TAR TIMBER-LINE CABLE PICKUP

Timber-line is a piezo cable pickup coupled to an 18 volt, low-noise, high input impedance preamp with twice the dynamic range of 9-volt preamps. The increased dynamic range and adjustable bass trim pot gives musicians a more natural and full sound. Timber-line is the perfect piezo pickup system for musicians who want a more complex signature from their acoustic guitar.

See our website for installation instructions.

ACOUSTIC PICKUPS		EACH
ETLPA	Timber-Line (D-TAR), 1/8" PI	\$124.00



END PIN JACK

For ease of installation, this jack can't be beat. Just drill a 1/2" hole, solder, push it through, and tighten. It comes with a shielding barrel and copper tape for quiet operation. It has a third lug so it can be wired to turn off the battery for your pre-amp just by removing the 1/4" jack. The strapbutton is large and deeply grooved to hold the strap securely. Installation instructions are included.



EJB

ACOUSTIC PICKUPS		EACH
EJB	End pin jack	\$13.00

END PIN JACK-THREADED

A course-threaded 1/4" Switchcraft end pin jack is what everyone's looking for. Unlike inferior copies these have no dead spots. This is a stereo/mono jack. To install, simply drill a 1/2" hole, and tap with a 9/16"-12 thread.

ACOUSTIC PICKUPS		EACH	3+
EPJK	End pin jack, Switchcraft, chrome	\$14.15	12.60
EPJG	End pin jack, Switchcraft, gold	14.90	13.25
CA8	9/16"-12 tap for threaded end pin jack. 4 flutes.	7.25	NA



EPJK, EPJG



CA8



EPM1

FISHMAN ACOUSTIC MATRIX PICKUP

Fishman redesigned their already popular pickup and created the new **Matrix Infinity**. This pick-up is great for instruments with

a fair amount of low-mids and bottom end that need to cut through the mix. The pre-amp is voiced to help control boominess in larger bodied guitars (Dreadnought

and Jumbo size). Flatpickers will appreciate the bit of extra attack to help them stand out from the band. One 9-volt battery required (not included). Professional installation is recommended.

ACOUSTIC PICKUPS		EACH
EPM1	Acoustic Matrix Infinity, 1/8" undersaddle	\$146.25
EPM2	Acoustic Matrix Infinity, 3/32" undersaddle	146.25

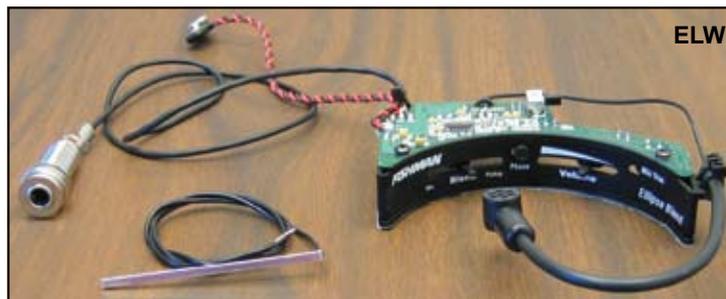
Fishman's new redesigned **MATRIX INFINITY** features:

- Completely redesigned active, endpin mounted preamp
- Soundhole mounted rotary controls for Volume & Tone
- Unique Tone control that cuts mids** while boosting treble and bass
- Integrated LED low battery indicator
- Switchable voicing to accommodate all guitar body sizes & performance situations
- 2 saddle slot widths: wide 1/8" (3.2mm) format or narrow 3/32" (2.3mm) format
- Standard overall length of 2.65" (67.3mm)
- fits most guitars with string spacings of up to 2.5" (63.5mm)**
- Solderless connections

FISHMAN ELLIPSE MATRIX BLEND ACOUSTIC PICKUP

Combining the very best of Fishman's popular Acoustic Matrix undersaddle pickup and proprietary Ellipse blending system, the new Ellipse Matrix Blend produces exceptional amplified tone and installs without any major modifications or cosmetic defects to the instrument. We offer the Ellipse Matrix Blend pickup in a choice of wide or narrow pickup formats. The system is complemented with a high-quality flexible gooseneck condenser mini-microphone to provide enhanced tonal reproduction through blending. Most importantly, the Ellipse Matrix Blend can be discreetly mounted inside the instrument's soundhole for quick, easy access in a way that is virtually "transparent" to its appearance.

The Ellipse Matrix Blend system includes Volume and Blend controls with Phase Switch and Microphone Trim. A special switchable Natural I/Natural II bass boost enhances low-end response for smaller sized concert, auditorium and nylon string classical guitars.



ELW

NEW ACOUSTIC PICKUP		EACH
ELN	Fishman Ellipse Matrix Blend pickup, 3/32" undersaddle	\$208.95
ELW	Fishman Ellipse Matrix Blend pickup, 1/8" undersaddle	208.95

The ELW **FISHMAN ELLIPSE MATRIX** features solder-free installation, an endpin jack, and 9-volt battery operation. It accommodates most round soundholes from 3.875" to 4.125" in diameter.

FISHMAN RARE EARTH™ HUMBUCKING SOUNDHOLE PICKUP

Its unobtrusive design, ease of installation, and great sound make the Rare Earth™ a good choice for those looking for a different sound without altering the instrument. It is a stacked-coil humbucker for ultra quiet performance with a brilliance switch that adds a subtle treble boost from 2 kHz to 20 kHz to help you cut through a thick mix or add sparkle to a solo piece. This pickup was also designed for use with bronze strings, unlike other magnetic pickups. It mounts inside the soundhole with built-in padded clamps and is pre-wired to an inline jack that can double as an end-pin jack for a more permanent installation.

In 2004, the Fishman Rare Earth Blend won the first-ever *Guitar Player* Reader's Choice Award for "Best Acoustic Pickup". Two 1.5V batteries are included.

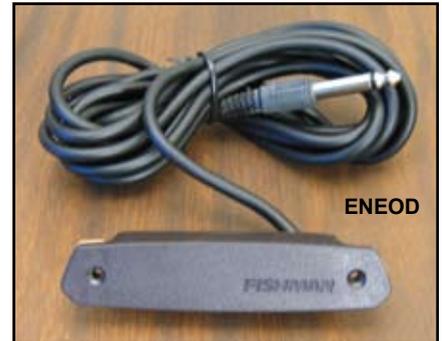
ACOUSTIC PICKUPS		EACH
EREP102	Fishman Humbucking Soundhole Pickup	\$163.70



FISHMAN™ NEO-D ACOUSTIC SOUNDHOLE PICKUP

The Neo-D is the latest addition to the Soundhole pickups by Fishman™. This single-coil pickup shares the same neodymium magnets and technology as Fishman's Rare Earth pickup, **EREP102** (above), except that it's passive. The price and easy installation makes it great for beginners. Made in the USA.

NEW ACOUSTIC PICKUP		EACH
ENEOD	Fishman™ Neo-D soundhole pickup	\$73.10



HIGHLANDER™ ACOUSTIC PICKUP

Bob Wolstein teamed up with Rick Turner to develop the Highlander™ acoustic pickup. Using highly sophisticated computer circuit simulation software in conjunction with listening tests in Jackson Browne's Groove Master recording studio, they came up with a fully integrated pickup system including preamp



for acoustic nylon or steel string instruments. This under saddle pickup is a new and unique design with a coaxial transducer that is sensitive along the full length of the saddle—making it useful for any string spacing, including acoustic bass guitars.

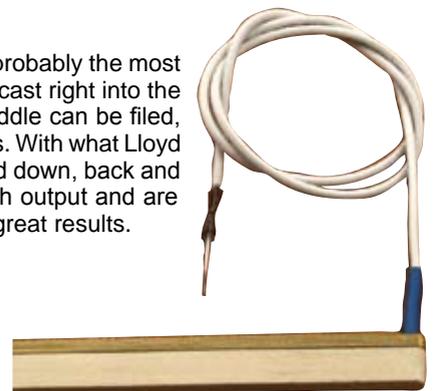
The preamp, which is enclosed in an extension of the endpin, is a discreet class A-type circuit with separate stages for buffering the pickup input and driving the guitar cable and amplifier. Hum and circuit noise are imperceptible. Intermodulation distortion is reduced to provide good clarity for chording. The system is self-contained and requires no soldering. Endpin is threaded type 1/16" x 12 NC tap type. 9V battery holder is affixed to the inside of the guitar with foam tape.

ACOUSTIC PICKUPS		EACH
EIP-1	Highlander™ pickup	\$157.05
EIP-1V	Highlander™ w/volume control	197.95
EIP-2	Highlander™ pickup w/mini jack	179.60
EIP-2IM	Internal Microphone for EIP-2	179.60

L.R. BAGGS™ ACOUSTIC PICKUP

Developed by Lloyd Baggs, a guitar builder with years of experience, this pickup is probably the most popular acoustic guitar pickup on the market. Lloyd designed it with all the electronics cast right into the saddle to do away with the installation difficulties typical of shim-type pickups. The saddle can be filed, sanded, and shaped for intonating, making installation much like that of standard saddles. With what Lloyd calls a "three-dimensional" sensor, the pickup is responsive in three dimensions: up and down, back and forth, and side to side, unlike most shim-type pickups. These Baggs pickups offer high output and are resistant to feedback. They are used on both steel string and nylon string guitars with great results.

ACOUSTIC PICKUPS		EACH
EPBAGLB-12	2 3/8" E-E, Steel String, L.R. Baggs™ pickup, 1/8" thick	\$94.50
EPBAGLB-6X	2 1/4" E-E, Steel String, L.R. Baggs™ pickup, 1/8" thick	94.50
EPBAGLB-6	2 1/8" E-E, Steel String, L.R. Baggs™ pickup, 1/8" thick	94.50



L.R. BAGGS™ DUAL SOURCE

Lloyd Baggs developed the Dual Source undersaddle pickup with multiple, independent micro-thin directional sensors that respond to top vibration rather than string pressure. This active onboard pickup has a microphone mixing system with all controls, and is based on the L.R. Baggs™ Ribbon Transducer (see below). It installs without having to cut or drill or solder, leaving your guitar unaltered. In addition, it works with any string spacing. Features include: one cord mix, discrete pure class A mixer, remote control with master volume and microphone level control, and a high end micro-phone. Instructions included, requires 9V battery.



ACOUSTIC PICKUPS		EACH
EPBAGDS	L.R. Baggs™ Dual Source, 1/8" undersaddle	\$233.50
EPBAGDS32	L.R. Baggs™ Dual Source, 3/32" undersaddle	233.50

L.R. BAGGS™ ELEMENT ACTIVE UNDERSADDLE TRANSDUCER SYSTEM

The Element Active System pairs the Element undersaddle transducer with a pre-contoured, all-discrete class A endpin preamp and includes a small, removable soundhole-mounted volume control for added convenience and versatility. The entire system is designed to install easily and features plug-and-play performance. Also included is our Battery Bag for secure battery storage.



One size fits most common string spacings and saddle widths.

ACOUSTIC PICKUPS		EACH
EEAUTS2	L.R. Baggs™ Element Active Undersaddle Transducer System	\$124.90

L.R. BAGGS™ PARA ACOUSTIC D.I.

A studio quality combination pre-amp/equalizer, the Para Acoustic D.I. can be combined with any pickup including low-output pickups. It boasts many features including: discrete pure class A FET input; signal not passed through any active stages to achieve the EQ function; 5-band EQ; adjustable gain up to 24 db; phase inversion; runs on 48V phantom power or 9V battery; XLR balanced output; ultrahigh input impedance; parallel effects loop; external battery compartment access; low cut filter; battery status LED; Phantom power indicator; high current buffered output; heavy-duty (roadworthy); One-year warranty. Requires 9V battery.



ACOUSTIC PICKUPS		EACH
EPBAGP	Baggs™ Para Acoustic D.I.	\$166.15

L.R. BAGGS™ RIBBON TRANSDUCER

Because it's largely a vibration sensitive pickup (rather than pressure), balance problems due to uneven pressure from the saddle are dramatically reduced. And because the ribbon is made of many independent directional vibration sensors the "RT," as it is known, presents a "lifelike picture of the tone of your guitar in a way that no uni-dimensional pickup is capable of." Works with any string spacing. Studio quality sound. Includes onboard preamp, and endpin jack. Requires 9V battery. Instructions included.



ACOUSTIC PICKUPS		EACH
EPBAGRT	Ribbon Transducer, 1/8" undersaddle	\$131.65
EPBAGRT32	Ribbon Transducer, 3/32" undersaddle	131.65

Check our website or call for current product information and pricing.

ELECTRIC PICKUPS

ARMSTRONG

SUSPENDED ARCHTOP GUITAR PICKUP

Kent Armstrong has been making this high quality pickup for several years, formerly with the Benedetto name on top. Expertly cast with a "curly" faux Ebony finish, it's a fully shielded humbucker with the sound of a vintage Gibson,[™] designed to bring out the best in an archtop guitar. The integral side mounting tab can be screwed or glued to the under side of the pickguard.

ELECTRIC PICKUPS		EACH
EPBEN	Armstrong suspended archtop pickup, 7.6k ohms	\$145.65



EPBEN

FRALIN PICKUPS

Many musicians and luthiers who are serious about getting exquisite tone from their solid body guitars regard Lindy Fralin as the finest manufacturer of hand-wound pick-ups in the industry. Normally pickups from Fralin take a week or more to arrive since they wind each pickup to order, but you can order them from LMI where we have his most popular models in stock and ready to ship.

• FRALIN STRAT-STYLE PICKUP SET (EVHSS)

Vintage Hot—Lindy's best selling set! This set is wound with 42 gauge heavy Formvar wire and has beveled magnets and cloth leads. The neck and middle pickups are average 50's specs, while the bridge is as hot as possible with this wire. Antique white covers.

Neck - 6 K, Reverse Middle - 6 K, Bridge - 6.8K

ELECTRIC PICKUPS		EACH
EVHSS	Vintage Hot strat-style set	\$241.35



EVHSS

ESTS

EHS

EJBS

EPBP

• FRALIN VINTAGE TELE STYLE PICKUP SET (ESTS)

Stock Tele Replacement Style Bridge

Wound with 42 gauge plain enamel wire to 7K. Black cover.

Stock Tele Replacement Style Neck

Wound to 7K with 43 gauge plain enamel wire. Bright, clear and classic. Comes with chrome cover.

ELECTRIC PICKUPS		EACH
ESTS	Vintage Tele style pickup set	\$175.50

• FRALIN HUMBUCKER SET (EHS)

Many consider Fralin's humbuckers to be the best sounding available! Like Gibson's classic double coil pickup, the coils are in phase to a guitar amp, but out of phase to the "hum" in the air. We offer this pickup in Double Black, wound with 42 Plain Enamel like the old P.A.F.'s. 8-9k with four conductor wiring.

Four conductor wiring code: black=inside slug coil, white=inside screw coil, green=outside screw coil, red=outside slug coil, shield=ground

ELECTRIC PICKUPS		EACH
EHS	Humbucker set	\$266.95

• FRALIN J-BASS STYLE SET (EJBS)

Wound to 8 K neck and 8.5 K bridge.

ELECTRIC PICKUPS		EACH
EJBS	Jazz-Bass style set	\$175.50

• FRALIN P-BASS STYLE SET (EPBP)

Wound to 10 K

ELECTRIC PICKUPS		EACH
EPBP	Precision-Bass style set	\$146.55

HUMBUCKER DECORATIVE PICKUP RINGS

LMI is excited to offer wood humbucker pickup rings in two sizes and three varieties. These are a quick and easy way to upgrade the appearance of your guitar.

The short rings are 3/16" tall and the tall rings are 3/8" tall (room to arch for Les Paul type guitars). Both rings are 3 9/16" x 1 25/32" and have flat bottoms. They are all beautifully machined by a well-known guitar shop. Available in Madagascar Rosewood, Curly Maple and Flamed Koa.

If you need two rings, use the part number containing two rings rather than ordering individual rings, to insure you get two well matched rings.

HUMBUCKER DECORATIVE PICKUP RINGS		EACH
EHRFSK	Koa short pickup ring	\$31.80
EHRSFKK	Koa short pickup ring, set of two (2)	62.65
EHRSMR	Madagascar short pickup ring	31.80
EHRSMRK	Madagascar short pickup ring, set of two (2)	62.65
EHRFSM	Curly Maple short pickup ring	31.80
EHRFSMK	Curly Maple short pickup ring, set of two (2)	62.65
EHRTFK	Koa tall pickup ring	36.50
EHRTFKK	Koa tall pickup ring, set of two (2)	71.00
EHRTMR	Madagascar tall pickup ring	36.50
EHRTMRK	Madagascar tall pickup ring, set of two (2)	71.00
EHRTFM	Curly Maple tall pickup ring	36.50
EHRTFMK	Curly Maple tall pickup ring, set of two (2)	71.00



Top-bottom:
Madagascar, Curly Maple,
and Koa pickup rings.

RIO GRANDE PICKUPS

We offer 4 different Rio Grande pickups, each offering a great combination of vintage sound with modern updates. All sets are matched for consistency and tone.

• TEXAS/BBQ HUMBUCKER SET

This is a very popular set. The Texas is a take on the classic P.A.F. and is ballsy and rich when wide open and full with top and bottom end when the volume is turned down. The BBQ is its perfect mate in the bridge position with a bit more horsepower and spice. Direct replacements available in black only.

ELECTRIC PICKUPS		EACH
EPTBHB	Texas/BBQ Humbucker set	\$187.30

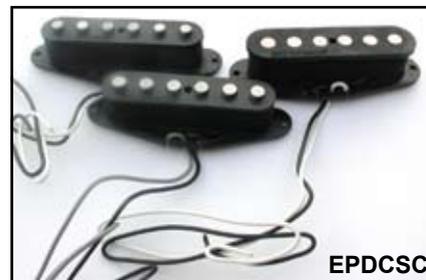


EPTBHB

• DUAL CALIBRATED STRAT™ SET

This set uses maximum variety for maximum tone. The bridge pickup is beefy and hotter than any stock pickup and perfect for cutting through on a solo. The neck pickup is pure vintage and is developed from experience with the real thing. The middle is a cross between the neck and bridge and is reverse wound/reverse polarity for hum cancellation in positions 2&4. This set is a great tone upgrade.

ELECTRIC PICKUPS		EACH
EPDCSC	Dual calibrated Strat™ set	\$204.75



EPDCSC

• BIG BOTTOM TELE™ SET

The bridge pickup lets you cut through with that classic Tele™ tone and more gain. The neck pickup has clarity and brilliance that no stock pickup ever had, giving you more useful tones. Direct replacements available in black only.

ELECTRIC PICKUPS		EACH
EPBBTELE	Big bottom Tele™ set	\$141.35

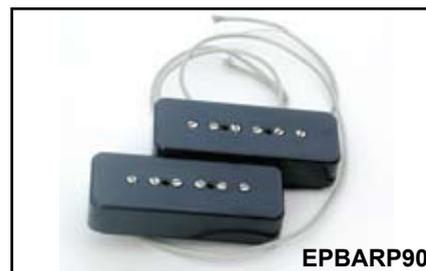


EPBBTELE

• JAZZ/BLUESBAR P90 SET

P90's are famous for their smooth and powerful sound. The Jazzbar is clean and smooth in the neck position and is the perfect match for the punchy and warm Bluesbar in the bridge position. Direct replacements available in black only.

ELECTRIC PICKUPS		EACH
EPBARP90	Jazz/Bluesbar P90 set	\$183.40



EPBARP90

Check our website or call for current product information and pricing.

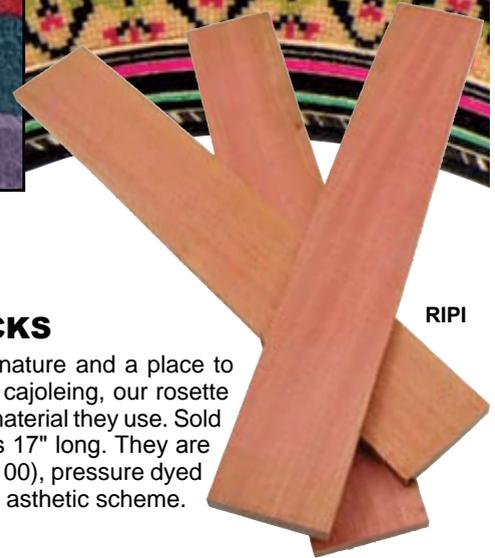
PARTS

- BINDINGS, BACKSTRIPS & PURFLINGS
- BRIDGE PINS & END PINS
- BRIDGES
- ELECTRIC HARDWARE
- FRETWIRE
- HEADPLATES
- INSIDE THE BOX
- NUTS & SADDLES
- PICKGUARD MATERIAL
- PICKUPS

• ROSETTES

- ~ Make your own rosette:
 - Colored Rosette Sticks
 - Pink Ivory Inlay
- ~ Pre-Made Rosettes/Tie Block
- ~ Russian Rosettes/Tie Block
- ~ Solid Wood Rosettes

- SHELL/INLAY
- STRINGS
- TAILPIECES
- TRUSS RODS/NECK PARTS
- TUNING MACHINES
- VENEER



MAKE YOUR OWN ROSETTE:

COLORED ROSETTE STICKS

The rosette is often a maker's signature and a place to express himself. After a great deal of cajoleing, our rosette distributor agreed to sell us the same material they use. Sold in bundles of 10, all come a generous 17" long. They are made like our colored veneers (page 100), pressure dyed and in the same colors for a matching asthetic scheme.

LMI offers a wide selection of premade wood mosaic rosettes, handmade Russian rosettes, solid Koa, Walnut, and Lacewood rosettes, as well as the materials to make your own rosette from scratch.

PINK IVORY INLAY

For those who want to design their own solid wood rosettes, we carry Pink Ivory, as well as a wide variety of head-plate woods (see page 62).

ROSETTE INLAY MATERIAL		EACH
RIPI	Pink ivory material, 9" x 1½" x ¼" Requires 2 per rosette.	\$3.65

COLOR	.8mm x .8mm	1.0mm x 1.0mm	1.5mm x 1.0mm
White (natural)	VSW.8	VSW1.0	VSW1.5
Black	VSBR.8	VSBR1.0	VSBR1.5
Red	VSR.8	VSR1.0	VSR1.5
Blue-teal	VSBL.8	VSBL1.0	VSBL1.5
Green	VSG.8	VSG1.0	VSG1.5
Purple	VSP.8	VSP1.0	VSP1.5
Yellow	VSY.8	VSY1.0	VSY1.5
Orange	VSO.8	VSO1.0	VSO1.5
Brown (rust)	VSBR.8	VSBR1.0	VSBR1.5
Pink	VSPK.8	VSPK1.0	VSPK1.5
Bundle of 10			\$5.60
3+ bundles (no mix/match)			4.95

PRE-MADE ROSETTES & RUSSIAN ROSETTES
on next page

EASY TO INSTALL

SOLID WOOD ROSETTES

The use of wood rosette rings among hand-builders is rather common, and now some major manufacturers are offering models with wood rosettes. There is a growing interest in wood appointments among those who want something different from the norm and those who prefer a warm, "organic" appearance. Making your own rosette rings can be time-consuming, but our rings are precision cut and ready for inlay. In fact, these are probably the easiest to install of all the rosettes we offer. (Still, we think it is wise to wait until you have your rosette before routing the channel.)

SOLID WOOD ROSETTES		EACH	3+
R34	Walnut, Classical/OM, 4.0" I.D., .187" wide, .125" thick	\$7.70	6.85
R34A	Walnut, Dreadnought, 4.75" I.D., .375" wide, .125" thick	7.70	6.85
R35	Koa, Classical/OM, 4.0" I.D., .187" wide, .125" thick	7.70	6.85
R35A	Koa, Dreadnought, 4.75" I.D., .375" wide, .125" thick	7.70	6.85
R50	Lacewood, Dreadnought 4.75" I.D., .375" wide, .080" thick	7.70	6.85

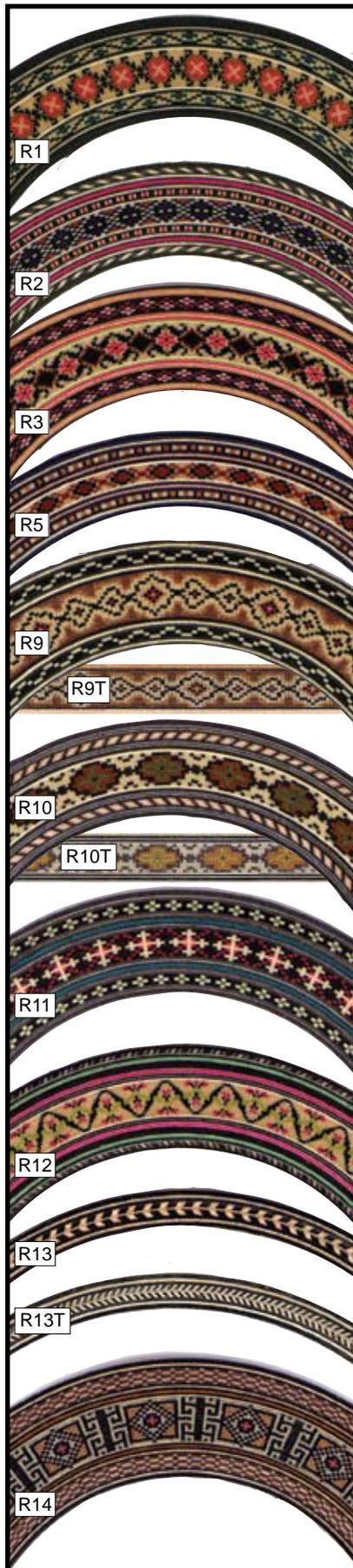


PREMADE ROSETTES

LMI carries a large assortment of premade wood rosettes for classical and steel string guitars in a variety of vivid, tasteful patterns. They range in thickness from 1 to 1.5mm. Rosettes are not a full circle – the gap is intended to be placed beneath the fingerboard.

Rosette sizes vary from shipment to shipment.

ALWAYS WAIT FOR YOUR ROSETTE TO ARRIVE BEFORE ROUTING YOUR CHANNEL.



R1	93mm ID, 21mm wide
R2	91mm ID, 18mm wide
R3	91mm ID, 22mm wide
R5	104mm ID, 15mm wide For steel string guitar
R9	93mm ID, 20mm wide
R9T	Tie block Inlay for R9
R10	93mm ID, 20mm wide
R10T	Tie block inlay for R10
R11	93mm ID, 20mm wide
R12	93mm ID, 20mm wide Like original Ramirez.
R13	117mm ID, 7mm wide, steel string w/ bold BW herringbone
R13F	Same as R13 w/fine BW herringbone
R13PB	97mm ID, 7mm wide for small steel string (looks like R13).
R13PF	Same as R13PB w/fine herringbone
R14	93mm ID, 25mm wide, our largest.
R18	92mm ID, 20mm wide
R19	91mm ID, 20mm wide
R20	91mm ID, 19mm wide
R21	91mm ID, 21mm wide
R22	90mm ID, 18mm wide
R23	90mm ID, 18mm wide, finest tiles
R24	90mm ID, 21mm wide
R25	90mm ID, 21mm wide
R26	90mm ID, 22mm wide, traditional looking
R27	91mm ID, 22mm wide
R28	Rose pattern, 91mm ID, 19mm wide
R33	130mm I.D., 7mm wide, Vintage Washburn (late 19th cent.) Matches B123B backstrip, PFI6 purfling

PREMADE ROSETTES	EACH	3+	6+
R1-R28 Rosettes	\$17.25	15.35	13.65
R13, R13F	6.05	5.40	NA
R13PB, R13PF	6.05	5.40	NA
R33	10.45	9.30	NA
R9T, R10T Tie block Inlay	5.80	4.15	NA

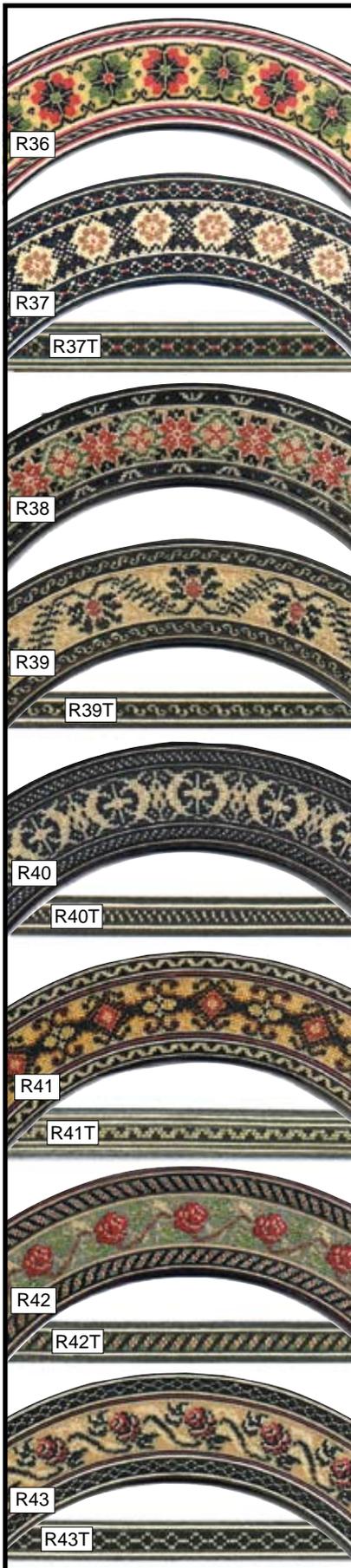
Check our website or call for current product information and pricing.

These rosettes, made by hand by Russian artisans, add an extra touch of class to any instrument. They are a bit thinner than our Pre-made Rosettes (1-1.2mm thick), so extra care should be taken when installing them to avoid sand-throughs. Rosettes are not a full circle – the gap is intended to be placed beneath the fingerboard.

Rosette sizes vary from shipment to shipment.

ALWAYS WAIT FOR YOUR ROSETTE TO ARRIVE BEFORE ROUTING YOUR CHANNEL.

Call for availability. Backorders are common.



ID: Inside Dimension and width		Each	3+
R36	Rodriguez style, 93mm ID, 21mm wide	\$18.80	16.75
R37	93mm ID, 20mm wide	18.80	16.75
R37T	Tie block inlay for R37 6.5mm w x 79mm long	5.60	5.00
R38	93mm ID, 20mm wide	18.80	16.75
R39	92mm ID, 20mm wide	18.80	16.75
R39T	Tie block inlay for R39 6.3mm w x 90mm long	5.60	5.00
R40	92mm ID, 20mm wide	18.80	16.75
R40T	Tie block inlay for R40 4.7mm w x 88mm long	5.60	5.00
R41	92mm ID, 20mm wide	18.80	16.75
R41T	Tie block inlay for R41 4.8mm w x 86mm long	5.60	5.00
R42	93mm ID, 20mm wide	18.80	16.75
R42T	Tie block inlay for R42 6.5mm w x 93mm long	5.60	5.00
R43	94mm ID, 20mm wide	18.80	16.75
R43T	Tie block inlay for R43 4.9mm w x 93mm long	5.60	5.00
R44	93mm ID, 20mm wide	18.80	16.75
R44T	Tie block inlay for R44 5.9mm w x 98mm long	5.60	5.00
R45	94mm ID, 21mm wide	18.80	16.75
R45T	Tie block inlay for R45 5.8mm w x 91mm long	5.60	16.75
R46	93mm ID, 19mm wide	18.80	5.00
R46T	Tie block inlay for R46 4.6mm w x 91mm long	5.60	16.75
R47	94mm ID, 20.5mm wide	18.80	16.75
R47T	Tie block inlay for R47 5.5mm w x 85mm long	5.60	5.00
R48	95mm ID, 21.5mm wide	18.80	16.75
R48T	Tie block inlay for R48 7.25mm w x 97mm long	5.60	5.00
R49	94mm ID, 21mm wide	18.80	16.75
R49T	Tie block inlay for R49 7.25mm w x 97mm long	5.60	5.00
R51	90mm ID, 19mm wide	18.80	16.75

PARTS

- BINDINGS, BACKSTRIPS & PURFLINGS
- BRIDGE PINS & END PINS
- BRIDGES
- ELECTRIC HARDWARE
- FRETWIRE
- HEADPLATES
- INSIDE THE BOX
- NUTS & SADDLES
- PICKGUARD MATERIAL
- PICKUPS
- ROSETTES

• SHELL/INLAY

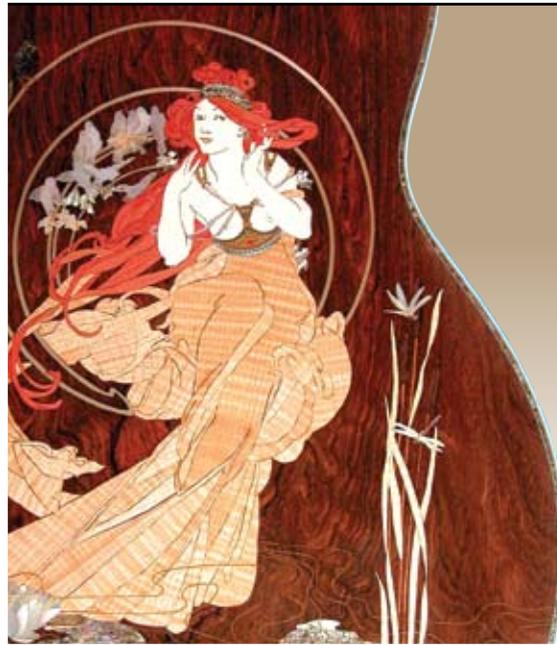
- ~ Abalam Laminated Shell
 - Abalam Sheets
 - Abalam Strips, curved & straight
- ~ Faux Turquoise Inlay Material
- ~ Position Markers
 - Chinese Turquoise
 - Plastic Dots & Rod Stock
- ~ Solid Shell Material
 - MOP Pre-Cut Shapes
 - MOP Slab
 - Shell Dots - Pearl & Paua
 - Shell Strips, curved
 - Shell Strips, straight
- ~ Teflon Strips

- STRINGS
- TAILPIECES
- TRUSS RODS/NECK PARTS
- TUNING MACHINES
- VENEER



"The Kiss" inlay by Grit Laskin

At LMI, we have a broad selection of shell inlay materials including beautiful shell slab, strips, shapes and dots; and Abalam sheets and strips.



Traditional to outrageous, inlay adds beauty & distinction to your instrument.

Art nouveau inlay & pickguard detail by Larry Robinson

SOLID VS. ABALAM

We carry two types of shell inlay material: solid (or slab) shell and "Abalam" (laminated shell).

Solid (slab) Shell. This is pure shell material, cut straight from the curved inside surface of the shell and then sanded flat. This has been the traditional material for inlay until the advent of "Abalam". It is sold by the ounce (slab pieces), in dots, as curved strips and as straight strips, tie block inlays and some special shapes.

When you purchase an ounce of flat slab, expect to see approximately 7 to 8 pieces in an ounce of 1st grade or regular slab shell and 4 to 6 pieces in an ounce of the large shell. The size and shape of each piece will vary.

"Abalam". This is a stunning inlay material, made by laminating extremely thin sections of shell in such a way as to render the entire surface of the sheet with beautiful, figured shell patterns — unlike natural shell slab pieces which vary over the surface area and depth of the piece. It is perfectly flat and is actually easier to saw into delicate patterns because of the homogeneous nature of the laminations. This is the ideal material for unusually large pieces or for projects where extreme figure is a must. There are more types of shell available than there is in slab/solid shell. This material is available in sheets at 2 different thicknesses or as curved and straight strips.



See our **Inlay Tools** section (page 127) for some useful inlay tools (like our brad pointed twist drills, gravers, and jewelers saws).

For two outstanding inlay books, we highly recommend: *A Guitarmaker's Canvas – The Inlay Art of Grit Laskin* (page 174), and Larry Robinson's *The Art of Inlay* (page 175). For beginners, Larry Robinson's instructional videos (a set of 3) are an excellent choice (page 180).

Though shell is the most common inlay material, keep in mind that woods can be used as well. Our expanded range of headplate materials (page 62) adds to the shell materials listed here.

Check our website or call for current product information and pricing.

SHELL TYPES

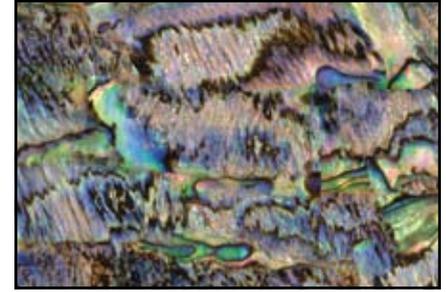
Note that not all colors are available in all types and shapes of shell/ "Abalam".

WHITE MOTHER OF PEARL OR MOP

Silvery white in color, this is the most common inlay material. This material is relatively homogenous from piece to piece and displays subtle rainbow colors when turned in the light. This is the best material for engraving and stands out wonderfully in any dark wood. (Not available in "Abalam")



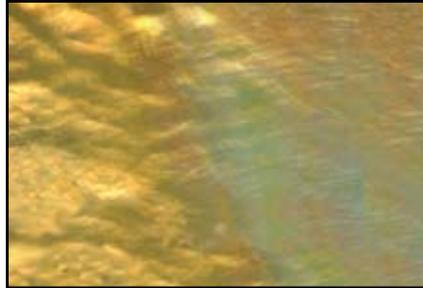
White MOP



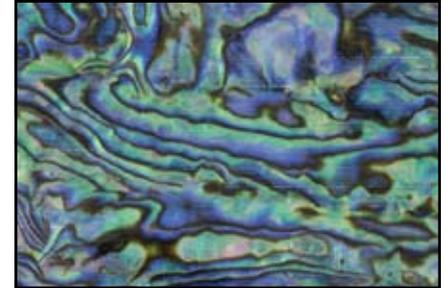
Green Abalone Select

GOLD MOP

The same as above, except gold or bronze in color. Perfect with gold hardware or where a suggestion of age or warmth is needed.



Gold MOP



Paua Abalone

BLACK MOP

Ranges from black, to smoky or silvery gray. This material often displays stunning rainbow-like figuring!



Black MOP



Donkey Shell

GREEN AB

This is an abalone shell that displays more green coloration and is accented with red and blue. Available as "Abalam" and in curved and straight strips.

PAUA SHELL (Pronounced "pow-ah")

A type of abalone material that is strong in blue and turquoise, but also has purple and red accents. Very beautiful, with good "figure". (Not available in slab.)

DONKEY SHELL

A white mother-of-pearl type shell available in "Abalam" only. Essentially a Mother of Pearl substitute (Mother of Pearl is not available in "Abalam"). Great for larger inlays.

ABALAM LAMINATED SHELL SHEETS

Sheet dimensions: 2³/₁₆" x 4⁵/₈"

ABALAM SHEETS		EACH
VPD40	Donkey shell, .040" thick	\$51.10
VPD60	Donkey shell, .060" thick	81.55
VPG40	Green, .040" thick	45.20
VPG60	Green, .060" thick	61.70
VPGS40	Green select, .040" thick	58.75
VPGS60	Green select, .060" thick	87.10
VPP40	Paua, .040" thick	53.05
VPP60	Paua, .060" thick	74.00

Donkey

Green Select

Green

Paua

ADVANTAGES OF "ABALAM"

over abalone shell strips:

- Consistent, deep color, which will not sand through.
- Joints less obvious between pieces.
- Computer cut even widths & square ends.
- Allows new types of shell to be used.
- Breaks more evenly and in smaller segments when fitting to curved guitar edges; will not break at odd angles, as it has no fractures.
- Huge reduction in installation time (75% or more!), at a minimal additional cost.

ABALAM – LAMINATED SHELL STRIPS

In use by most factories, these laminated shell strips are amazing time savers. Taylor™ reports 13 minutes to inlay a top set and 30 seconds for a soundhole! A note from the Taylor folks: if you tap them in, go a little lighter than you normally would.

FLEXIAB STRIPS

FlexiAb is a strip of shell over a substrate of flexible rubber. This innovation should make installing shell purfling a breeze. FlexiAb is sold in sets of 3 pcs.

CURVED ABALAM STRIPS 4.75" x .050" • diameter 4.921" (125mm) 3 pcs per rosette (Martin™-style, no shell under fingerboard)		PER STRIP
CS63DPLY	Curved donkey shell, .063", 1.6mm	\$12.75
CS79DPLY	Curved donkey shell, .079", 2.0mm	15.20
CS98DPLY	Curved donkey shell, .0985", 2.5mm	17.60
CS63GSTANPLY	Curved green abalone standard, .063", 1.6mm	10.50
CS79GSTANPLY	Curved green abalone standard, .079", 2.0mm	12.85
CS98GSTANPLY	Curved green abalone standard, .0985", 2.5mm	15.30
CS63GSELPLY	Curved green abalone select, .063", 1.6mm	14.60
CS79GSELPLY	Curved green abalone select, .079", 2.0mm	17.05
CS98GSELPLY	Curved green abalone select, .0985", 2.5mm	19.50
CS63PPLY	Curved paua abalone, .063", 1.6mm	12.45
CS79PPLY	Curved paua abalone, .079", 2.0mm	17.05
CS98PPLY	Curved paua abalone, .0985", 2.5mm	19.50

STRAIGHT ABALAM STRIPS 5.25" long x .050" thick. Approx. 13 pcs. per guitar edge.		PER STRIP
SS63DPLY	Straight donkey shell, .063", 1.6mm	\$9.30
SS79DPLY	Straight donkey shell, .079", 2.0mm	10.45
SS98DPLY	Straight donkey shell, .0985", 2.5mm	12.00
SS63GSTANPLY	Straight green abalone standard, .063", 1.6mm	6.75
SS79GSTANPLY	Straight green abalone standard, .079", 2.0mm	8.10
SS98GSTANPLY	Straight green abalone standard, .0985", 2.5mm	9.45
SS63GSELPLY	Straight green abalone select, .063", 1.6mm	9.15
SS79GSELPLY	Straight green abalone select, .079", 2.0mm	10.45
SS98GSELPLY	Straight green abalone select, .0985", 2.5mm	11.85
SS63PPLY	Straight paua abalone, .063", 1.6mm	8.90
SS79PPLY	Straight paua abalone, .079", 2.0mm	10.30
SS98PPLY	Straight paua abalone, .0985", 2.5mm	11.65

STRAIGHT FLEXIAB .047"/1.2mm wide x .075"/1.9mm thick, 4.7"/12cm long		PER STRIP
SS47FP	Straight Paua FlexiAb shell, set of 3	30.25

FAUX TURQUOISE INLAY MATERIAL

This faux turquoise inlay material is nearly indistinguishable from real turquoise stone — and looks great under finish! It is very easy to cut, sand, and file.

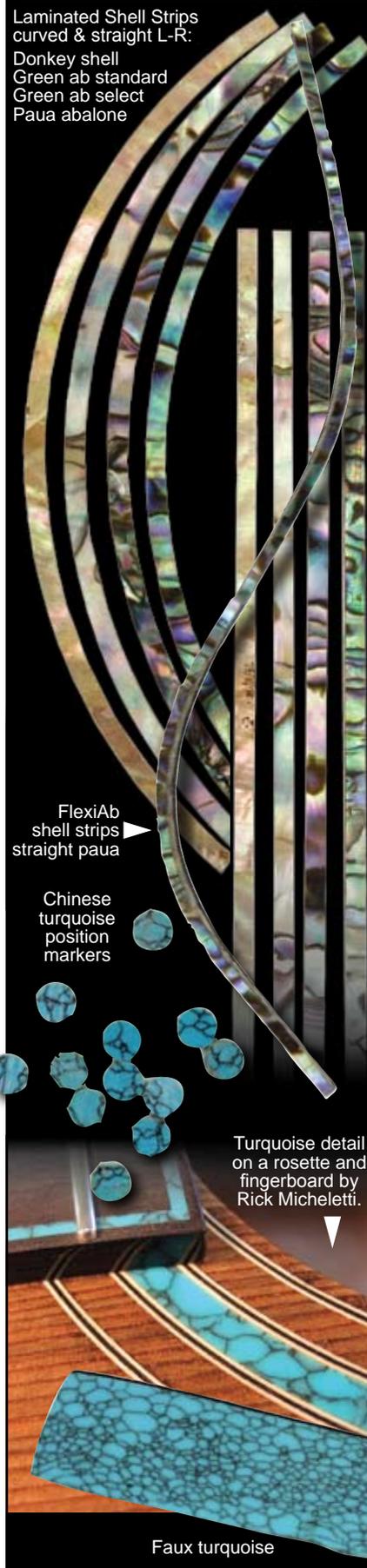
INLAY MATERIALS		EACH
TSQ60	Faux turquoise inlay material, approx. 1 7/8" x 6" x .060"	\$28.15

POSITION MARKERS

CHINESE TURQUOISE

These Chinese turquoise position markers closely match our faux turquoise.

INLAY MATERIALS - 3 sizes			EACH	5+
DT2K	2mm Chinese turquoise dots (pack of 20)	\$9.05	8.05	
DT4.76K	4.76mm Chinese turquoise dots (pack of 20)	9.05	8.05	
DT6.35K	6.35mm Chinese turquoise dots (pack of 20)	11.35	10.10	



Laminated Shell Strips curved & straight L-R:
Donkey shell
Green ab standard
Green ab select
Paua abalone

FlexiAb shell strips straight paua

Chinese turquoise position markers

Turquoise detail on a rosette and fingerboard by Rick Micheletti.

Faux turquoise

POSITION MARKERS

ACRYLIC DOTS – BLACK/TORTOISE Sold in packs of 20		PER PACK
DB2.5K	2.5mm black acrylic dots	\$2.45
DB3K	3mm black acrylic dots	2.45
DB6.35K	6.35mm black acrylic dots	2.45
DT2.5K	2.5mm tortoise acrylic dots	2.45
DT4K	4mm tortoise acrylic dots	4.30
DT6K	6mm tortoise acrylic dots	4.30
DT06.35K	6.35mm tortoise acrylic dots	4.30



PLASTIC ROD STOCK – BLACK/WHITE		EACH
PDOTB2	2mm diameter – black plastic dot rod stock, 7/8" long	\$1.20
PDOTW2	2mm diameter – white plastic dot rod stock, 7/8" long	1.20

SOLID SHELL MATERIAL

GREEN ABALONE		1 OUNCE
GA50	Green abalone, slab, .050" thick	\$56.70

MOP PRE-CUT SHAPES		EACH
BFBMOP	MOP block fretboard inlay set (10 pieces - .055" thick) 1 - 28mm x 24mm 7 - 17mm x 30mm 15 - 9mm x 35mm 21 - 4mm x 38mm 3 - 24mm x 26mm 9 - 15mm x 32mm 17 - 7mm x 37mm See picture at right 5 - 20mm x 28mm 12 - 12mm x 34mm 19 - 6mm x 37mm	\$43.10
MOPD	MOP diamond, 19mm x 8mm x .050"	2.40
MOPD1	MOP diamond, 15mm x 6mm x .050"	2.20
MOPS1	MOP notched square, 10mm x .050"	1.15
MOPS3	MOP notched square, 5mm x .050"	1.10
FTBIS	MOP, Stewart fingerboard inlay set (see web for picture)	57.25
FTBISF	Paua, Snowflake fingerboard inlay set (see web for picture)	38.85
FTBI	MOP, Lange fingerboard inlay set (see web for picture)	45.40
TBMOP	MOP tie block inlay, .250" x .050" x 2.75", 6.35mm x 1.3mm x 70mm	5.80
TBMOPL	MOP tie block overlay .50" x .050" x 3.25", 12.7mm x 1.3mm x 82.55mm	7.15

MOP SLAB – WHITE, GOLD & BLACK		1 OUNCE
WP60LG	White MOP, slab, larger pieces, .060" thick	\$39.95
WP601	White MOP, slab, .060" thick	33.70
WP501	White MOP, slab, 1st grade, .050" thick	30.55
BP501	Black MOP, slab, .050" thick	50.70
BP50-LG	Black MOP, slab, larger pieces, .050" thick	75.35
GP50	Gold MOP, slab, .050" thick	31.60

SHELL INLAY FOR PEGHEADS		EACH
MOPTS	MOP torch set (see color photo on inside front cover)	\$28.80
PHIH	MOP, Harwood peghead inlay set (see web for picture)	28.05
PHILP	MOP Long pot and vine peghead inlay set (see web for picture)	28.05
PHIDL	MOP, Dryer/Ludwig peghead inlay set (pictured at right)	33.50



SOLID SHELL MATERIAL *continued*



SHELL DOTS

PEARL & PAUA

All dots are available in either white, gold, or black MOP and Paua abalone. Please specify when ordering. Dots are approximately .050" (1.27mm) thick, and are individually lathe-turned, not core drilled, to assure maximum uniformity.

Sold in packages of 20 dots each.

PEARL DOTS

All Pearl Dots listed below are available in **WHITE (W), BLACK (B), GOLD (G)**

We recommend 3mm size for 1/8" requirements.

ORDERING NOTE: Dots are described through mnemonics. For example, when ordering a 2mm white pearl dot, the part number is **DWP2K**; for gold MOP in the same size the part number would be **DGP2K**, and for black MOP, the part number would be **DBP2K**, where "D"=dot, "B"=black, "P"=pearl, "2"=2 mm

(20 dots per pack)

Insert (W,B,or G)	1 pack	5+ packs
D(?)P2K	2mm..... \$9.05.....	8.05
D(?)P3K	3mm..... 9.05.....	8.05
D(?)P4K	4mm..... 9.05.....	8.05
D(?)P5K	5mm..... 9.05.....	8.05
D(?)P6K	6mm..... 9.05.....	8.05
D(?)P7K	7mm..... 11.35.....	10.10
D(?)P8K	8mm..... 14.75.....	13.15
D(?)P9K	9mm..... 14.75.....	13.15
D(?)P10K	10mm..... 14.75.....	13.15
D(?)P2.35K	3/32"..... 9.05.....	8.05
D(?)P4.72K	3/16"..... 9.05.....	8.05
D(?)P6.35K	1/4"..... 11.35.....	10.10

PAUA ABALONE DOTS

(20 dots per pack)

1 pack 5+ packs

DPA2K	2mm..... \$9.05.....	8.05
DPA3K	3mm..... 9.05.....	8.05
DPA4K	4mm..... 9.05.....	8.05
DPA5K	5mm..... 9.05.....	8.05
DPA6K	6mm..... 9.05.....	8.05
DPA7K	7mm..... 11.35.....	10.10
DPA8K	8mm..... 14.75.....	13.15
DPA9K	9mm..... 14.75.....	13.15
DPA10K	10mm..... 14.75.....	13.15
DPA2.35K	3/32"..... 9.05.....	8.05
DPA4.72K	3/16"..... 9.05.....	8.05
DPA6.35K	1/4"..... 11.35.....	10.10

SHELL STRIPS

CURVED

The curved rosette strips are cut to a 4.921" I.D. (approx. 4 15/16" or 125mm) - about 15 per soundhole. They will work with no visible misfit on diameters somewhat larger or smaller diameters and will give better results than straight strips when going around tight body curves like those found in some guitar cutaways.

Sold in one inch strips.

CURVED SHELL STRIPS		EACH
CS63G	Green ab, .063 1.6mm	\$1.65
CS79G	Green ab, .079 2.0mm	1.70
CS98G	Green ab, .098 2.5mm	1.70
CS135G	Green ab, .135 3.4mm	1.70
CS63P	Paua ab, .063 1.6mm	1.85
CS79P	Paua ab, .079 2.0mm	2.20
CS98P	Paua ab, .098 2.5mm	2.20
CS135P	Paua ab, .135 3.4mm	2.25
CS63MOP	White MOP, .063 1.6mm	1.25



CS63G, CS79G, CS98G, CS63P, CS79P, CS98P, and CS63MOP

STRAIGHT

Shell strips are .050" (1.27mm) thick, are random lengths, and do not have squared ends. The ends of strips can be fitted or squared with a file or nipped off with a sharp wire cutter.

It usually takes about 70" to do either the top or back purfling on a guitar body, and about 15" for a soundhole. Order extra, if you wish to be able to more closely color-match your sets. If care is taken to color-match adjoining ends, joints between pieces will be almost invisible. Another effect is to gradually "fade" from one color to another, or even set up a "pulsing" rhythm by going from light to dark to light. On soft curves around a guitar body, for instance, straight pieces are laid into a glue-filled channel and then forced to break into several pieces to conform to the curve. The breaks will be all but invisible in abalone.

Sold in one inch strips.

STRAIGHT SHELL STRIPS		EACH
SS63G	Green ab, .063 1.6mm	\$0.95
SS79G	Green ab, .079 2.0mm	0.90
SS98G	Green ab, .098 2.5mm	0.90
SS63P	Paua ab, .063 1.6mm	1.20
SS79P	Paua ab, .079 2.0mm	1.20
SS98P	Paua ab, .098 2.5mm	1.20
SS63MOP	White MOP, .063 1.6mm	0.90



SS63G, SS79G, SS98G, SS63P, SS79P, SS98P, and SS63MOP

TEFLON STRIPS

Edge bindings and marquetry are glued up with a teflon strip spacer laminated into the position where shell stripping will go. When dry, the teflon is carefully pulled out and the shell strips glued into the resulting groove. The teflon strips are approximately 34"-36" long and can be cleaned and used several times, if care is taken not to stretch them during use. The strips are available in the 3 sizes and priced per strip.

TEFLON STRIPS		approx. 34"-36" long	EACH
TS63	.063" (1.6mm) x .063" (1.6mm) thick		\$6.75
TS79	.079" (2.0mm) x .094" (2.4mm) thick		6.75
TS98	.098" (2.5mm) x .094" (2.4mm) thick		6.75



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- PICKUPS
- ROSETTES
- SHELL/INLAY

• STRINGS

- ~ DR™ Handmade Strings
- ~ Galli Strings
- ~ John Pearse Strings
- ~ La Bella Strings

- TAILPIECES
- TRUSS RODS/NECK PARTS
- TUNING MACHINES
- VENEERS



LA BELLA STRINGS

E.O. Mari, maker of LaBella Strings has been making strings since the mid 1600's. They are still a family owned and operated company manufacturing a large variety of strings in the U.S.A.

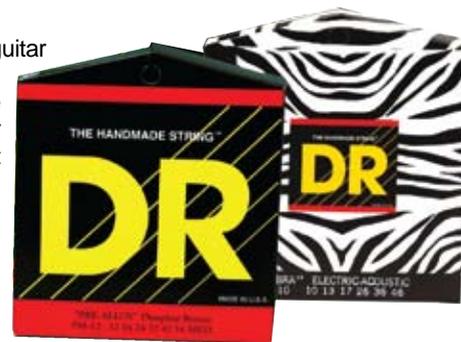
The treble strings of all the nylon strings we carry are made from LaBella's special high density "Nylon 202" and the basses are silver-plated, wound. The higher tension strings are great for shorter-scaled instruments with the exception of the Professional strings which are well suited to longer scales.

The steel string sets all have plain steel 1st and 2nd strings and phosphor bronze wound 3rd through 6th strings.

LA BELLA STRINGS		EACH	3+
STLAACL	Acoustic Custom Light, steel string: .011", .015", .022", .032", .042", .052"	\$9.30	8.30
STLAAL	Acoustic Light, steel string: .012", .016", .022", .032", .041", .052"	9.30	8.30
STLAAM	Acoustic Medium, steel string: .013", .017", .026", .035", .046", .056"	9.30	8.30
STLACM	Classical 2001, medium tension nylon: .029"- .0415"	9.65	8.60
STLACMH	Classical 2001, med./high tension nylon: .029"- .0435"	9.65	8.60
STLACH	Classical 2001, high tension nylon: .030"- .044"	9.65	8.60
STLACXH	Classical 2001, extra high tension nylon: .030"- .045"	9.65	8.60
STLACHS	Classical Professional, high tension nylon: .028"- .042"	9.65	8.60

DR™ HANDMADE STRINGS

DR™ handmade strings are the only guitar strings made in America, one at a time. DR™ uses a careful process that keeps the core wire under high tension equal to, or greater than the string tension at concert pitch. They're made with very high pressure while holding the wrap material by hand—the core material does not have to be soft to avoid breakage on high speed machinery. This actually means that more metal is compressed into the string than with equivalent strings from other manufacturers. The DR™ .042" string contains more metal than a comparable .044".



DR™ STRINGS		EACH	3+
STDRT	Compression-wound, nickel-plated, electric: .010", .013", .017", .026", .036", .0465"	\$8.50	7.55
STDRP	Stress-free phosphor, bright & sweet, steel string: .012", .016", .024", .032", .042", .054"	8.95	8.00
STDRPB	Rare phosphor bronze, loud, warm, and fat, steel string (best materials). Gauges as STDRP	9.65	8.60
STDRZ	Zebra strings - wound with both bronze and nickel, acoustic/electric: .010", .013", .017", .026", .036", .046"	9.65	8.60

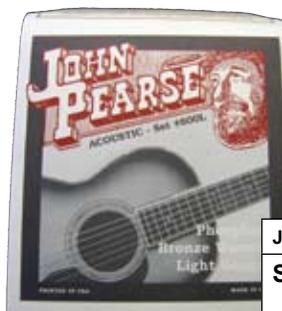
GALLI STRINGS

Galli's company says it all: "...though many things have changed since 1890, it always has been and remains the unaltered goal of our company to make the finest musical strings possible."

A single crystal nylon wire for the high notes, and covered in silver copper with anti-oxidizing protection on the multiwire nylon for the low notes.



GALLI STRINGS		EACH	3+
STGNN	Galli normal tension strings: .029" - .044" gauge	\$12.55	11.20
STGNH	Galli high tension strings: .030" - .045" gauge	12.55	11.20



JOHN PEARSE STRINGS

For over 20 years Breezy Ridge Instruments, Ltd. has been producing some of the best strings on the market. John Pearse strings are a great choice for both flat pickers and finger pickers alike. They are bright and long lasting making them a favorite for players demanding a bigger steel string sound.

JOHN PEARSE STRINGS		EACH
STBP	Phosphor bronze light/med., steel string: .012", .016", .024", .032", .042", .053"	\$10.80

String Tension is the amount of force, usually expressed in pounds, needed to bring a string up to its intended pitch at a given scale length. A medium tension high E string on a 650mm scale guitar requires more pounds of force to be tuned to E on a 660mm scale instrument. So, a medium tension set becomes closer to a high tension set on longer scale guitars. It's a good idea to check with the builder or manufacturer before installing extra high tension strings on your guitar.

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- PICKGUARD MATERIAL
- PICKUPS
- ROSETTES
- SHELL/INLAY
- STRINGS

• TAILPIECES

- ~ Archtop Ebony Tailpiece Blanks
- ~ Cast Mandolin Tailpieces
- ~ Mandolin Tailpieces
- ~ Selmer/Maccaferri Style
- ~ 6 String Tailpiece
- ~ Tailpiece Strap

- TRUSS RODS/NECK PARTS
- TUNING MACHINES
- VENEERS

EBONY UPDATE:

The availability of good Madagascar Ebony, the darkest and densest Ebony, has worsened. Upon receiving our most recent order, our suppliers informed us that the high price of this wood is non-negotiable and that this excellent wood may no longer be an economically feasible choice for guitar building. This is due to the Madagascar government's new export restrictions which were recently placed on all wood mills based in Madagascar.

CAST MANDOLIN TAILPIECES

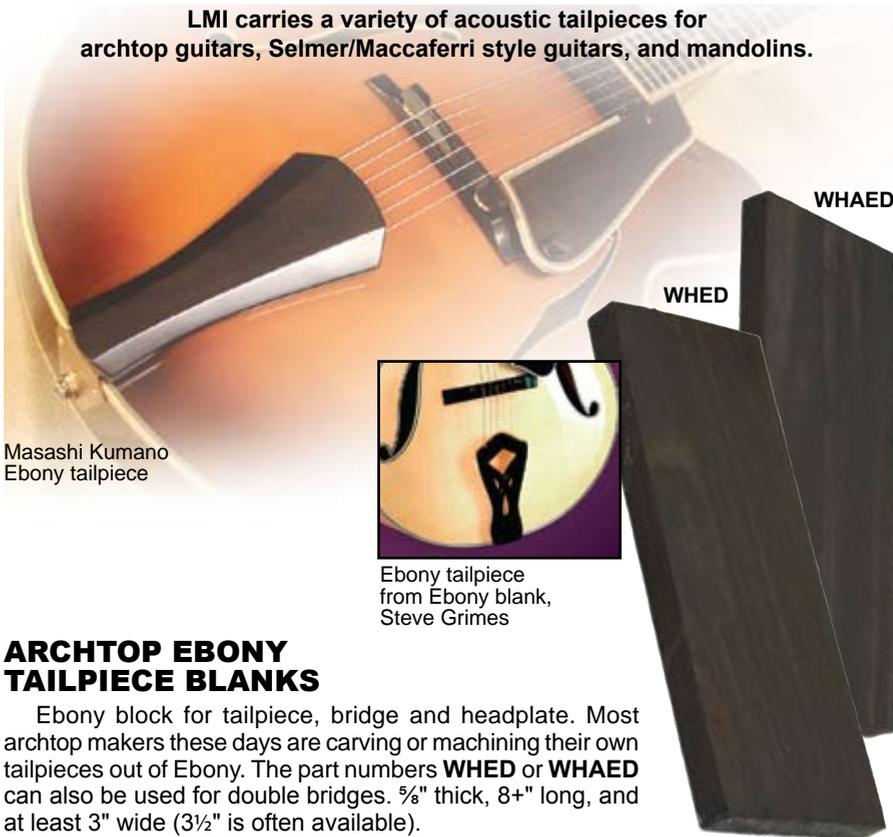
We are excited to offer our new beautiful Orrico bronze cast tailpiece, **TPMBO**. They are a nice replacement for most 3 hole tailpieces. These will nicely ornament your mandolin.

Beautifully cast in bronze, the Monteleone-style tailpieces are offered in 3 finishes: unplated bronze, nickel-plated, and gold-plated. The polished, unplated bronze will develop a nice patina in time.

TAILPIECES	Mounting screws are included.	EACH
TPMBO	Orrico tailpiece, unplated bronze	\$83.55
TPMAB	Monteleone-style tailpiece, unplated bronze	85.95
TPMAN	Monteleone-style tailpiece, nickel plated	99.05
TPMAG	Monteleone-style tailpiece, gold plated	105.80

Monteleone-style tailpieces:
(top-bottom)
Unplated bronze
nickel plated
gold plated

LMI carries a variety of acoustic tailpieces for archtop guitars, Selmer/Maccaferri style guitars, and mandolins.



Masashi Kumano
Ebony tailpiece



Ebony tailpiece
from Ebony blank,
Steve Grimes

ARCHTOP EBONY TAILPIECE BLANKS

Ebony block for tailpiece, bridge and headplate. Most archtop makers these days are carving or machining their own tailpieces out of Ebony. The part numbers **WHED** or **WHAED** can also be used for double bridges. $\frac{5}{8}$ " thick, 8+" long, and at least 3" wide ($3\frac{1}{2}$ " is often available).

TAILPIECES		EACH	+6
WHAED	West African Ebony, $8\frac{3}{8}$ " x 3" x $\frac{5}{8}$ "	\$17.60	15.65
WHAEDB	West African Ebony, 2nd grade, $8\frac{3}{8}$ " x 3" x $\frac{5}{8}$ "	13.10	11.65
WHAED158	West African Ebony, 8" x $3\frac{3}{8}$ " x $1\frac{1}{8}$ "	27.35	NA
WHAED158B	West African Ebony, 2nd grade, 8" x $3\frac{3}{8}$ " x $1\frac{1}{8}$ "	24.10	NA
WHED	Madagascar Ebony, 8" x 3" x $\frac{5}{8}$ "	19.30	NA
WHED158	Madagascar Ebony, 8" x $3\frac{3}{8}$ " x $1\frac{1}{8}$ "	29.45	NA



Orrico unplated
bronze tailpiece

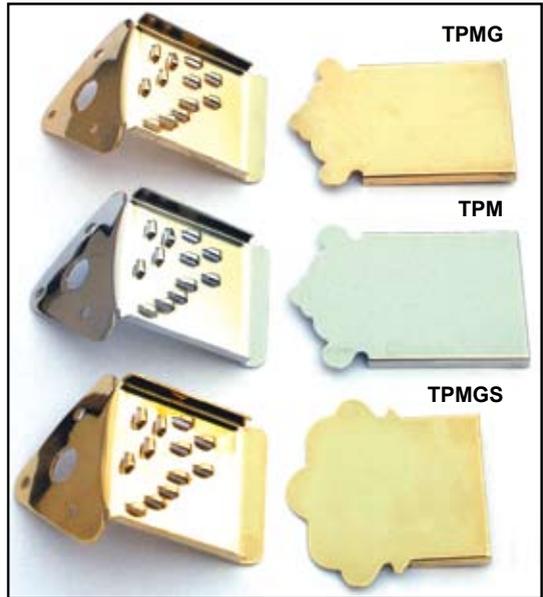
ELECTRIC GUITAR TAILPIECES
page 57



MANDOLIN TAILPIECE

These tailpieces with coverplates are for Gibson™ F5-style and A-style mandolins. Upon taking the cover off you will note that there are 12 “fingers” for securing the string loops. The four bottom “fingers” hold the loops of the two treble courses after the strings have been angled around the four “fingers” to their right. This reduces stress and lessens the likelihood of string breakage. Available in nickel and gold-plated steel.

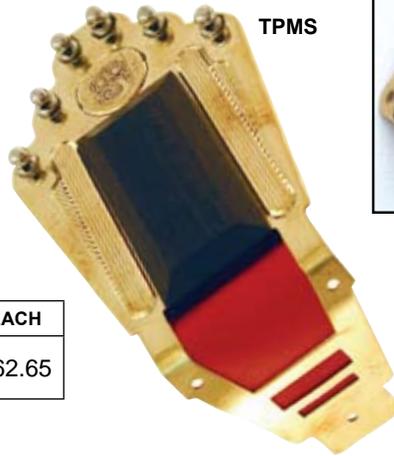
TAILPIECES		EACH	6+
TPM	Mando tailpiece, nickel	\$12.25	10.90
TPMG	Mando tailpiece, gold	14.25	12.70
TPMGS	Mando tailpiece, gold, shorter style	11.35	10.10



SELMER/MACCAFERRI STYLE TAILPIECE

Made of hand embossed, solid brass, this 1930's Selmer style tailpiece is perfect for Selmer/Selmer Maccaferri style jazz guitars. It features red leather padding and a beveled Ebony insert. It measures 2¼" deep by 4½" long with a string spacing of 2³⁄₁₆" or 56mm.

TAILPIECES		EACH
TPMS	Selmer/Maccaferri style tailpiece	\$62.65



6 STRING TAILPIECE

This die-cast 6 string (335-style) guitar/archtop tailpiece is both rigid and heavy. The rigidity lends to intonation and the heaviness to sustain. When mounted solidly, it will enhance the sound quality of your guitar. The tailpiece extends 5½" from the bend in the hinge over the top and 1½" to the bottom of the mount. String spacing is 1³¹⁄₃₂".

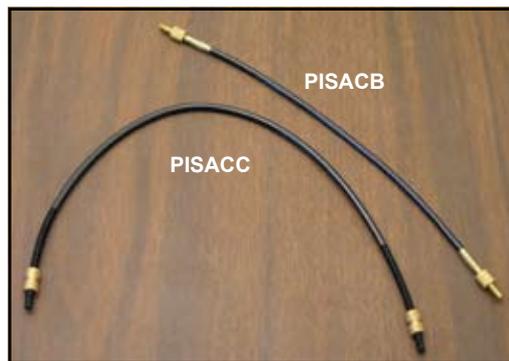


TAILPIECES		EACH
TP6	6 string tailpiece	\$22.20

TAILPIECE STRAPS

The **PISACC** tailpiece strap is made from black nylon with two knurled brass adjustment nuts. With 1.75" to 2" of thread on each end, these can be trimmed to fit your tailpiece.

Our **PISACB** tailpiece is made of lightweight cable with brass ends and will not stretch. The ends are threaded approximately ½" on either end with a knurled brass adjustment nut.



TAILPIECES		EACH
PISACC	Tailpiece strap for cello, 12" long	\$6.30
PISACB	Tailpiece strap for archtop, brass, 8.5" long	7.00

1930 SELMER MODEL 807 JAZZ GUITAR PLANS
 BY PATRICK ALEXANDER
 See PLANS page 184

ARCHTOP MANDOLIN UKULELE TONEWOODS
 page 42

PARTS

- BINDINGS, BACKSTRIPS & PURFLINGS
- BRIDGE PINS & END PINS
- BRIDGES
- ELECTRIC HARDWARE
- FRETWIRE
- HEADPLATES
- INSIDE THE BOX
- NUTS & SADDLES
- PICKGUARD MATERIAL
- PICKUPS
- ROSETTES
- SHELL/INLAY
- STRINGS
- TAILPIECES

• TRUSS RODS/NECK PARTS

- BOLT-ON NECK INSERTS
- REINFORCEMENTS
 - Graphite Composite
-Neck, Sheet Stock & Scrap
 - Pultruded Carbon Rods
- TRUSS RODS
 - Compression Rod
 - Double Action Welded Nut
 - Martin™ Style
 - One-Way Wrapped
 - Standard Welded End
 - Truss Rod Nuts

- TUNING MACHINES
- VENEERS



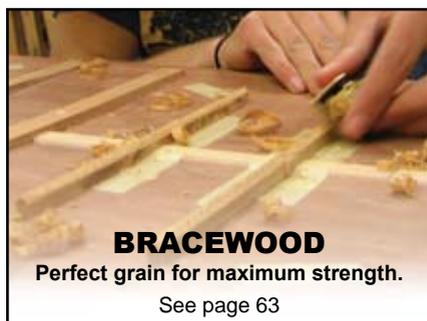
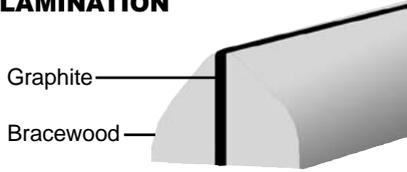
GRAPHITE SCRAP

Made from bar stock.
Use for nuts/saddles, experiments, etc.

GSCR	Graphite scrap	\$4.00/oz.
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*As a point of reference, **GR1** bar stock— $\frac{1}{4}$ " x $\frac{1}{2}$ " x 18"—weighs 1.5 oz.
Please specify $\frac{1}{4}$ " or $\frac{1}{8}$ "

BRACEWOOD/GRAPHITE LAMINATION



BRACEWOOD

Perfect grain for maximum strength.

See page 63

BOLT-ON NECK INSERTS

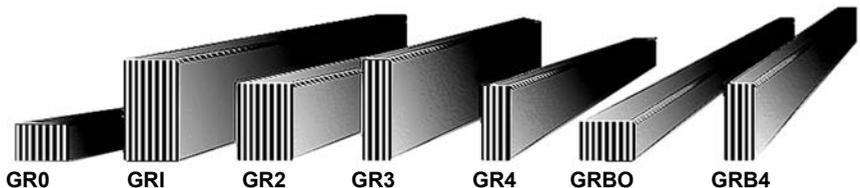
These threaded brass inserts and Allen-head bolts make neck alignment, attachment, and removal a breeze. Many of the leading manufacturers and hand builders attach necks to bodies with this system. The machining of the neck is greatly simplified, especially with the neck flush-mounted to the body without the complication of either a dovetail or mortise and tenon joint. The inserts have an aggressive thread to hold in the end grain of the flush-mounted heel (or tenon, if you choose).



- BOLTS**
 $\frac{1}{4}$ -20, $\frac{1}{4}$, Allen head
- WASHERS**
Conical, Belleville,
 $\frac{5}{8}$ " O.D., $\frac{1}{4}$ " I.D.
- INSERTS**
Brass, $\frac{1}{2}$ inch long,
 $\frac{1}{4}$ " I.D., $\frac{7}{16}$ " O.D.,
coarse thread

Each package contains 2 inserts, 2 bolts, and 2 conical Belleville washers—enough for one neck. The Belleville washers compress when the nut is tightened and continue exerting tension, reducing the possibility of the bolt ever loosening.

BOLT-ON NECK INSERTS		EACH	4+
TN12	Neck inserts & bolts, pair	\$9.40	8.40



GRAPHITE COMPOSITE

Since graphite-epoxy exhibits so many of the qualities useful in fine instrument construction (namely, low weight, stiffness, stability, resistance to fatigue and creep), it naturally has come into increasing popularity among builders. We've been making and offering graphite-epoxy laminates since 1982, and it continues to find more uses and more advocates.

Its low weight and high stiffness – three times stiffer than steel on a weight-to-weight basis, 80% as stiff on a cross-sectional area comparison – offers many advantages to the guitar builder. Without fear of fatigue, fan braces (between which a sheet of graphite-epoxy has been laminated) can be shaved down considerably, allowing the top to be more responsive to string energy.

NECK REINFORCEMENTS

Neck reinforcement stock is laminated from the neck through the peghead joint to reduce flex and energy loss to the head area.

GRAPHITE NECK REINFORCEMENTS		EACH	3+
GR0	Use one on each side of the truss rod, $\frac{3}{16}$ " x $\frac{1}{4}$ " x 18"	\$11.45	10.20
GR1	For reinforcing necks. Good for banjos, or for old steel string guitars that had no steel bar, truss rod, compression rod, or other neck reinforcement. $\frac{1}{4}$ " x $\frac{1}{2}$ " x 18"	28.60	25.45
GR2	Like GR1 but $\frac{3}{8}$ tall - $\frac{1}{4}$ " x $\frac{3}{8}$ " x 18"	22.60	20.10
GR3	For continuous neck/head reinforcement, $\frac{1}{8}$ " x $\frac{1}{2}$ " x 18"	15.85	14.10
GR4	For continuous neck/head reinforcement, $\frac{1}{8}$ " x $\frac{3}{8}$ " x 18"	11.55	10.30
GRBO	For bass $\frac{1}{4}$ " x $\frac{3}{16}$ " x 24"	16.30	14.50
GRB2	For bass $\frac{1}{4}$ " x $\frac{3}{8}$ " x 24"	28.35	25.25
GRB4	For bass $\frac{1}{8}$ " x $\frac{3}{8}$ " x 24"	13.30	11.85

SHEET STOCK

Can be used to reinforce bracing material by either laminating it between bracewood (see illustration), or laminating bracewood between two pieces of graphite composite. Suggested for fan braces or anywhere extra strength or protection against creep is required. Also used in broken peghead splices.

GRAPHITE COMPOSITE SHEET STOCK		EACH	3+
GR5	.010" x 1" x 18"	\$4.95	4.40
GR6	.020" x 1" x 18"	7.15	6.35
GR7	.030" x 1" x 18"	8.35	7.40

PULTRUDED CARBON RODS

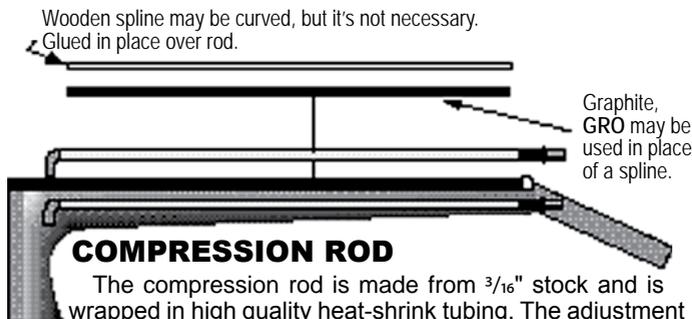
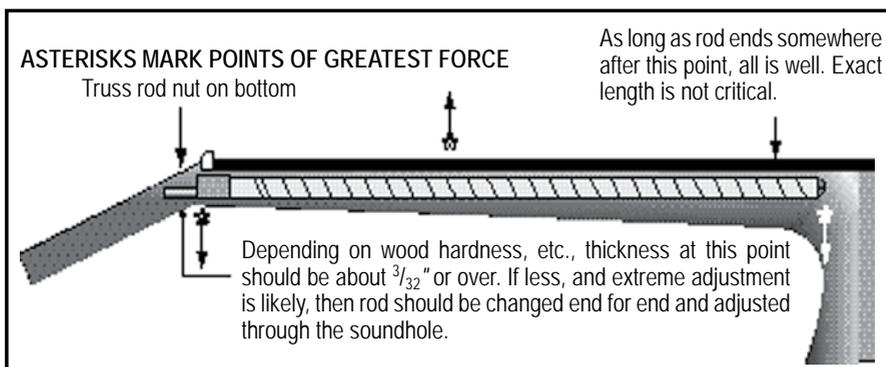
Harry Fleishman suggested we carry these pultruded carbon tubes for neck reinforcement. He uses two in each neck adjacent to a truss rod. Because they are tubes, they install easily when routing with a ball-nose bit. Two passes with a 1/4" bit may be required as these measure .254". A hacksaw can be used to cut the tubes to length. They are available in two sizes, .254" (75 grams/inch) and .375" (1.08 grams/inch).



		Each	3+
GRT8	Pultruded carbon rod, .254" diameter, 18" length	\$4.25	3.75
GRBT8	Pultruded carbon rod, .254" diameter, 24" length	5.65	5.05
GRT9	Pultruded carbon rod, .375" diameter, 18" length	5.35	4.75
GRBT9	Pultruded carbon rod, .375" diameter, 24" length	7.35	6.55

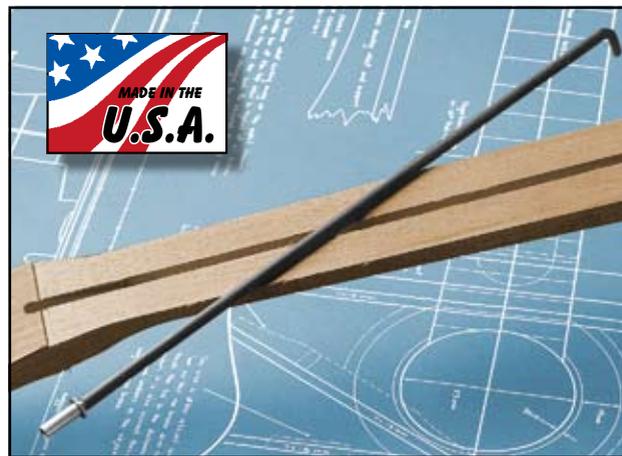
TRUSS RODS

We have our truss rods custom made for us to our specifications which we have developed over the years with much input from our customers. With three styles of 1-way rods (**TRS**, **TRST**, & Compression) and 2 styles of dual-action rods (**TRSD** & **Martin™** style), each coming in several lengths, we are sure we have one that will work for your instrument. Call us to inquire about larger quantities or custom lengths.



COMPRESSION ROD

The compression rod is made from 3/16" stock and is wrapped in high quality heat-shrink tubing. The adjustment is accomplished by tightening the Allen nut on the threaded end of the rod. The rod is held immobile at the opposite end by means of a right-angle bend. The wrapping prevents rattling and insures a good snug fit without binding in the slot. A 9/64" Allen key is included with every rod for adjustment.



TRES, compression rod

COMPRESSION RODS		EACH	3+
TREC	Electric, overall length 17 1/2"	\$14.35	12.75
TRES	Steel string, overall length 14 3/4"	14.35	12.75
TRMG	Mando/Gibson™, compression, overall length 9"	14.35	12.75

See our **TRUSS ROD GUIDELINES** on our website.

ROD DIMENSION COMPARISONS		
ROD	ROD DEPTH	ROD WIDTH
TRST	3/8" 0.375"	3/16" 0.188"
TRSD	3/8" 0.375"	1/4" 0.250"
TRS	7/16" 0.438"	29/128" 0.227"
TREC	29/128" 0.227"	29/128" 0.227"
TRMR	23/64" 0.360"	13/32" 0.400"

DO THE TRUSS ROD TEST

PLEASE NOTE: Carefully inspect each rod you receive to make sure it meets your specifications. Put each rod in a vice and turn the nut beyond its normal range of adjustment (turn it both ways if it is a two-way rod). Although all of the truss rods we carry are made, inspected and tested in the USA (with the exception of the TRMR made in Japan), we urge you to make this test. Once a truss rod is installed, it can be extremely difficult to replace or repair.

In keeping with the LMI return policy (see page 187), we are happy to replace or refund the cost of any rod that you are not happy with. However, the short or long term effect of an installed defective truss rod, or any related costs, beyond the price of the truss rod itself, is not the responsibility of LMI.



"I just received an order of your truss rods. These are clearly superior to the others on the market. Nice job! They are a bit more money but definitely worth it. You can be sure I will be ordering these from you in the future."

Thanks!
David

**TRUSS ROD
DOUBLE ACTION WELDED NUT**

Protected by U.S. Patent No. 6,259,008, this is the best rod on the market these days. Requiring a 1/32" - 3/8" depth of slot by 1/4" wide, for thinner necks, and with square bar stock on top bearing against the bottom of the fingerboard, no filler strip is necessary as described with the TRST-style rod. Turn the nut one way and the rod turns one way, turn the nut the other way, the rod turns the other way! With this rod the nut is actually welded onto the adjusting rod which has been right-hand threaded on one end, and reverse threaded on the other. The bottom, round rod is covered with heat-shrink tubing like our compression rod, to protect against rod buzz. This rod is essentially installed just like the TRST rod, but you need to rout a slot 1/4" wide x 3/8" deep. The bar-stock dimensions and the round-stock OD with the heat-shrink tubing is the same and makes for easy installation.



This rod works well with all of our pre-carved necks (page 40).

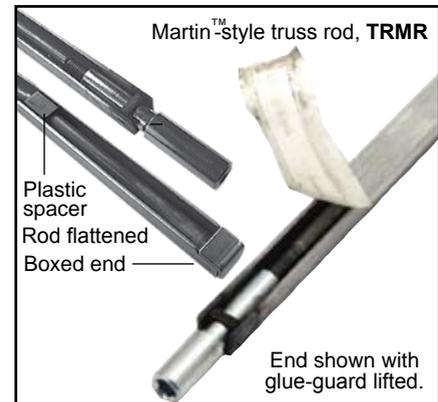
TRUSS RODS		EACH	3+
TRSDS	Truss rod, 12 x 3/8, overall length 13"	\$25.45	22.65
TRSDA	13 1/4" x 3/8", overall length 14 1/4"	25.45	22.65
TRSD	14 1/2" x 3/8", for steel string, overall length 15 1/2"	25.45	22.65
TRED	17 x 3/8", for electrics, overall length 18"	25.45	22.65
TRBSD	22 3/4" x 3/8", for bass, overall length 23 3/4"	25.45	22.65



TRUSS ROD - MARTIN™ STYLE TRUSS ROD

This two-way adjustable rod, is the same type of rod that Martin™ Guitar is using. The rod, made for us by Gotoh®, consists of a U-channel .360" deep by .400" wide and 15.15" long. Overall length of the rod, including the nut is 15.94", the nut is .79". The rod (.200") is flattened at one end and welded at the boxed end. The nut (.356" OD), which extends out from the rod .79", is captured by a collar welded into the channel. Three plastic spacers keep the rod centered in the channel to prevent rod buzz.

TRUSS RODS		EACH	3+
TRMR	Martin™ style, for steel string	\$13.80	12.30



TRUSS ROD - ONE-WAY WRAPPED

The TRS-style truss rod was developed over twenty years ago by Bill Lewis in collaboration with Michael Gurian, of Gurian Instruments. It's based on the truss rod of the old Vega Banjos. Rickenbacker Guitar has also employed a similar rod for many years.



The TRS is wrapped with nondegenerating plastic for protection from deterioration. The plastic covering is also protection against "rod buzz" and makes it unnecessary to use glue or silicone.

The head is not needlessly weakened by excessive cutting away where the head meets the neck, and in turn, a narrow 3/8" cover plate is adequate; and the rod is easily replaceable (if need be) since no glue is required.

TRUSS RODS		EACH	3+
TRS	14 1/2" x 15/32" for steel string, overall length 15 1/4"	\$24.45	21.70
TRE	17" x 15/32" for electric, overall length 17 3/4"	24.45	21.70
TRBS	22 3/4" x 15/32" for bass, overall length 23 1/2"	24.95	22.20



TRUSS ROD - STANDARD WELDED END

About half the price of the wrapped TRS, this rod has a few additional advantages. It can be used with thinner necks. You need only rout or table saw a $\frac{3}{16}$ " x $\frac{3}{8}$ " deep slot, not a $\frac{1}{2}$ " deep slot. The rod on top is square in cross section, welded to a bar of roundstock. This helps keep the channel clean of glue from fingerboard gluing. More surface area bears against the fingerboard, making fingerboard cracking highly improbable, and the use of a spline unnecessary. Put a piece of scotch tape over the rod when spreading glue, then remove it right before clamping the fingerboard. It's a good idea to cushion this rod with a little silicone, especially near the nut and at few other points along the length of the rod. This prevents the rod's resonant frequency from making buzzing sounds when certain notes are played. The key-stock against which the nut bears may be ground away a little if needed, and you will have to excavate a little more, about $\frac{1}{2}$ ", to accommodate the adjusting nut. Offered in 5 lengths.



TRST

TRUSS RODS		EACH	3+
TRSTA	13 $\frac{1}{4}$ " x $\frac{3}{8}$ ", overall length 14"	\$15.40	13.70
TRST	14 $\frac{1}{2}$ " x $\frac{3}{8}$ ", for steel string, overall length 15"	15.40	13.70
TRET	17" x $\frac{3}{8}$ ", for electrics, overall length 17 $\frac{3}{4}$ "	15.40	13.70
TRBST	22 $\frac{3}{4}$ " x $\frac{3}{8}$ ", for bass, overall length 23 $\frac{1}{2}$ "	17.60	15.65
TRMT	7 $\frac{1}{2}$ " x $\frac{3}{8}$ ", for mandolin, overall length 8 $\frac{1}{4}$ "	15.40	13.70

TRUSS ROD NUTS

The LMI truss rod nut is $\frac{3}{4}$ " length x $\frac{1}{4}$ " OD with a 10-32 thread. Supplied with all our truss rods (along with a special long shanked $\frac{9}{64}$ " Allen wrench), they're designed to keep headstock cutaway to a minimum. These are available for people who make their own truss rods.

After several requests, we've made available a Fender™-style nut with the same 10-32 thread as our LMI nut. OD is $\frac{3}{8}$ " and length is $\frac{1}{2}$ ".

TRUSS RODS		EACH	12+
TRN	LMI truss rod nut	\$4.15	3.70
TRNF	Truss rod nut, "Fender™"	2.75	2.45
TRW	$\frac{9}{64}$ " Allen wrench for TRN LMI truss rod nut	1.35	1.20

$\frac{1}{4}$ " BALL-END END MILL

CA338



ADDED STRENGTH BETTER FIT

Use this solid carbide, ball-end end mill for a round bottomed truss rod slot.

See **END MILLS**
page 138



TRN

TRNF

TRW

TRUSS ROD GUIDELINES

Here are a few guidelines for installing truss rods for those who are new to guitar building.

- Select the truss rod by carefully examining your plan. Each type or size of guitar is a little different, so it is impossible for LMI to determine which rod you should select based on the scale length of the instrument or the length of either the fingerboard or the neck. Custom length truss rods are available at no additional cost (however the turnaround time can be lengthy).
- All our truss rods, with the exception of the compression rods, are installed with the non-moving rod (the square stock on the two-way and double action rods) bearing against the fingerboard. The rod that moves when you adjust the truss rod nut is placed at the bottom of the channel.
- You can install the rod with the adjustment end at either the headstock or the soundhole.
- Install the rod so that the adjustment end is seated solidly. Only the adjustment nut should protrude.
- The channel you rout for the truss rod should seat the rod as snugly as possible. Especially at the ends. Some use a rounded bit for a round-bottomed channel, but this is not necessary.
- If you are adjusting through the soundhole, the other end (non-adjustment) should be seated an inch or so away from the nut (towards the bridge).
- Most luthiers do not glue in the truss rod, though some choose to epoxy the metal case that comes with the TRMR Martin™-style rod to the walls of the channel.
- It is a good idea to add some silicon caulking to the channel to help prevent against rattling.
- Cover the channel with some thin tape so that when you glue you fingerboard down no glue gets on to the truss rod. Some choose to add a wood shim over the square stock instead of using tape.



PARTS

- BINDINGS, BACKSTRIPS & PURFLINGS
- BRIDGE PINS & END PINS
- BRIDGES
- ELECTRIC HARDWARE
- FRETWIRE
- HEADPLATES
- INSIDE THE BOX
- NUTS & SADDLES
- PICKGUARD MATERIAL
- PICKUPS
- ROSETTES
- SHELL/INLAY
- STRINGS
- TAILPIECES
- TRUSS RODS/NECK PARTS

• TUNING MACHINES

- ~ ALESSI Classical Tuning Machines
- ~ Flamenco and Violin Pegs
- ~ FUSTERO™ Classical Tuners
- ~ GOTOH®
 - Classical Premium Tuners
 - Classical Tuners
 - Mandolin & Ukulele Tuners
 - Steel String
 - ~ Contour (510)
 - ~ Enclosed
 - ~ Open Gear
 - ~ Slot-Head
 - ~ Vintage
- ~ GROVER
 - Mandolin Economy A-style
 - Ukulele Pegs
- ~ HIPSHOT Ultralite Bass Tuners
- ~ SCHALLER®
 - Classical Tuning Machines
 - Other Stringed Instrument Tuners
 - ~ Banjo
 - ~ Bass
 - ~ Mandolin
 - Steel String
 - ~ Enclosed
 - ~ Replacement Buttons
 - ~ Vintage Open Back

• VENEERS

LMI offers a broad selection of tuning machines for steel string and classical guitars, as well as several for bass guitars, mandolins and banjos. The majority of these tuners are from the Schaller® and Gotoh® (pronounced "Go-Toe") product lines with additional hand made classical tuners from Alessi and Fustero and bass guitar tuners from Hipshot™.



ALESSI CLASSICAL TUNING MACHINES

Accomplished classical luthier Kenny Hill brought these spectacular tuners to our attention. They are handcrafted in Italy and are perhaps the finest classical tuners available today. The plates are beautifully hand engraved. Each set includes roller bushings which provide ultra-smooth functioning and reduce friction. Gear ratio: 15:1.



AH4GIKNW



AH3BEONW



ARGIKNW



AH3GEONW



AEGIKNW



AH4GGEONW



AH1AGIONW



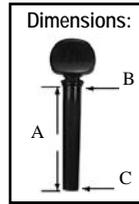
AH6SMONW

ALESSI TUNING MACHINES		EACH
AH4GIKNW	Hauser model, gold plate, kidney ivory button, white roller 15:1	\$599.75
ARGIKNW	Renaissance model, gold plate, kidney ivory button, white roller 15:1	726.65
AEGIKNW	English model, gold plate, kidney ivory button, white roller 15:1	817.75
AH1AGIONW	Hauser model, gold plate, ivory oval button, white roller	549.10
AH3BEONW	Hauser model, brass plate, Ebony oval button, white roller	621.50
AH3GEONW	Hauser model, gold plate, Ebony oval button, white roller	593.20
AH4GGEONW	Hauser model, gold, Ebony oval button, white roller	593.20
AH6SMONW	Hauser model, silver plate, mother-of-pearl oval button, white roller	938.95
ASBEREDW	Simple brass, Ebony round button, Ebony dot, white roller	476.30

Check our website or call for current product information and pricing.

FLAMENCO AND VIOLIN PEGS

Our friend and flamenco builder, Lester Devoe asked for a proper flamenco tuning peg, and we promptly supplied him with these nicely turned Ebony pegs. All pegs require some sanding with 400 or 500-grit paper. All tapers are standard 1:30 with slight variations. Standard violin pegs are often used on dulcimers as well as for flamenco guitars.



PEGS		EACH	12+
PE1	Violin, Rosewood, A=1.930"; B=.340"; C=.285"	\$2.10	1.85
PE1E	Violin, Ebony, A=1.930"; B=.340"; C=.285"	2.65	2.35
PEF	Flamenco/viola, Ebony, A=2.180"; B=.390"; C=.305"	2.75	2.45
PEFK	Flamenco/viola pegs (set of 6 PEF pegs)	15.40	13.70



CLASSICAL TUNER DRILL JIG

See under Rout/Shape/Drill page 136

FUSTERO™ CLASSICAL TUNERS

These hand engraved Fustero tuners are the perfect touch for your traditional Spanish style classical guitar. Made in Spain from the best materials, for decades they have adorned high end instruments built by Fleta, Ramirez, Contreras, Bernabe and many others.

The **FDTL** is a gold plated (real gold) bar with lyre, white rollers, ivoroid buttons. The **FDTDW** is a gold plated (real gold) bar with a double waist, white rollers, ivoroid buttons. The **FDTCH** is a chrome plated bar with a double waist, white rollers, faux black horn knobs. The rollers have metal centers for increased strength and durability and all models feature 35mm center to center roller spacing and a 16:1 gear ratio.



FDTL – Gold lyre

TUNING MACHINES		EACH
FDTL	Fustero™ Deluxe tuner, gold w/lyre 16:1	\$267.55
FDTDW	Fustero™ Deluxe tuner, gold dbl/waist 16:1	298.60
FDTCH	Fustero™ Deluxe tuner, chrome dbl/waist 16:1	298.60



FDTDW – Gold, double waist



Close-up lyre and double waist detail on FDTL, FDTDW, and FDTCH.



FDTCH – Chrome, double waist

TUNING MACHINE REPLACEMENT SCREWS
Available for all tuning machines that we carry.

REPLACEMENT SCREWS		PER DOZEN
EMSC	Roundhead phillips, chrome	\$1.65
EMSCG	Roundhead phillips, gold	1.65
EMSG	Flat head phillips, gold	3.40

METAL POLISH
Recommended to us by Frank Ford of Gryphon Stringed Instrument fame, this product will polish any uncoated, non-ferrous metal surface – brass, gold, silver, aluminum, magnesium, pewter, chrome, sterling, copper or stainless steel to a brilliant shine. Simichrome leaves a protective coating to prevent tarnishing.

METAL POLISH		EACH
FPM	Simichrome metal polish 1.76 oz./50g	\$9.20

GOTOH® TUNING MACHINES

Gotoh® (*Go-toe*) machines are head-to-head quality competitors with the longer established Schaller® machines. Over the years, many major hand makers and factories have come to prefer them. They are more competitively priced than the Schallers™, and this may be the deciding factor for some. The selection of classical tuners available from Gotoh® is certainly broader in both quality/cost and variety, providing everything from economy tuners to models used on some of the finest guitars in the world. We carry their popular 'contour' line (510) tuners and their new line of open back tuners with brass gear wheels (made especially for LMI) are sure to please those who prefer a vintage style tuner.

GOTOH® CLASSICAL PREMIUM GUITAR TUNERS



GGCSPEC



GGCSPECEB

These top-of-the-line Gotoh® tuners have cast, beveled plates, the brackets are inset into the plates from the back side — no rivets. Available in gold or black (with Ebony buttons), 10mm barrel size, 70mm post-hole spacing. These tuners are probably the nicest looking machines available from a large-scale manufacturer.

GOTOH® TUNING MACHINES		EACH
GGCSPEC	Gold plate, ivoroid buttons, white roller 16:1	\$171.55
GGCSPECEB	Gold plate, Ebony button, white roller 16:1	187.55
GGCSPECBR	Black plate, Ebony button, black roller 16:1	216.60
GGCSPECEBBR	Gold plate, Ebony button, black roller 16:1	209.35
GGCGB	Matte finish gold with Ebony button 16:1	219.90
GGCGI	Matte finish gold with ivoroid button 16:1	175.70



GGCSPECBR



GGCGB



GGCGI



GGCSPECEBBR

GOTOH® CLASSICAL GUITAR TUNERS

GGC1 Handsome classical machines with the traditional Spanish-style lyre. Very sturdy, with brackets riveted to the plates. Nice engraving; removable buttons. 10mm ³/₈" diameter barrel, gold plated and 70mm post-hole spacing (1 ³/₈").

GGCR(E) Handsome, solid, with gold brushed matte finish and beveled plates. Oval, grained ivoroid buttons (GGCRE has black buttons) and 70mm (35mm) post-hole spacing.

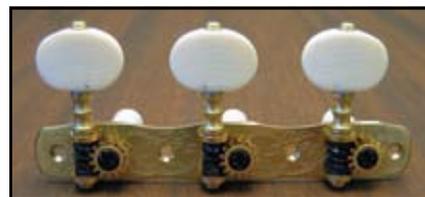
GGC2 Similar to the GGC1's but a little lighter. The pearloid buttons are not as translucent, but are removable, and the brackets are riveted to the plates. An excellent machine for the money. 10mm / ³/₈" diameter barrel, gold plated and 70mm (35mm) posthole spacing (1 ³/₈").

GGC Economy model but similar to the GGC2's. Plates are stamped out, and brackets are "bent over" to accommodate the worm gear. The buttons are more opaque pearloid and not removable. A nice looking machine, especially when considering the price. 10mm / ³/₈" diameter barrel, gold plated and 70mm (35mm) post-hole spacing (1 ³/₈").

GOTOH® TUNING MACHINES		EACH	3+
GGC1	Classical tuner, w/lyre, good 14:1	\$54.40	48.40
GGCR	Classical tuner, matte finish 14:1	62.65	55.75
GGCRE	Classical tuner, matte finish, black buttons 14:1	82.05	73.00
GGC2	Classical tuner, good 14:1	33.95	30.20
GGC	Classical tuner w/lyre, economy 14:1	17.25	15.35



GGC1



GGCR



GGC2



GGC

ROLLERS
for our Gotoh®
classical tuners.

REPLACEMENT ROLLERS		SET OF 6
GGR	Gotoh® roller	\$3.50



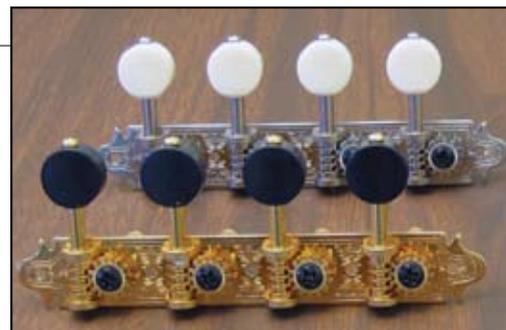
Check our website or call for current product information and pricing.

GOTOH® TUNERS FOR OTHER STRINGED INSTRUMENTS

GIBSON® A-STYLE MANDOLIN

4-on-a-plate with shafts for an A-style mandolin. 23mm post to post hole spacing ($\frac{29}{32}$ "") with a gear ratio of 14:1. Gold or nickel-plated. These turn in the conventional guitar direction.

GOTOH® MANDOLIN TUNING MACHINES		EACH	3+
GMNIA	A-style 4/plate, nickel-plated, ivoroid buttons	\$71.95	64.05
GMGBA	A-style 4/plate, gold-plated, black buttons	86.80	77.25

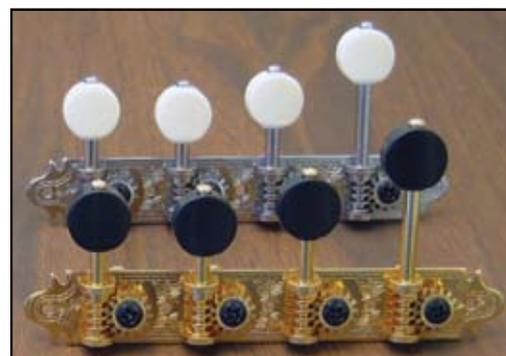


Gibson A-style

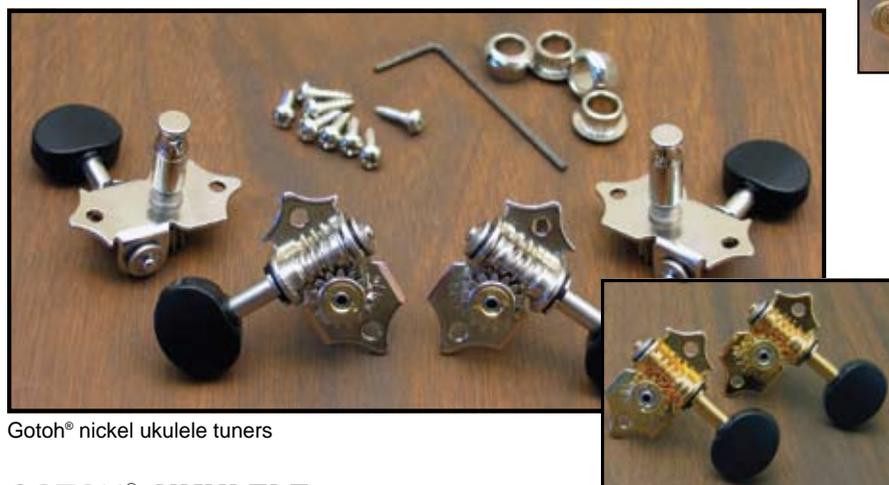
F5-STYLE MANDOLIN

F5-STYLE: This tuner is for the F5-style with graduated shafts. 23mm post-hole spacing ($\frac{29}{32}$ ""), gear ratio is 14:1. 4-on-a-plate, gold or nickel-plated. These turn in the conventional guitar direction.

GOTOH® MANDOLIN TUNING MACHINES		EACH	3+
GMNIF	F5-style 4/plate, nickel-plated, ivoroid buttons	\$71.95	64.05
GMGBF	F5-style 4/plate, gold-plated, black buttons	86.80	77.25



F5-style



Gotoh® nickel ukulele tuners

Gold ukulele tuners

GOTOH® UKULELE TUNING MACHINES

These tuners were recommended to us by Dave Sigman of Little River Ukuleles. The gears allow for more accurate tuning and they prevent the slippage that occurs occasionally in friction tuners.

GOTOH® UKULELE TUNING MACHINES		EACH	3+
GUGB	Gold, geared, black button, pk of 4, 15:1	\$61.00	54.30
GUNB	Nickel, geared, black button, pk of 4, 15:1	49.80	44.30

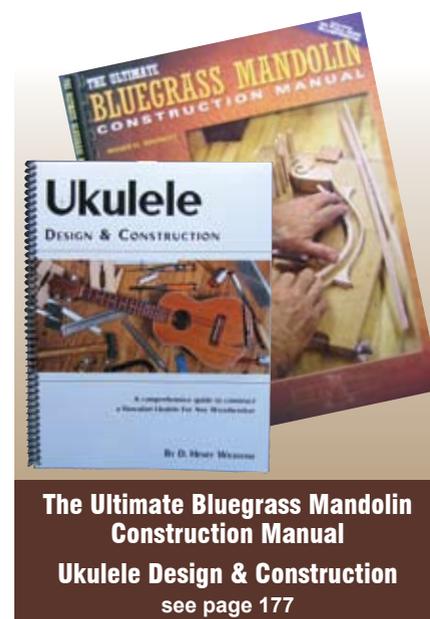


TRI-FLOW OIL

Tri-Flow oil is another great recommendation from Frank Ford (Frets.com). It is great for oiling tuning machines, roller nuts, or any other moving part on a guitar. Tri-Flow contains Teflon® and won't gunk up like WD40 or similar products. It comes with a long tube applicator that allows access to just about anything needing lubrication.



TFO	Tri-Flow Superior Lubricant, non-aerosol lubricant, 2 oz.	\$4.75
TFOD	Tri-Flow Superior Dry Lubricant, non-aerosol, 2 oz.	5.40



GOTOH® STEEL STRING TUNERS: Contour • Enclosed • Open Gear • Slot-Head • Vintage

SS CONTOUR (510's)

Gotoh® Contour (510) tuners have a completely different look from any other steel string tuners currently available. The smooth, rounded, flowing lines of the case and buttons are quite a contrast to the trim, yet “boxy”, look of the M6-style enclosed tuners by both Gotoh™ and Schaller™. These are a great look for someone looking for a more contemporary style. The standard tuners feature an 18:1 tuning ratio and the “Delta Series” are 21:1!

Gotoh® SS tuners come in sets of 3-left, 3-right unless otherwise noted.

The price listed includes 6 tuners.

GOTOH® STEEL STRING CONTOURS (510'S)		3L/3R	3+
GGM6CS	Chrome, 18:1	\$66.95	59.60
GGM6GS	Gold, 18:1	82.10	73.05
GGM6BS	Black, 18:1	73.60	65.50
GGM6GSB	Gold w/black matte button, 18:1	105.40	93.80
GOTOH® STEEL STRING MINIS		3L/3R	3+
GGM6CSM	Mini, chrome, 18:1	72.50	64.50
GGM6GSM	Mini, gold, 18:1	85.50	76.10
GGM6CSMB	Mini, chrome w/black button, 18:1	84.50	75.20
GGM6GSBMC	Mini, gold w/black button, 18:1	95.90	85.35
GOTOH® STEEL STRING DELTA SERIES		3L/3R	3+
GGM6DCS	Delta, chrome, 21:1	78.10	69.50
GGM6DGS	Delta, gold, 21:1	84.65	75.35
GGM6DGBS	Delta, gold w/black button, 21:1	102.85	91.50
GGM6DCSC	Delta, chrome, 21:1, center screw	80.75	71.85
GGM6DGSC	Delta, gold, 21:1, center screw	87.95	78.30
GGM6DGBSM	Delta mini, gold w/black matte button, 21:1	99.50	88.55



501 Contour tuners (L-R):
GGM6CS, GGM6GS, GGM6BS, GGM6GSB.



Contour minis (L-R):
GGM6CSM, GGM6GSM, GGM6CSMB, GGM6GSBMC.



Delta series (L-R): GGM6DCS, GGM6DGS, GGM6DGBS



Delta series (L-R): GGM6DCSC, GGM6DGSC, GGM6DGBSM

SS ENCLOSED - STANDARD & MINI

The mini enclosed tuners are the same great machines as the standard enclosed, except that they have smaller cases and buttons. Minis can work better than full size machines in smaller guitar heads, or where less weight in the head is desired — a first choice for 12-string guitars.

GOTOH® ENCLOSED STEEL STRING		3L/3R	3+
GGM6	Chrome, 16:1	\$33.35	29.70
GGM6G	Gold, 16:1	43.45	38.65
GGRE	Chrome w/Ebony Grover-style button, 16:1	58.50	52.05
GGR	Chrome w/Grover-style button, 18:1	33.35	29.65
GGM6MINI	Mini, chrome, 14:1	33.50	29.80
GGM6GMINI	Mini, gold, 14:1	42.95	38.25



Standard enclosed
GGM6, GGM6G, GGRE, GGR



Right:
GGM6MINI,
GGM6GMINI

GOTOH® ENCLOSED SS (individual tuners)		EACH
GGM6EAL	Chrome, left (1), 16:1	\$5.75
GGM6EAR	Chrome, right (1), 16:1	5.75
GGM6GEAL	Gold, left (1), 16:1	7.25
GGM6GEAR	Gold, right (1), 16:1	7.25

GOTOH® ENCLOSED SS - INDIVIDUAL TUNERS		EACH
GGM6MINIEAL	Mini, Chrome, left (1), 14:1	\$5.75
GGM6MINIEAR	Mini, Chrome, right (1), 14:1	5.75
GGM6GMINIEAL	Mini, gold, left (1), 14:1	7.25
GGM6GMINIEAR	Mini, gold, right (1) 14:1	7.25



Check our website or call for current product information and pricing.



GCS1

GGS1B

GNS1

GNS1B

SS OPEN GEAR

The newest star of the Gotoh® line are the open-gear tuners. The LMI designed **GNS1B** tuners are affordable with super-smooth and even action. The brass gear wheel and nickel finish give the vintage look that so many builders are looking for.

GOTOH® OPEN GEAR STEEL STRING		EACH	3+
GCS1	Chrome, 15:1	\$53.95	48.00
GGS1B	Gold w/brass gear, 15:1	61.55	54.80
GNS1	Nickel, 15:1	43.75	38.95
GNS1B	Nickel w/brass gear, 15:1	54.95	48.90
GNBSLOT	Nickel w/brass gear, slot-head, 15:1	55.95	49.80
GGBSLOT	Gold w/brass gear, slot-head, 15:1	69.75	64.10



GNBSLOT



GGBSLOT



GGSR

SS SLOT-HEAD

Guitars with slotted heads have become more popular in the last few years, especially in 12 fret/parlor-style models. Many builders have found that there are only very expensive or economy level tuning machines available. We have chosen to offer these tuning machines by Gotoh® to fill a more medium quality/price range. They are very nice looking and have a sure, smooth action.

The **GGMKSLOT** tuning machines, available in both chrome and gold, are vintage style 3L/3R machines with enclosed gears and metal buttons. The **GGSR** tuning machines are 3-on-a-plate. The plate is matte gold and is nicely engraved. The buttons are an attractive ivoroid. The **GNBSLOT** and **GGBSLOT** are individual 3L/3R machines. They have brass open gears.



GGMKSLOT

GGMKSLOTG

GOTOH® SLOT-HEAD STEEL STRING		EACH	3+
GGMKSLOT	Vintage slot, chrome 15:1	\$32.05	28.50
GGMKSLOTG	Vintage slot, gold 15:1	46.45	41.35
GGSR	Slot, 3-on-a-plate, gold 14:1	64.85	57.70
GNBSLOT	Nickel w/brass gear, slot-head, 15:1	55.95	49.80
GGBSLOT	Gold w/brass gear, slot-head, 15:1	69.75	64.10

SS VINTAGE

These vintage style Kluson-style tuners are nickel-plated with round bushings.

GOTOH® VINTAGE STYLE TUNING MACHINES		EACH	3+
GGMKS	Gotoh® vintage, 3L/3R, nickel 15:1	\$33.50	29.80



GGMKS

See our website for TUNER BUSHINGS.

GROVER® TUNING MACHINES

MANDOLIN ECONOMY A-STYLE

These economy priced tuning machines are designed for use with the simpler and less expensive mandolins. Available in both a gold finish and a chrome finish, these machines are 4-on-plate with the standard 70mm spacing between the outside two string posts.

GROVER TUNING MACHINES		EACH	3+
GMC4	Grover economy mando., chrome, 14:1	\$34.60	30.80
GMG4	Grover economy mando., gold, 14:1	39.45	35.10



GMC4

F5-STYLE MANDOLIN KIT
see page 43

UKULELE PEGS



GUGEB



GM4

STA-TITE PEGS (GUGEB)

The machined brass housing, string post and bushing provide smooth, even turning and finish protection. The bushing inserts into the peghead for even distribution of pressure created by friction pegs.

DELUXE UKULELE PEGS (GM4)

Designed for superior instruments, the machined brass housing, string post, and face bushing provide solid, yet smooth, tuning action. Set of four (4) with black plastic buttons. These are used on many of the best hand made and factory made ukes.

ECONOMY UKULELE PEGS (GMPN4)

These are slightly smaller and lighter than the Deluxe pegs above. Set of four (4) fitted with plastic tension washers and black plastic buttons.



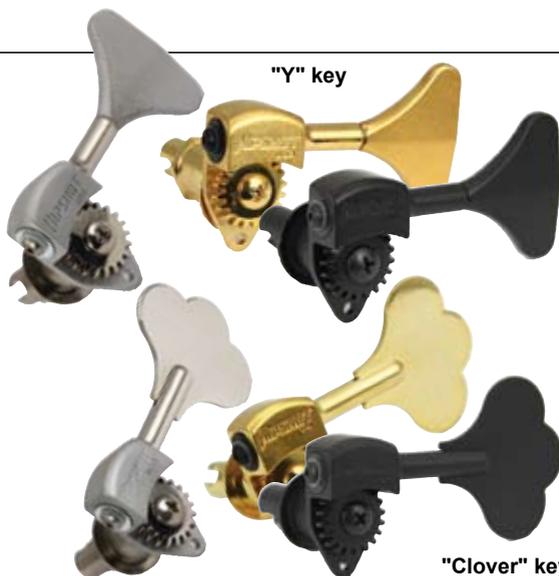
GMPN4

GROVER TUNING MACHINES		EACH	3+
GUGEB	Grover Sta-tite uke pegs, gold w/black button, 1:1	\$36.85	32.80
GM4	Grover deluxe ukulele pegs (4), 1:1	32.50	28.95
GMPN4	Grover economy ukulele pegs (4), 1:1	9.75	8.70

HIPSHOT ULTRALITE BASS TUNERS

Manufactured by Hipshot, the Ultralite tuners pair well with our Hipshot Bass Bridges (page 96) and have several excellent features. They are designed to be lightweight and sturdy, combating the neck-heavy problems many basses have. With a 20:1 gear ratio, accurate tuning is assured. They are available with either a modern "Y" shaped key or a more vintage "Clover"-style key to match any style bass. They have a 9/16" post hole width. The Ultralites are reversible and sold individually so any left-right or string number combination can be easily achieved.

HIPSHOT ULTRALITE BASS TUNERS		EACH	6+
HB6YC	Chrome "Y"-key, single machine, 20:1	\$21.75	19.35
HB6YG	Gold, "Y"-key, single machine, 20:1	24.75	22.05
HB6YB	Black, "Y"-key, single machine, 20:1	21.75	19.35
HB6CC	Chrome, "Clover"-key, single machine, 20:1	21.75	19.35
HB6CG	Gold, "Clover"-key, single machine, 20:1	24.75	22.05
HB6CB	Black, "Clover"-key, single machine, 20:1	21.75	19.35



"Y" key

"Clover" key

Check our website or call for current product information and pricing.

SCHALLER® TUNING MACHINES

Schaller® was one of the first manufacturers to use a cast, sealed, and lubricated gear housing, and their machine has been copied by many. With removable and replaceable buttons, tension adjustable by tightening the knobs, and threaded hexhead bushings, Schallers™ are still one of the better values in a tuner.



SCHALLER® CLASSICAL TUNING MACHINES *For aesthetics and price — a hard tuner to beat!*

Our Schaller classical machines have no peers in their price range and can compete in all respects with machines costing twice as much. They come gold or nickel plated with either well made pearloid or Ebony buttons and nylon rollers. The post spacing is 70mm (1 $\frac{5}{8}$ ") and the barrel diameter is 10mm ($\frac{3}{8}$ "). They all have a 16:1 ratio.



SCHALLER® CLASSICAL TUNERS		EACH	3+
SHG1	Hauser, gold, pearloid buttons	\$57.75	51.40
SHG1B	Hauser, gold, Ebony buttons	73.10	65.05
SHNI1	Hauser, nickel, pearloid buttons	56.15	49.95
SHNI1B	Hauser, nickel, Ebony buttons	60.35	53.70
SLG1	Lyre, gold w/pearloid buttons	57.75	51.40
SLG1B	Lyre, gold w/Ebony buttons	68.70	61.15
SLNI1	Lyre, nickel w/pearloid buttons	56.15	49.95

**SCHALLER® TUNING MACHINES
FOR OTHER STRINGED INSTRUMENTS**

BANJO • BASS • MANDOLIN

SCHALLER® BANJO TUNERS

Schaller® banjo tuning machines. Five-wheeled, planetary-gear banjo pegs work great on dulcimers as well as banjos. 4:1 gear ratio. Pearloid buttons and knurled thumb screws. 3/8" pegholes required for **SB4s**. **SB5** available for 5-string banjos. Sold individually.



SB4



SB5

SCHALLER® BANJO TUNERS		EACH
SB4	Banjo, chrome, single machine, 4:1	\$18.05
SB5	Banjo, chrome, fifth string, 4:1	16.75

SCHALLER® BASS TUNING MACHINES

Tuning machine for bass. 2 left and 2 right.
Enclosed gears, 12:1 gear ratio.

SCHALLER® BASS TUNERS		EACH	3+
SM4	Bass, 2L/2R, chrome, 12:1	\$76.85	68.40



SM4 bass tuners

SCHALLER™ MANDOLIN TUNING MACHINES

GIBSON™ A-STYLE: 4-on-a-plate with shafts for the Gibson™ A-style mandolin. 23mm post to post hole spacing (29/32") with a gear ratio of 16:1. Gold and nickel-plated. Pearloid buttons.

*(TO) – tuners turn opposite to the conventional guitar direction.

SCHALLER® MANDOLIN TUNERS		EACH	3+
SMNI3	A-style 4/plate, nickel-plated 16:1 (TO)	\$48.30	43.00
SMG3	A-style 4/plate, gold-plated 16:1 (TO)	61.05	54.35



SMNI3 nickel-plated mandolin tuners

F5-STYLE: This tuner is for the F5-style mandolin with graduated shafts. 70mm post-hole spacing (29/32"), gear ratio is 16:1. 4-on-a-plate, gold or nickel-plated.

*(TO) – tuners turn opposite to the conventional guitar direction.

SCHALLER® MANDOLIN TUNERS		EACH	3+
SMNI4	F5-style 4/plate, nickel-plated, 16:1 (TO)	\$48.30	43.00
SMNI4R	F5-style 4/plate, nickel-plated, 16:1, guitar direction	48.30	43.00
SMG4	F5-style 4/plate, gold-plated 16:1 (TO)	61.05	54.35
SMG4R	F5-style 4/plate, gold-plated, 16:1, guitar direction	61.05	54.35



SMG3 A-style gold-plated mandolin tuners



Below: **SMNI4** and **SMG4**
F5-style mandolin tuners

Check our website or call for current product information and pricing.

SCHALLER® STEEL STRING - ENCLOSED



SM6GAB

Schaller® M6 style tuning machines are still one of the best tuners available for large acoustic or electric guitars. These tuners have a very smooth action and are available in chrome, gold, nickel, or black plating.

Minis are like the standard models but have a smaller gear housing and smaller buttons. Because of its lighter weight, and gear ratio of 14:1, the mini series is used when peghead size and weight is of concern. Because of the smaller buttons, the individual machines can be mounted closer together than can the standard model machines. Two sets of minis are used for 12 string guitars.

3/8" / 10mm diameter pegholes required.

SCHALLER® STEEL STRING – STANDARD		EACH	3+
SM6A	Chrome w/screws, 3L/3R, 12:1	\$59.95	53.35
SM6AN	Nickel w/screws, 3L/3R, 12:1	59.95	53.35
SM6GA	Gold w/screws, 3L/3R, 12:1	97.95	87.20
SM6B	Black w/screws, 3L/3R, 12:1	58.25	51.85
SM6GAB	Gold w/Ebony buttons, 3L/3R, 12:1	117.95	104.95
SM6V	Vintage chrome w/screws, 3L/3R, 12:1	58.20	51.80

SCHALLER® STEEL STRING – MINIS		EACH	3+
SM6AMINI	Mini, chrome, 3L/3R, 14:1	\$52.55	46.75
SM6LMINI	Mini, chrome, all lefts (6 in line), 14:1	52.55	46.75
SM6GAMINI	Mini, gold, 3L/3R, 14:1	84.45	75.15



SM6AMINI



SM6GAMINI



SM6LMINI



SM6A



SM6AN



SM6GA



SM6B



SM6GAB



SM6V

EBONY M6 REPLACEMENT BUTTONS

FOR SCHALLER® M6 TUNERS ONLY		EACH
SBE	Set of 6 for standard	\$23.75
SBEM	Set of 6 for minis	23.75



SCHALLER® VINTAGE OPEN BACK TUNERS

Schaller® makes these great vintage style, open back tuners with the weight, styling, and precision to please anyone making fine guitars in style of the '30s and '40s. As you would expect from Schaller®, the tuning action is smooth and accurate, and smaller press fit bushing are included to give your headstock a clean, uncluttered look. Available in chrome or gold finish.

SCHALLER® VINTAGE OPEN BACK		3L/3R	3+
SVC	Chrome vintage style, open back, 12:1	\$47.95	42.70
SVG	Gold vintage style, open back, 12:1	54.55	48.55



SVC

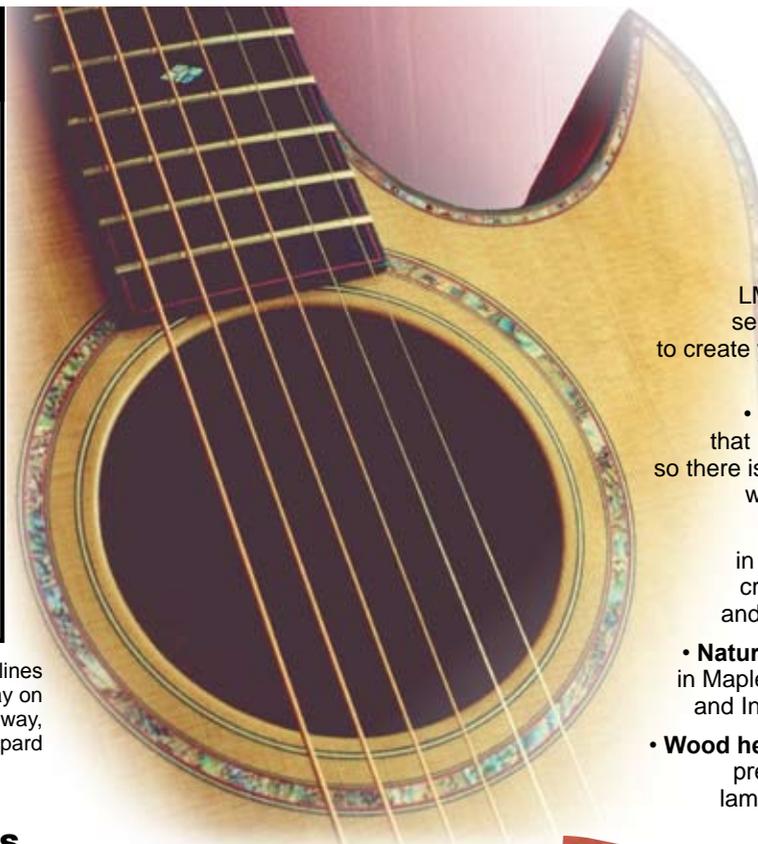
PARTS

- BINDINGS, BACKSTRIPS & PURFLINGS
- BRIDGE PINS & END PINS
- BRIDGES
- ELECTRIC HARDWARE
- FRETWIRE
- HEADPLATES
- INSIDE THE BOX
- NUTS & SADDLES
- PICKGUARD MATERIAL
- PICKUPS
- ROSETTES
- SHELL/INLAY
- STRINGS
- TAILPIECES
- TRUSS RODS/NECK PARTS
- TUNING MACHINES

• VENEER

- ~ Colored Veneer
- ~ Fiber Veneer Sheets
- ~ Natural Wood Veneer
- ~ Wood Headplate Veneer

Fine colored purfling lines and Ablam inlay on Sitka Spruce cutaway, Gerald Sheppard



LMI carries a wide selection of veneer to create your own unique purfling designs:

- **Colored veneer** that is pressure dyed so there is no loss of color when cut/sanded.
- **Fiber veneer** in 5 thicknesses to create crisp, black and white trim lines.
- **Natural wood veneer** in Maple, Flamed Maple and Indian Rosewood.
- **Wood headplate veneer** pre-cut for use in a laminate 'sandwich'.

COLORED VENEER SHEETS

This special veneer is for making your own purfling strips, headplate veneer, and other details to set your instruments apart. Each sheet is pressure dyed to assure that the color goes all the through. Their large size, (36" long x 8" wide) make these veneers truly unique.

Available in two thicknesses: .6mm or .3mm.

COLORED VENEER		EACH	6+
VBR6	Rust, 0.6mm / .023"	\$16.45	14.65
VBR3	Rust, 0.3mm / .012"	14.65	13.05
VB6	Black, 0.6mm / .023"	16.45	14.65
VB3	Black, 0.3mm / .012"	14.65	13.05
VO6	Orange, 0.6mm / .023"	16.45	14.65
VO3	Orange, 0.3mm / .012"	14.65	13.05
VW6	White, 0.6mm / .023", natural Maple color	16.45	14.65
VW3	White, 0.3mm / .012", natural Maple color	14.65	13.05
VY6	Yellow, 0.6mm / .023"	16.45	14.65
VY3	Yellow, 0.3mm / .012"	14.65	13.05
VP6	Purple-blue, 0.6mm / .023"	16.45	14.65
VP3	Purple-blue, 0.3mm / .012"	14.65	13.05
VG6	Green, 0.6mm / .023"	16.45	14.65
VG3	Green, 0.3mm / .012"	14.65	13.05
VR6	Red, 0.6mm / .023"	16.45	14.65
VR3	Red, 0.3mm / .012"	14.65	13.05
VBL6	Blue, 0.6mm / .023"	16.45	14.65
VBL3	Blue, 0.3mm / .012"	14.65	13.05



SECOND GRADE VENEER
is sometimes available at
www.lmii.com

FIBER VENEER SHEETS

Fiber purflings have been in favor for many years now because they create cleaner, brighter looking trim lines than regular wood. Now, for those who want to use fiber in their own binding and purfling lay-ups (or for headstock veneers and other purposes) we offer veneer sheets in black and white, in an assortment of useful sizes. Fiber is a wood/paper product that sands, scrapes, and finishes well and is flexible, so there is no need to use heat for bending and no danger of it cracking or splitting while you are working with it. 36" long x 6" wide.

FIBER VENEER SHEETS		EACH	6+
VBF10	Black fiber veneer, .010" (.25mm)	\$12.15	10.80
VBF20	Black fiber veneer, .020" (.5mm)	12.75	11.35
VBF30	Black fiber veneer, .030" (.76mm)	17.05	15.15
VBF60	Black fiber veneer, .060" (.1.5mm)	17.95	16.00
VBF80	Black fiber veneer, .080" (.2mm)	18.85	16.80
VWF10	White fiber veneer, .010" (.25mm)	12.15	10.80
VWF20	White fiber veneer, .020" (.5mm)	12.75	11.35
VWF30	White fiber veneer, .030" (.76mm)	17.05	15.15
VWF60	White fiber veneer, .060" (.1.5mm)	17.95	16.00



Black and white fiber veneer

NATURAL WOOD VENEER SHEETS

We offer Indian Rosewood, Bloodwood and flamed Sycamore to add decorative touches to your instruments. The flame on the maple-colored Sycamore (**VEM6**) is excellent and even quite visible on edge. It looks great as a purfling line between two other dark lines or in a headplate sandwich. The Indian Rosewood veneers (**VRW6**) make a great contrast to the Sycamore. **VRW6** can also be used for veneering sides.

WOOD VENEERS		EACH	6+
VBW	Bloodwood, 3.5" x 36" x .023" (.6mm)	\$7.95	7.10
VEM6	Flamed Sycamore, 5" x 33" x .023" (.6mm)	10.20	9.10
VRW6	Indian Rw, 5" x 33" x .023" (.6mm)	10.20	9.10



(L-R): Bloodwood, flamed Sycamore, & Indian Rosewood veneer.

WOOD HEADPLATE VENEER

7½" x 3½" / 19cm x 8.89cm
Standard veneer for headplate sandwiches.

HEADPLATE VENEERS		EACH	6+
WHMPEV	Ebonized, .025" / .6mm	\$1.45	1.30
WHMPV	Maple, .025" / .6mm	0.90	0.80
WHHV	Maple, .041" / 1mm	0.90	0.80
WHMPVF	Maple flame, .025" / .6mm	1.65	1.45



(From top): WHMPEV, WHMPV, WHHV, and WHMPVF



Headplate detail, Baranik guitar

HEADPLATES

We carry headplates to match nearly all of our back and side woods.



See page 62

SERVICES

• IN OUR SHOP

- ~ SANDING/JOINING
 - Tops
 - Backs & Sides
- ~ PROFILING - Back & Top
- ~ BENDING
 - Sides
 - Binding & Purfling
- ~ ROSETTE INLAYING
- ~ FINGERBOARDS
 - RADIUSING
 - SLOTTING
 - Same Day Serviced
 - Thickness Sanding



In our LMI shop we offer a range of quality custom services that are unique among suppliers of guitar parts.

In the last few years we have focused on developing the services that can really be appreciated by builders that would like to start with their major parts more completely machined or shaped – specifically those processes that require machinery or tools that they don't presently have access to.

LMI uses a large commercial belt sander to accurately sand your tops, backs and sides. We will join tops and backs, and bend sides and binding to any one of our popular shapes – including cutaways. We even have a backstrip service where we will join the back halves and sandwich in a backstrip of your choice (SVBI).

With our fingerboard services, we can radius and slot your fingerboard. We offer a broad range of scales to choose from.

In addition to the services listed here, we do custom re-sawing. Call for information.



TOP WOODS
start on page 9

PRECISION JOINING & SANDING



Gilbert joins and resurfaces tops in the LMI shop.

TOPS JOINED/SANDED

We join and sand all our tops with 120 grit sandpaper to 0.110" (2.8mm), except Western Redcedar & Redwood we sand to 0.115" (2.9mm).

Custom thicknesses available, please ask.

LMI SHOP - TOPS		EACH
SVTJS	Sand & join tops (Labor only)	\$25.00
SVT	Sand tops (Labor only)	15.00
SVJTP	Sand and join electric top plate, rectangular only (Labor only)	25.00
SVTE	Sand solid body electric wood (specify thickness)	25.00



Joining backs in the LMI shop.

BACKS & SIDES BACKS JOINED/ BACKS SANDED/SIDES SANDED

Joined back: 0.095", 2.4mm • Unjoined back halves: 0.100", 2.5mm
Sides (bending thickness): 0.090", 2.3mm

LMI SHOP - BACK & SIDES		EACH
SVBJS	Sand & join back & sand sides (Labor only)	\$35.00
SVBI	Sandwich a backstrip in back (not inlaid)* Choose backstrip page 50. We are unable to install BI6B and BI20B .	5.00
SVBS	Sand unjoined back & sides (Labor only)	25.00
SVBOS	Sand backs only (Labor only)	15.00
SVSOS	Sand sides only (Labor only)	15.00

*The **SVBI** service sandwiches a backstrip between the back plates. The preferred method is to rout a groove on the centerline and inlay the backstrip.

Check our website or call for current product information and pricing.

PROFILING BACK AND TOP

If you have our LMI shop join your back or top, you may also wish to have us profile them to a particular shape. Simply choose one of the shapes listed and we will profile your plates, leaving approximately ¼ inch of extra material beyond the outline. This excess material can be removed later, once your box is complete, using a router with a flush trim bit or by other appropriate means.

If you want both plates profiled, be sure you choose both a top and a back service. These services are included when you use the **Kit Wizard** (see page 4) at no additional charge.



PROFILE BACK TO		EACH
SVPBOM	000/OM (PL34 plan)	\$5.00
SVPBC	Classical (PL64/PL28 plan)*	5.00
SVPBD	Dreadnought (PL48 plan)	5.00
SVPBF	Flamenco (PL56 plan)	5.00
SVPBG	Gibson™-J50 style (no plan)	5.00
SVPBJ	Jumbo (J200-style, PL55 plan)	5.00
SVPBSS	Martin™-style slope shoulder (no plan)	5.00
SVPBP	Parlor (small orchestra, PL29 plan)	5.00
SVPBSJ	Small jumbo (J185-style, no plan)	5.00
PROFILE TOP TO		EACH
SVPTOM	000/OM (PL34 plan)	\$5.00
SVPTC	Classical (PL64/PL28 plan)*	5.00
SVPTD	Dreadnought (PL48 plan)	5.00
SVPTF	Flamenco (PL56 plan)	5.00
SVPTG	Gibson™-J50 style (no plan)	5.00
SVPTJ	Jumbo (J200-style, PL55 plan)	5.00
SVPTSS	Martin™-style slope shoulder (no plan)	5.00
SVPTP	Parlor (small orchestra, PL29 plan)	5.00
SVPTSJ	Small jumbo (J185-style, no plan)	5.00

SIDE BENDING

* The PL64 Hauser and PL28 Ramirez are virtually the same profile (Plans p83).

LMI has a tremendous amount of side bending experience. We have five of our **SPBUCOMDX** side benders (page 110) permanently set up for this service. We will bend any of the woods we offer into the shapes listed below. Rounded cutaway shapes can be bent to any of these shapes as well (except parlor). **Allow about a week for side bending – each order is essentially custom.**



BEND SIDE TO		EACH
SVSB000	000/OM (PL34 plan)	\$50.00
SVSBA	Archtop (Benedetto, PL33 plan)	50.00
SVSBC	Classical (PL64/PL28)*	50.00
SVSBD	Dreadnought (PL48 plan)	50.00
SVSBF	Flamenco (PL56 plan)	50.00
SVSBG	Gibson™-J50 style Length: 20¾", Upper bout: 11½", Lower bout: 16", Waist: 10¾"	50.00
SVSBJ	Jumbo (J-200 style, PL55 plan)	50.00
SVSBMS	Martin™-style slope shoulder (no plan) Length: 21¼", Upper bout: 12", Lower bout: 16¼", Waist: 10¾"	50.00
SVSBP	Parlor (small concert, PL29 plan)	50.00
SVSBSJ	Small jumbo (J185-style, no plan)	50.00
BEND CUTAWAY SIDE TO		EACH
SVSCUT000	Cutaway, 000/OM (PL34 plan)	\$100.00
SVSCUTA	Cutaway, archtop (Benedetto, PL33 plan)	100.00
SVSCUTC	Cutaway, classical (PL64/PL28)*	100.00
SVSCUTD	Cutaway, dreadnought (PL48 plan)	100.00
SVSCUTJ	Cutaway, jumbo (J-200-style jumbo, PL55)	100.00
SVSCUTSJ	Cutaway, small jumbo (J185-style, no plan)	100.00

* The **PL64** Hauser and **PL28** Ramirez are virtually the same profile (**Plans p83**).

BINDING BENDING

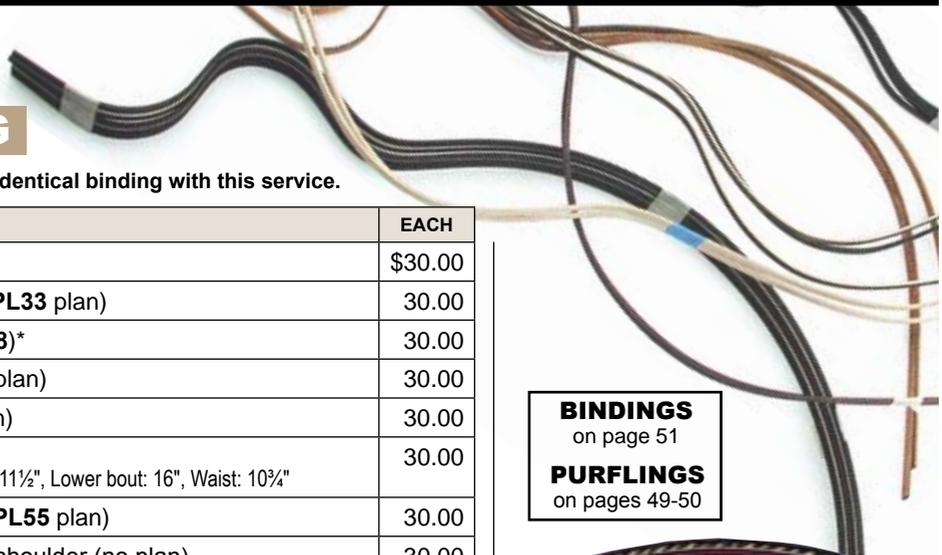
Bend up to 4 pieces of any identical binding with this service.

BEND BINDING TO		EACH
SVBB000	000/OM (PL34 plan)	\$30.00
SVBBARCH	Archtop (Benedetto PL33 plan)	30.00
SVBBC	Classical (PL64/PL28)*	30.00
SVBBDD	Dreadnought (PL48 plan)	30.00
SVBBF	Flamenco (PL56 plan)	30.00
SVBBG	Gibson™-J50 style Length: 20¾", Upper bout: 11½", Lower bout: 16", Waist: 10¼"	30.00
SVBBJ	Jumbo (J-200 style, PL55 plan)	30.00
SVBBMS	Martin™-style slope shoulder (no plan) Length: 21¼", Upper bout: 12", Lower bout: 16¼", Waist: 10¼"	30.00
SVBBP	Parlor (small concert, PL29 plan)	30.00
SVBBSJ	Small jumbo (J185-style, no plan)	30.00
BEND CUTAWAY BINDING TO		EACH
SVBBCUT000	Cutaway, 000/OM (PL34 plan)	\$37.00
SVBBCUTA	Cutaway, archtop (Benedetto, PL33 plan)	37.00
SVBBCUTC	Cutaway, classical (PL64/PL28)*	37.00
SVBBCUTD	Cutaway, dreadnought (PL48 plan)	37.00
SVBBCUTJ	Cutaway, jumbo (J-200-style jumbo, PL55)	37.00
SVBBCUTSJ	Cutaway, small jumbo (J185-style, no plan)	37.00

PURFLING BENDING

Bend up to 4 of any identical purfling (including marquetry purfling) with this service.

BEND PURFLING TO		EACH
SVBP000	000/OM (PL34 plan)	\$30.00
SVBPA	Archtop (Benedetto PL33 plan)	30.00
SVBPC	Classical (PL64/PL28)*	30.00
SVBPD	Dreadnought (PL48 plan)	30.00
SVBPF	Flamenco (PL56 plan)	30.00
SVBPG	Gibson™-J50 style Length: 20¾", Upper bout: 11½", Lower bout: 16", Waist: 10¼"	30.00
SVBPJ	Jumbo (J-200 style, PL55 plan)	30.00
SVBPMS	Martin™-style slope shoulder (no plan) Length: 21¼", Upper bout: 12", Lower bout: 16¼", Waist: 10¼"	30.00
SVBPP	Parlor (small concert, PL29 plan)	30.00
SVBPSJ	Small jumbo (J185-style, no plan)	30.00
BEND CUTAWAY PURFLING TO		EACH
SVBPCUT000	Cutaway, 000/OM (PL34 plan)	\$37.00
SVBPCUTA	Cutaway, archtop (Benedetto, PL33 plan)	37.00
SVBPCUTC	Cutaway, classical (PL64/PL28)*	37.00
SVBPCUTD	Cutaway, dreadnought (PL48 plan)	37.00
SVBPCUTJ	Cutaway, jumbo (J-200-style jumbo, PL55)	37.00
SVBPCUTSJ	Cutaway, small jumbo (J185-style, no plan)	37.00



BINDINGS
on page 51
PURFLINGS
on pages 49-50



ROSETTE INLAY SERVICES

To have us inlay a rosette:

- Order an Engelmann Spruce, Sitka Spruce, Cedar or Redwood top.
- Next, choose one service below:

❶ **Single ring rosette inlay service (SVRIC)**
Order a single-ring rosette and use this service for a classical or steel string guitar.

❷ **Three ring rosettes inlay service for steel string (SVRIS)**
Order rosette **R13**, **R13F**, **R13PB** or **R13PF** for the central ring. For the outside and inside rings, order (1) **PFL2A** purfling.

ROSETTES
on page 75

NOTE: Rosette inlay service prices include the joining and sanding of the top as well as inlaying the rosette.

LMI SHOP: ROSETTE INLAY		EACH
SVRIC	Inlay classical/steel string single-ring rosette	\$65.00
SVRIS	Inlay steel string 3-ring rosette	75.00

Check our website or call for current product information and pricing.

FINGERBOARD SERVICES

Your fingerboard can be slotted and then radiused to any of our available scales.

SLOTING

Fingerboard slotting is available for most of the fingerboard woods that you purchase. We offer all of the scales of our fretting system templates – see chart below. The fret slots are 0.023" and accommodate all our fretwire (except **FW75**), as well as other standard wire. (Fretwire on page 61)

The nut position is marked by an additional slot (sometimes called a “zero” fret) – just cut off the excess fingerboard wood at this slot. If you are making a Fender™-style neck and need some wood behind the nut slot, please let us know. We always leave approximately 1" behind the nut slot on the 25.5 inch scale, which does not leave us enough room to slot more than 22 frets on most fingerboards.

TO ORDER, simply choose the part number corresponding to the scale length that you want **AND**:

- ① Indicate the number of frets needed when you place your order. If no choice is made, we will use the "**# OF FRETS**" from the chart below.
- ② If you need more than 22 frets, let us know if it's okay to cut the first slot at the very end of the board (rather than leaving wood behind the nut).

Since each fingerboard is custom slotted, allow 2-3 days.

PART #	INSTRUMENT STYLE	SCALE LENGTH	# OF FRETS
SVF13.5	Ukulele	13.5"	Specify
SVF13.75	Mandolin	13.75"	22 or specify
SVF13.875	Mandolin	13.875"	22 or specify
SVF17	Ukulele	17"	Specify
SVF22.875	Banjo, tenor	22.875"	Specify
SVF24.5	Parlor	24.5"	22 or specify
SVF24.625	Fender™, Gibson™, PRS	24.625"	22 or specify
SVF24.9	Martin™ 00 & 000	24.9"	Specify
SVF25	Fender™, Gibson™, PRS	25"	22 or specify
SVF25.4	Martin™ Dreadnought	25.4"	20 or specify
SVF25.5	Fender™, Gibson™, PRS	25.5"	22 or specify
SVF25.5F	Fender™, 1" behind nut	25.5"	22 or specify
SVF25.7	Fingerstyle	25.7"	Specify
SVF26.188	Banjo, plectrum	26.188"	22 or specify
SVF27.5	Baritone	27.5"	Specify
SVF30	Bass	30"	22 or specify
SVF32	Bass	34"	22 or specify
SVF34	Bass	34"	22 or specify
SVF35	Bass	35"	22 or specify
SVF640	Classical/Flamenco	640mm	19 or specify
SVF648	Selmer	648mm	Specify
SVF650	Classical/Flamenco	650mm	19 or specify
SVF655	Classical/Flamenco	655mm	19 or specify
SVF660	Classical/Flamenco	660mm	19 or specify
SVF670	Selmer	670mm	Specify

SLOT FINGERBOARD	EACH	6+
Enter part # from chart and # of frets	\$9.00	6.00

WHEN ORDERING, PLEASE INDICATE THE NUMBER OF FRETS NEEDED.



Gilbert radiusing a fingerboard.

RADIUSING

The radiused fingerboard is .250" thick at the thickest part in the center of the board. Your fingerboard can be radiused and slotted to any of our available scales (see chart).

In order to precisely radius your fingerboards we use a molder with custom radius blades. As a result, there are some limits to what boards we can service.

PLEASE NOTE: We cannot radius Bloodwood or Maple as due to their structure they tear out badly. Plus, we are not able to radius mandolin/ukulele fingerboards, and we can not radius bass fingerboards wider than 3.25". Compound radii are not available.

		EACH	6+
SVR10	Fingerboard radiused to 10"	\$9.00	6.00
SVR12	Fingerboard radiused to 12"	9.00	6.00
SVR16	Fingerboard radiused to 16"	9.00	6.00
SVR20	Fingerboard radiused to 20"	9.00	6.00

A COUPLE NOTES:

- ① When slotting radiused fingerboards, we work off the center line of the board, so your fret slots are perpendicular to the centerline of the board. We do not edge trim the boards.
- ② When slotting unradiused fingerboards, we work off the edge of a jointed fingerboard with the exception of tapered Indian Rosewood fingerboards, where we slot perpendicular to the centerline.

FINGERBOARD SERVICES continued

FINGERBOARD THICKNESS SANDING

We will thickness sand fingerboards to your desired thickness.
If you do not specify, we will sand to .250".

LMI SHOP: FINGERBOARD THICKNESS SANDING		EACH	3+
SVFT	Thickness sand fingerboard	\$7.00	5.00



SAME DAY SERVICED FINGERBOARDS

In order to expedite the majority of our serviced fingerboard orders, we stock a selection of slotted and radiused boards. In most cases, these can ship immediately. Because these are already serviced and ready to ship, we are not able to offer any variation in the number of fret slots, wood type etc. Unlike our custom slotted boards, the nut position will be at the very end of the fingerboard. The exception being the 25.5" scale (**SFB5**) which is commonly used on Fender-style instruments. An inch of wood is left behind the nut on the **SFB5**. All of our custom serviced fingerboards have a slot cut at the nut position.

DIMENSIONS:
20+" x 2¾" x .250" at center.
These boards are not edge trimmed.

LMI SHOP: SAME DAY SERVICED FINGERBOARDS		EACH	3+
SFB1	West African Ebony, 1st grade 25.0" scale -12" radius - 22 frets	\$37.40	29.25
SFB2	West African Ebony, 1st grade 25.4" scale -16" radius - 20 frets	37.40	29.25
SFB3	West African Ebony, 1st grade 24.625" scale -12" radius - 22 frets	37.40	29.25
SFB8	West African Ebony, 1st grade 24.9" scale -16" radius - 20 frets	37.40	29.25
SFB9	West African Ebony, 1st grade 650mm scale - 19 frets	28.40	23.25
SFB4	Indian Rosewood, 1st grade 24.625" scale -12" radius - 22 frets	27.95	20.85
SFB5	Indian Rosewood, 1st grade 25.5" scale -12" radius - 22 frets	27.95	20.85
SFB6	Indian Rosewood, 1st grade 25.0" scale -12" radius - 22 frets	27.95	20.85
SFB7	Indian Rosewood, 1st grade 25.4" scale -16" radius - 20 frets	27.95	20.85





Complete Manual Slotting System
with template and backsaw, SPFSN

NEW LOW PRICE

FRETTING TOOLS

BEGIN ON PAGE 122

Diagonal fretwire cutters, SPSC



Fret dolly, SPFD

Check our website or call for current product information and pricing.

TOOLS

• BENDING & HEATING

- ~ Bending Iron, Professional
 - Aluminum Heating Bands
 - Bending Aid
- ~ Bending Pipes
- ~ Side Bending Blankets
 - Timer/Temp Control
 - International Adaptor Kit
 - Voltage Converter
- ~ Side Bending Machines
 - Everett
 - Fox Universal

- BINDING
- CHISELS & GOUGES
- CLAMPS & VISES
- FILES & RASPS
- FINISHING
- FRETTING
- INLAY TOOLS
- KNIVES & SAWS
- PLANES
- RADIUSING
- REAMERS
- REPAIR
- ROUT/SHAPE/DRILL
- SCRAPERS
- SHARPENING
- SPECIALTY
- VACUUM



Standard bending pipe, SPBT

BENDING PIPES Standard & Deluxe w/welded fin

Although we offer the Universal Side Bending Machine (page 110) and the electric Professional Bending Iron (above), we also offer these 12" long deluxe and standard model aluminum pipes for hand bending sides and bindings in the traditional manner. Both models are mounted in a vice and heated internally with a propane torch. Although it requires developing skill through use, this method of hand bending over a pipe has been used for centuries and is still used by skilled builders all around the world.

The SPBTN, is more expensive than our standard pipe, but well worth it. It has a welded fin which fits nicely in a vice with no slippage. In addition, the end of the pipe is enclosed with ventilation holes to keep the open flames from exiting the back of the pipe and to help retain more heat for efficient bending.

TOOLS: BENDING & HEATING		EACH
SPBT	Bending pipe, 12" long, 2½" OD	\$27.45
SPBTN	Deluxe bending pipe w/fin, 12" long, 2½" OD	47.95

BENDING IRON, PROFESSIONAL

Our cast aluminium, teardrop-shaped bending iron is the best bending iron around! Originally designed by Irving Sloane, this updated version has a chrome-like finish that is great for sliding the wood against the iron. The iron itself is 6½" long and 3¾"x 2½" in cross section. The small side of the iron is particularly useful for small radius bending. The variable heat dial is helpful for finding the optimum heat setting at which various woods will bend. It's mounted on a hardwood base that has a large hole drilled through it for clamping either vertically or horizontally to your bench.

Note: Never leave this bending iron on maximum heat for more than one minute as it may damage the heating element and can be a fire hazard.

ALUMINUM HEATING BANDS

For bending laminates and purflings, we offer these aluminum bands for use with the Professional Bending Iron. These bands, which fit the pipe, support the bend and help transfer heat.



Aluminum heating bands, SPBPSB

BENDING AID

Our stainless steel bending aid makes bending on a pipe/iron a breeze. With two attached handles, bending is easier and safer. However, we still recommend wearing gloves to avoid accidental burns.

The international (220v) version of our Professional Bending Iron comes with an American-style 2-prong plug. The International Adaptor Kit (SPBLP page 148) will accept this plug and adapt it to almost every country's plug configuration.

Stainless steel bending aid used with the Professional Bending Iron and the Parrot Vise (SPVISE on page 118).



Deluxe bending pipe, SPBTN



TOOLS: BENDING & HEATING		EACH
SPBPS	Professional Bending Iron	\$169.75
SPBPS220	Professional Bending Iron, 220 volt (International)	172.75
SPBS	Bending Aid, 5" x 18", .012 stainless steel	29.45
SPBPSB	Aluminum heating bands - 2 per pack	18.05
SPBPS-EL	Replacement heating element, 110v	35.40
SPBPS-EL220	Replacement heating element, 220v (International)	35.40
SPBPSG	Replacement gasket for bending iron	5.40

SIDE BENDING BLANKETS

These specially made 1/16" thick flexible rubber heating blankets are made to heat thin wood pieces, like guitar sides and bindings, to the 300+°F necessary to bend them to the desired shape.

Heating blankets can be used a couple of ways to bend sides to shape. One way is to use a side bending blanket with the Universal Bending Machine, **SPBUCOMDX** (page 110). Merely sandwich the unbent side, along with the heating blanket, between the two metal slats. The blanket can be used either under or on top of the side – find which way is best for you. Turn on (heat) the blanket for a few minutes and bend the side in the machine in the normal way. Some builders continue to heat – at below maximum heat – the side for awhile after it is clamped into shape, and then let it cool down slowly before removing it from the mold.

There is a full-size side bending blanket available and a shorter 12" blanket that can be used to bend the separate cutaway piece for Florentine (pointed) cutaways.

Please email us to request complete bending instructions.



SPBL8 side bending blanket in use.

BENDING BLANKETS (220v Items are for international use only)		EACH
SPBL8	Side bending blanket, 5¾" x 37", 1035 watts, 110v	\$133.75
SPBL8220	Side bending blanket, 5¾" x 37", 220v	133.75
SPBL9	Mandolin side bending blanket, 2" x 26", 260 watts, 110v	85.95
SPBL9220	Mandolin side bending blanket, 2" x 26", 220v	85.95
SPBL7	Florentine cutaway bending blanket, 5¾" x 12", 345 watts, 110v	67.90
SPBL7220	Florentine cutaway bending blanket, 5¾" x 12", 220v	67.90



SPBUECUT



SPTIM

TIMER/TEMP CONTROLS/ACCESSORIES

SAFETY FIRST

Bending blankets can reach 500°F in just minutes, making them very dangerous when used without a timer/temperature control device. We **strongly recommend*** using the **SPTIM** shut-off timer or the **SPBUECUT** timer/thermostat control to prevent fire.

TIMERS (220v Items are for international use only)		EACH
SPTIM	Shut-off timer, 110v	\$106.85
SPTIM220	Shut-off timer, 220v	139.25
SPBUECUT	Shut-off timer/temperature control, 110v	143.15
SPBLP	International adaptor plug set, 6 pc.	13.15
SUT	Step-up/ down voltage converter	156.75

PLEASE NOTE: * Blanket warranties are honored only if the blanket is used with either the **SPBUECUT** or **SPTIM** (shown above right).

INTERNATIONAL CUSTOMERS



All 220v blankets/timers come with a European 2-pole round pin plug (above). If this is not the correct plug, the 6 piece International Adaptor Kit (**SPBLP**), will accept this plug and adapt it to almost every country's plug configuration.

SPBLP	Int'l adaptor kit	\$13.15
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International Adaptor Kit, SPBLP

STEP-UP/DOWN VOLTAGE CONVERTER

International customers who prefer to purchase our thermal blankets, timers, timer/thermostat, and bending tools in 110v can use this step-down transformer in order to ensure that their country's 220/240 voltage is properly converted to 110v. These should not be used to convert 110v to 220v in the U.S.!

- 1500 Watt maximum capacity, heavy-duty continuous use transformer
- Converts 110/120V to 220/240V OR converts 220/240V to 110/120V (switch is on back of unit)
- On/Off switch with indicator lamp
- 4 outlets on front of unit (accept 3 or 2 prong U.S. plugs and 2 prong Euro/Asian plugs)
- Insulated power cord is hard wired with a grounded European Shucko plug – also good for Asian outlets.
- Comes with 2 prong U.S. adapter to enable non-grounded use in the U.S.A., Canada and Mexico (Grounded 3 prong U.S. adapter also available - Item No. VP 13)
- Easy to carry with attached handle, heavy-duty metal casing, fuse protected



SUT

Check our website or call for current product information and pricing.

SIDE BENDING MACHINES

EVERETT SIDE BENDING JIG



Kent Everett, Everett Guitars

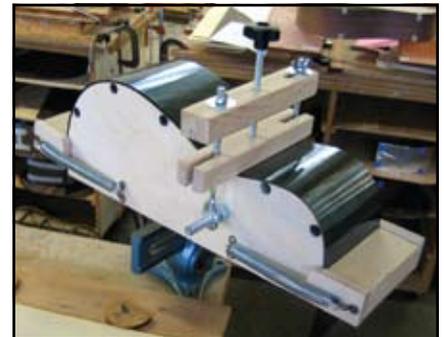
The newest addition to our bending arsenal is the Everett Side Bending Jig designed by Atlanta luthier and instructor, Kent Everett. This jig bends one shape, but is advantageous in that it is compact, easy to use and less expensive than other bending jigs. Three (3) different sizes are currently available and additional molds can be purchased separately. These are great for shops that specialize in one or two models and they are inexpensive enough for the occasional builder to purchase. Our parrot vise (**SPVISE**) works great for mounting these on your workbench. You can swivel the vise to bend the lower and upper bouts. Once the bending is complete, you can remove the bender for storage.



Everett Side Bending Jig

The Deluxe models include a thermal heating blanket and timer (\$220+ value). The standard models are meant for those who already own a blanket. Both models include stainless steel slats.

EVERETT SIDE BENDING JIG		EACH
SPBJCC	Classical jig	\$225.00
SPBJCDX	Classical jig-DELUXE	439.00
SPBJCDX220	Classical jig-DELUXE, 220 (International)	439.00
SPBJDD	Dreadnought jig	225.00
SPBJDDX	Dreadnought jig-DELUXE	439.00
SPBJDDX220	Dreadnought jig-DELUXE, 220 (International)	439.00
SPBJOMK	OM/000 jig	225.00
SPBJOMDX	OM/000 jig-DELUXE	439.00
SPBJOMDX220	OM/000 jig-DELUXE, 220 (International)	439.00
SPBJD	Mold only, dreadnought	78.00
SPBJC	Mold only, classical	78.00
SPBJOM	Mold only, OM	78.00
SPBUSPS	Small springs (need 2)	3.90
5019	Smallest springs (need 2)	4.45



SPBJDD in use.

**GUITAR FESTIVAL VIDEO
SMALL SHOP
PRODUCTION**
James Olsen, Kent Everett,
and John Greven
An interesting perspective
on how small guitar shops,
and the people in them, work.
see **MEDIA** page 180

~ Bending Maple and Other Figured Woods ~

BENDING MACHINES

minimize problems with bending trouble woods because the wood is supported by the bending form during the whole bending process. When we are using the bending machines in our shop, we avoid both scorching and mineral staining by covering the wood with baker's paper (also called parchment paper - available in any grocery store). The paper should be white in color and have no waxy coating. Simply put one layer of paper on each side of the wood. A local archtop builder likes to wrap his sides in aluminum foil, which he says helps to keep the moisture and heat close to the wood.

If you are new to bending wood, we recommend our side-bending DVD (SPBUCOMD page 178) for a demonstration of the entire process.



See "Bending Hints" under Articles & Tutorials on our website.



LEFT: Universal Side Bending Machines used for bending services in our LMI workshop.

BELOW: The Universal Side Bending Machine with the cutaway attachment, **SPBUCUT**, installed and separate in the foreground.



FOX UNIVERSAL SIDE BENDING MACHINE

Originally designed by Charles Fox, the Universal Side Bending Machine is used extensively in shops of all sizes, from part-time hobbyists to the largest factories. This machine presents an ideal way to experiment with a variety of body shapes and sizes without great additional investment because it offers the flexibility of interchangeable forms. This sturdy machine is so well designed even a beginning builder can consistently bend sides safely and accurately. We use **SPBUCOMDX** machines, exactly as provided here, for our own side bending services.

The Fox Bending Machine uses a thermal blanket as its heat source. After bringing down the press screw with its adjustable caul to shape and lock the waist, spring loaded blocks are used to slowly bring the sides down to the form around the upper and lower bouts. The slats support both the tension and compression sides of the bend. This makes it easier to bend woods with figure or grain movement that are traditionally difficult to hand bend.

Made of high quality Birch plywood, the machine comes fully assembled. Included is enough Birch plywood and pre-cut pipe to make your first custom body form.

Along with the Universal Side Bending Machine you will get a 1 hour bending machine DVD along with complete written instructions on general bending machine use and dozens of helpful hints accumulated from years of our use and our customers' use.

(For DVD details see page 178)

UNIVERSAL SIDE BENDING MACHINE			EACH
SPBUCOMDX	Deluxe machine, pre-assembled		\$650.75
SPBUCOMDX220	220v Deluxe machine, pre-assembled		650.75
SPBUCUT	Cutaway attachment (no blanket)		227.95
REPLACEMENT PARTS & ACCESSORIES			
SPBUSO	Stainless steel slat, 6" x 36" x 24" gauge (need 2)		29.25
SPBKPL	Plywood for bending form, includes 2 pieces		27.10
SPBJCO	Galvanized 6" pipe for bending form		2.75
SPBUAB	Aluminum bar for slats		18.50
SPBUSP	Large springs (need 4)		8.25
SPBUSPS	Small springs (need 2)		3.75
SPPRES	Press screw, heavy duty 11.5" from bottom of base to top of threads		42.10
SPPRESS	Press screw for cutaway attachment only 9.0" from bottom of base to top of threads		15.15
SPBUCOMD	Bending Machine instructional DVD (Included with SPBUCOMDX)		11.35

Bending Machine Accessories

• **CUTAWAY ATTACHMENT**
The Cutaway Attachment (**SPBUCUT**) is pre-assembled and designed for easy attachment to the Universal Side Bending Machine (**SPBUCOMDX**) The cutaway blanket must be purchased separately.

(Side bending blankets page 108)

• **STAINLESS STEEL SLATS**
A single set of slats is flexible enough for use with many similar shapes. For example, you can use the same slats for a 000 and Dreadnought shape without much trouble. But if you want to add a cutaway shape, you should pick up some additional stainless steel slats (**SPBUSO**).

• **PIPE, PLYWOOD & SPRINGS**
Galvanized pipe and plywood are offered for making additional molds for the Universal Side Bending Machine. The springs are made available for replacement (though normally a set will last several years with steady use).

NOTE: If you are purchasing a press screw for use with a bending machine, you should buy the longer **SPPRES**, unless you have modified your machine to accommodate the shorter screw.

TOOLS

• BENDING & HEATING

• BINDING

- ~ Binding Cutter / Bearing Kit
- ~ Heavy Duty Cutter
- ~ Ribbecke Universal Binding Machine
- ~ Rubber Binding Strap
- ~ Schneider Gramil

- CHISELS & GOUGES
- CLAMPS & VISES
- FILES & RASPS
- FINISHING
- FRETTING
- INLAY TOOLS
- KNIVES & SAWS
- PLANES
- RADIUSING
- REAMERS
- REPAIR
- ROUT/SHAPE/DRILL
- SCRAPERS
- SHARPENING
- SPECIALTY
- VACUUM

HEAVY DUTY CUTTER



These cutting tools have a flat sturdy anvil which provides a surface for making a perfect binding or purfling cut. The stainless steel cutter is removable for easy sharpening and the offset pivot makes for smooth easy cuts. Besides making trimming your binding a breeze, these cutters are great for a multitude of tasks around the shop. The jaws on the 2½" blades open 1" and the 3⅞" open 1½".

HDC	Heavy duty cutter, 2½" blade	\$14.95
HDCL	Heavy duty cutter, 3⅞" blade	16.95

SIDE CUTTING/PURFLING TOOL



Used to cut through the binding to get at the glue joint of a top that has to be repaired or replaced.

SEE REPAIR TOOLS on page 134

BINDING CUTTER/BEARING KIT

"I just wanted to drop you an e-mail to let you know just how pleased I am with your binding cutter and bearing kit. I used it for the first time today and the whole operation was a piece of cake. The cut was clean as a whistle and the cutter didn't grab a bit when I used a climb cut. I'm very pleased and impressed."

Ross
LMI CUSTOMER



Our binding cutter and bearings can be purchased in several configurations: The binding cutter/bearing kit (**SPCPCN**), the auxillary kit (**SPCPCNAUX**), or the cutter (**SPCUT**) and bearings (**B-024** to **B-041**) sold separately.

The cutter is a specially designed 1" router cutter with carbide cutting tips. The bearings are accurately machined steel wheels press fit onto ½" bearings. These bearing/wheels are attached to the cutter with a small Allen cap screw and yield a multitude of binding/purfling ledges. The resulting ledge is easily and accurately cut each time with almost no thought. Just measure the width of the binding or binding and purfling combination, choose the appropriate bearing/wheel, attach the bearing/wheel to the bottom of the cutter and start routing. The inside diameter of each bearing measures ⅜". The cutter has a 5° downshear.



Auxillary bearings
SPCPCNAUX

BINDING TOOLS - Kits		EACH
SPCPCN	Binding Cutter/Bearing Kit, ¼" shaft (includes SPCUT and bearings B-024 to B-033)	\$161.75
SPCPCNAUX	Auxillary Bearing Kit (includes bearings B-034 to B-041)	94.80

BINDING TOOLS - Sold separately		EACH
SPCUT	Cutter & wrench only (no bearings)	\$45.20
B-024	Bearing, .880" diameter, .060" binding ledge	12.15
B-025	Bearing, .840" diameter, .080" binding ledge	12.15
B-026	Bearing, .820" diameter, .090" binding ledge	12.15
B-027	Bearing, .800" diameter, .100" binding ledge	12.15
B-028	Bearing, .760" diameter, .120" binding ledge	12.15
B-029	Bearing, .720" diameter, .140" binding ledge	12.15
B-030	Bearing, .680" diameter, .160" binding ledge	12.15
B-031	Bearing, .640" diameter, .180" binding ledge	12.15
B-032	Bearing, .600" diameter, .200" binding ledge	12.15
B-033	Bearing, .560" diameter, .220" binding ledge	12.15
B-034	Bearing, .860" diameter, .070" binding ledge	12.15
B-035	Bearing, .780" diameter, .110" binding ledge	12.15
B-036	Bearing, .740" diameter, .130" binding ledge	12.15
B-037	Bearing, .700" diameter, .150" binding ledge	12.15
B-038	Bearing, .660" diameter, .170" binding ledge	12.15
B-039	Bearing, .620" diameter, .190" binding ledge	12.15
B-040	Bearing, .580" diameter, .210" binding ledge	12.15
B-041	Bearing, .540" diameter, .230" binding ledge	12.15

RIBBECKE UNIVERSAL BINDING MACHINE

One of the most difficult things for the luthier to do is produce a consistent binding rabbet with a hand-held router. The solution is a modern embodiment of the jig designed and used by Tom Ribbecke. There are two parts to the jig. Part one is the carriage mechanism which allows the laminate trimmer to slide up and down easily. Part two involves a guitar carriage. This jig, while firmly holding the instrument, is height adjustable to allow the cutter to address the edge of any guitar. A self-lubricated plastic shoe rides on the top surface, the effect of which is to average any inconsistencies in the top or back, leaving a smooth, even cut. Comes completely assembled with a Porter Cable™ 309 Laminate Trimmer. This machine works great with our Binding Cutter/Bearing Kit (**SPCPCN** on page 111).

UNIVERSAL BINDING MACHINE		
SPBKCOM	Binding machine with router (incl. instructional DVD)	\$424.85
SPBK220	Binding machine with 220V router for International	443.25
SPBK	Binding machine only (no laminate trimmer) Includes blank aluminum plate, SPBKRPN , to customize your own trimmer, and SPBKCOMD instructional DVD.	255.25
SPBKRP	Aluminum adaptor plate (Pre-drilled for Porter Cable™ 309 laminate trimmer)	25.25
SPBKRPN	Blank aluminum adaptor plate (Drill to accommodate your laminate trimmer)	25.25
SPBKLT	Porter Cable™ 309 laminate trimmer	179.75
SPBKDB	Replacement Delrin block	20.65
PL24	Universal binding machine plan (original - not updated)	8.75
SPBKCOMD	Binding machine instructional DVD	11.35



SPBKCOM

BINDING MACHINE INSTRUCTIONAL DVD
See page 178

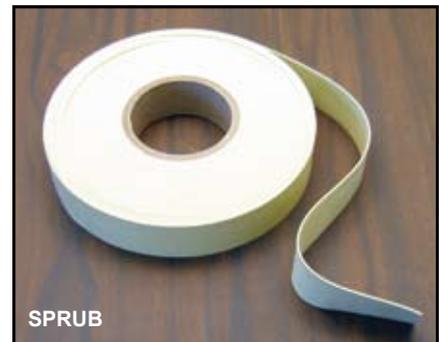
BINDING CUTTER/ BEARING KIT
See page 111

RUBBER BINDING STRAP

When using our rubber binding strap, we recommend that you first glue and tape your binding in place. Our **FT75** binding tape (page 159) is great for this and we sell several kinds of glue depending on the type of binding being installed. Once the binding is completely taped on, follow up with our binding rubber. Clamping pressure can be easily adjusted as the rubber is very stretchy. An inch or so of space can be left between every wrap of the rubber unless you find a difficult spot that needs a bit more coercion. For particularly difficult spots like the waist, extra clamps can be applied if necessary.

NOTE: To prolong the life of our binding rubber, you can very slightly round the outer edge of your binding so it won't create tears in the rubber. The binding rubber should be stored out of sunlight so the natural gum won't degrade.

BINDING TOOL		EACH
SPRUB	Rubber binding strap, 1/16" x 1 1/2" x 50'	\$52.20



SPRUB

SCHNEIDER GRAMIL



The Schneider gramil is used for cutting binding/purfling ledge. The anodized body of the tool bears against all surfaces – top, side, and back – for scoring the binding/purfling ledge. We watched the late Richard Schneider, the designer of this tool, using a comfortable pulling action to make his gramil cuts in a top and chisel out the binding ledge in just a few minutes. The gramil can also be used to make the preliminary cuts before routing. The knife holding arm is adjustable for depth of cut from the top (a very handy feature), and the adjustable knife blade is held securely with an Allen key. The black anodized aluminum body is 3" x 1" x 1/2"; and the steel arm, 1/2" x 3" x 1/2", helps give the gramil a comfortable balance. Blades are made by Ron Hock.

NOTE: Use the flat side of the tool on all binding surfaces with the exception of the waist and cutaway areas, where the curved section should bear against the surface. The flat side of the blade should always be toward the side of the material where you want your cleanest cut.

SPG	Schneider gramil and blade	\$46.20
SPGB	Schneider gramil replacement blade	3.95



SPG

MARQUETRY PURFLINGS
page 50

TOOLS

- BENDING & HEATING
- BINDING

• CHISELS & GOUGES

- Gouge for Carving Heel
- LMI Chisels
- Schneider Curved Chisel

- CLAMPS & VISES
- FILES & RASPS
- FINISHING
- FRETTING
- INLAY TOOLS
- KNIVES & SAWS
- PLANES
- RADIUSING
- REAMERS
- REPAIR
- ROUT/SHAPE/DRILL
- SCRAPERS
- SHARPENING
- SPECIALTY
- VACUUM

GOUGE FOR CARVING HEEL

Our hand forged, high carbon gouge is a great tool for carving the heel on a neck. It has a #5 sweep, and a 1" blade. Plus, it holds an edge well. A hardness of 62-63C Rockwell usually means brittleness. But with these blades toughness is built in. Mounted with our comfortable "Rosewood-like" Tintul handle, the gouge can be gripped with both hands for really leaning into the work.



GOUGE		EACH
GCS25	Gouge for carving heel	\$73.70



SCHNEIDER CURVED CHISEL

This chisel, designed by Richard Schneider, can be used to remove glue squeeze-out from the sides of bracing. The precisely curved blade measuring 1/2" wide x 6 3/4" long has a specially ground beveled tip which simplifies this otherwise difficult and time consuming task. It can also be used for carving or scalloping braces. The chisel has a high quality blade made by Ron Hock, and a Maple handle.

CHISEL		EACH
CHG	Schneider curved chisel	\$63.50



LMI Chisels (L-R): CH1 to CH25

LMI CHISELS

Our chisels, with beautifully designed hardwood handles, are as good as can be found anywhere in the world. Hand-forged and tempered with an average Rockwell hardness reading of 62C, our maker guarantees specific hardness tolerances, and stamps our initials on the blade and charges us for the extra quality control. The blades are hard, but they are tough too—not nearly as brittle as many of the good Japanese chisels—perfect for instrument making. The small German foundry that makes these blades uses the very best steel. They've been in the hands of instrument makers for more than thirty years now. Few, if any brands, hold an edge like these chisels do. Our foundry is one of the few that manufactures 1mm and 2mm blades – for saddle slots, purfling recesses, etc.

LMI CHISELS		EACH
CH1	Chisel, 1 mm	\$41.25
CH2	Chisel, 2 mm	41.25
CH3	Chisel, 3 mm	41.25
CH6	Chisel, 6 mm	41.25
CH10	Chisel, 10 mm	44.15
CH14	Chisel, 14 mm	44.15
CH18	Chisel, 18 mm	44.15
CH25	Chisel, 25 mm	47.50



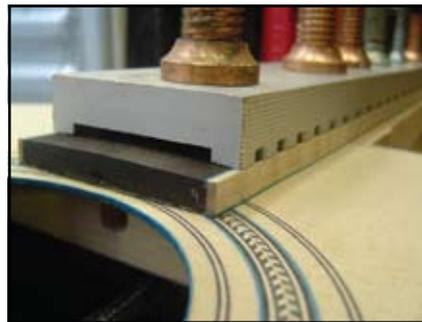
TOOLS

- BENDING & HEATING
- BINDING
- CHISELS & GOUGES

• CLAMPS & VISES

- ~ Aluminum Fingerboard Caul
- ~ Articulated Clamp
- ~ Bridge Clamps, Fox
- ~ Deep Throat C-Clamps
- ~ De-Sta-Co Clamps
- ~ Fingerboard Clamp
- ~ Friendly Plastic
- ~ Go-Bars
- ~ Hollow Forms/Radius Forms
- ~ Kerfing Clamps
- ~ Klemmsia Cam Clamps
- ~ Plate Joining Jig
- ~ Shop Fox™ Parrot Vise

- FILES & RASPS
- FINISHING
- FRETTING
- INLAY TOOLS
- KNIVES & SAWS
- PLANES
- RADIUSING
- REAMERS
- REPAIR
- ROUT/SHAPE/DRILL
- SCRAPERS
- SHARPENING
- SPECIALTY
- VACUUM



ALUMINUM FINGERBOARD CAUL

Our new machined aluminum fingerboard caul is crenelated to allow one to use it on a fretted or unfretted fingerboard when gluing the fingerboard to the neck. It is made to accommodate a 25.4, 25.5 or 25.0" fretted board. If you prefer to fret your fingerboards prior to gluing them on to your neck, this caul does the trick. The teeth (or merlons) are slightly radiused so it works well on a radiused or unradiused fingerboards.

Many of these came from our supplier with slight imperfections that don't effect the usefulness of the tool. These are listed as second grade, see our website.

Dimensions: 17.25" long, 2.25" wide tapering to 1.75", .625" tall.

CLAMPS & VISES		EACH
FC	Fingerboard caul, aluminum	\$79.95

ARTICULATED CLAMP

Sometimes when clamping up a top crack it's nice to have several clamps lined up along the crack so the crack can be made level along its length, and so one can clamp a variety of things underneath, such as loose braces and reinforcement patches. These articulated clamps were designed to reach around each other in a straight line back from the soundhole. They are designed to have two working lengths which makes this task even easier.

There is a V-groove with a pin at the end joint to keep the sections aligned so one can insert the bottom part inside the guitar and drop the upper one on without worrying about the top and bottom mating up a the far end. Even with its full 12" throat, it's easy to stick the bottom section into most any round soundhole guitar.

This long clamp has moderate clamping pressure. If a little extra squeeze is needed, a heavy clamp can be easily added on top.



Above: X-section of the articulated clamp in use. Below: **CLAC** showing the articulating joints.



CLAMPS & VISES		EACH
CLAC	Articulated clamp	\$39.95

Check our website or call for current product information and pricing.

BRIDGE CLAMPS, FOX

The Fox bridge clamp, designed by Charles Fox, is a simple and elegant solution to bridge clamping. These two clamps (steel string and classical) put an end to the awkward task of cleaning glue squeeze-out around too many clamps! Because the steel string model requires no additional clamping, and the classical model requires only 2 additional clamps, clean-up around your bridge is a breeze! Bridges are made of machined, black anodized aluminum.

The Fox steel string bridge clamp is cut to resemble the profile of most steel string bridges (Martin™-style) with slots that allow for alignment with the thumb screws and the outside bridge pin holes. Simply insert the screws through the outside bridge holes, reach through the soundhole, thread on the washer and wingnuts (shown in photo) and tighten. Next gently tighten down the outside handled screws, using shims to protect the bridge face. You can then immediately wipe off any squeeze-out.

The classical clamp is essentially a specialized caul and requires the use of two additional C-clamps or two Klemmsia-style cam clamps. Since only about 2" of the top/bridge interface is obstructed, glue squeeze-out is easily cleaned up.



Fox bridge clamps (top-bottom): Classical clamp, steel string clamp, and steel string clamp attached to bridge.

CLAMPS & VISES		EACH
CLBFC	Fox bridge clamp, classical	\$19.70
CLBFS	Fox bridge clamp, steel string	24.60

DEEP THROAT C-CLAMPS

This aluminum C-clamp is lightweight, but durable. It has a 6" throat and a 1½" clamping capacity.

CLAMPS & VISES		EACH
CLCC	Deep throat aluminum C-clamp, 6" x 1½"	\$10.95



C clamps, CCLC

DE-STA-CO CLAMPS See next page

FINGERBOARD CLAMP

Use 3 or 4 of these self-aligning fingerboard clamps to make fingerboard-to-neck gluing a breeze. Made of high density, glue resistant plastic, and designed for quick screw adjustment, these clamps can close down on a neck as small as a violin's and can open wide enough to use on an 8-string bass. These aren't made to withstand Charles Atlas-like-screw-tightening. If you feel you need more clamping pressure, use these for alignment and hold down, and either Klemmsia cam clamps (page 118) or deep throat C-clamps (above) for more force.

CLAMPS & VISES		EACH	3+
CLF	Fingerboard clamp	\$5.65	4.95



Fingerboard clamp, CLF



Soften in water, knead and shape, then clamp.

FRIENDLY PLASTIC

Friendly Plastic pellets are versatile and easy to use. They soften at approximately 140° F and can be reused again and again. Besides the obvious uses of cauls for clamping braces etc, you can create ergonomic tool handles or as Frank Ford suggests, place a blob over your hammer to create a plastic hammer head.

CLAMPS & VISES		EACH
CFP	Friendly Plastic, 20 oz. container	\$26.50



Friendly plastic, CFP

DE-STA-CO CLAMPS

Due to customer demand, we are now carrying these popular American made workholders for making jigs of all kinds. We enlisted the help of Lance McCollum and jig expert Kevin Ryan to select the clamps best suited for guitar making. We have not listed the clamp's individual applications because there are just too many!

All the clamps we offer have a flanged base for securing the clamp to the work surface. The design is lean and compact and the action is smooth and sure with wear-resistant, anti-friction bushings.

The hold down clamps all feature DE-STA-CO's U-channel arm for precision positioning of the spindle, which is neoprene coated. The **C207UL** has a particularly long U-channel. The handle of the **C213U** is positioned away from the work for greater safety when using with some power tools.

The pull action clamps are available in two configurations: latch and hook end. The latch clamps come with a separate latch assembly included. The hook model's latch assembly is available separately (**C330000**).

Finally, the horizontal clamp (**C601**) features a plunger tip that is threaded with an 8/32" thread at the end.

We have included the pertinent dimensions for the clamps here, but if you need more information, see detailed diagrams on our website or feel free to call.

HOLD DOWN CLAMPS



DE-STA-CO		EACH
HOLD-DOWN CLAMPS		
TH = Total height CR = Clamp reach CH = Clamp reach BW = Base width		
C201U	DE-STA-CO clamp, hold-down, mini, TH - 3.03, CR - 1.02, CH - .63, BW - 1.31	\$9.90
C202U	DE-STA-CO clamp, hold-down, medium, TH - 4.21, CR - 1.73, CH - .94, BW - 1.56	10.70
C207U	DE-STA-CO clamp, hold-down, large, TH - 6.89, CR - 2.15, CH - 1.25, BW - 1.75	14.05
C207UL	DE-STA-CO clamp, hold-down, long bar, TH - 6.89, CR - 3.85, CH - 1.25, BW - 1.75	14.35
C213U	DE-STA-CO clamp, hold-down, safe-hand, TH - 1.39, CR - 1.42, CH - .72, BW - 1.06	10.30

See our website for **DE-STA-CO SCHEMATIC DIAGRAMS**

PULL-ACTION CLAMPS



DE-STA-CO		EACH
PULL-ACTION CLAMPS		
DM = Drawing movement CH = Closed hook length OH = Open hook length BW = Bass width		
C323	DE-STA-CO clamp, pull-action U-bolt, small, DM - .47, CH - 1.85, OH - 2.34, BW - 1.11	\$11.75
C341	DE-STA-CO clamp, pull-action U-bolt, large, DM - 2.5, CH - 3.88, OH - 4.64, BW - 2.13	26.05
C330	DE-STA-CO clamp, pull-action hook-latch, small, DM - 2.31, CH - 1.6, OH - 1.85, BW - 1.69	12.80
C33000	Optional hook-latch for C330	3.90

DE-STA-CO		EACH
HORIZONTAL CLAMP		
PT = Plunger travel BL = Base to tip length CH = Clamp height BW = Base width		
C601	DE-STA-CO clamp, horizontal, PT - .63, BL - 1.29, CH - .5, BW - 1.05	\$10.60

HORIZONTAL CLAMP

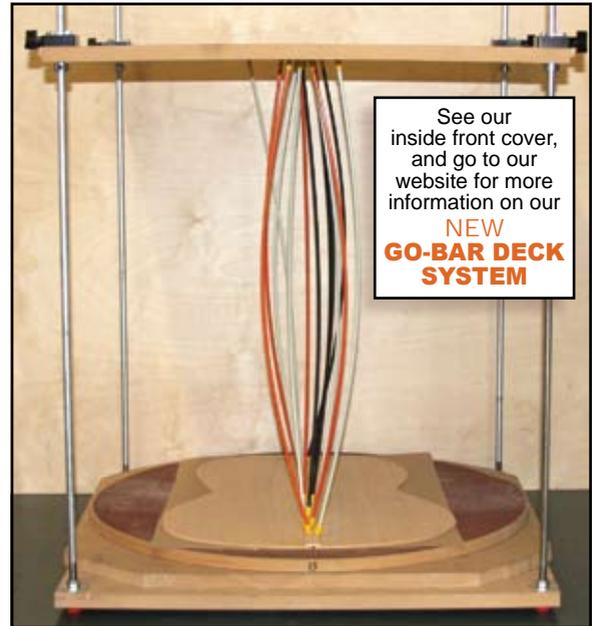


JIG BUILDING SUPPLIES
UNDER SPECIALTY ITEMS
on page 149

Check our website or call for current product information and pricing.

GO-BARS

The Go-bar deck, or the use of bent sticks between two solid surfaces, is a very old method of applying clamping pressure while gluing two parts together. It's absolutely ancient. In some early shops bent poles were used to apply pressure from the ceiling down onto a bench top. This method has always been used to clamp and glue bars on to the large, flat harpsichord, and later piano, soundboards. In recent times this use of props or Go-bars has been expanded and refined with the use of a variety of clamping boxes and sticks. When many bars are used at once to clamp all along a long brace or several braces at once it is important that the Go- bars apply even and consistent pressure. We offer here Go-bars made of fiberglass rod. This makes each bar, or prop, absolutely consistent in clamping pressure, bar to bar and in use over time. These Go-bar rods are 24" in length with rubber tips on each end. You can either design your own clamping deck with this length in mind or cut them shorter to fit your current bracing box. 20 to 24 bars are needed to entirely clamp all braces onto a top or back at one time. Of course, a smaller number can be used if you glue the braces on in stages.



Go-bar deck (see inside front cover) with Go-bars.

CLAMPS & VISES		EACH	3+	24+	100+
CLGO	Go-bar rods, 24" long	\$3.95	3.50	3.05	2.10
CLGOT	Go-bar replacement tips	0.25	NA	NA	NA

HOLLOW FORMS / RADIUS FORMS

Radiused hollow forms are mostly used when bracing the top or back in either a Go-bar deck or vacuum bracing fixture to achieve an arch or "dome" in that plate. Arched tops are believed to be stronger for their mass than flat tops, to react less due to humidity changes, and to distort less due to the pull of the strings. To easily achieve a uniformly arched plate, first contour the bottom of the braces to the appropriate arch. This can be accurately accomplished by cutting, then sanding the braces on sandpaper (SPH50) attached to the hollow form. Next, glue the braces down to the plate while it is in the hollow form.



Hollow form with straight edge to show arch.

Available in 5 pre-cut sizes or custom-sized, these hollow forms are cut from 5/8" low density fiberboard (LDF). They should be made more stable by gluing them to a layer of medium density fiberboard MDF or a support frame, or by securing it to a bench top or Go-bar deck base.

CLAMPS & VISES			EACH
SPHFS25	Top arching form, 25'		\$83.65
SPHFS30	Top arching form, 30'		83.65
SPHFS50	Top arching form, 50'		83.65
SPHFB15	Back arching form, 15'		83.65
SPHFB12	Back arching form, 12'		83.65
SPHFCUS	Arching form, custom radius*		106.10
SPH50	50 grit self-adhesive aluminum oxide sand paper for hollow forms, 23 1/2" diameter		34.50

*CUSTOM RADIUS FORMS can be made in 3-4 weeks.

CONTOUR PATTERNS
Used to verify top and back arching throughout the body assembly process.
See details page 146

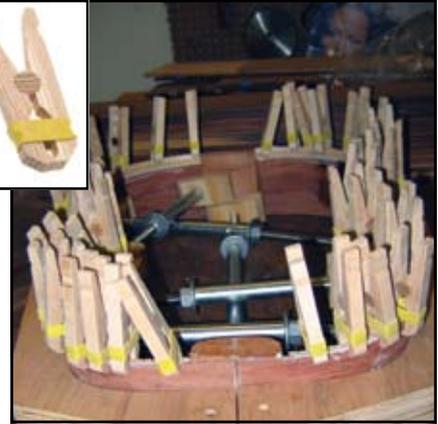
VACUUM CLAMPING
SPEED UP YOUR WORKFLOW
IMPROVE QUALITY

Vacuum Tools
page 153

Vacuum Pump, SPVP
Vacuum Work Holder, SPVWF

KERFING CLAMPS

Joel Nowland of Nowland guitars designed these deceptively simple clamps which are absolutely perfect for quickly and easily clamping the kerfing to the sides. Made of hardwoods, each clamp provides the perfect amount of pressure to the kerfing. Clamp too tight and the joint will be "starved", too weak and the joint is weak. These clamps are designed to offer two points of nearly equal pressure onto the kerfing (the typical "clothes pin clamps" provide only one point of pressure, causing the pressure on the kerfing to be lopsided) and work well with any of our kerfing, including the hard to clamp triangular kerfing. Sold in a bag of 10. Typically you need one clamp for every inch of kerfing.



CLAMPS & VISES		EACH	6+	12+
CLKC	Nowland kerfing clamps - Priced per bag of 10	\$12.25	10.90	9.70
CLKCR	Replacement rubber bands	.10	NA	NA

KLEMMSIA CAM CLAMPS

German made Klemmsia clamps are still considered the best cam clamp made. These versatile clamps are used for clamping: the bridge to the top, the braces to the top and back, the fingerboard to the neck blank, and the top and back to the sides. These convenient clamps have hundreds of uses in the shop. Made of very light but very rigid hornbeam, they belie their light weight and can exert a force of 330 lbs. when the cam is fully pulled. The bar is zinc-plated



CLAMPS & VISES		EACH	4+
CLK1	4 1/4" depth, 8" span	\$17.60	15.65
CLK2	6" depth, 8" span	23.75	21.15
CLK3	7 1/2" depth, 8" span	26.25	23.35

spring steel to prevent rust and ensure smooth sliding. Each jaw has a cork pad attached to prevent marring. Three sizes.

PLATE JOINING JIG

We've used these jigs in our shop for years to join backs and soundboards.

The process is simple:

- (1) Joint or plane the edges of the boards to be joined.
- (2) Sand edges for a perfect fit.
- (3) Place top/back in the jig and put the lattice over it, making sure the joint is flat.
- (4) Lace the lattice and base together and insert triangular tighteners.
- (5) Gently hammer triangular tighteners until the fit is tight.
- (6) Allow glue to dry.



Voilà! ... a professionally joined top or back.

PJJ

PJJ joining a back.

SPECIALTY		EACH
PJJ	Plate Joining Jig for tops and backs	\$107.95

SHOP FOX™ PARROT VISE

We searched high and low for a replacement for the much sought after "Versa-Vise" and it looks like we've found it. This unique, inexpensive vise swivels a full 360° and locks automatically when the jaw is tightened. Once mounted, it can be set upright or on its side which make it extremely versatile. The jaws measure 3 1/2" wide x 2 1/8" high and open to 5". Holes in the jaw allow easy customization. Optional rubber lined tilting jaws (**SPVISEJ**) are also available.



SPVISE
Parrot vise upright with optional rubber jaws.

SPVISEJ
rubber jaws

CLAMPS & VISES		EACH
SPVISE	Shop Fox® Parrot Vise™	\$56.90
SPVISEJ	Rubber lined tilting jaws	14.90

Check our website or call for current product information and pricing.

TOOLS

- BENDING & HEATING
- BINDING
- CHISELS & GOUGES
- CLAMPS & VISES

• FILES & RASPS

~ Files

- Convex Needle File
- Double Sided Nut Files
- Fret Rounding Files
- Grobet Files - Pillar & Knife
- Nut & Saddle/Joint Files
- Pippin File
- 3-Corner File

~ Rasps

- Carpenters Rasps
- Saw-Rasp for Shaping Neck

- FINISHING
- FRETTING
- INLAY TOOLS
- KNIVES & SAWS
- PLANES
- RADIUSING
- REAMERS
- REPAIR
- ROUT/SHAPE/DRILL
- SCRAPERS
- SHARPENING
- SPECIALTY
- VACUUM

CONVEX NEEDLE FILE

This file has two convex surfaces, each with a different radius tapering to a point. 5½" overall length - unhandled.

Enlarged x-section



FILES & RASPS		EACH
FNC	Convex needle file - crossing, round shafted, second cut	\$6.75

DOUBLE SIDED NUT FILES

Our new double sided nut files (FNS) make quick work of filing string slots on your nut. Overall length of these files including easy grip rubber handle is 7¾". The tapered cutting edge is 3¾" long. The files measure .080" at the center and taper to the cutting edge.

Dimensions at the outermost edge of each file:

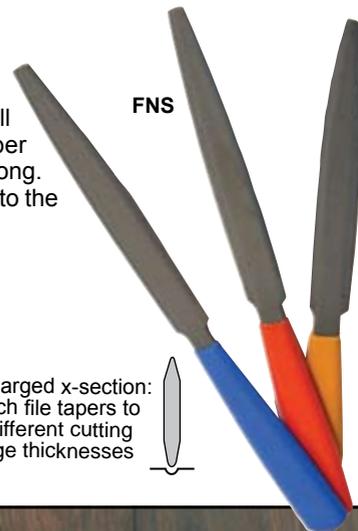
Red - .016" and .042"

Blue - .026" and .046"

Orange - .036" and .055"

FILES & RASPS		EACH
FNS	Nut files, double sided, set of 3	\$62.65

Enlarged x-section: Each file tapers to 2 different cutting edge thicknesses



FRETWIRE

page 61

FRET ROUNDING FILES

Fret files are made for rounding or crowning frets after leveling them. We carry a couple of different options. The **FFR** is for medium-sized fretwire and has two cutting hollows of equal size. One hollow is a coarse cut (bastard) for efficient chip removal, and the other is a fine cut (mill) for more accurate dressing. Use this file with our **FW74**, **FW72**, or any other medium sized fretwire. The **FFR2** file is for wider fretwire and has the same coarse and fine cut hollows. Use this with our **FW27**, **FW75**, **FW110**, and other jumbo size fretwire. The **FFR** and **FFR2** files are mounted to "Rosewood-like" tintul handles.

The **FFS 3** file set for crowning (rounding) includes a narrow, medium and wide steel file with rubber handles for a great grip. Each file has two equally sized cutting edges. They measure 7¾" long x 5/8" wide with a 4" cutting edge.

FILES & RASPS		EACH
FFR	Fret rounding file with handle for medium frets	\$37.75
FFR2	Fret rounding file with handle for wide frets	39.75
FFS	Set of 3 rounding files w/rubber handle grips	61.60



GROBET FILES PILLAR & KNIFE

Because the 3/8" Grobet pillar file cuts only on the wide faces (the narrow edges being smooth) it's great for "ramping," saddle work, and for seating the nut. It is also used for filing fret ends.

The quality Grobet knife file is ideal for precise placement of the string groove in the nut, and is even narrow enough to file the slot for the high E and B string.



FSPI

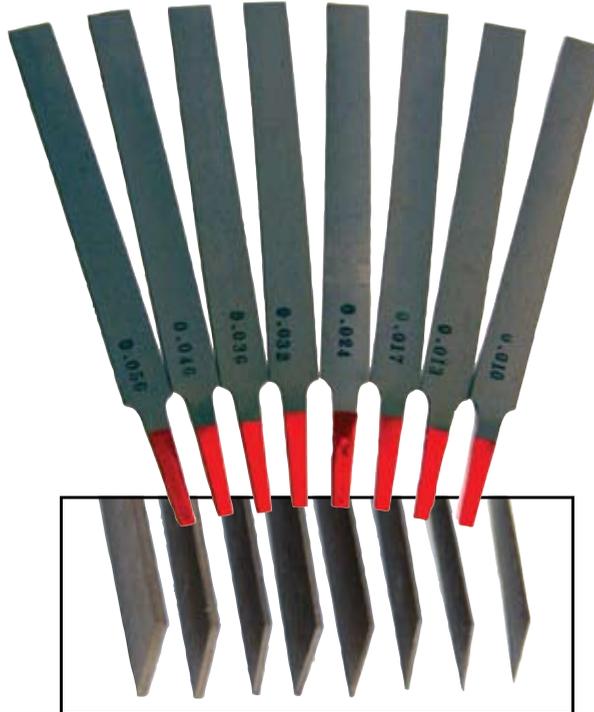


FSKN

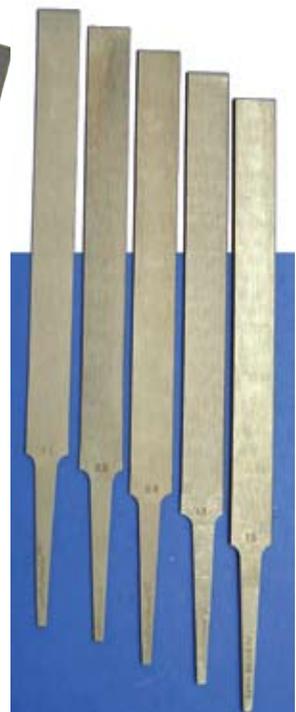
FILES & RASPS		EACH
FSPI	Pillar file, to ramp or seat nut	\$18.15
FSKN	Knife file, start groove	21.35

NUT & SADDLE/JOINT FILES

These extremely effective and well made nut/joint files are specifically designed to cut varying string size grooves in the nut. They are absolutely essential to any serious instrument builder or repairperson. The 8 file set, **FISET**, is made in Japan for the Ibanez Guitar Company. It includes file sizes: .056", .046", .036", .032", .024", .017", .013", and .010". The size is stamped on each file in the set. We also have individual files from the Grobet Company in 5 different sizes. Adding a few of the Grobet files to the Ibanez set makes a very complete file assortment for electric and acoustic guitars. All of these joint files have about a 4" cutting surface with a #2 cut.



FISET, set of 8 Ibanez files with close-up.



Grobet files (sold separately)

FILES & RASPS		EACH
FISET	Set of 8 Ibanez nut files	\$94.45
FS17	Grobet joint file, .058"	17.25
FS19	Grobet joint file, .039"	17.25
FS21	Grobet joint file, .032"	17.25
FS23	Grobet joint file, .024"	17.25
FS27	Grobet joint file, .016"	17.25

3-CORNER FILE



This is a 6", slim taper, fine cut file with the leading edges ground smooth to prevent marring the fingerboard. This type of file has been used by builders and repairmen for decades for controlled fret crowning work and the delicate work of rounding the fret ends. Even though there are many specialized fret rounding files available today, there are still many that prefer this simple tool.



FILES & RASPS		EACH
F3	3-corner file	\$14.85

CARPENTERS RASPS

These rasps are ideal for final shaping and carving the neck and heel. Each has a flat and a convex surface with a cutting surface measuring 9 1/4". The randomly placed teeth minimize chatter and chip loading and are exceptionally aggressive. Though there are cheaper rasps, for those guitar builders who wish to tool up with the finest available, there is no need to look any further. You may want to adorn these fine tools with our attractive tool handles.



FILES & RASPS		EACH
SPNRC	Rasp, coarse #49	\$66.05
SPNRF	Rasp, fine #50	74.45

TOOL HANDLES
page 152

SAW-RASP FOR SHAPING NECK

This tool offers control that no other heavy cutting rasp can. There's no grain tearing, no loading, and an even neck is easily maintained. Consisting of hacksaw style blades that are bundled together with two cutting surfaces, coarse and fine, simply flip from one surface to the other and tighten down the single knurled thumb screw.



SPSRASP

FILES & RASPS		EACH
SPSRASP	Saw rasp, coarse & fine	\$55.15

Check our website or call for current product information and pricing.

TOOLS

- BENDING & HEATING
- BINDING
- CHISELS & GOUGES
- CLAMPS & VISES
- FILES & RASPS

• FINISHING

- ~ Buffing Tools
 - Buffing Wheels
 - Shop Fox® Buffing Assembly

- FRETTING
- INLAY TOOLS
- KNIVES & SAWS
- PLANES
- RADIUSING
- REAMERS
- REPAIR
- ROUT/SHAPE/DRILL
- SCRAPERS
- SHARPENING
- SPECIALTY
- VACUUM

BUFFING/POLISHING SUPPLIES

**FINESSE-IT™ II
PERFECT-IT™ II**

**LIQUID POLISHING
COMPOUNDS**

**MENZERNA DRY
POLISHING COMPOUND**

See page 161



BUFFING TOOLS

BUFFING WHEELS

There are a lot of options available for buffing wheels, so when we decided to add buffing wheels to our line of fine finishing products we wanted to carry the very best. We consulted with numerous guitar builders, but chiefly with Lance McCollum and Adam Stark (who does the finishing for Santa Cruz Guitars among many others) and with our own Frank Ford. We are confident that you will find these wheels to be of the highest quality and ideal for finishing guitars to a high gloss.



(L-R) Muslin wheel, rake, flanges, domet wheel.

Our domet (pronounced dōmāy) buffing wheel is a 12", 12 ply metal centered wheel. The muslin wheel is a soft, single sewed, 12", 16 ply muslin which can be used either with the flanges provided with the Shop Fox® buffing assembly or with the (FLSF) flanges sold separately. The flanges are approximately 4" in diameter and come in a set of two.

Our Chief Luthier, Frank Ford of Gryphon Stringed Instruments, recommends that you flood the center of the muslin wheel with cyano acrylate glue (FGHO page 159) and let it harden. Once hard you can "thread" the muslin wheel onto the shaft of the buffing assembly. This will help the center of the unreinforced muslin wheel hold up longer. Our muslin wheel comes with a 5/8" arbor hole so that it will fit tightly on the 3/4" arbor. If you decide to use the cyano acrylate method referenced above, you will need to either enlarge the hole to 3/4" prior to flooding it with glue, or wait for the glue to dry, then enlarge it with a 3/4" Forstner bit. At that point it should thread nicely on to the arbor.

FINISHING TOOLS		EACH
FLDW	12" domet buffing wheel w/metal center, 3/4" arbor	\$13.90
FLDW1	12" domet buffing wheel w/metal center, 1" arbor	14.60
FLMW	12" muslin buffing wheel, fine for final buffing, fits 3/4" arbor	11.75
FLR	Rake	16.25
FLSF	Steel flanges (2)	26.80



SHOP FOX® BUFFING ASSEMBLY

This affordable, three-step buffing arbor makes it possible for even beginners to machine buff their instruments. This assembly comes with a three step pulley which, when used with a 1725 RPM, 1/3 HP or larger motor is extremely versatile. The arbor length is 8 1/2" and the diameter is 3/4". It comes with a V-belt, wheel flanges and arbor nuts. Buffing wheels and motor are not included.

FINISHING TOOLS		EACH
SPBA	Shop Fox® Buffing Assembly	\$121.15

TOOLS

- BENDING & HEATING
- BINDING
- CHISELS & GOUGES
- CLAMPS & VISES
- FILES & RASPS
- FINISHING

• FRETTING

- ~ Fret Bender, Professional
- ~ Fret Cutters
- ~ Fretting files (see under Files)
- ~ Fret Dolly
- ~ Fret Hammer
- ~ Fret Height Gauge
- ~ Fret Pullers
- ~ Fret Saw / Backsaw
- ~ Fret Tang Compressor
- ~ Fret Tang Expander
- ~ Fretting Kit
- ~ Fret Slotting Templates
- ~ Fretwire Tang Remover
- ~ Locating Pins & Drills
- ~ Manual Slotting System
- ~ Power Slotting System

- INLAY TOOLS
- KNIVES & SAWS
- PLANES
- RADIUSING
- REAMERS
- REPAIR
- ROUT/SHAPE/DRILL
- SCRAPERS
- SHARPENING
- SPECIALTY
- VACUUM



FRETTING FILES

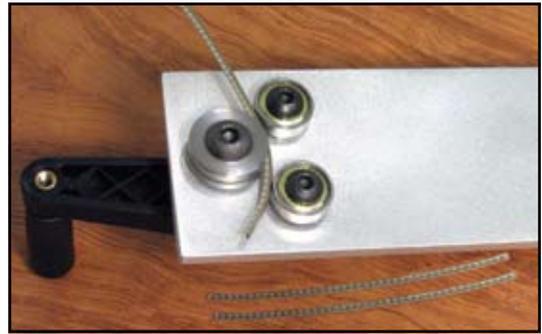
See under **FILES & RASPS** page 119

FRETWIRE

See page 61

FRET BENDER, PROFESSIONAL

A good fretwire bending tool is indispensable to the workbench of builders and repair people alike. Our simple but time-tested design has been honed with the help of several seasoned pros. Affordably priced, the **FWB** can put a consistent radius on straight fretwire, or tighten the radius of coiled fretwire.



FWB	Professional Fret Bender	\$69.95
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FRET CUTTERS

DIAGONAL CUTTERS

We found that our **SPE** fretwire cutters that work great for nickel-silver fretwire did not hold up when cutting our stainless steel wire. Our new **SPSC** diagonal, solid-joint pliers do a great job. Stainless steel wire is hard on even the toughest of tools, so these cutters won't last forever, however we have priced them so that they can be replaced when needed without too much strain on the pocketbook. The cutters are forged, high-Carbon Steel and the diagonal face is ground for flush cutting.



SPSC

END CUTTERS

Our end cutters are manufactured by Channel Lock™, a well known American manufacturer. These are perfectly mated cutters, heat treated to hold their edge, precision made of fine polished high carbon drop-forged steel, each cutter is custom ground at LMI to insure flush cutting. The handles are encased in soft plastic, offering positive control. To keep the cutter sharp, use only for cutting fretwire. These cutters work great on nickel/silver wire, but don't hold their edge long against stainless steel. We recommend our **SPSC** diagonal cutters for stainless steel wire.



SPE

FRETTING		EACH
SPSC	Diagonal cutters	\$27.30
SPE	End cutters	28.75

FRET DOLLY

Here's another great tool from the workbench of Frank Ford. Frank was looking for a way to install frets over the guitar body without resorting to heavy and cumbersome tools or bags of buckshot. He designed the simple yet very effective tool pictured here. The Fret Dolly can be held by the handle, or you can reach in the soundhole and support it from beneath. The head is reversible to enable you to work around braces and support the area right under the fret you're working on.

(See the web for photos of the Fret Dolly in use.)



FRETTING		EACH
SPFD	Fret dolly	\$68.95

FRET HAMMER

With one brass tip and one urethane tip (which can be reground from time to time), this well-made hammer is just the thing for fret work. At a comfortable 9 oz., with a sturdy oak handle, this is a hammer that will last.

FRETTING		EACH
SPHP	Fret hammer	\$16.95
SPHPPT	Fret hammer replacement urethane tip	2.95
SPHPBT	Fret hammer replacement brass tip	7.05



SPHP

FRET HEIGHT GAUGE

This 3-sided straightedge is made for checking fret height, or rather finding the one or two frets that are high or low. The edge lengths are calculated so that any one edge can bridge three frets. Designed to work on all standard guitar scales, including bass scales, it works with most others as well. The gauge is machined from 1/4" aluminum and is then black anodized.

The longest edge is 3 3/8" and the thickness is 5/32".

FRETTING TOOLS		EACH
SPFHG	Fret height gauge	\$19.50



SPFHG

FRET PULLERS

These fret pullers, with a slightly convex face of 3/4" x 5/16", are specially ground on-site. They are small enough to be easily worked under the wire of even the smallest radius fingerboards. Although the cutting edges are heat-treated, they're designed for pulling, not nipping—in a pinch, they can be used for cutting.

FRETTING TOOLS		EACH
SPES	Fret pullers	\$18.50



SPES

FRET SAW / BACKSAW

This fine-toothed backsaw (20 teeth per inch) is custom made for us with the blade reversed to cut in the "pull" direction. It quickly and accurately cuts fret slots through even the hardest wood, leaving a clean and precise .023" (.55mm) kerf to accommodate most fretwire sizes. The steel is hard enough to cut nonferrous metals. The saw is finished off with a solid Tintul (Rosewood-like) handle.

This is the saw that comes with our fretting system, **SPFSN** (page 125). If you use it as a fret saw only, it has an extra long life. Depth of cut 1 5/8".

FRETTING TOOLS		EACH
SWB	Backsaw	\$28.25



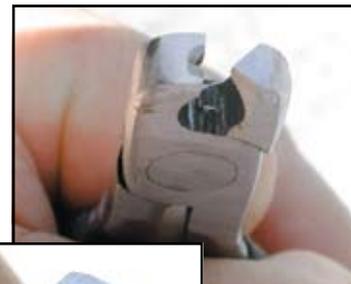
The **SWB** fret saw comes with our New Manual Slotting System see page 125

SWB

SEE MORE SAWS on 128

FRET TANG COMPRESSOR, FRET TANG EXPANDER

These two new tools are indispensable for anyone that does very much fretting work—especially repairmen that face a broad variety of slot sizes and fret sizes in re-frets. Both tools are designed and manufactured by Frank Ford of Gryphon Instruments in Palo Alto, CA. Frank is nationally known and respected for his repair work on vintage fretted instruments. Please check out his great CD-ROM, *Frets.com* (**BM45**), for pictures and descriptions of many of these repairs. He considers these tools essential for his efficiency on re-frets. They are used to size a given fretwire so it can be secured properly into the slots of any fingerboard. The **FFT-1** Fret Expander is used to make a fret tang thicker to fit correctly into a wider slot. The **FFT-2** Fret Compressor is used to compress the barbs on the fret tang so that the fret will fit well into a narrower slot. By using either of these tools you can make just about any fretwire fit any slot. To achieve this end without these tools, repairmen have had to stock a wide variety of fretwires and have fret slot saws in many sizes. Thanks, Frank!



Fret expander



Fret compressor

FRETTING TOOLS		EACH
FFT-2	Fret tang compressor	\$26.25
FFT-1	Fret tang expander	32.15

FRETTING KIT

This specially priced kit was originally created as a specialty item, but it was so popular we've made it permanent. The kit includes **SPE** fretwire cutters, **SPHP** fret hammer, **FFR** fret rounding file, **F3** 3-corner file, and **SPFHG** fret height gauge. Save 10% over the price of the individual items.

FRETTING TOOLS		EACH
FKS	Fingerboard fretting kit	\$106.05



Fretting kit

BUNNY EAR NECK REST

GREAT TOOL
FRETTING, REPAIR & MORE!
See page 145

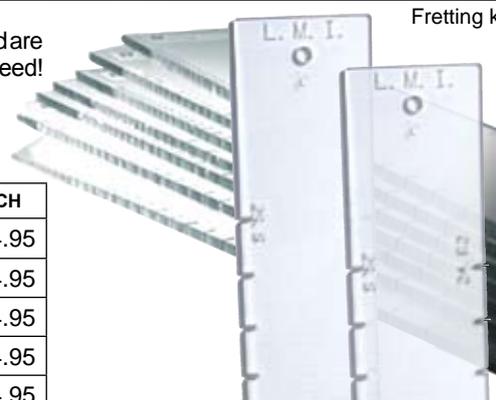


FRETTING/SLOTting TEMPLATES

Our templates of polycarbonate are unbreakable, unlike cheaper acrylic versions, and are CNC (Computer Numerical Control) milled to tolerances of .002"—accuracy is guaranteed! Designed to work with either of our fret slotting systems, power or manual.

NOTE: Each template has two scales and has at least 24 frets (most have more than 30 slots), and they can be used for other scales you might wish to generate.

FRETTING	EACH
SPFS1 25.5" and 24.625", electrics: Tele™, Strat™, & Gibson™	\$34.95
SPFS2 25.4" and 24.9", dreadnought, 00 & 000	34.95
SPFS3 660mm and 650mm, classical & flamenco	34.95
SPFS4 22.875" and 26.188", banjo	34.95
SPFS5 30" and 34", bass	34.95
SPFS6 13.75" and 13.875", mandolin "A" and F5 models	34.95
SPFS7 640mm and 655mm, two classical scales	34.95
SPFS9 Fingerstyle 25.7" and 27.5", fingerstyle and baritone	34.95
SPFS10 13.5" and 17", soprano ukulele and tenor ukulele	34.95
SPFS11 670mm & 648mm, Selmer/Maccaferri	34.95
SPFS12 32" and 35" bass scales	34.95
SPFS13 24.5" and 25.0", parlor and PRS	34.95
SPFS14 25.34 Martin replacement & 24.562 Gibson replacement	34.95





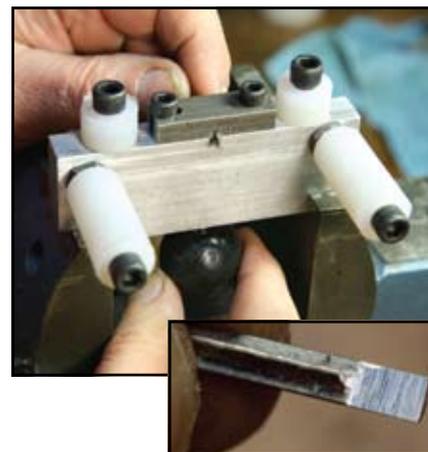
SAME DAY SLOTTED FINGERBOARDS

See **LMI SHOP SERVICES** page 105

FRETWIRE TANG REMOVAL TOOL

Frank Ford developed this tool for us to address the difficulties of removing the tang on stainless steel fretwire. Conventional nippers are not up to the task of cutting exceptionally hard stainless wire. The great thing about this tool is that it takes the tang off completely and doesn't leave any small metal nubs. In addition, it creates a nice 90° angle where the tang was removed. Simply clamp the tool in your vise, insert the fretwire and remove the tang with a mill bastard file or any other appropriate metal file. This tool is soo efficient that many prefer it over standard nippers even if they don't use stainless steel fretwire.

FRETTING TOOLS		EACH
FTN	Fret tang removal tool	\$110.65



FTN (above) and closeup of fretwire with tang removed.



SPPIN, 2 drills and 6 locating pins

LOCATING PINS & DRILLS

This set of #74 precision locating pins are .0225" in diameter, perfect for use in fret slots for locating fretboards and other parts. The set consists of 6 pins and 2 drill bits. Just drill, position, and glue. Use a soldering iron to heat and remove pins after gluing!

FRETTING TOOLS		EACH
SPPIN	6 pin/2 drill bits set	\$17.55
SPPIND	One drill for SPPIN	4.50
SPPINR	One pin for SPPIN	1.85

"Hello LMI,
Just received your fret slotting jig and templates. This is such a brilliant and helpful tool, well done in designing and producing this. I can't recommend it highly enough." Thank you.

Daniel de Jong
DE JONG GUITARS

- **New**
 - **Improved**
- (and less expensive).



Manual Slotting System with template and SWB backsaw.

MANUAL SLOTTING SYSTEM

Our highly evolved fret slotting system has been used for many years by hundreds of luthiers, including many well known professionals and repairpersons. As the price had climbed out of the range of many luthiers, we took a look at how to improve it and reduce the price. We think you'll be pleased.

The miter box is assembled from reconstituted HDPE (high density polyethylene) making it less expensive and "green". We have added bearings to the surface that guide the saw, making the jig much easier to use. The hold downs for the fingerboard are much more effective than the previous design. Best of all, you save over \$100 on the price.

This system is designed around our large selection of precisely machined polycarbonate slotting templates, so this tool will enable you to cut accurate fret slots for many scale lengths. Each template has two scale lengths with at least twenty-four frets. We offer the most commonly used scale lengths in our slotting templates (classical, steel string, electric, banjo, bass, and mandolin); in addition to these, a multitude of scale lengths are possible simply by taking any fret position as the nut.

The miter box is tailored to our SWB fret saw. The kerf width on our saw is .023", just right for our fretwire and most standard fretwires. A fret saw and one template of your choice are included in the system.

FRETTING TOOLS		EACH
SPFSN	Manual slotting system, complete, w/ template and SWB saw. *Specify template of your choice (Templates on facing page).	\$176.45
SPFI	Index pin, replacement	9.85

The system will accommodate up to 3½" wide boards and can work with any smaller size that is large enough to be clamped. It works efficiently and effectively and can pay for itself very quickly.

- The SPFSYP system includes:**
- **A TEMPLATE** of your choice
 - **A BLADE**
 - **2 STIFFENERS**
 - **PIN AND BUSHING**
 - **PLANS** for constructing a simple sliding carriage like our own.



POWER SLOTTING SYSTEM

This is the same tried-and-true system we have been using in the LMI shop for many years. Designed for the table saw and our fretting templates (two scales per template), this system allows the small shop to produce accurately slotted fingerboards in most typical scale lengths. We offer blades with either a .023" or .025" kerf. If you don't specify, we will automatically include the .023" blade with your Slotting System. Our blade is designed with proper chip clearance and tooth angle for long life in Rosewood and Ebony. The blade is 6" diameter, has 92 teeth and a 5/8" or 1" arbor. Unfortunately stiffeners are not available in a 1" arbor configuration.

With proper care and cleaning our own blades last many months, and we slot loads and loads of fingerboards. Stiffeners, or collars, are the true heart of this system. They are made of heat-treated steel, are 5 1/2" diameter, and each is .125" thick. This configuration controls blade runout, extends the life of the blade immeasurably, keeps it from deforming, and ensures accurate slots in your fretboard. Typical table saw stiffeners, similar to those that come with your table saw, are not adequate for this system. We highly recommend you use part number **SPFSYPCS**. The indexing pin that comes with the system is designed so that any fret position can also be used as a nut position or as a zero fret.

Above: **Power Slotting System** with template, blade, stiffener set and index pin. Below: **SPFSYP** in use.



*Please indicate your template choice when ordering. Slotting Templates on page 124.

FRETTING TOOLS		EACH
SPFSYP	Power Slotting System for table saw	\$183.75
SPFSYPB	Blade for slotting system - 5/8" arbor, .023" kerf	46.75
SPFSYPB1	Blade for slotting system - 1" arbor, .023" kerf	46.75
SPFSYPBT	Blade for slotting system - 5/8" arbor, .025" kerf	46.75
SPFSYPBT1T	Blade for slotting system - 1" arbor, .025" kerf	46.75
SPFSYPCS	Blade stiffeners for 5/8" arbor slotting system, set of 2	108.20
SPFI	Index pin, replacement	9.85
SPFSYBU	Bushing for index pin	10.85



Check our website or call for current product information and pricing.

TOOLS

- BENDING & HEATING
- BINDING
- CHISELS & GOUGES
- CLAMPS & VISES
- FILES & RASPS
- FINISHING
- FRETTING

• INLAY TOOLS

- ~ Brad Pointed Twist Drills
- ~ Gravers
- ~ Jeweler's Saw

- KNIVES & SAWS
- PLANES
- RADIUSING
- REAMERS
- REPAIR
- ROUT/SHAPE/DRILL
- SCRAPERS
- SHARPENING
- SPECIALTY
- VACUUM



BRAD POINTED TWIST DRILLS

These are the best brad-pointed bits we've seen, with extra long spurs for very clean entry. They are expensive, but worth the extra cost. High speed steel for best accuracy in drilling dot holes. Sizes match most dot dimensions.

BRAD POINTED TWIST DRILLS		EACH
HSS2B	Brad point, 2mm	\$7.60
HSS3B	Brad point, 3mm	7.60
HSS4B	Brad point, 4mm	8.10
HSS5B	Brad point, 5mm	8.10
HSS6B	Brad point, 6mm	9.90
HSS7B	Brad point, 7mm	11.35
HSS8B	Brad point, 8mm	13.70
HSS9B	Brad point, 9mm	15.40
HSS10B	Brad point, 10mm	17.05
HSS332B	Brad point, 3/32"	7.60
HSS18B	Brad point, 1/8"	7.60
HSS316B	Brad point, 3/16"	7.60
HSS14B	Brad point, 1/4"	8.60

GRAVERS

Engraving adds a tremendous three dimensional effect to the inlay on your guitar. Shell takes engraving very nicely and with a few simple tools almost any style and pattern of engraving can be accomplished.

All these gravers are made of high quality HHS (high speed steel), except the SPENLS which is made from Swiss steel. Each graver comes with a mushroom handle which must be attached.



Mushroom handle, SPENH



GRAVERS		EACH
SPENK	Knife for accents, large	\$15.95
SPENK1	Knife for accents, small	15.95
SPENOG	Onglette for fine lines/curves	11.25
SPENO	Oval for heavy single lines	15.95
SPENLS	Liner for many fine parallel lines	23.65
SPENSQ	Square for very fine single lines	11.25
SPENH	Mushroom handle for all gravers	2.55

Laskin's "Special Blend" ENGRAVING FILLER & Colorless TRANSFER MARKER page 152

INLAY AND ENGRAVING BOOKS pages 174-175



SWF and piercing blades.

JEWELER'S SAW

The jeweler's saw is used for cutting mother-of-pearl, abalone, plastics, veneers, brass, aluminum, and so on. This adjustable-framed saw works well in confined areas, and will accommodate blades up to 6" long. It also allows re-use of broken blades – which can be fairly common when doing extremely intricate scrollwork.

We offer three (3) sizes of piercing saw blades for use with this saw. All blades are 5" long. Use lighter blades for delicate, intricate scroll work and the heavier blades for general scroll work.

JEWELER'S SAW		EACH	3+
SWF	Jewelers saw, 2 3/4" throat	\$18.85	NA
SWPM4/0	Piercing blade, .018", 12 blade pack	5.35	4.75
SWPM2/0	Piercing blade, .021", 12 blade pack	5.35	4.75
SWPM0	Piercing blade, .025", 12 blade pack	5.35	4.75

TOOLS

- BENDING & HEATING
- BINDING
- CHISELS & GOUGES
- CLAMPS & VISES
- FILES & RASPS
- FINISHING
- FRETTING
- INLAY TOOLS

• KNIVES & SAWS

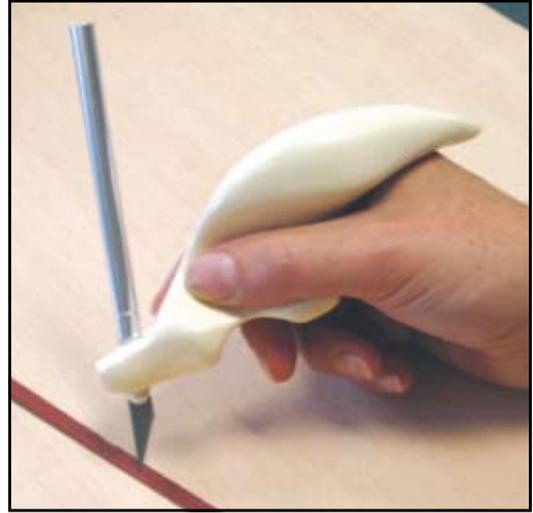
- Comfy-Grip Knife
- Instrument Maker's Knives
- Japanese Luthiers Saw
- Putty Knives-Repair
- Sloyd Knife
- Tenon Saw
- Zona™ Saw

- PLANES
- RADIUSING
- REAMERS
- REPAIR
- ROUT/SHAPE/DRILL
- SCRAPERS
- SHARPENING
- SPECIALTY
- VACUUM

COMFY-GRIP KNIFE

All those who have used a craft knife for hours (or even minutes!) have experienced either their hand cramping up, have had the knife slip or twist around when doing delicate work, or have wanted more pressure to cut through an object. Now all those annoyances are a thing of the past!

Luthier Robert Lee has come up with the Comfy-Grip knife, an ergonomic craft tool that will remove all the hassles that come with using a craft knife. Hand cast in an ivory plastic, the Comfy-Grip is designed in such a way that you can exert much more pressure than normal-so you can cut through almost any veneer, wood strip or inlay material without experiencing a tired hand. Simply grasp the tool like a writing pen and start cutting. The Comfy-Grip uses a standard #11 X-acto™ blade and comes with 2 replacement blades. So get comfy with a Comfy-Grip craft knife!

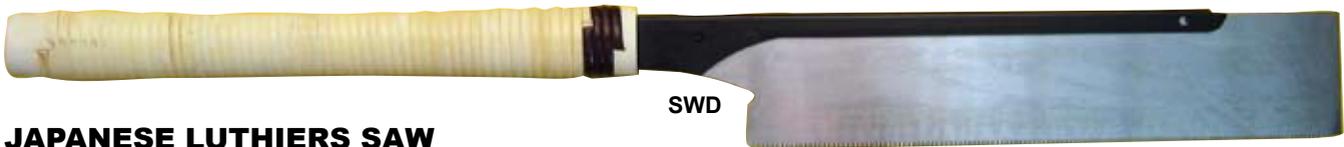


KNIVES & SAWS		EACH
KCG	Comfy-Grip knife	\$25.95

INSTRUMENT MAKER'S KNIVES

Ron Hock, maker of many of our tool blades, has come up with the finest high carbon steel instrument-making knives available. Hardened and tempered to Rockwell C-60 for the best combination of edge-holding, sharpening power, and blade toughness, these blades will offer years of use and satisfaction. You will need to make your own handles, but that's an easy and fun task.

KNIVES & SAWS		EACH
KNBL75	Knife blade, 3/32" x 3/4" x 7"	\$26.25
KNBL50	Knife blade, 1/16" x 1/2" x 7"	25.25
KNBL25	Knife blade, 1/16" x 1/4" x 7"	24.25



JAPANESE LUTHIERS SAW

This Japanese dozuki-style pull saw features greater sharpness than most western saws and an aggressive tooth-set that makes cutting far easier and faster. For common cutting tasks, many prefer to simply reach for this tool rather than bother with setting up a table saw. This saw has a multitude of uses including cutting dovetails and tenons for the neck joint. The saw should stay sharp and true for a long time, so long as you refrain from sawing back and forth (use only the pull stroke), but because the saw is so fine, it may be necessary to replace the blade (**SWDR**) from time to time.

KNIVES & SAWS		EACH
SWD	Japanese Luthiers Saw, .023" kerfed blade	\$47.35
SWDR	Replacement blade for SWD	19.20



Tooth-set close-up

Check our website or call for current product information and pricing.

PUTTY KNIVES FOR REPAIR

We have modified this Hyde joint knife so that it has a blunt edge and rounded corners, making it very useful for removing bridges, fingerboards, etc. after the glue has been softened by heating.

SPECIALTY		EACH
KRR	Repair knife, 3" wide, rounded blunt edge	\$10.95



SLOYD KNIFE

Our high quality sloyd knives are drop forged from the best quality steel. They are carefully hand ground, tempered and highly polished. The handles are made of hardwood. Frank Ford suggested we carry this knife and he says it is used often for a multitude of tasks.

SPECIALTY		EACH
KS	Sloyd knife	\$6.55



TENON SAW

Our largest backsaw has a 12" (305mm), resharpenable, high carbon steel blade. The attractive stained Beech handle is affixed by three brass nuts and it features a brass back. This tool is great for cutting tenon shoulders.

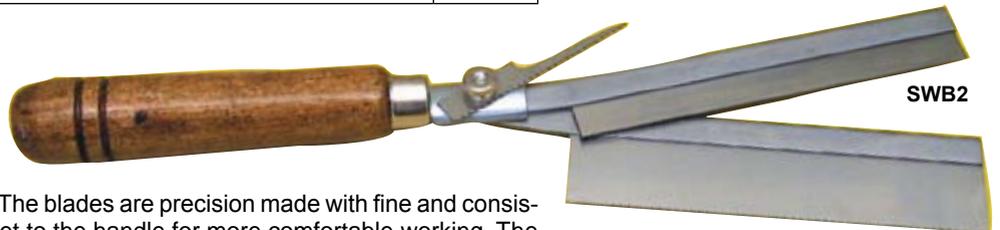
The depth of cut is 3" (76mm), the blade width is .023" (.6mm) and the blade kerf is .036" (.9mm).



KNIVES & SAWS		EACH
SWS	Tenon saw - 12" blade - 13 TPI	\$75.65

ZONA™ SAW

This small backsaw comes with three (3) useful interchangeable blades. It is inexpensive and well made with a wooden handle. The blades are precision made with fine and consistent tooth set and are slightly offset to the handle for more comfortable working. The main blade has a 0.015" width, 24 TPI, the second is 0.008", 32 TPI for fine, precise cuts and the third blade is a small keyhole blade with a .022 kerf and 24 TPI, great for putting string slots in a bridge.



KNIVES & SAWS		EACH
SWB2	Small backsaw with 3 blades	\$15.75
SWBBL2A	Replacement blade for SWB2 32 TPI 4.5" long	5.25

Frets.com CD-ROM
see page 179

KNIFE FILE
See page 119

SCHNEIDER GRAMIL KNIFE
See page 112

BACKSAW
See page 123

JEWELER'S SAW
See page 127

ACCENT KNIFE FOR GRAVER
See page 127

TOOLS

- BENDING & HEATING
- BINDING
- CHISELS & GOUGES
- CLAMPS & VISES
- FILES & RASPS
- FINISHING
- FRETTING
- INLAY TOOLS
- KNIVES & SAWS

• PLANES

- ~ Block Plane
- ~ D'Angelico Plane
- ~ Ibex Finger Plane
- ~ Ibex Palm Plane
- ~ Palm Plane-Flat Soled
- ~ Schneider Plane
- ~ Scraper/Planer, Heavy Duty
- ~ Spokeshaves

- RADIUSING
- REAMERS
- REPAIR
- ROUT/SHAPE/DRILL
- SCRAPERS
- SHARPENING
- SPECIALTY
- VACUUM

ABRASIVES

See Supplies on page 155

BLOCK PLANE

For years we carried an English made Stanley plane, however Stanley moved their manufacturing offshore and we weren't satisfied with the quality of the new plane. We experimented with a few planes and found the Indian-made Anant plane performed the best. This is a low angel block plane. It can be used on plastic, laminates, end grain, edges and touch-up work on any flat surface. The low angle blade is fully supported, thus minimizing annoying blade vibrations. It is accurately machined and finished with a durable high gloss stoving enamel. Overall length 6".



PLANES		EACH
PLBA	Block plane, low angle cutter sits at 13½°	\$61.60

D'ANGELICO PLANE

These silicon-bronze planes are a study in cooperation. They are based on patterns from Jimmy D'Aquisto's round sole planes for carving archtops and backs, that were originally given to him by John D'Angelico. They've been worked, reworked and refined with input from Steven Andersen, Steve Klein, Bob Benedetto, Marc Maingard, Guy Rabut, and Steve Marchione. The high carbon steel blades (made by Ron Hock) are about a third thicker than standard blades, and offer more stability and closer throat settings.



PLANES		EACH
PLDL	Large D'Angelico, sole 2½" x 1⅓", blade 1"	\$117.95
PLDS	Small D'Angelico, sole 2" x 1⅛", blade ¾"	117.95
PLDLB	Replacement blade for PLDL plane	15.25
PLDSB	Replacement blade for PLDS plane	15.25

IBEX FINGER PLANE

Designed by Irving Sloane, this instrument makers' finger plane is made of silicon bronze – harder than the typical brass. The lever cap with screw adjustment allows quick positioning of the blade. There is no lateral blade movement because of rear shoulder cutout tracks. Slightly rounded soles of heavy thickness permit making curves more acute or flattened. A fine mouth opening matches the curve of the blade for maximum cutting efficiency. German-made chrome vanadium blades, toothed or standard, hold a fine cutting edge.

PLANES		EACH
PLI30	Ibex finger plane, 30mm x 16mm, 10mm blade	\$45.95
PLB30	Replacement blade	10.25
PLBT30	Toothed replacement blade	10.95



Ibex finger plane, **PLI30**

IBEX PALM PLANE

This beautiful Ibex palm plane was designed by Irving Sloane. The mouth has a fine adjustment feature making it perfect for planing difficult, curly woods. The plane comes with a blade made of hollow-ground, premium grade tool steel (RC60-61). Blades are tracked with a slight amount of top end play to compensate for an edge ground out of square. At just under a pound, these planes have a satisfying heft that make for smooth, efficient planing. Toothed blades are available separately.

PLANES		EACH
PLPLA	Ibex palm plane, sole 90mm x 40mm	\$139.50
PLPLBC	Replacement blade	20.35
PLPLBT	Toothed replacement blade	21.00



Ibex palm plane, **PLPLA**

Check our website or call for current product information and pricing.

PALM PLANE – FLAT SOLED

Easily the most useful small plane that we offer – especially considering its low price. This German made small plane is used for planing braces, truing the sides and kerfing to fit the back to the side rim, and a multitude of other tasks.

PLANES		EACH
PLP	Palm plane-flat soled, sole 3 5/16" long	\$23.05
PLPBL	Replacement blade for PLP	6.25



PLP
Flat soled palm plane

SCHNEIDER PLANE

This silicon-bronze plane designed by the late Richard Schneider is ideal for brace shaving. With a slightly concave sole and extra wide mouth (almost works like a rabbeting plane) shaving the sides of bracing already installed, and tapering the ends of bracing is a breeze. The bottom is ground into a curve longitudinally, making it an ideal tool to shape the top of fan bars. Because the sides are ground tight to the protruding blade, it's possible to carve the sides of the fan bars almost down to the surface of the soundboard.

PLANES		EACH
PLRS	Schneider brace shaving plane, sole 2" x 1 1/8"	\$88.10
PLRSBL	Replacement blade for PLRS	13.15



Schneider plane, **PLRS**

SCRAPER/PLANER, HEAVY DUTY

Useful for scraping highly figured and curly woods, smoothing out knots, and removing glue. To some degree it combines the function of a handscraper and a plane, in that it levels like a plane but saves on tired thumbs. The blade can be sharpened to use as a normal scraper or with a 30°-45° angle on the blade for faster and finer cutting. Because the thumb screw in the back bows the scraper, there is no need to round the corners, they shouldn't catch.

PLANES		EACH
SCH	Scraper/planer, heavy duty	\$47.10

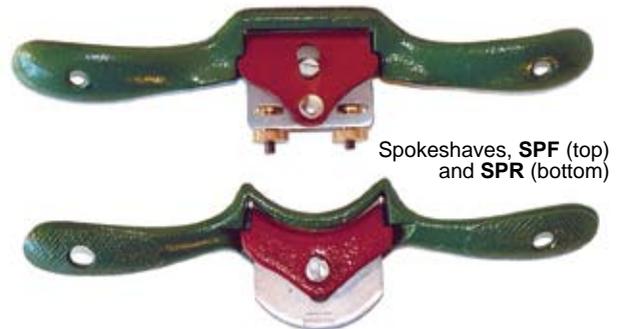


Heavy duty scraper/planer, **SCH**

SPOKESHAVES

The spokeshave is like a plane with handles. We carry a flat and concave model, both are great for neck carving and various other shaping tasks. The flat (**SPF**) has two brass adjusting screws for precise adjustment of depth of cut. Both are 10" long and have a 2 1/16" wide blade.

PLANES		EACH
SPF	Spokeshave-flat	\$24.55
SPR	Spokeshave-curved	29.95



Spokeshaves, **SPF** (top) and **SPR** (bottom)

REPLACEMENT BLADES ARE AVAILABLE FOR ALL PLANES WE SELL.

Replacement blades are listed with each plane.

WAGNER SAFE-T-PLANER
see Rout/Shape/Drill page 140

TOOLS

- BENDING & HEATING
- BINDING
- CHISELS & GOUGES
- CLAMPS & VISES
- FILES & RASPS
- FINISHING
- FRETTING
- INLAY TOOLS
- KNIVES & SAWS
- PLANES

• RADIUSING

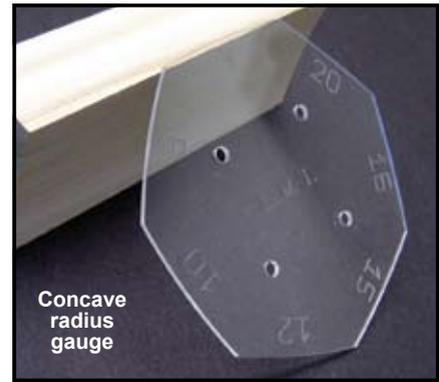
- ~ Concave Radius Gauge
- ~ Radius Blocks

- REAMERS
- REPAIR
- ROUT/SHAPE/DRILL
- SCRAPERS
- SHARPENING
- SPECIALTY
- VACUUM

CONCAVE RADIUS GAUGE

Our concave radius gauge works great to check the radius of a fingerboard. It has seven radius designations, 7", 9", 10", 12", 15", 16", and 20". Each gauge is clearly marked next to the seven measuring surfaces. It is made of durable acrylic.

RADIUSING TOOLS		EACH
SPFDRLC	Concave radius gauge	\$15.55



Concave radius gauge



RADIUS BLOCKS

Our hardwood Radius Blocks are 8" or 12" long and 3+" wide. They come with two radii on each block, one on either sanding surface. The blocks are available in a 10" and 12" radius combination and a 16" and 20" radius combination. These radius blocks will cover most types of fingerboards, whether you are radiusing the fingerboard or levelling your frets. See "Abrasives" for our assortment of adhesive sandpaper rolls.

RADIUSING TOOLS		EACH
SRP1620	Radius block, 2-sided, 16"/20"radii, 8" length	\$16.55
SRP1012	Radius block, 2-sided, 10"/12" radii, 8" length	16.55
SRPKIT	Radius block kit containing 2 combination radius blocks, 10"/12" and 16"/20" radii, 8" length	30.30
SRPL1620	Radius block, 2-sided, 16"/20" radii, 12" length	19.55
SRPL1012	Radius block, 2-sided, 10"/12" radii, 12" length	19.55
SRPLKIT	Radius block kit containing 2 combination radius blocks, 10"/12" and 16"/20" radii, 12" length	37.15



RADIUS DISHES (HOLLOW FORMS)

See under **CLAMPS & VISES** page 114



TRI-M-ITE™ ADHESIVE SANDPAPER ROLLS

See under **SUPPLIES** page 157

FINGERBOARD RADIUSING SERVICE

The radiused fingerboard is 1/4" thick at the thickest part in the center of the board. In our LMI shop we can radius and slot to any of our available scales.

See chart on page 105



See page 105 for radius exemptions.

TOOLS

- BENDING & HEATING
- BINDING
- CHISELS & GOUGES
- CLAMPS & VISES
- FILES & RASPS
- FINISHING
- FRETTING
- INLAY TOOLS
- KNIVES & SAWS
- PLANES
- RADIUSING

• REAMERS

- ~ Bridge Pin Hole Reamer
- ~ Peghole Reamers

- REPAIR
- ROUT/SHAPE/DRILL
- SCRAPERS
- SHARPENING
- SPECIALTY
- VACUUM

BRIDGE BLANKS & PREMADE BRIDGES

See PARTS: BRIDGES page 54



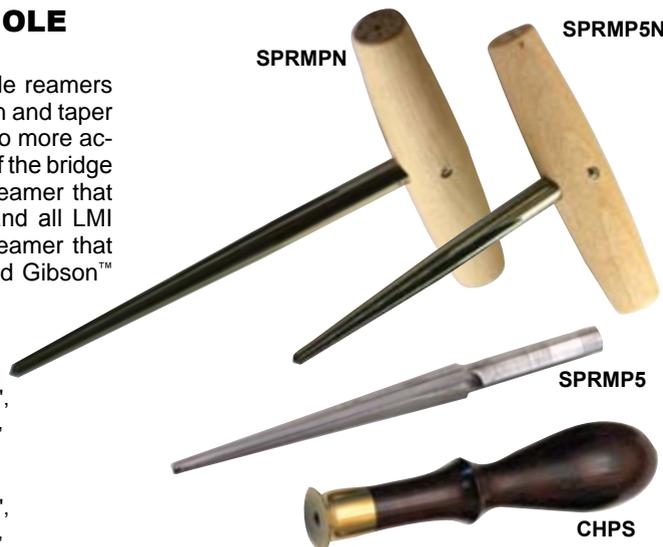
BRIDGE PIN HOLE REAMERS

Our bridge pin hole reamers are designed to widen and taper the bridge pin holes to more accurately fit the taper of the bridge pins. We offer a 3° reamer that fits most standard, and all LMI bridge pins or a 5° reamer that works for Martin™ and Gibson™ plastic bridge pins.

DIMENSIONS:

SPRMPN:
Small end of taper .150",
large end of taper .310",
length of taper 4"

SPRMP5N:
Small end of taper .130",
large end of taper .310",
length of taper 2 5/8"



REAMERS		EACH
SPRMPN	Reamer, 3° taper w/handle, fits all LMI bridge pins	\$43.95
SPRMP5N	Reamer, 5°taper w/handle, fits Martin™, Gibson™, & others.	43.95
SPRMP5	Reamer, HSS 5°taper, fits Martin™, Gibson™, & others.	43.95
CHPS	"Rosewood-like" Tintul handle, small (drill to fit)	5.25

PEGHOLE REAMERS

HIGHEST QUALITY REAMER

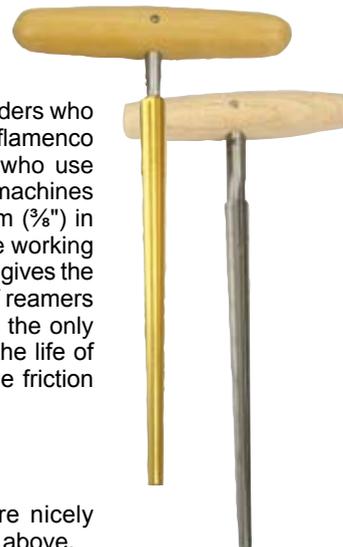
10mm tapering to 5.5mm. 135mm long. Taper: 1/30

Our German peghole reamer is essential for builders who employ friction pegs (such as wood endpins and flamenco tuning pegs), and virtually a necessity for those who use Schallers™, Gotohs™, Grovers™, and most tuning machines where either the bushings or the barrels are 10mm (3/8") in diameter. This reamer has three blades on one side working against the opposite smooth side. This configuration gives the roundest hole. (Fully-bladed and half-cone types of reamers tend to make rough cuts and eccentric holes.) It's the only reamer we've seen that's titanium-nitride coated; the life of the blade is extended from 3-5 times! Because the friction coefficient is less, cutting is cleaner and easier.

GOOD QUALITY REAMER

9.5mm tapering to 5mm. 135mm long. Taper: 1/30

The blades of this American-made reamer are nicely machined in the same configuration as the **SPRM**, above.



REAMERS		EACH
SPRM	Highest quality peghole reamer	\$125.95
SPRM2	Good quality peghole reamer	38.75



TOOL HANDLES

Medium handle and small handles in either Tintul (Rosewood-like) or Ebony.

See under
SPECIALTY TOOLS
page 152

TOOLS

- BENDING & HEATING
- BINDING
- CHISELS & GOUGES
- CLAMPS & VISES
- FILES & RASPS
- FINISHING
- FRETTING
- INLAY TOOLS
- KNIVES & SAWS
- PLANES
- RADIUSING
- REAMERS

• REPAIR

- ~ Lupus Neck Heater
- ~ Putty Knives for Repair
- ~ Repair Blankets
- ~ Side Cutting Purfling Tool

- ROUT/SHAPE/DRILL
- SCRAPERS
- SHARPENING
- SPECIALTY
- VACUUM

INTERNATIONAL CUSTOMERS



All 220v blankets/timers come with a European 2-pole round pin plug, shown above. If this is not the correct plug, the International Adaptor Kit (SPBLP), below, will accept this plug and adapt it to almost every country's plug configuration.



SPBLP	International adaptor plug set	\$12.55
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BUNNY EAR NECK REST

Great tool for fretting, repair & more!

See page 145



LUPUS NECK HEATER

This neck heater was designed by Paul Lupus to help straighten out necks that had bowed beyond the range of their truss rods. The heating element in the neck softens the glue joint between the fingerboard just enough to allow it to shift and then cool while clamped in the desired position. Built from steel hollow channel, you can clamp a neck to it with cauls to straighten out back or up-bow. It has a built in temperature control (pop off the chrome button on the top of the heater) so you can get just the amount of heat that's right for the job. At 17" long, 2½" wide, 1½" thick, this will work on guitars as well as basses.



REPAIR		EACH
SPNE	Neck heater, 110v	\$299.95
SPTIM	Shut-off timer, 110v	106.85

PUTTY KNIVES FOR REPAIR

We have modified this Hyde joint knife so that it has a blunt edge and rounded corners, making it very useful for removing bridges, fingerboards, etc. after the glue has been softened by heating.

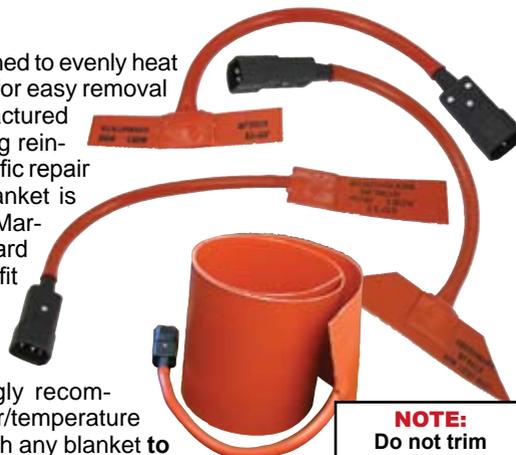


KRR	Repair knife, 3" wide, rounded blunt edge	\$10.95
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REPAIR BLANKETS

These repair blankets are designed to evenly heat the wood and loosen the glue joint for easy removal or repositioning. They are manufactured for professional, daily use including reinforced leads. Each is cut for a specific repair use – i.e. **SPBL2** bridge plate blanket is shaped to cover and heat a typical Martin™ bridge plate, **SPBL4** fingerboard blanket is shaped/sized to closely fit a tapered fingerboard.

All of these blankets quickly reach 450° and can burn out if left unchecked. Therefore, we strongly recommend using the timer or the timer/temperature control (see page 108) coupled with any blanket to **secure our warranty** on that blanket.



NOTE:
Do not trim these blankets. It destroys them.

For 220v blankets (International), add "220" after the part number. (Example: SPBL1 is for 110v, SPBL1220 is for 220v).		EACH
SPBL1	Thermal blanket for bridge, 25 watts, 1" x 5", 110v	\$51.95
SPBL2	Bridge plate, Martin™ '40s - '60s, 30 watts, 110v	55.95
SPBL3	Fingerboard extension blanket, 40 watts, 110v	55.95
SPBL4	Fingerboard blanket, 190 watts, 17¾" x 2³/₁₆" (tapered), 110v	64.95
SPBL5	Bridge plate blanket, 66 watts, Martin™ 70s, 110v	67.90
SPBL8	Side bending blanket 5¾" x 37", 110v	133.75

SIDE CUTTING/PURFLING TOOL

This cutter and sleeve combination was developed to aid in the removal of tops for repair. With a Dremel™ tool you can run this cutter around a guitar and cut through the binding to get at the glue joint of a top that has to be repaired or replaced.

.050" kerf • .051" depth of cut • ¼" shaft.



REPAIR		EACH
SPWBSC	Side cut/purfling tool	\$17.40

TOOLS

- BENDING & HEATING
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- INLAY TOOLS
- KNIVES & SAWS
- PLANES
- RADIUSING
- REAMERS
- REPAIR

• ROUT/SHAPE/DRILL

- Drill Press Rosette Cutter
- Jasper Circle Guide
- Jigs
 - Bridge Drill Jig
 - Classical Tuner Drill Jig
 - Headstock Slotting & Drilling Jig
- Router Bits & End Mills
 - End Mills
 - Flush Trim Router Bit w/Bearings
- Sanding Station: Luthier's Friend
- Tuning Machine Step Drill
- Twist Drills, Brad Pointed
- Wagner Safe-T-Planer

- SCRAPERS
- SHARPENING
- SPECIALTY
- VACUUM



ROSETTE/CIRCLE CUTTER

A manual circle cutting tool great for rosette troughs, soundholes, soundhole reinforcement material, and wherever a radius is called for.

SPECIALTY		EACH
SPCC	Rosette/circle cutter (manual)	\$79.95



See Specialty Tools for more details, page 151

DRILL PRESS ROSETTE CUTTER

This Drill Press Rosette Cutter (originally designed by John Greven) is made to quickly and accurately rout the channel for any size or configuration of classical or steel string rosette. Once this tool is set up, the cutting only takes a few seconds. This is how the factories and high production shops turn this slow and tedious task into a "no-brainer".

The body of the tool is a 1/2" thick by 6 5/8" wide aluminum flywheel-type disc with a 1/2" center mounted steel dowel pin for chucking into your drill press. There is a 1/4" steel dowel pin on the down side that centers through the soundhole in the top into a 1/4" hole in your drill press base (this hole is best reinforced with the 1/4" drill bushing that we provide). Even though this tool is machined and balanced for smooth operation, this lower guide pin really stabilizes the whole operation.

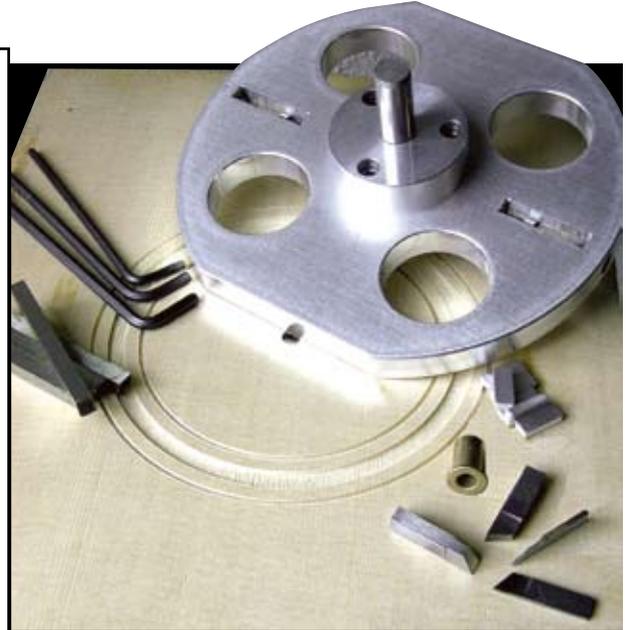
The Drill Press Rosette Cutter includes a cutter set (depending on which version you order), 9 shims (3 each of 1/16", 1/8" and 1/4" wide), the necessary Allen wrenches for securing the cutters in place, and a 1/4" drill bushing. Blank cutters are available for custom shaping.

CLASSICAL ROSETTE CUTTER SET

This set is designed to cut one-piece rosette troughs from 1/4" to 1" wide. The set consists of one 1/4" cutter beveled for outside (OD) cuts, and three (3) 1/4" cutters for the inside or ID cuts.

STEEL STRING ROSETTE CUTTER SET

This set is designed to cut multiple ring steel string rosette troughs (Martin™, Taylor™, Gibson™). The set consists of two (2) 1/16" (0.063") cutters for the smaller inside and outside rings (use 0.060" BWB purfling), and two (2) 3/16" cutters for the larger inside ring (3/16" to 3/8").



Drill Press Rosette Cutter with tool blanks, shims, drill bushing, adjustment wrenches, and cutter set.

ROUT/SHAPE/DRILL		EACH
SPGR CNS	Drill press rosette cutter w/ steel string blade set	\$201.55
SPGR CNC	Drill press rosette cutter w/ classical blade set	201.55
SPGR CNCSET	Classical rosette cutter set	39.55
SPGR CNSSET	Steel string rosette cutter set	39.55
SPGR CNCB1	1/4" x 1/4" - No relief classical string blade Individ.	10.50
SPGR CNCB2	1/4" x 1/4" - 1 relief classical string blade Individ.	10.50
SPGR CNSB1	1/16" x 1/4" - 2 relief steel string blade Individ.	10.50
SPGR CNSB2	3/16" x 1/4" - 2 relief steel string blade Individ.	10.50
SPGR CNCB	Customizable cutter blank	10.50
SPGR CNSHIM1/16	1/16" shim	2.65
SPGR CNSHIM1/8	1/8" shim	2.65
SPGR CNSHIM1/4	1/4" shim	2.65
SPGR CBU	Replacement bushing	2.65



Bold multi-line purflings, PFL2A, work great for the inside and outside small rings on a standard 3-ring rosette.

PURFLINGS page 49 **ROSETTES** page 75

JASPER CIRCLE GUIDE

Jasper designed this great jig for cutting perfect circles with a plunge router. It is set up to work with loads of different router models including Makita, Porter Cable, Black & Decker, Skil, Bosch, etc. The guide will enable you to cut 105 different size circles from 1" to 7½" in 1/16" increments. This circle guide makes cutting out your soundhole and rosette channel cutting a breeze. The guide comes with a calibration disk to calibrate the guide to your router.

NEW SPECIALTY ITEM		EACH
SPCJ	Jasper Circle Guide for plunge router	\$31.35

We recommend using the **SPPRC** ¼" end mill with the Jasper Circle Guide.

See **END MILLS** on page 138





SPCJ

JIGS

BRIDGE DRILL JIG

The bridge pin hole drilling jig allows you to drill accurate holes in your bridge at whatever stage you want, whether in the wood blank or in the finish sanded bridge. Holes are accurately located for 2⅛", 2¼", 2⁵/₁₆" and 2³/₈" spacing. The tool comes with an alignment pin and an Allen wrench. The top is machined from hardened steel for long life. Hole spacing on this tool is equa-distant, there is no compensation for string gauge.

NEW ROUT/SHAPE/DRILL TOOL	EACH	
SPBPT	Bridge drill jig	\$95.95



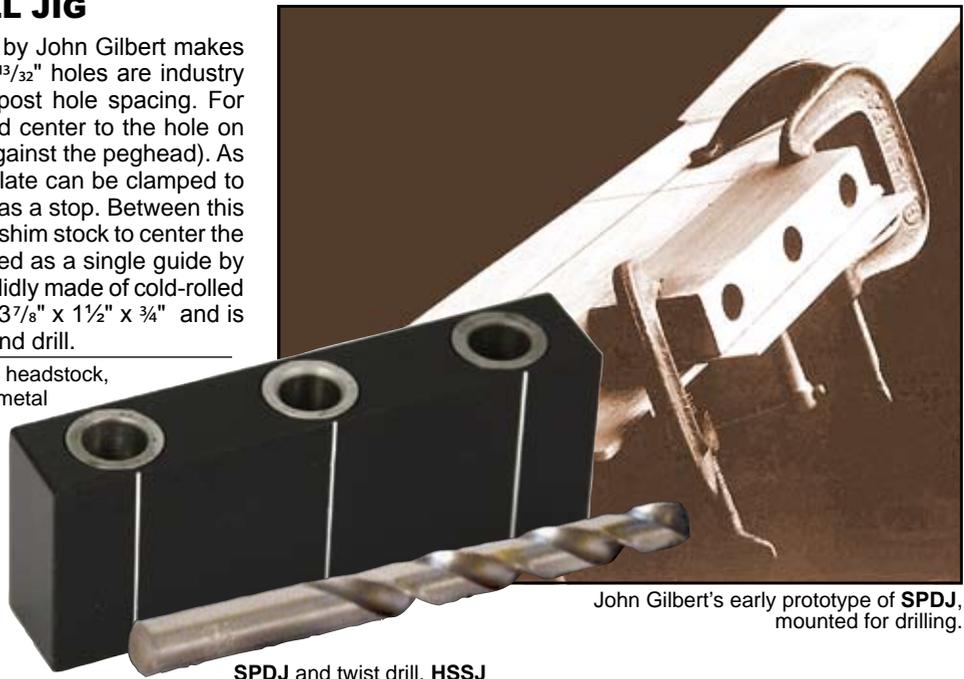
Bridge drill Jig in use.

CLASSICAL TUNER DRILL JIG

This classical 3-hole tuner drill jig by John Gilbert makes easy work of an exacting task. The 13/32" holes are industry standard, as is the 70mm (1.378") post hole spacing. For alignment purposes, lines are scribed center to the hole on the outside of the jig (Bushing side against the peghead). As shown in the photo at right, a steel plate can be clamped to and extend out from the head, to act as a stop. Between this plate and the jig you may need to add shim stock to center the holes. If necessary, the jig can be used as a single guide by simply moving it from hole to hole. Solidly made of cold-rolled steel and drill bushings, it measures 3⁷/₈" x 1½" x ¾" and is well suited for use with an electric hand drill.

NOTE: Before using this tool on your headstock, ream out each bushing to remove any metal shavings that might result from the tools' first use. For drilling your roller holes with this jig, use an **HSSJ** 13/32" twist drill bit.

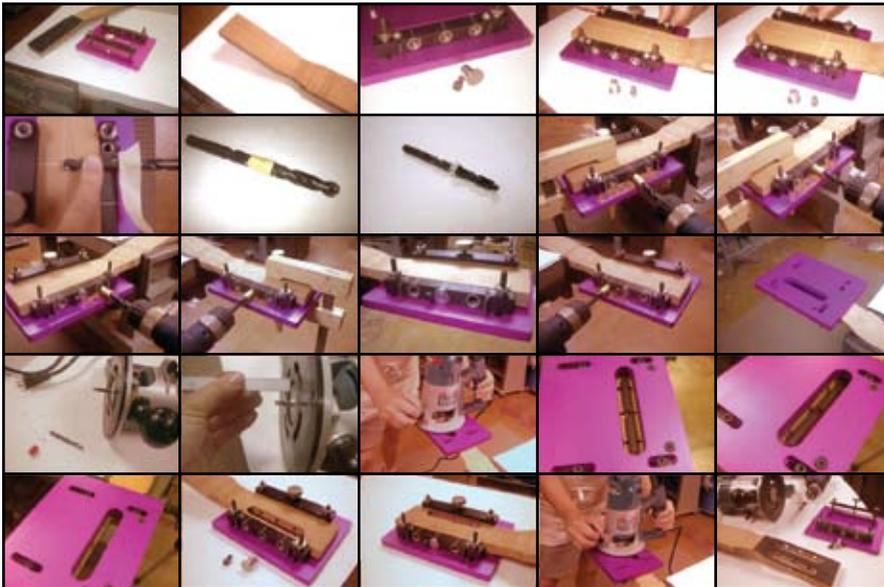
ROUT/SHAPE/DRILL	EACH	
SPDJ	Drill jig for classical tuners	\$54.05
HSSJ	Twist drill for 13/32" posthole	13.55



John Gilbert's early prototype of **SPDJ**, mounted for drilling.

SPDJ and twist drill, HSSJ

Check our website or call for current product information and pricing.



See our website for detailed instructions on how to use the Headstock Slotting Jig.

HEADSTOCK SLOTTING AND DRILLING JIG

LMI developed this great jig to easily rout consistent slots in the heads of classical guitars or vintage/parlor style steel string guitars. It is CNC machined of aluminum for accuracy. This tool also has a drill guide to accurately drill the 70mm-spaced tuning machine holes. The peghead of your guitar is securely held in place for the routing of the slots by three large thumbscrew clamping bolts.

Either a bit with a flush bearing, or a router base with a guide bushing, can be used to machine the slot. We offer a 1/4" down cut, spiral bit – **SPPRC** – for use with a guide bushing set up. Its down shear design greatly reduces tearout for a crisp, clean cut: 1/4" shaft, 1" cutting length, 2 1/2" overall length.

The tool is designed for routing and drilling on one side of the head at a time and this work is accomplished quickly and accurately. The tool can be paid for with the time saved on just a couple of jobs. Use our **HSSJ** 1 3/32" drill bit to drill the roller holes if you purchase the classical version or the **HSSJDB** 6mm aircraft (extra long) drill bit if you purchase the steel string version.

Components can be purchased separately. You must already own the base if you are purchasing the drilling bars.

STEEL STRING		EACH
SPHSSJS	Headstock slotting & drilling jig for steel string, complete	\$195.15
HSSJS	Steel string bar only (must already have HSSJB)	95.15
HSSJDB	6mm aircraft drill (extra long) for steel string tuner holes	16.25
CLASSICAL		EACH
SPHSSJ	Headstock slotting & drilling jig for classical, complete	\$195.15
HSSJC	Classical bar only (must already have HSSJB)	95.15
HSSJ	Twist drill for 1 3/32" posthole	13.55
OTHER PARTS		EACH
HSSJB	Replacement base (Does not include tuner drilling bars.)	\$100.00
CA9	End mill, combo up/down, 1/4" cut, 1/4" shank	46.40
SPPRC	End mill, 1/4" cut, 1/4" shank, carbide	26.35
SPHSSJTP	Brad point punch, 5" long, .400" diameter	4.25



NEW

Try our new combination carbide upcut/downcut bit, **CA9** for a clean finish on either face of your headstock. It's a little more expensive, but well worth it. We use this bit regularly in our shop. It has a 1/4" 2 flute upcut for 3/16" of the bit then it transitions to a 2 flute downcut for the remaining 9/16" of the cutting length. Overall length 2 1/2", Total LOC: .75"



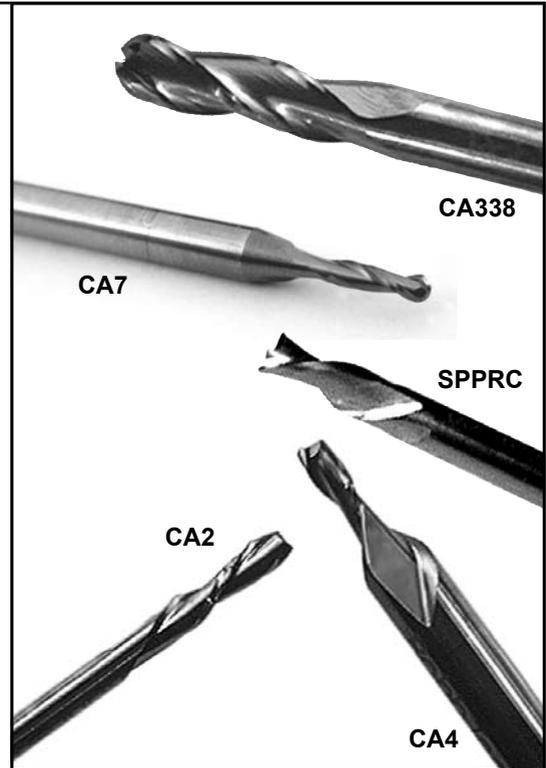
ROUTER BITS & END MILLS

END MILLS

LMI offers these special end mills for precision routing. These are the highest quality, double-fluted solid carbide end mills – made for long useful operation. The 1/8" and 3/32" mills are specifically made to cut the cleanest, most accurate bridge saddle slots possible and are available here in 1/8" shank (Dremel™) or 1/4" shank (laminate trimmer, router). These can also be used to cut and clean larger inlay or marquetry pockets.

Each cutter here is made with left-hand cut, right-hand spiral to leave a clean, fuzz free edge – with the exception of **CA1** upcut mill. The **CA5**, can be used to cut wider rosette troughs. The **SPPRC** and **CA9** endmills are well suited for use with our Headstock Slotting Jig (**SPHSSJ**, page 137). The **CA338** creates a clean round bottomed truss rod slot in a neck. The **CA7** is used to fit the elements of cable-type transducers more securely in the saddle slot. The **CA316** is for 3/16" truss rod slots. The **SCCBB** end mill works great for cutting the inner and outer rosette slots to accommodate our PFL2A B/W/B putting when creating a 3 ring rosette.

ROUT/SHAPE/DRILL		EACH
HSSEC	1/32" end mill, 1/8" shank, carbide	\$23.55
SCCBB	.055" end mill, 1/8" shank, carbide	17.25
CA7	1/16" ball end mill, 1/8" shank, carbide	19.55
CA1	3/32" end mill (upcut), 1/8" shank, carbide	24.75
CA3	3/32" end mill, 1/4" shank, carbide	32.05
CA2	1/8" end mill, 1/8" shank, carbide	18.50
CA4	1/8" end mill, 1/4" shank, carbide	27.05
CA5-32	5/32" end mill, 1/4" shank, carbide	42.60
CA316	3/16" ball end mill, 3/16" shank, carbide	21.25
HSSCL	3/16" split bushing adaptor for a 1/4" collet	15.75
SPPRC	1/4" end mill, 1/4" shank, 3/4" LOC, 2 1/2" long, carbide	26.35
CA9	End mill, combo up/down, 1/4" cut, 1/4" shank	46.40
CA338	1/4" ball end mill, 1/4" shank, 7/8" LOC, carbide	30.05
HSSC	1/8" split bushing adaptor for a 1/4" collet	13.80



FLUSH TRIM ROUTER BIT WITH BEARINGS

This heavy-duty flush trim router bit has been an indispensable item in Tom Ribbecke's shop. Shown here is Tom's router table setup. He uses it for trimming out pegheads, top and back profiles, neck blanks, and many jobs where something heavier than a normal pattern router bit is needed. The angled blade, like the blade on the router cutter in the photo, is of micro-grain carbide. It leaves a superb cut, and the blade lasts forever. The bit has a 2" cutting length, cutter diameter of 3/4", overall length of 3 5/8", and 1/2" shank; so it needs to be used with a larger router (We do not recommend using this with cylindrical routers). Router bit comes with bottom and top bearings and stop collar.

ROUT/SHAPE/DRILL	EACH
SPCPF	Flush trim router bit w/bearings and stop collar



Flush trim router bit, SPCPF



LOCATING PINS & DRILLS

Just drill, position, and glue.

6 pin/2 drill bits set
SEE FRETTING TOOLS
page 125

See our new
ACRYLIC GUITAR TEMPLATES
on page 144

Check our website or call for current product information and pricing.

SANDING STATION

LUTHIER'S FRIEND

The Luthier's Friend™ is a precision sanding station, designed for the independent luthier. With it you can thickness and pattern – sand bridges, nuts, saddles, purfling, bindings, ribs, corner blocks, fingerboards and veneer down to 0.010" on your drill press. It will thickness material up to 2¾" tall. The Luthier's Friend™ mounts quickly and has excellent dust collection. Its lower support bearing gives tremendous stability and allows aggressive freehand sanding of complex parts.

Included with the Luthier's Friend™: Luthier's Friend table (12" x 10" x ¾") with micro-adjustable fence, 2" x 3" Robo-Sander™ with 50 grit sanding sleeve, a dust collection shroud, 3 extra sanding sleeves (50, 80, and 120 grit), and an instruction manual with a safety sheet.

2" x 3" ROBO-SANDER™ (included w/Luthiers Friend)

In the up position the 2" x 3" Robo-Sander™ allows you to duplicate parts using a template or an old part as a pattern. In the down position the Robo guide wheel locks into the table creating a lower support bearing which assures maximum stability for thickness sanding. The micro-adjustable fence assures accuracy and adjustments of a few thousandths of an inch are easily achieved.

DUST COLLECTION SHROUD (included w/Luthiers Friend)

Attach your shop-vac to the dust collection shroud and you have nearly perfect dust collection.

SLIDING VISE (sold separately)

The 8" long Sliding Vise holds small parts (nuts and saddles) securely for safe and accurate thickness sanding. It is a must for making and fine tuning guitar saddles. It can also be used to hold small parts for freehand sanding.

BRIDGE COMPENSATOR VISE (sold separately)

Cutting the Saddle Slot: The Bridge Compensator Vise will hold a guitar bridge precisely and safely while you mill the compensation slot. Use a shim cut to the proper angle to index the bridge. The Luthier's Friend™ micro-adjustable fence will allow you to set up perfectly and the long base allows for a safe and easy feed. Chuck up an end mill in your drill press and you are set to go.

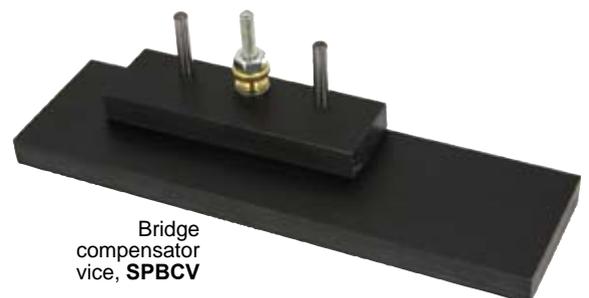
The Bridge Compensator Vise gives you repeatable accuracy for small production runs. Use it without the shim to drill the bridge pin holes. It turns your Luthier's Friend™ into a bridge making machine. Jaw 4½" long, base 10" long, width 2¾".



Above: Luthier's Friend, SPLFSS, with table, fence, dust collection shroud, Robo Sander™ with bearing, and sanding sleeve.



Above: Luthier's Friend showing dust collection shroud and Sliding Vise, SPSV.



Bridge compensator vise, SPBCV

ROUT/SHAPE/DRILL		EACH
SPLFSS	Luthier's Friend	\$159.00
SPSV	Sliding Vise	18.00
SPBCV	Bridge Compensator Vise	25.00
SPLF1RS	1" x 2" robo sander with bearing	18.00
SPLF2X3RS	2" x 3" robo sander with bearing	25.00
SPLF2RS	2" x 2" robo sander with bearing	20.70
SPLF3RS	3" x 3" robo sander with bearing	31.90
SPLF1250	1" x 2" sanding sleeve, 50 grit	.95
SPLF1280	1" x 2" sanding sleeve, 80 grit	.95
SPLF2250	2" x 2" sanding sleeve, 50 grit	1.35
SPLF2280	2" x 2" sanding sleeve, 80 grit	1.35
SPLF2350	2" x 3" sanding sleeve, 50 grit	1.85
SPLF2380	2" x 3" sanding sleeve, 80 grit	1.85
SPLF23120	2" x 3" sanding sleeve, 120 grit	1.85
SPLF3350	3" x 3" sanding sleeve, 50 grit	2.55
SPLF3380	3" x 3" sanding sleeve, 80 grit	2.55

TUNING MACHINE ROLLER HOLE STEP DRILL

High speed steel step drill for classical Schallers™, Gotohs™ or any machine with a 10mm/.393" (3/8") roller. For quick and correct fitting of classical guitar tuning machines, the holes that accept the string rollers should be slightly relieved where the roller passes through the outside rib of the guitar head. These custom-made step drills drill relieved holes in one operation, increase accuracy of hole placement, and clear chips quickly. Features include: short length, high speed steel, brad-point style with long spurs, and a black oxide finish. The drill is very sharp and protected with hot dip plastic. ²⁷/₆₄" OD, .402" D x ¹⁵/₁₆" L step. 1/2" overall length.



CAUTION:
The **HHSS** step drill is intended for **drill press use**.
It will damage both the Classical Tuner Drill Jig (**SPDJ**), and the Headstock Slotting & Drilling Jig (**SPHSSJ**)
For these jigs use **only** the **HSSJ** ¹³/₃₂" twist drill, listed with these jigs.

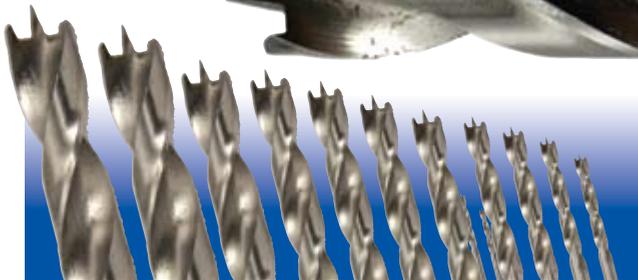
ROUT/SHAPE/DRILL		EACH
HHSS	Roller hole step drill (for drill press use only)	\$27.85

TWIST DRILLS – BRAD POINTED

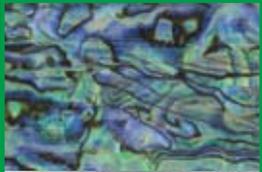
These are the best brad-pointed bits we've seen, with extra long spurs for very clean entry. They are expensive, but worth the extra cost. High speed steel for best accuracy in drilling dot holes. Sizes match most dot dimensions.



BRAD POINTED TWIST DRILLS		EACH
HSS2B	Brad point, 2mm	\$7.60
HSS3B	Brad point, 3mm	7.60
HSS4B	Brad point, 4mm	8.10
HSS5B	Brad point, 5mm	8.10
HSS6B	Brad point, 6mm	9.90
HSS7B	Brad point, 7mm	11.35
HSS8B	Brad point, 8mm	13.70
HSS9B	Brad point, 9mm	15.40
HSS10B	Brad point, 10mm	17.05
HSS332B	Brad point, ³ / ₃₂ "	7.60



HSS18B	Brad point, 1/8"	7.60
HSS316B	Brad point, ³ / ₁₆ "	7.60
HSS14B	Brad point, 1/4"	8.60



INLAY MATERIALS
start on page 78

WAGNER SAFE-T-PLANER

Several luthiers have suggested we carry this great tool. We first heard about it from classical builder Aaron Green and then Frank Ford insisted that we carry it. Here is an excerpt from Frank's review on his website, www.frets.com:

"Still in production after all these years, the Wagner Safe-T-Planer remains unchanged and unchallenged. This is a truly safe drill press planing cutter. And it works far better than any other I've seen. Before I got my Wagner, I tried another kind, which had the nasty habit of sucking up the work piece and chucking it across the room. This tool is simplicity itself. Just three cutters mounted on an aluminum disc. Here's the secret:

Each round cutter is mounted so that the cutting edge protrudes only around 0.005" below the central disc. That means the work piece can only rise that amount before encountering the smooth under surface of the tool, which stops any further rise. The overhang of the upper part of the disc prevents hands from getting into the cutters, even if you make a slip. I suppose the width of the cutter (around 1/4") is its theoretical maximum cut, but I try to limit things to a little over 1/8" per pass. I'm sure there are some builders out there who use the Wagner Safe-T-Planer for thickening tops, backs and sides. Personally, I see it as the ideal tool for occasional smaller jobs. I use it for roughing out material for peghead overlays and things like that."



The Wagner Safe-T-Planer includes:

cutter, allen wrench, grinding wheel for sharpening the Safe-T-Planer blades, and detailed instructions.

ROUT/SHAPE/DRILL		EACH
SPSP	Wagner Safe-T-Planer	\$55.55
SPSPC	Replacement Blades for Wagner Planer	37.60

Included grinding wheel



Check our website or call for current product information and pricing.

TOOLS

- BENDING & HEATING
- BINDING
- CHISELS & GOUGES
- CLAMPS & VISES
- FILES & RASPS
- FINISHING
- FRETTING
- INLAY TOOLS
- KNIVES & SAWS
- PLANES
- RADIUSING
- REAMERS
- REPAIR
- ROUT/SHAPE/DRILL

• SCRAPERS

- ~ Handscrapers
- ~ Heavy Duty Scraper/Planer
- ~ Scraper Burnisher

- SHARPENING
- SPECIALTY
- VACUUM



ABRASIVES

See SUPPLIES page 155

HANDSCRAPERS

Handscrapers can be used for leveling the rosette to the top, for truing the binding to the sides, top, and back— and for many other small jobs. The advantages over other smoothing tools are many: on hardwood they leave a smooth surface with less effort and expense than sandpaper; they easily plane curves and twists; they are very controllable for depth of cut; they take an incredibly fine shaving; and they do not clog.

The **SCS** set has 4 rectangular scrapers of different thicknesses—the thicker scrapers for heavier cutting, and the thinner scrapers for finer cutting and working on small curved areas. These 4 scrapers are also available separately.

The **SCS2** handscraper set includes 7 scrapers in various shapes and sizes. They range in size from 4³/₈" x 2" for the largest scraper to 1¹/₂" x 1³/₁₆" for the smallest. All scrapers in this set are .4mm thick (.016"). This set provides you with nearly all the sizes and curvatures you'll ever need, and is only available as a set.

The swan neck scraper, **SCSW**, is used on convex and concave areas.

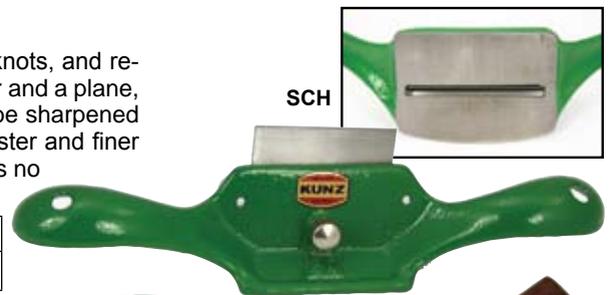


SCRAPERS		EACH
SCS	Set of 4 rectangular scrapers - (SC.4, SC.6, SC.8, SC1), Swedish steel, 10% discount	\$18.75
SC.4	.4mm rectangular scraper, Swedish steel, 2 ¹ / ₂ " x 6"	5.05
SC.6	.6mm rectangular scraper Swedish steel, 2 ¹ / ₂ " x 6"	5.05
SC.8	.8mm rectangular scraper Swedish steel, 2 ¹ / ₂ " x 6"	5.45
SC1	1mm rectangular scraper Swedish steel, 2 ¹ / ₂ " x 6"	5.45
SCS2	7 various shaped scraper set, .4mm/.016" thick (set only)	56.35
SCSW	Swan neck scraper	7.95

HEAVY DUTY SCRAPER/PLANER

Useful for scraping highly figured and curly woods, smoothing out knots, and removing glue. To some degree it combines the function of a handscraper and a plane, in that it levels like a plane but saves on tired thumbs. The blade can be sharpened to use as a normal scraper or with a 30°-45° angle on the blade for faster and finer cutting. Because the thumb screw in the back bows the scraper, there is no need to round the corners, they shouldn't catch.

SCRAPERS	EACH
SCH Heavy duty scraper/planer	\$47.10



SCRAPER BURNISHER

This nifty tool was designed to put reliable and consistent edges on scraper blades. It consists of a hardwood handle with a hardened steel pin inset at the correct angle to allow quick configuration of the edge. The scraper burnisher now includes a great instructional DVD with such good instructions that even the hardened, streetwise scraper veteran might learn something from the description of the "micro-planing concept."

SCRAPERS	EACH
SCBN Scraper burnisher with DVD	\$24.95
SCB-1 Scraper burnisher (no DVD)	\$18.95



TOOLS

- BENDING & HEATING
- BINDING
- CHISELS & GOUGES
- CLAMPS & VISES
- FILES & RASPS
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- INLAY TOOLS
- KNIVES & SAWS
- PLANES
- RADIUSING
- REAMERS
- REPAIR
- ROUT/SHAPE/DRILL
- SCRAPERS

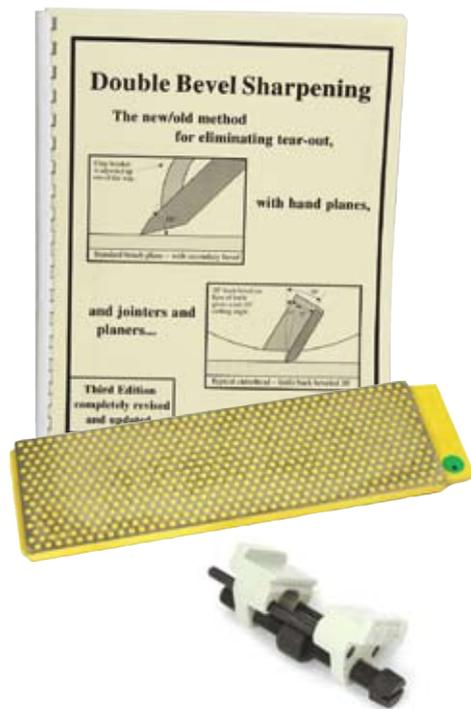
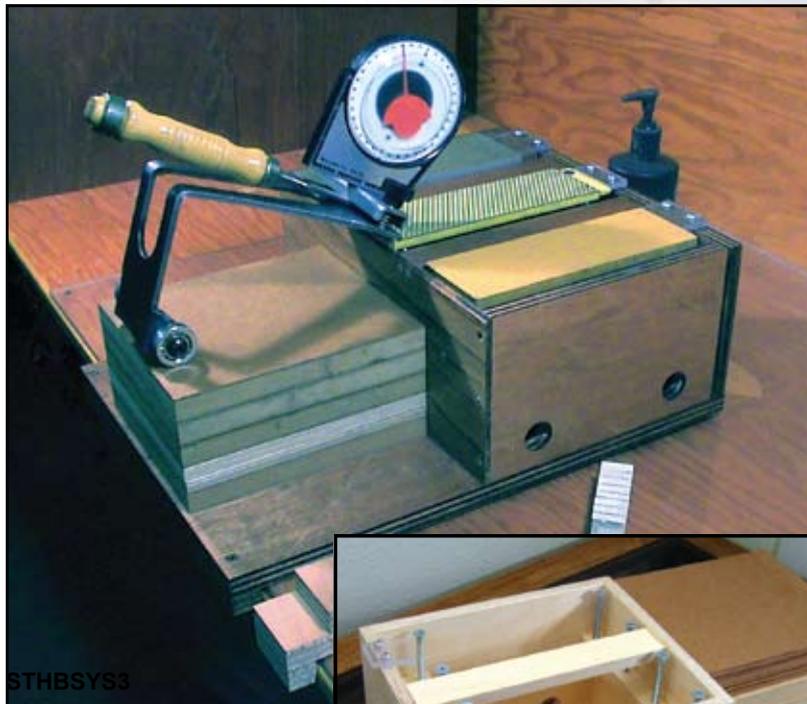
• SHARPENING

- ~ Brian Burns Sharpening System
- ~ Diamond Sharpening Stones
- ~ Honing Guide
- ~ Japanese Water Stones

- SPECIALTY
- VACUUM

BRIAN BURNS SHARPENING SYSTEM

This well designed sharpening system includes a metal honing guide, an angle gauge, a Takenoko stone, a combination stone (9 micron on one side and 46 on the other), a 125 micron stone, a cleaning stone, and Brian's book, *Double Bevel Sharpening* with templates.



Assembled Sharpening System box

The book includes drawings, photos and in depth instructions for the construction and use of his double bevel sharpening system.

When using this system, you will be able to literally take shavings off a hair and plane Curly Maple without tear-out. It is perfect for the small plane blades and chisels used in lutherie.

Brian has always provided plans for building the sharpening system stone box along with his book, but now he has made it available fully constructed at a very reasonable price. The box, **STSB**, is well designed with dovetail joints and will look great on your workbench.

"... take shavings off a hair and plane Curly Maple without tear-out."

SHARPENING		EACH
STHBSYS3	Brian's Sharpening System, honing guide, angle gauge, 3 sharpening stones, a cleaning stone, & book, <i>Double Bevel Sharpening</i> w/templates	\$355.25
BM25	Book, <i>Double Bevel Sharpening</i> w/templates	11.55
STHB3	Honing guide, angle gauge and book	94.35
STSB	Sharpening System box (assembled)	79.95

Check our website or call for current product information and pricing.

DIAMOND SHARPENING STONES

We carry this diamond sharpening stone at the suggestion of Brian Burns. Micron grading leaves this monocrystalline grit very consistent, so no unexpected nicks are encountered in the course of sharpening. The combination 46 and 9 micron grit stone is used in the Burn's Sharpening System. Diamond stones stay sharp virtually forever, don't glaze over, and they're guaranteed to be flat!

SHARPENING		EACH
STCOMBO	Diamond whetstone combo, 46 & 9 micron (fine and superfine) 3" x 8" x 3/8"	\$115.75
STD125	Diamond whetstone, 125 grit - 3" x 8" x 3/8"	115.75



Top and bottom views of the STH Honing guide.

HONING GUIDE

This will produce a fast and accurate bevel on plane irons and chisel blades. Accepts blades from 1/16" to 2 1/16". Instructions for use are included with this indispensable tool.

SHARPENING		EACH
STH	Honing guide	\$31.25



Sharpening with the STH Honing guide on a STCOMBO Diamond whetstone.

JAPANESE WATER STONES

The coarse, 800 grit, stone is used where rapid removal of metal is desired or for removing large nicks. The 1000 grit stone is used when your tool is in good shape but needs final sharpening.

The Takenoko 8000-grit finishing stone is made of synthetic #8000-grit abrasive and naturally occurring clays. This stone will blow you away with its outstanding polishing capabilities!

The **STWTAK** is also one stone of a 3-stone set offered in the Brian Burns Sharpening System (**STHBSYS3**), on facing page. Brian raves about how "aggressive it is, while producing a mirror finish, leaving no burr".

The **STWAKS** cleaning stone is also recommended by Brian Burns and is included when purchasing his sharpening system (**STHBSYS3**).



From top: 800, 1000, 8000 grit Japanese water stones and the Takenoko cleaning stone.

SHARPENING		EACH
STWT	Japanese water stone, 8" x 2 1/2" x 1 1/4", 800 grit	\$46.95
STWT10	Japanese water stone, 8" x 2" x 1", 1000 grit	43.00
STWTAK	Japanese water stone, 8 3/8" x 2 7/8" x 1", 8000 grit	77.45
STWAKS	Takenoko cleaning stone	13.85

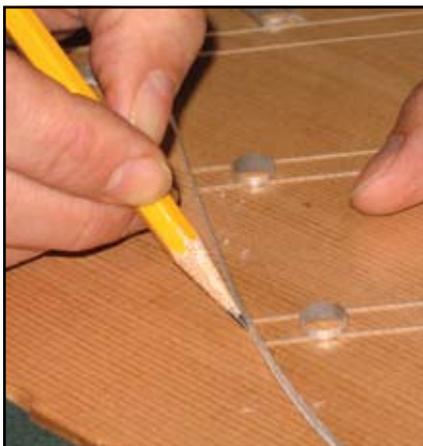
TOOLS

- BENDING & HEATING
- BINDING
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- CLAMPS & VISES
- FILES & RASPS
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- FRETTING
- INLAY TOOLS
- KNIVES & SAWS
- PLANES
- RADIUSING
- REAMERS
- REPAIR
- ROUT/SHAPE/DRILL
- SCRAPERS
- SHARPENING

• SPECIALTY

- ~ Acrylic Guitar Templates
- ~ Brass Glue Pot
- ~ Bridge Pin Groover
- ~ Bunny Ear Neck Rest
- ~ Calipers
- ~ Contour Patterns
- ~ Friendly Plastic
- ~ Gravers
- ~ Hollow Forms/Radius Forms
- ~ Hygrometer
- ~ International Adaptor Kit
- ~ Jack Fishing Tool
- ~ Jack The Gripper
- ~ Jig Building Supplies
- ~ John Pearse Guitar Humidifier
- ~ Nut & Saddle Depth Gauge
- ~ Nut & Saddle Set-Up Gauge
- ~ Pegshavers
- ~ Plate Joining Jig
- ~ Rosette/Circle Cutter
- ~ Shop Fox® Buffing Assembly
- ~ Spatula Set
- ~ Straight Edges
- ~ String Height Gauge
- ~ String Winder
- ~ Tool Handles
- ~ Transfer Marker
- ~ Tri-Flow Oil

• VACUUM



Perfectly trace the outline and locate the braces on your guitar with our thick & durable 3/16" clear "cell cast" acrylic guitar outlines.

ACRYLIC GUITAR TEMPLATES



For years we've been using these templates for numerous tasks in our shop and now we are making them available to our customers. Each template is the precise outline of the guitar. Each has the top bracing and bridge placement etched on the template with holes cut to allow the brace pattern to be easily transferred to your top. The soundhole is cutout as well for easy transfer to your top. The high and low E bridge pins locations are drilled. These templates are CNC'd using 3/16" thick clear "cell cast" (less brittle than extruded) acrylic. Many templates currently on the market are much thinner. It's useful when grading wood (for seeing if a defect in a piece of wood falls outside of your pattern area) and when making jigs and bending forms.

NOTE: Each template below is referenced to the part number for the plan we sell. Ex: **PL28** is our 1966 classical Ramirez plan. Please reference the plans (page 182) for further details.

SPECIALTY TOOLS		EACH
SPT1	1966 Ramirez classical, PL28 plan	\$33.95
SPT2	1943 Hauser classical, PL40 plan	33.95
SPT14	1937 Hauser classical, PL64	33.95
SPT3	Martin™ -style dreadnought, PL48 plan	33.95
SPT4	Martin™ -style 000 14 fret, PL31 plan	33.95
SPT13	Orchestra Model (OM), PL34	33.95
SPT8	Martin™ -style small concert (parlor), PL29 plan	33.95
SPT10	Gibson™ -style J-200 style, PL55 plan	33.95
SPT11	Selmer 807 30's, PL35 plan	33.95
SPT12	D'Angelico New Yorker, PL25 plan	33.95
SPST1	Martin™ -style 3/4, PL30 plan	33.95
SPST2	Martin™ -style 1918 1-18, PL45 plan	33.95
SPST3	Gibson™ -style L-O, 20's template, PL44 plan	33.95
SPST4	Benedetto archtop template, PL33 plan	33.95
SPT15	Martin™ Style 1 Ukulele, PL53	33.95

Check our website or call for current product information and pricing.

BRASS GLUE POT

Finally, there is an affordable glue pot available that is sure to add to the mixed pleasures of working with hot hide glue. Beautiful, well-balanced and exquisitely made, this glue pot should last for decades and will bring an aura of old world charm and craftsmanship to your workbench. Developed by lute and oud maker Hank Levin, the pot comes with excellent instructions on the preparation and use of hide glue as well as tips on cleaning the pot and keeping the brass looking good. Also included is a simple glue brush. It can be heated on a stove top and used alone, or you can purchase the electric warmer (FGPW) to regulate the temperature or to slowly bring the water up to the ideal temperature of 145°. This well-made tool is a great gift for any craftsman -or for yourself as a reward for taking the extra time and care it takes to build with this valuable adhesive.



SPECIALTY TOOLS		EACH
FBGP	Brass glue pot	\$92.75
FGPW	Glue pot warmer	23.05

BRIDGE PIN GROOVER

To accommodate the strings, you can either put a slot in your bridge or put a groove in the bridge pin. Our Bridge Pin Groover is the perfect tool for slotting your unslotted 3° and 5° tapered pins. It can be used with a drill press, or with a moto-tool. We have found that clamping the Bridge Pin Groover to the underside of a Dremel® router base works great.

Also available is a TiN, 2.5mm round burr to create the groove. If you want to test your set up, LMI sells inexpensive cream plastic bridge pins (PI1K page 53).



Above: Using a drill press with the Bridge Pin Groover to groove a slot into a pin.



Right: Bridge Pin Groover on the underside of a Dremel® router base.



Right: Close up of the burr.

SPECIALTY TOOLS		EACH
SPPG	Bridge Pin Groover	\$38.25
SPPGB	Burr for Bridge Pin Groover, 2.5mm, TiN, 3/32" shank	10.55
PI1K	Cream plastic bridge pins, set of 6	1.40

BUNNY EAR NECK REST

We sent this aptly named neck rest to Gryphon Stringed Instruments in Palo Alto several months ago for R&D and it has found a home on electric guitar repair specialist Brian's workbench. He likes it so much that we can't bring ourselves to ask for it back!

Enthusiastically recommended to us by Julius Borges, it is made of leather which resists slipping and is filled with sand giving it heft, this is a great tool for any luthier or repair person.

SPECIALTY TOOLS		EACH
SPBE	Bunny ear neck rest	\$47.25



Bunny ear neck rest

Fidencio Díaz Guitars

Fine tuning a top with a dial thickness caliper.



CALIPERS

DIAL THICKNESS

The **SPCSM** calipers are for measuring the thickness of tops and backs. This extremely well made caliper is manufactured in the USA with a dial gauge made in Germany. The gauge measures up to 30mm in 0.1mm increments. The body is CNC machined aluminum that is then powder coated. The throat has a 9" capacity.

DEEP THROAT

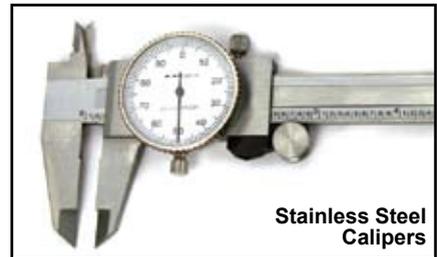
The **SPCM** has a deeper throat than the **SPCSM** to measure wider tops or measure farther across regular tops. Notice that the thumb lever pulls the dial measuring pin from the top so that there is no interference between the caliper frame and the wood being measured. This tool measures in 10th of a mm with a maximum opening of 3cm.

ELECTRONIC DIGITAL

Easy to read LCD display. Measures up to 6 inches in increments of .0005". Features metric/inch selection button, zero setting button, depth measuring rod and hard plastic case.

STAINLESS STEEL DIAL

Nicely made of stainless steel in China, our shop models have undergone all kinds of endurance tests. Opens and measures to 6" in .000" increments.



SPECIALTY TOOLS		EACH
SPCSM	Dial thickness caliper, 9" throat, metric	\$142.40
SPCM	Deep throat caliper, 12½" throat	169.80
SPCALE	Electronic digital caliper	45.95
SPCAL	Stainless steel caliper, up to 6" opening	37.95

CONTOUR PATTERNS

These clear plexi-glass™ patterns are concave on one side and convex on the other and are used to verify top and back arching throughout the body assembly process. The convex side can be used to check the top and back arching while they are still separate from the sides, and the other side can be used to check the top and back arching of assembled instruments.



CONTOUR PATTERNS		EACH
SPHFST	25'	\$22.75
SPHFST30	30'	22.75

CONTOUR PATTERNS		EACH
SPHFBT	15'	\$22.75
SPHFBT12	12'	22.75

FRIENDLY PLASTIC

Friendly Plastic pellets are versatile and easy to use. They soften at approximately 140° F and can be reused again and again. Besides the obvious uses of cauls for clamping braces etc, you can create ergonomic tool handles or as Frank Ford suggests, place a blob over your hammer to create a plastic hammer head.



Just soften in water, knead, shape, & clamp.

SPECIALTY TOOLS		EACH
CFP	Friendly plastic, 20 oz. container	\$26.50

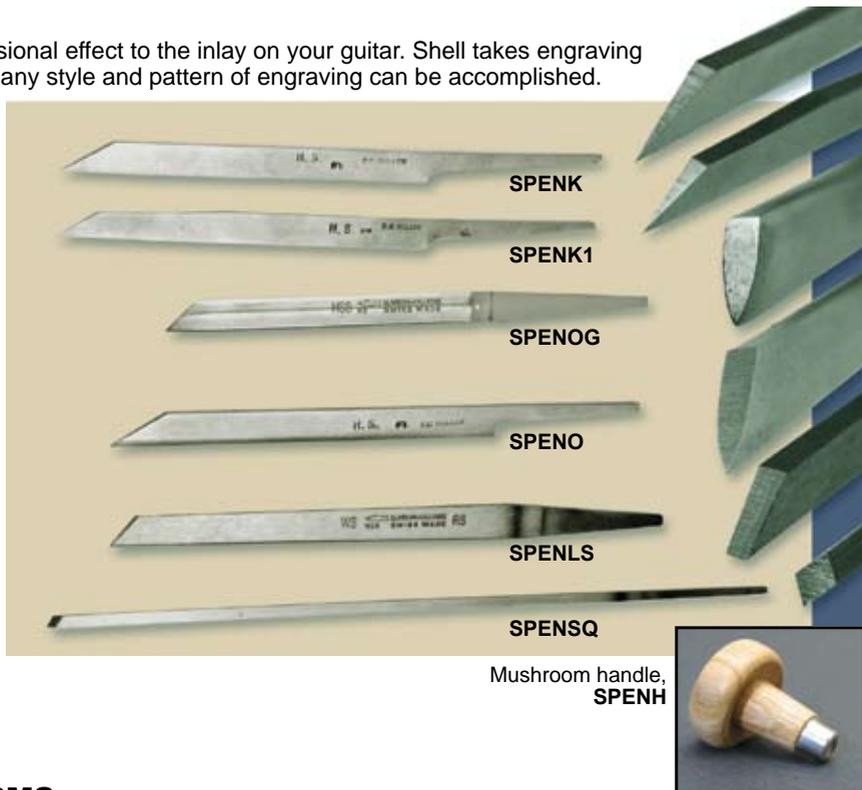
Check our website or call for current product information and pricing.

GRAVERS

Engraving adds a tremendous three dimensional effect to the inlay on your guitar. Shell takes engraving very nicely and with a few simple tools almost any style and pattern of engraving can be accomplished.

All these gravers are made of high quality HHS (high speed steel), except the **SPENLS** which is made from Swiss steel. Each graver comes with a mushroom handle which must be attached.

SPECIALTY TOOLS		EACH
SPENK	Knife for accents, large	\$15.95
SPENK1	Knife for accents, small	15.95
SPENOG	Onglette for fine lines/curves	11.25
SPENO	Oval for heavy single lines	15.95
SPENLS	Liner for many fine parallel lines	23.65
SPENSQ	Square for very fine single lines	11.25
SPENH	Mushroom handle for all gravers	2.55



HOLLOW FORMS / RADIUS FORMS

Radiused hollow forms are mostly used when bracing the top or back in either a Go-bar deck or vacuum bracing fixture to achieve an arch or "dome" in that plate. Arched tops are believed to be stronger for their mass than flat tops, to react less due to humidity changes, and to distort less due to the pull of the strings. To easily achieve a uniformly arched plate, first contour the bottom of the braces to the appropriate arch. This can be accurately accomplished by cutting, then sanding the braces on sandpaper (**SPH50**) attached to the hollow form. Next, glue the braces down to the plate while it is in the hollow form.

Available in 5 pre-cut sizes or custom-sized, these hollow forms are cut from 5/8" low density fiberboard (LDF). They should be made more stable by gluing them to a layer of medium density fiberboard MDF or a support frame, or by securing it to a bench top or Go-bar deck base.

SPECIALTY TOOLS		EACH
SPHFS25	Top arching form, 25'	\$83.65
SPHFS30	Top arching form, 30'	83.65
SPHFS50	Top arching form, 50'	83.65
SPHFB15	Back arching form, 15'	83.65
SPHFB12	Back arching form, 12'	83.65
SPHFCUS	Arching form, custom radius*	106.10
SPH50	50 grit self-adhesive aluminum oxide sand paper for hollow forms, 23½" diameter	34.50



HYGROMETER

It seems that among guitar builders that the hygrometer is often the last tool purchased, but depending on where you live, it can be one of the most important. Further complicating matters, it's not all that easy to find a good hygrometer. We offer a good German-made one, one that has been in use in our shop for over fifteen years and still going strong. It's certified to be accurate within ±3% over the entire range of 0 to 100%. Mechanically linked to precision bearings and gears, there is no need for external power or batteries. The unit is completely self-contained in an attractive solid brass case. 6" overall diameter, case drilled for wall mounting.

SPECIALTY TOOLS		EACH
SPHG	Hygrometer	\$167.15



INTERNATIONAL ADAPTOR KIT

The European 2-pole round pin plug, shown at right, is the plug we have on all our 220v international blankets and timer/thermostats. If this plug does not fit your country's power receptacle, we offer this kit. It contains 6 adaptors to fit practically every country's plug configuration.



European 2-pole round pin plug



International Adaptor Kit

SPECIALTY TOOLS		EACH
SPBLP	6 pc. International adaptor plug set	\$13.55

JACK FISHING TOOL

Once again, Frank Ford has come up with a great tool idea. Simply thread your jack fishing tool through the hole you have pre-drilled in your endblock and up through your soundhole/"F" hole. Snap your pre-wired end pin jack onto the installer and pull back through the guitar. Install the washers and nuts, then tighten. Jack installation couldn't be easier. Frank designed this tool in 3 configurations so it can be used in almost every type of guitar. The **EEJ11.5** with the attached wire is great for working through "F" holes.



Threading the Jack Fishing Tool.

SPECIALTY TOOLS		EACH
EEJ11.5	End pin jack installer, 1.5" pin w/attached wire	\$7.95
EEJ16	End pin jack installer, 6" pin	7.95
EEJ118	End pin jack installer, 18" pin	11.65
EEJK	Kit, 3 jack fishing tools	24.80



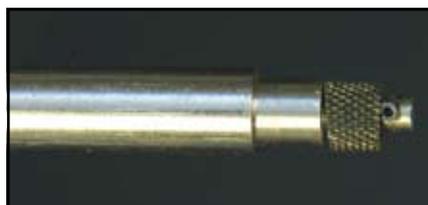
EJTG ,Jack The Gripper and wrench.

JACK THE GRIPPER

When you are working on any guitar with a pickup, you eventually will have to tighten the nut that holds the jack in place. This is not a difficult thing to do provided you have access to the back of the jack. You almost always do, provided you don't mind removing pickguards or back plates. Our new tool designed by Frank Ford allows you to hold and tighten the nut from the front of the jack. Imagine how much time that saves! It uses an eccentric knurled cam to grip and hold the jack securely. In addition, Frank has come up with a way to tighten recessed jacks using a cleverly designed wrench included with "the Gripper".

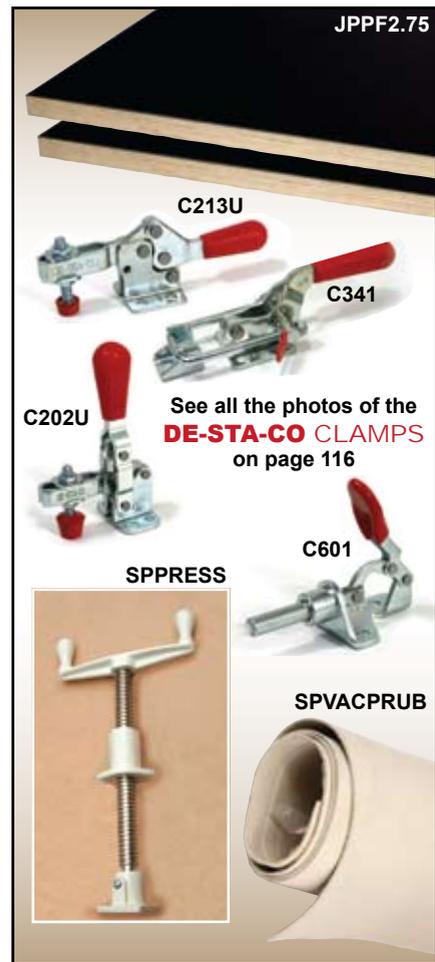


SPECIALTY TOOLS		EACH
EJTG	Jack the Gripper Jack installation tool w/wrench	\$31.50



Check our website or call for current product information and pricing.

JIG BUILDING SUPPLIES		EACH
JPPF2.75	Phenolic Faced Plywood, 2' x 2' x 3/4" thick	\$25.35
C201U	DE-STA-CO clamp, hold-down, mini TH - 3.03, CR - 1.02, CH - .63, BW -1.31	9.90
C202U	DE-STA-CO clamp, hold-down, medium TH - 4.21,CR - 1.73, CH - .94, BW - 1.56	10.70
C207U	DE-STA-CO clamp, hold-down, large TH - 6.89,CR - 2.15, CH - 1.25, BW - 1.75	14.05
C207UL	DE-STA-CO clamp, hold-down, long bar TH - 6.89,CR - 3.85, CH - 1.25, BW - 1.75	14.35
C213U	DE-STA-CO clamp, hold-down, safe-hand TH - 1.39,CR - 1.42, CH - .72, BW - 1.06	10.30
C323	DE-STA-CO clamp, pull-action U-bolt, small DM - .47,CH - 1.85, OH - 2.34, BW - 1.11	11.75
C341	DE-STA-CO clamp, pull-action U-bolt, large DM - 2.5, CH - 3.88, OH - 4.64, BW - 2.13	26.05
C330	DE-STA-CO clamp, pull-action hook-latch, small DM - 2.31, CH - 1.6, OH - 1.85, BW - 1.69	12.80
C330000	Optional hook-latch for C330	3.90
C601	DE-STA-CO clamp, horizontal PT - .63, BL - 1.29, CH - .5, BW - 1.05	10.60
SPPRES	Press Screw, heavy duty, Length (bottom of base to top of threads) 11.5"	42.10
SPPRESS	Press Screw - 9.0" long from bottom of base to top of threads (too short for side bending machine).	15.15
SPVACPRUB	Rubber sheeting 1/16"	15.65
SPVACPRUB32	Rubber sheeting 1/32" thick x 36" wide, neoprene	14.95



JOHN PEARSE

ARMRESTS

There are a number of luthiers who are building a bevel into the upper portion of the lower bout of their guitars. This increases the comfort level of players who normally rest their forearms on the edge of the instrument. The John Pearse Armrest acts in a similar manner and offers other advantages as well. The Armrest helps keep the forearm off of the soundboard allowing the top to vibrate freely. It also protects the guitar's finish against the discoloration and dullness caused by perspiration and abrasion.



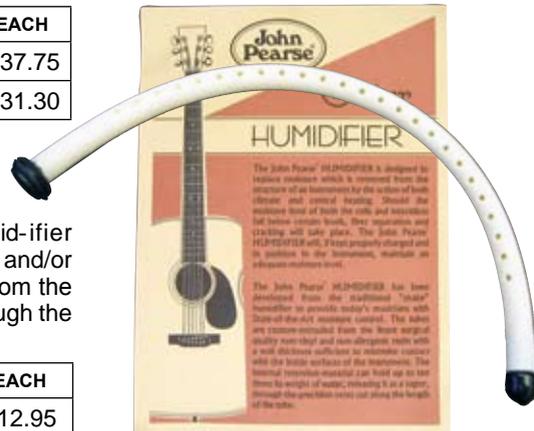
The **BEAR** is a slightly shorter and wider version of the **BSEA** armrest.

SPECIALTY TOOLS		EACH
BSEA	John Pearse Slim line armrest, Ebony	\$37.75
BEAR	John Pearse Junior armrest, Ebony	31.30

GUITAR HUMIDIFIER

The John Pearse guitar humidifier protects the wood in instruments from cracking caused by low humidity environments. This traditional "snake" type humidifier is designed to replace moisture which is removed as a result of both climate and/or central heating. Immerse the humidifier in water for five minutes, remove it from the water and squeeze to remove excess water, wipe the tube dry then insert through the soundhole between the 2nd and 3rd strings.

SPECIALTY TOOLS		EACH
BGH	John Pearse guitar humidifier	\$12.95



NUT AND SADDLE DEPTH GAUGE

This is a great little tool when you need to remove a small amount of material from a nut or saddle. Simply determine how much material you want to remove, place the clear gauge over the material, score or mark, and remove it in the usual fashion. The Luthier's Friend with the sliding vice accessory (see page 139) is a great complimentary tool to this one for removing excess material.

Gauge depths: 1/32", 1/16", 3/32", and 1/8"

SPECIALTY TOOLS		EACH
NSDG	Nut and Saddle Depth Gauge	\$8.65



Nut and saddle depth gauge

NUT AND SADDLE SETUP GAUGE

The Nut and Saddle Setup Gauge is machined of aluminum with four troughs measuring depths of 1/32", 1/16", 3/32", and 1/8". You simply place the nut or saddle in the trough and draw parallel lines on both sides of the piece, depending on how much material you want to remove. It's quite simple: say you want to lower the action by a certain amount. Measure the height of the low E string over the 12th fret. If you want to lower the action by 1/32", you remove twice as much from the bottom of the saddle, 1/16". Place the saddle in the groove stamped 1/16", mark it with a sharp pencil on both sides and sand on the belt sander or use a file. Note that the thickness of the gauge itself, 1/4", also serves as another depth stop, giving you a total of five different depths.

SPECIALTY TOOLS		EACH
SPNSG	Nut and Saddle Setup Gauge	\$17.25



Nut and saddle setup gauge

PEGSHAVERS

ADJUSTABLE PEGSHAVER

This effective pegshaver of black anodized aluminum has a 2" adjustable angle blade and can shave-to-size pegs as large as 3/8" diameter.

GERMAN-MADE PEGSHAVER

This superb quality tool is designed for shaving tuning pegs. The base is milled from brass and padded in soft plastic, insurance against slippage. The hardened steel blades have two cutting edges for extra life, and with four peg diameters with standard taper, this shaver is the most useful size made. Diameters are 8.0mm, 8.5mm, 9.0mm, 9.5mm, which work well with the **SPRM** reamer, page 133. Comes with instructions and an Allen wrench for adjusting and setting blades.

SPECIALTY TOOLS		EACH
SPPSA	Adjustable pegshaver	\$55.95
SPPS	German-made pegshaver	146.10
SPPSB	Replacement blade for SPPS	10.05



SPPSA

SPPS

PEGHOLE REAMERS
See **REAMERS** page 133

LMI MICRO-BEAD ACRYLIC PASTE FILLER
See **FILLERS** page 163



PJJ in use.

PLATE JOINING JIG

We've used these jigs in our shop for years to join backs and soundboards. The process is simple. Just joint or plane the edge of the board to be joined. Sand it for a perfect fit. Place it in the jig and put the lattice over the top making sure the joint is flat. (1) Lace the lattice and base together and insert triangular tighteners. (2) Gently hammer in till the fit is tight. (3) Allow glue to dry and voila, a professionally joined top or back. We use our **LMI FG** glue, page 160, exclusively for this purpose.

SPECIALTY TOOLS		EACH
PJJ	Plate Joining Jig for tops and backs	\$107.95



PJJ

REPAIR AND SIDE BENDING BLANKETS

(See REPAIR TOOLS page 134 & BENDING TOOLS page 107)

ROSETTE/CIRCLE CUTTER

This tool is great for marking and cutting the rosette trough, the soundhole, and the soundhole reinforcement material. It is well suited as a marking/cutting tool whenever a radius is called for. The **SPCC** is milled from black anodized aluminum and the radius is adjustable from 1³/₁₆" to 4" radii, with a fine thread mechanism. A 1/4" drill rod is used as the registration pin. The blade is high carbon steel made by Ron Hock and is held in place with an Allen head cap screw. The blade block is locked in place by an Allen bolt. Wrenches for each are included.



SPPC use: Beginning with a compass, mark your rosette or soundhole lines. Set the depth of the knife. Mount the cutter on the 1/4" pin that protrudes from your backing board and soundhole centerpoint and begin cutting. Your soundboard should be thickness sanded before attempting to cut out the soundhole as the blade cutting depth is limited. **Note:** Make sure that the flat side of the blade faces the ledge that is to be 90°. On the initial pass, rotate the cutter slowly as you move into the grain to avoid tearout. Be sure to keep your blade sharp.

SPECIALTY TOOLS		EACH
SPCC	Rosette circle/cutter	\$79.95

SHOP FOX® BUFFING ASSEMBLY

This affordable, 3-step buffing arbor makes it possible for even beginners to machine buff their instruments. The assembly comes with a 3-step pulley which is extremely versatile when used with a 1725 RPM, 1/3 HP or larger motor. It comes with a V-belt, wheel flanges and arbor nuts (arbor length 8 1/2", diameter 3/4") Buffing wheels, motor and pulley **are not** included.



SPECIALTY TOOLS		EACH
SPBA	Shop Fox® Buffing Assembly	\$121.15

SPATULA SET, 5 PIECE

This economical spatula set will save your wife's (or husband's) kitchen utensils and make your life easier. Great for glue clean-up or applying epoxy.



SPECIALTY TOOLS		EACH
SPSS	Spatula set, 5 pieces	\$12.05



STRAIGHT EDGES

SPECIALTY TOOLS		EACH
SE18	Straight edge, 18" long, 1/4" wide.	\$15.95
SE30	Straight edge, 30" long, 1/4" wide.	19.95

These machined polycarbonate straight edges are inexpensive, and great for checking for level frets to an accuracy of .001". They are 1/4" thick and can sit on their edges (The edges are blank and cannot be used as a measurement device), and one end is drilled for hanging.

STRING HEIGHT GAUGE

This is a well made tool for determining the height of the string above the fret for use when setting up your guitar. It is machined of brass for long wear and has a depth gage calibrated in .001" The instructions are clear and easy to follow.



SPECIALTY TOOLS		EACH
SHG	String height gauge	\$73.10

STRING WINDER

Made of durable tool grade plastic and heat-treated alloys, the String Winder and Utility Tool contains the following tools: string winder, string cutter, bridge pin puller, .50" hex wrench, .093" screwdriver, 1/8" hex wrench, 1/2" socket, #1 Phillips screwdriver, and a std. screwdriver. Great for repairs, adjustments, and restringing.



SPECIALTY TOOLS		EACH
SPGW	String winder and utility tool	\$25.50

TOOL HANDLES

These attractive handles will make even the most random selection of tools look like a matched set. Found in many career luthier's shops, they provide a comfortable handle for files, gravers, rasps, small saws, reamers, chisels and gouges. We offer two sizes, medium and small, both with solid brass ferrules. These handles are actually made from Tintul, an Indian "Rosewood-like" wood from India. The Ebony handle is made from striped Indian Ebony. Ferrules need to be drilled out to accept some tools.



SPECIALTY TOOLS		EACH
CHSM	Tintul handle, medium, 3/4" diameter ferrule, O.D.	\$5.25
CHPS	Tintul handle, small, 5/8" diameter ferrule, O.D.	5.25
CHES	Ebony handle, small, 5/8" diameter ferrule, O.D.	5.80

From top: Medium handle, for chisels, gouges, files, etc.; and small handles in either Tintul (Rosewood-like) or Ebony for needle files, gravers, etc.

TRANSFER MARKER - COLORLESS



This marker is great for transferring artwork for inlay or any other purpose. Simply make a mirrored image copy of your artwork on a toner based copier. Place the image face down on the article you want to transfer to. Rub the colorless marker over the image until the transfer is complete. **Note:** Always perform a test first.

SPECIALTY TOOLS		EACH
SPCOM	Colorless transfer marker	\$6.75

TRI-FLOW OIL

Tri-Flow oil is another great recommendation from Frank Ford (Frets.com). It is great for oiling tuning machines, roller nuts, or any other moving part on a guitar. Tri-Flow contains Teflon® and won't gunk up like WD40 or similar products. It comes with a long tube applicator that allows access to just about anything needing lubrication.



SPECIALTY TOOLS		EACH
TFO	Tri-Flow Superior Lubricant, non-aerosol lubricant, 2 oz.	\$4.75
TFOD	Tri-Flow Superior Dry Lubricant, non-aerosol, 2 oz.	5.40



"The Puppeteer"

LASKIN'S "SPECIAL BLEND" ENGRAVING FILLER

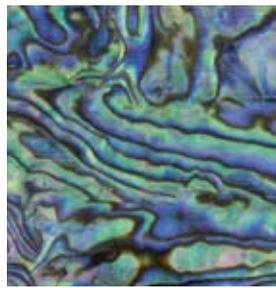
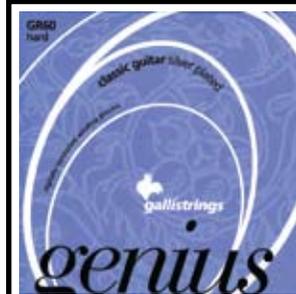
William "Grit" Laskin is as well know for his inlay and engraving work as he is for his beautiful guitars. He developed this (black) filler stick for accentuating the engraving on shell inlays. Just apply and wipe off!

SPEF	Laskin's Special Blend Engraving filler	\$6.95
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STRINGS page 83

TUNERS page 90

INLAY page 78



TOOLS

- BENDING & HEATING
- BINDING
- CHISELS & GOUGES
- CLAMPS & VISES
- FILES & RASPS
- FINISHING
- FRETTING
- INLAY TOOLS
- KNIVES & SAWS
- PLANES
- RADIUSING
- REAMERS
- REPAIR
- ROUT/SHAPE/DRILL
- SCRAPERS
- SHARPENING
- SPECIALTY

• VACUUM

- ~ Complete Vacuum Kit
 - Parts & Accessories
- ~ Gasket Material
- ~ Pisco Quick Connectors
- ~ Rubber Vacuum Sheetting
- ~ Vacuum Bridge Clamp
- ~ Vacuum Compressor Valve
- ~ Vacuum Work Holder

VACUUM GASKET MATERIAL

1/4" wide x 3/16" tall • Sold per foot



VACUUM ACCESSORIES		PER FT.
SPVACPG	Vacuum gasket material	\$2.98

PISCO QUICK CONNECTORS



Available for both 3/8" and 1/4" outer diameter plastic tubing.

VACUUM ACCESSORIES		EACH
SPVACPC	Pisco quick connector for 3/8" o.d. tubing	\$4.70
SPVACPPC	Pisco quick connector for 1/4" o.d. tubing	4.70

COMPLETE VACUUM KIT- SPVACC



Check/dump valve assembly



Vacuum tubing

The SPVACC VACUUM KIT includes the:

SPVP Vacuum pump

and the following accessories:

VACUUM GAUGE

MUFFLER

(for quieter operation)

CHECK/DUMP VALVE ASSEMBLY

FILTER

VACUUM TUBING

7 yards of 1/4" i.d.

Vacuum pump, SPVP, specs:

- Horsepower: 1/20 HP
- Power: 115v, 136 watts
- Amps: 1.74 amps
- Inlet and outlet sizes: 1/4 inch
- Free air flow: 1.00 CFM (at zero pressure)
- Maximum vacuum: 22 Hg
- Maximum continuous pressure: 11psi
- Maximum intermittent pressure: 11psi

The SPVP Vacuum pump is rated for 8000 continuous hours of operation. This setup can be a central fixture in your shop for all your vacuum jigs.

VACUUM KIT		EACH
SPVACC	COMPLETE VACUUM KIT	\$390.65

VACUUM KIT PARTS & ACCESSORIES (SOLD SEPARATELY)		EACH
SPVP	Vacuum pump (no accessories, pump only)	\$335.45
SPVACDCV	Check/dump valve assembly	60.65
SPVACPT	Vacuum tubing, 1/4" o.d., per yard	3.35
SPVACTU	Vacuum tubing, 3/8" o.d. (1/4" i.d.), per yard	3.35

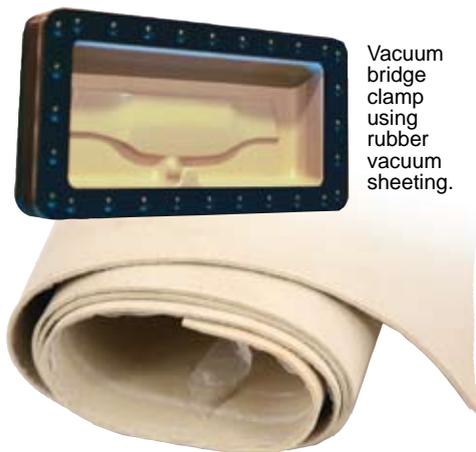
*Additional replacement parts are available by special order. Please call.

RUBBER VACUUM SHEETING

Vacuum technology can really help speed up gluing and improve the quality of the bond by applying even pressure over the whole piece and eliminating "hot spots" that can occur with regular clamps. The **SPVACPRUB** is the same material we use in our vacuum bridge clamp (**SPVACPB**, see below). Use this to create your own inventive vacuum fixtures. The average size needed for a brace clamping fixture is approx. 32" x 32".

PLEASE NOTE: This material is sold by the foot in either a 36" or 48" width. (A quantity of 1 equals a 1' x 48" or a 1' x 36" sheet. A quantity of 2 equals a 2' x 48" or 2' x 36" sheet, etc.)

VACUUM TOOLS		PER FT.
SPVACPRUB	48" wide gummed rubber sheeting, 1/16" thick	\$15.65
SPVACPRUB32	36" wide neoprene sheeting, 1/32" thick	14.95



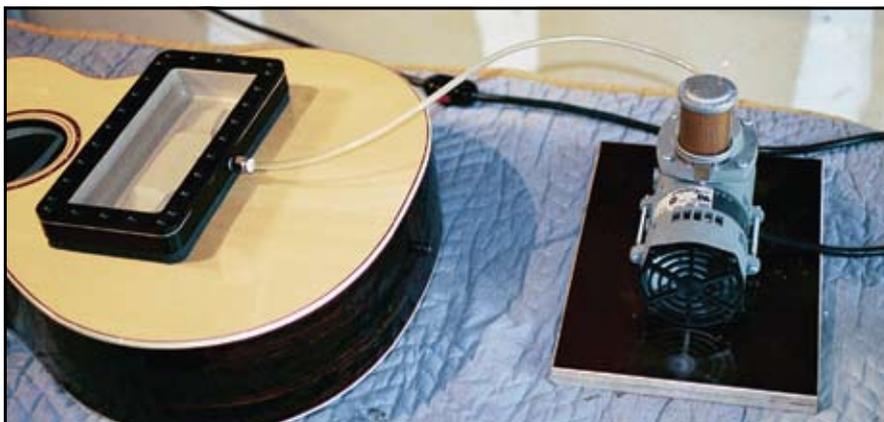
Vacuum bridge clamp using rubber vacuum sheeting.

VACUUM BRIDGE CLAMP

Vacuum is the best way to get a superior joint between your bridge and the top of your guitar. The rubber membrane puts even pressure EVERYWHERE on the bridge. Moisture is removed by the escaping air, which really speeds up dry time. The anodized aluminum frame has a clamping area of 8.25" x 3.25" and has a thick foam gasket to protect your guitar.

A VACUUM BRIDGE CLAMP OVERVIEW

PLUS detailed instructions on how to use the clamp can be found on our website under "Articles & Tutorials".



Vacuum Bridge Clamp, **SPVACPB**, in use with the LMI Vacuum Pump, **SPVP**.

VACUUM TOOLS		EACH
SPVACPB	Vacuum Bridge Clamp	\$99.45
SPVACPBG	Replacement gasket for SPVACPB	7.50

VACUUM COMPRESSOR VALVE

If you already have a 1/2 hp or larger compressor, you can use this handy valve to generate vacuum anywhere in your shop. With its on/off switch and vacuum gauge, it can generate up to **12 PSI (1800 PSF) of pressure and 27 Hg of vacuum**. It comes with 12 feet of vacuum sponge tape, 6 feet of hose, and 5 pages of instructions and ideas.

VACUUM TOOLS		EACH
SPVAC	Vacuum compressor valve	\$152.10



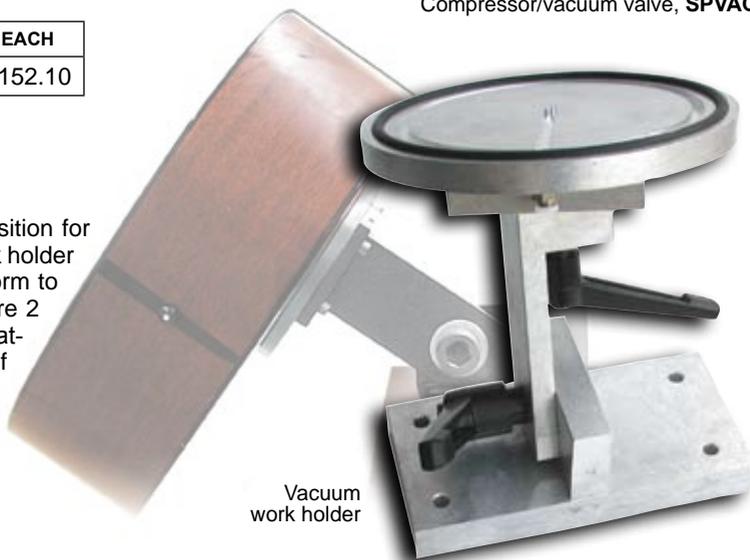
Compressor/vacuum valve, **SPVAC**

VACUUM WORK HOLDER

This is a versatile system to hold a guitar in any position for repair work and various building tasks. The vacuum work holder plate has a 15' radius with soft gasket material to conform to the arch of both the back and top of the body. There are 2 self-ratcheting handles: one to lock in place the 360° rotating work holder plate, and another to adjust the angle of your work surface.

The Vacuum Work Holder works great with our Vacuum Kit, **SPVACC**, on the previous page.

VACUUM TOOLS		EACH
SPVWF	Vacuum Work Holder 	\$239.50



Vacuum work holder

Check our website or call for current product information and pricing.

SUPPLIES

• ABRASIVES

- ~ Abralon
- ~ Buflex
- ~ Fre-Cut Gold Sandpaper
- ~ Microfinishing Abrasives
- ~ Micro-Mesh
- ~ Sand Devil
- ~ Steel Wool
- ~ Tri-M-ite™ Sandpapers
- ~ Wet-or-Dry™ Polishing Papers

- ADHESIVES/GLUE/TAPE
- BUFFING/POLISHING
- DYES
- FILLERS
- FINISHES

LMI is pleased to offer a complete line of top quality industrial abrasive materials to aid and complement our woods and finishing products.

Each of the following abrasives have been recommended to us and thoroughly tested by a number of world class instrument makers.

ABRALON

We added Abralon finishing disks to our inventory based on a recommendation from John Greven. These are fabric-faced, grip-backed, foam center finishing disks. The abrasive is bonded evenly to the fabric face. John uses a random orbital sander for part of his finishing process and says these disks are great. Disks come in 6" diameter only, but can be easily cut down to fit a 5" sander if desired. John says he prefers a little overhang to prevent damage to the guitar.

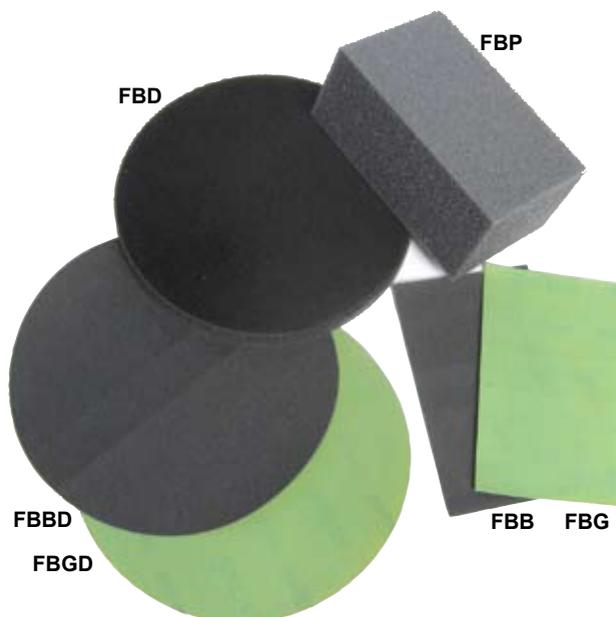


ABRASIVES		EACH
FTAB2	Abralon grip-backed finishing disk 6" 2000 grit	\$5.80
FTAB4	Abralon grip-backed finishing disk 6" 4000 grit	5.80

BUFLEX

Buflex is a unique wet-sand, ultra-flexible latex abrasive sheet and a specially formulated soft pad that cuts fast, but leaves behind a shallow scratch pattern that is much easier to polish than 3000 grit or finer. The extremely uniform, shallow scratch pattern allows the Buflex system to produce beautiful finishes in much less time. Buflex green is the equivalent of 2500 grit paper and Buflex black is approximately 3000 grit. Sheets are sold individually.

ABRASIVES		EACH	12+
FBG	Buflex sheets, green, 2¾" x 5½"	\$1.25	1.10
FBB	Buflex sheets, black, 2¾" x 5½"	1.25	1.10
FBP	Buflex hand pads for use w/Buflex sheets	7.65	NA
FBGD	Buflex disc, green, 6"	1.85	1.65
FBBD	Buflex disc, black, 6"	1.85	1.65
FBD	Buflex disc pads for use w/Buflex discs	11.95	NA



FRE-CUT GOLD SANDPAPER

3M manufactures Gold Fre-cut paper using a premium aluminum oxide mineral which prevents it from loading up. It contains modified stearates engineered to prevent fish-eye in water-based finishes. Fre-cut works great with just about any finish and won't clog like other papers on the market that report to be "no-load". All sheets measure 9" x 11".

ABRASIVES		EACH
FFC	18 sheets, mixed grits (3 each of 80, 120, 180, 220, 320, 400 grit)	\$16.20

FFC80	10 sheets, 80 grit	\$9.00	FFC220	10 sheets, 220 grit	\$9.00
FFC80S	50 sheets, 80 grit	37.25	FFC220S	50 sheets, 220 grit	37.25
FFC120	10 sheets, 120 grit	9.00	FFC320	10 sheets, 320 grit	9.00
FFC120S	50 sheets, 120 grit	37.25	FFC320S	50 sheets, 320 grit	37.25
FFC180	10 sheets, 180 grit	9.00	FFC400	10 sheets, 400 grit	9.00
FFC180S	50 sheets, 180 grit	37.25	FFC400S	50 sheets, 400 grit	37.25

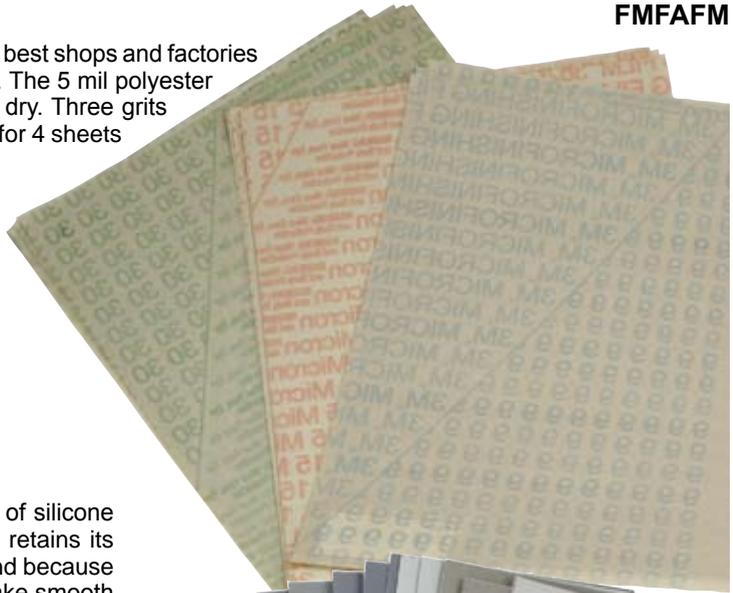


MICROFINISHING ABRASIVES

FMFAFM

This state-of-the-art finish sanding film is preferred by the best shops and factories for sanding finishes between coats and before final buffing. The 5 mil polyester backing is wear-proof for long life and can be used wet or dry. Three grits are available in 12 sheet units or you can get our mixed set for 4 sheets of each.

ABRASIVES	Each sheet measures 8½" x 11"	EACH
FMFAFM	Mixed grits, 12 shts. sanding film (4 ea. of 400, 600, 1200)	\$22.25
FMFAF30	12 sheets sanding film, 400 grit	22.25
FMFAF20	12 sheets sanding film, 600 grit	22.25
FMFAF5	12 sheets sanding film, 1200 grit	22.25



MICRO-MESH

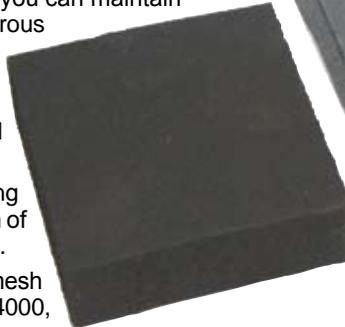
Micro-mesh is a unique, cushioned abrasive consisting of silicone carbide crystal on a resilient layer over a cloth backing. It retains its cutting edge up to 16 times longer than standard papers, and because the cutting particles are in a floating suspension, you can take smooth cuts as little as .001" at a time, with little heat buildup. When polishing out your final finish, using soapy water as a lubricant, you can maintain complete control for a smooth, satin surface to a lustrous gloss. You may also use kerosene as a lubricant if you are concerned about grain raising. Micro-mesh, available in 3 different kits (regular, starter and soft touch), has multiple uses for repair and finish work. It's also great for polishing frets!

The **FMIC** kit includes a high density foam backing block and 36 – 3" x 6" sanding cloths (2 pieces each of 18 different grits ranging from 1500 to 12,000 grit).

The **FMICS** starter kit includes 9 – 3" x 4" Micro-mesh sheets (one each of 1500, 1800, 2400, 3200, 3600, 4000, 6000, 8000, 12,000 grits).

The **FMICP** soft touch kit includes 9 – 2" x 2" Micro-mesh finishing pads in grits ranging from 1500 to 12,000.

ABRASIVES		EACH
FMIC	Micro mesh abrasive kit (3" x 6" sheets)	\$45.50
FMICS	Micro-mesh starter kit (3" x 4" sheets)	19.25
FMICP	Micro-mesh soft touch pad kit (2" x 2" pads)	10.75



MICRO-MESH STARTER KIT

Kit includes 9 - 3" x 4" sheets of the following grits:

- 1500 • 3200 • 6000
- 1800 • 3600 • 8000
- 2400 • 4000 • 12,000

Includes a small foam backing block.

SANDDEVIL®

Made of tough injection-molded thermoplastic, this patented sanding tool makes it easy to change abrasive belts quickly. Flip open the Clever Lever on the side of the SandDevil and the unit unlocks so the belt can be easily removed. Then slip on a new belt and snap the lever shut to lock the sanding belt securely in place. With its multi-surface design, SandDevil provides easy access to flat, curved and angled surfaces.

ABRASIVES		EACH
SPSDB	SandDevil sanding block	\$18.95
SPSDBVP	5 sanding belt variety pack for SandDevil*	16.85



* The SandDevil® variety pack includes 5 cloth-backed, aluminum oxide sanding belts. (60, 80, 100, 120, 150 grit)

We should have finer grits available soon. Please ask.

Check our website or call for current product information and pricing.

STEEL WOOL

This excellent 0000-grit steel wool contains none of the random coarser strands that plague most steel wool. It is also very durable and long lasting. Unlike other steel wools this one is free of oils, which are a common cause of fisheye problems in finishes. Used in several large guitar factories as the steel wool of choice, those who use it swear by it.



ABRASIVES		EACH
FSW	Steel wool, 0000-grit	\$12.45

TRI-M-ITE™ SANDPAPERS

First suggested to us by the late Richard Schneider, the Tri-M-ite™ papers are a no-load aluminum oxide-coated, paper-backed sanding material designed for use on both wood and finishes. It is a relatively low-cost material best used for the heavier-duty surface preparation. The Tri-M-ite™ papers also work well in the finer grits for leveling between coats of finish.

ABRASIVES - 9" x 11" SHEETS		EACH
FTMT12	Mixed grits, 18 sheets 3 each of 80, 120, 180, 220, 320, 400 grit.	\$17.15

ABRASIVES - 9" x 11" SHEETS		EACH
FMTMTP8	10 sheet box, 80 grit	\$10.90
FMTMTP8L	50 sheet box, 80 grit	40.40
FMTMTP12	10 sheet box, 120 grit	10.90
FMTMTP12L	50 sheet box, 120 grit	40.40
FMTMTP18	10 sheet box, 180 grit	10.90
FMTMTP18L	50 sheet box, 180 grit	40.40
FMTMTP22	10 sheet box, 220 grit	10.90
FMTMTP22L	50 sheet box, 220 grit	40.40
FMTMTP32	10 sheet box, 320 grit	10.90
FMTMTP32L	50 sheet box, 320 grit	40.40
FMTMTP40	10 sheet box, 400 grit	10.90
FMTMTP40L	50 sheet box, 400 grit	40.40

ABRASIVES - ADHESIVE ROLLS		EACH
FTMTR8	80 grit, 4½" x 10 yds	\$23.25
FTMTR12	120 grit, 4½" x 10 yds	23.25
FTMTR22	220 grit, 4½" x 10 yds	23.25
FTMTR32	320 grit, 4½" x 10 yds	23.25



WET-OR-DRY™ POLISHING PAPERS

These are great papers for both polishing wood or fine sanding of finishes. Aggressive and durable, use them dry to put a sheen on a fingerboard or wet on your finish just before buffing. The 2000 grit is the finest we carry. The sheets are 5½" x 9" and are supplied 12 sheets/set or a mixed set of 4 each of the three offered grits.

ABRASIVES		EACH
FWODM2	12 polishing papers, Mixed grits (4 each - 400, 320, 220)	\$10.45
FWODM	12 polishing papers, Mixed grits (4 each - 600, 1200, 2000)	10.45
FWOD16	12 polishing papers, 220 grit	10.45
FWOD14	12 polishing papers, 320 grit	10.45
FWOD12	12 polishing papers, 400 grit	10.45
FWOD9	12 polishing papers, 600 grit	10.45
FWOD3	12 polishing papers, 1200 grit	10.45
FWOD2	12 polishing papers, 2000 grit	10.45



SUPPLIES

• ABRASIVES

• ADHESIVES/ GLUE/TAPE

- ~ 3M Fine-line Masking Tape
- ~ Binding Adhesives
- ~ Binding Tape
- ~ Cyano-Acrylate Glues
 - Micro-Pipettes
- ~ Granular Hide Glue
- ~ Instrument Makers Glue
- ~ Smith All Wood Epoxy
- ~ Transfer Tape

• BUFFING/POLISHING

• DYES

• FILLERS

• FINISHES

GLUE SYRINGES



A suggestion of Richard Schneider, these extra high quality plastic syringes are for use with all types of adhesives. The tapered spout is curved for easy access to difficult-to-reach gluing surfaces. The tip tapers to a .030" hole and can be cut along its length to suit the job. The syringes are reusable after careful cleaning. Approx. 3" long; 5/8" diameter; Glue capacity: approx. 1 oz.

ADHESIVES/GLUE/TAPE	EACH	3+
FGS Glue syringe	\$2.55	2.25



PLASTIC BINDINGS

See Bindings, Backstrips & Purflings page 48

LMI's selection of glues is wide and deep. Our LMI Instrument Makers Glue is a standard in the industry, offering the only real alternative to Tite-bond for wood to wood joints. We also offer a comprehensive line of cyanoacrylate glues, two excellent wood to plastic glues (for binding), a terrific easy-to-use epoxy for hard to glue woods, and the finest hide glue available. We also carry some cool adhesive accessories such as micro-pipettes, transfer-tape (for pickguards) and glue syringes.

3M FINE-LINE MASKING TAPE

These sizes, recommended to us by Michael Hornick of Shanti Guitar are perfect for masking prior to finishing. Sized for bindings and purfling masks, these are real timesavers and have just the right amount of "stickum" to make the job go well.



ADHESIVES/GLUE/TAPE		EACH	3+
FTA75	Masking tape, 3/4" x 60 yds.	\$12.85	11.45
FTA5	Masking tape, 1/2" x 60 yds.	12.85	11.45
FTA375	Masking tape, 3/8" x 60 yds.	10.15	9.05
FTA187	Masking tape, 3/16" x 60 yds.	10.15	9.05
FTA125	Masking tape, 1/8" x 60 yds.	10.15	9.05

BINDING ADHESIVES

We've sold our **FGW** binding cement for many years for bonding plastic to wood. It works very well on edge binding, and for adhering pickguards. Our customers say that no other cement works as well on vinyls, ABS plastics, and most plastic bindings. It's great for Boltaron™ (where Duco won't work), and it works with celluloid (ivoroid, "tortoise"), without dissolving the material like other acetone-based cements. Because **FGW** is stronger than Duco and other cements, heat buildup from scraping or sanding will not cause binding to delaminate.



FGW Binding cement

Our **FCA** adhesive, used by many large American factories, is finally available to the small shop user. In the factory environment, it reduced the time the binding had to be bound up to 24 hours! Steve Helgeson of Moonstone Guitars says it has fast tack, sets up quickly and produces fewer fumes than other products he's used. Frank Ford was also very enthusiastic about it. This product was developed using it in combination with 14 different woods and 28 different plastics and it worked well with all. This means you can use it on oilier woods like Cocobolo with good adhesion.

NOTE: As with any product, practice on a test piece before using on your guitar. These products etch slightly into the plastic and wood, so they are not appropriate for very thin plastic applications.



FCA contact adhesive and brushes

ADHESIVES/GLUE/TAPE	EACH	6+
FCA Contact adhesive for binding, 2 oz.	\$6.75	6.00
FGW Binding cement, 2 oz.	4.10	3.65
FTBS Tin handled brush for FCA adhesive, 1/4" wide	.35	.30
FTB Tin handled brush for FCA adhesive, 3/8" wide	.65	.60

Check our website or call for current product information and pricing.

BINDING TAPE

Almost all factories and hand makers use tape to hold the bindings and purflings in place while gluing them to the edge of the body. Regular masking tape is generally too weak and tears under the pressure needed to press the bindings and purflings firmly into the routed channels. Filament tape—plenty strong enough—must be cut to length with scissors or a knife and is expensive. The tape of choice is this binding tape, our **FT75**, made from stiff paper with strong rubber based adhesive. It is strong enough to apply sufficient pressure with a strong adhesive yet can be torn by hand as you work. Each roll should do at least 5 or 6 guitars.



ADHESIVES/GLUE/TAPE		EACH
FT75	Binding tape, 3/4" wide	\$3.65

CYANO-ACRYLATE GLUES

The list of uses for our super glue would fill the page and is growing by the day. From repairs to building instruments to making jigs and fixtures, these glues will do what no others can. The penetrating **FGHO** accelerator will wick into cracks and gaps, bonding almost anything instantly. The thicker **FGHS** Super T will fill gaps and can be used for broader surfaces that need a longer work time. The **FGHB** black cyano is perfect for gluing inlays into Ebony. The **FGHU** non-fuming glue is for people who are bothered by the sometimes powerful fumes of the other super-glues. For faster drying, spray our **FGHA** accelerator after application of the glue or apply glue to one side and accelerator to the other and join for an almost instant bond. Cyano solvent, **FGHSV**, will slowly loosen up super glue in case you get some on your fingers. To apply small amounts of glue, use a pro-tip extension applicator, **FGHT**, on your glue bottle.



Cyano-acrylate glues

ADHESIVES/GLUE/TAPE		EACH	3+
FGHO	Hot Stuff original, penetrating	\$10.75	9.60
FGHS	Super T, thicker slower cure	10.75	9.60
FGHB	Black cyano with additional tips	16.85	NA
FGHU	UFO, non-fuming	23.95	NA
FGHA	Accelerator, 2 oz.	7.35	NA
FGHA18	Accelerator, 18 oz.	41.25	NA
FGHAS	NCF - aerosol accelerator (non-CFC) for instant glues, 6 oz. can.	12.90	NA
FGHSV	Cyano solvent, finger saver	6.75	NA
FGHT	Pro tips for FGHO , FHGB , FGHOT and FGHS	2.15	1.90
FGHPT	Micro-pipettes, 25/pk. for "Hot Stuff" glue	5.40	NA



MICRO-PIPETTES
for "Hot Stuff" penetrating glues

Courtesy of Portland luthier Wes Brandt. These offer very precise control in finish repairs, fretting work, general repairs, as well as in building. Not only can you easily lay down the glue, but you can take it back up with a light squeeze of the bulb.



KTM-9 WATER BASED LACQUER

Go to our website for:

Complete instructions
on the use of KTM9
by John Greven

Hand brushed application &
finishing processes using KTM-9
by Keith Rhodes

KTM9 FAQ
Some Frequently Asked Questions

See our
KTM9
products
page 166



GRANULAR HIDE GLUE

The case for ground hide glue is that it has been used for centuries, and good, strong, centuries-old glue joints are still in existence. The newer liquid hide glues with preservatives do not develop the strength of granular hide glues, and can fail with extended periods of high humidity. Our hide glue has a gram strength of 192 — perfect for lutherie!

FGH also boasts the following other traits: It dries to a crystalline state and does not dampen or absorb string energy; Joints can be easily taken apart with heat, warm water (some use vinegar); It can be used diluted for sizing end grain – preventing the subsequent starving of joints in cases where end grain is joined (such as the neck); It can be used in tight joints because it requires only a thin coating (other glues require a thick coating); Hide glue is transparent and can be used as a pore filler by mixing with pigments or sawdust (as do many of the Granada makers); and it sands easily.

ADHESIVES/GLUE/TAPE		EACH	3+
FGH	Granular hide, 1 lb.=2 pints	\$10.95	9.75

LMI INSTRUMENT MAKERS GLUE

Rarely, do we receive a sales order here at LMI that does not include this fine glue. Perfect for any area of the guitar where wood is bonded to wood, this is the only glue on the market made especially for instrument makers. Because this glue dries hard it is said to provide a sound transference medium superior to other glues. It sets up in 15 to 30 minutes, dries transparent, is water-resistant and will soften with heat for repairs. It has a shelf life of 6 months to a year, 9 to 15 months if refrigerated. If it smells sweet it's good. If it smells sour use it as a household glue, but not on instruments.

ADHESIVES/GLUE/TAPE		EACH	3+
FG	LMI instrument makers glue, 8 oz.	\$7.95	7.10
FGG	LMI instrument makers glue, 1 gal.	78.25	NA

PAPER TAPE

Peter Hurney of Pohaku Ukuleles recommended this white paper tape for masking off bridges prior to applying a finish. He likes it because it adheres well, but does not stretch when being applied so one can get a super-straight line.

ADHESIVES/GLUE/TAPE		EACH
FPT	White paper tape for masking, 3/4"	\$10.55

SMITH ALL WOOD EPOXY

Rick Turner gave us the lead to this Steve Smith epoxy. He uses it for gluing his fingerboards to the neck shaft to avoid introducing water into the fingerboard, which in turn can introduce back bow into the neck. This epoxy has many advantages, the most salient of which are: (1) Designed specifically for oily woods, actually incorporates resins and oils into the epoxy. (2) 1 to 1 mix ratio by volume, and is forgiving of minor mix disparities. (3) 2-hour pot life at 70°F, full cure in 24 hrs.; (4) Workable and curable below freezing (28°F, 8 days cure); (5) Extremely tough. Great for gluing particularly resinous woods such as Cocobolo and some of the Ebonies.

ADHESIVES/GLUE/TAPE		EACH
FGSMI	Smith all wood epoxy, 12 oz.	\$24.75

TRANSFER ADHESIVE

The transfer adhesive LMI stocks is the same one used by Martin™, Gibson™, Santa Cruz, Taylor, and many other makers of fine instruments. It is perfectly clear, thin (3-5 mils.), extremely aggressive, tenacious, heat resistant (up to 200°), and waterproof. Simply unroll to expose the adhesive, apply to the back of the pickguard, trim away the excess with a sharp knife and (after removing the protective layer of wax paper) press firmly down to the surface. Once you try this method, you will never use anything else. Guaranteed!

ADHESIVES/GLUE/TAPE		EACH	3+
FTFTSS	Transfer adhesive, 8" x 10"	\$1.85	1.65



SUPPLIES

- ABRASIVES
- ADHESIVES/GLUE/TAPE

• BUFFING/POLISHING

- ~ Finesse-it™II & Perfect-it™II
- ~ Liquid Polishing Compounds
- ~ Menzerna Dry Polishing Compound

- DYES
- FILLERS
- FINISHES



SHOP FOX® BUFFING ASSEMBLY

This inexpensive, three-step buffing arbor makes it possible for even beginners to machine buff their instruments.

See
FINISHING TOOLS
page 121



SHELLAC & FRENCH POLISHING MATERIALS

See **FINISHES** page 167



BUFFING WHEELS

See **FINISHING TOOLS** page 121

FINESSE-IT™ II FINISHING MATERIAL & PERFECT-IT™ II RUBBING COMPOUND

These two compounds are for those who like to hand buff and polish out their instruments. Use Finesse-it™II first with a polishing cloth following the directions on the bottle. Follow that up with Perfect-it™II as your last step in the finish process. Do not use abrasives with this product. May be applied with a polishing cloth.

BUFFING/POLISHING		EACH
F3MFIN	Finesse-It™II, 1 qt.	\$39.75
F3MPER	Perfect-It™II, 1 qt	37.80



LIQUID POLISHING COMPOUNDS

These 3 polishes, used together, yield a mirror-like gloss on any finish. They are perfect for new finishes as well as finish repair work. Odorless and safe, they are chemically inert and silicon and wax free.

Our **FCP** cut polish is for machine or hand polishing. It cuts exceptionally fine and fast. For a higher gloss use our **FFP**. It's gentle enough to bring French polish to a high luster. The **FSP** can enhance a high gloss and is often used as an everyday cleaner. Do not use abrasives with this product. May be applied with a polishing cloth.

BUFFING/POLISHING		EACH	3+
FCP	Cut polish, 8 oz.	\$8.95	7.95
FFP	Fine polish, 8 oz.	8.95	7.95
FSP	Super fine polish, 8 oz.	8.95	7.95

MENZERNA DRY POLISHING COMPOUND

Buffing out a finish to a mirror-like gloss with a buffing wheel was a messy process in the past. With the advent of these new dry polishing compounds, this has changed. These have been designed to work with the tougher high urethane content finishes like our water-based **FTKTM** as well as our McFadden's Lacquer, **FL128** and **FL32**.

Start with a fresh cotton buffing wheel and "charge" the wheel with the compound by holding it against the wheel for 3 to 5 seconds, and start to buff. The wheel may need periodic recharging throughout the buffing process. **You MUST have a different wheel for each compound to get the best results.**

We carry 5 grades/colors, to give you the widest range of polishes to suit your needs. They are listed here in order of the coarseness of their abrasives with the "600 grit" being the most coarse. For many years we carried only the **FMEZW** and **FMEZF**. If you do not need the full line of sticks, then these two are the best choices.



*Menzerna part numbers are available by request.

BUFFING/POLISHING		COLOR	EACH	3+
FMEZM	Menzerna dry polish, 600 grit	dark brown	\$23.50	20.90
FMEZP	Menzerna dry polish, 800-1000 grit	butterscotch	24.50	21.80
FMEZF	Menzerna dry polish, fine grade	ivory	25.50	23.60
FMEZW	Menzerna dry polish, very fine grade	olive	27.50	24.50
FMEZVF	Menzerna dry polish, finest grade	tan	27.50	24.50

SUPPLIES

- ABRASIVES
- ADHESIVES/GLUE/TAPE
- BUFFING/POLISHING

• DYES

- ~ Aniline Dyes
 - Alcohol & Water Soluble
- ~ Dye Concentrates
- ~ Fingerboard Dye
- ~ Lamp Black

- FILLERS
- FINISHES

NOTE: Use water-based dyes for staining unfinished wood or adding transparent color to water-base lacquers. Be sure to mix water-based dye in distilled water before adding to the finish. Use the MEK-based dyes for tinting lacquer (and other organic solvent finishes).

It is best to avoid interchanging the dye base/finish base as it will cause chemical incompatibility problems.

DYE CONCENTRATES

Dye concentrates are perfect for long-term color integrity. They will not degrade as UV light and oxidation take their toll. Available with either water or MEK base in 5 basic colors that will mix to any color imaginable (sold as a kit or separately).

Both kits, water and MEK, include five 2 oz. bottles (one of each color).

WATER SOLUBLE Concentrates		EACH
FMDYWF	5 dye kit	\$51.95
FMDYWBKF	Black, 2 oz.	11.55
FMDYWBLF	Blue, 2 oz.	11.55
FMDYWBRF	Brown, 2 oz.	11.55
FMDYWRF	Red, 2 oz.	11.55
FMDYWYF	Yellow, 2 oz.	11.55

MEK SOLUBLE Concentrates		EACH
FMDYMEK	5 dye kit	\$26.75
FMDYMEKBK	Black, 2 oz.	5.95
FMDYMEKBL	Blue, 2 oz.	5.95
FMDYMEKBR	Brown, 2 oz.	5.95
FMDYMEKR	Red, 2 oz.	5.95
FMDYMEKY	Yellow, 2 oz.	5.95

 ALL DYE CONCENTRATES are considered hazardous and must be shipped Fedex Ground. Water based products are included in this restriction.



ANILINE DYES

ALCOHOL SOLUBLE

Brilliant, richer, and brighter than any other brands we've tested...and we've tested many! These alcohol soluble aniline dyes are available in powder form, and yield one to two quarts (depending on color) of good concentration when mixed with lacquer. Non-grain-raising.

WATER SOLUBLE

Water soluble aniline dyes are light-fast and deep penetrating. Best results are found on hard and close-grained woods, like Maple. Lacquer, varnish, or shellac may be applied over the stain once it is dry without fear of smears or smudges. These high-grade dyes work very well for coloring your own laminates or purflings where you want complete penetration. Each 1/2 oz. container is enough to make 1-2 quarts, depending upon desired concentration.

ANILINE - Alcohol soluble		EACH	3+
FSB	Set of 6	\$21.90	NA
Set includes 1/2 oz. of each color below.			

FSTA	Amber, 1/2 oz.	\$4.05	3.60
FSTB	Brown, 1/2 oz.	4.05	3.60
FSTBK	Black, 1/2 oz.	4.05	3.60
FSTBL	Blue, 1/2 oz.	4.05	3.60
FSTR	Red, 1/2 oz.	4.05	3.60
FSTY	Yellow, 1/2 oz.	4.05	3.60

ANILINE - Water soluble		EACH	3+
FSBW	Set of 7	\$25.15	NA
Set includes 1/2 oz. of each color below.			

FSTAW	Amber, 1/2 oz.	4.05	3.60
FSTBW	Brown, 1/2 oz.	4.05	3.60
FSTBKW	Black, 1/2 oz.	4.05	3.60
FSTBLW	Blue, 1/2 oz.	4.05	3.60
FSTPW	Purple, 1/2 oz.	4.05	3.60
FSTRW	Red, 1/2 oz.	4.05	3.60
FSTYW	Yellow, 1/2 oz.	4.05	3.60

FINGERBOARD DYE

Use a mixture of 1/2 oz. of this powdered dye to 8 oz. of a methyl alcohol based solvent to completely blacken Ebony. After mixing, strain through muslin to remove residue. For a binder, we suggest adding a spoonful of shellac. Store the liquid in a bottle and dilute as needed.

FINGERBOARD DYE - Enough for approx. 10 fingerboards		EACH
FD	Fingerboard dye, .5 oz.	\$6.10



FD

LAMPBLACK

Lampblack or carbon black, is a dark powdery deposit of unburned fuel residues. Frank Ford says: "Lampblack can be mixed with most any opaque coloring medium i.e. pigmented epoxy. Mix up some cyanoacrylate with lampblack to produce a smooth black filler for inlay in ebony. Added to hide glue or other wood glue, it will make the glue line black for laminating Ebony."

FLBD	Lampblack, 1/2 cup, carbon black	\$5.50
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FLBD

SUPPLIES

- ABRASIVES
- ADHESIVES/GLUE/TAPE
- BUFFING/POLISHING
- DYES

• FILLERS

- ~ LMI Micro-Bead Paste Filler
- ~ McFadden's Pore Filler
- ~ Second Chance Dent Filler
- ~ System Three Epoxy Filler
- ~ Z-Poxy

- FINISHES



PLASTIC SPREADERS

These spreaders work great for applying pore fillers in the finishing process, and whatever else needs spreading.

SPECIALTY TOOLS		PACK
FS	Plastic spreaders (pack of 3)	\$12.95



MIXING CUPS

These inexpensive 2 oz. cups are great for small amounts of adhesive or dyes. Just use them toss away with no clean up. These cups are not suitable for cyanoacrylate glue, lacquer or anything dissolved in lacquer thinner, MEK or acetone. They are great for naptha and oil based products like fillers, and waterbased glue and epoxy.

ADHESIVES		EACH	6+
FMC	Mixing cups, 10 pack	\$0.85	0.75

Most of the hardwoods used for guitar bodies and necks - e.g. all Rosewoods, Koa, Walnut, Mahogany, and more - have very open pore structure. These open pores show as a multitude of tiny depressions throughout the smoothly sanded surface of these hardwoods. It is essential prior to finishing to thoroughly fill these depressions with a pore filler. In the end, this step will reduce the time and effort used in applying your finish — less sanding, fewer coats — and you'll have a guitar with a smooth, flat, glass-like finish!

LMI MICRO-BEAD ACRYLIC PASTE FILLER

LMI Micro-Bead Acrylic Paste Filler is an easy to use, water cleanup, paste wood filler formulated with microscopic glass beads in a matrix of water-soluble acrylic polymer. We offer it in 3 base colors: natural (Maple), Mahogany (medium red/brown) and dark Walnut-Rosewood for the dark-colored woods. It can easily be tinted using paint pigments, which are available at paint and hardware stores, to match any color needed.

Micro-bead will never shrink and is minimally absorbent of finishes and solvents. It works well with most finishes. It is the safest, cleanest, and fastest filler on the market.



SEE WEBSITE FOR FINISH INSTRUCTIONS

FILLER		EACH
FMBF8N	Natural color, 8 oz.	\$10.70
FMBF8M	Mahogany, 8 oz.	10.70
FMBF8R	Dark Walnut/Rosewood, 8 oz.	10.70

MCFADDEN'S™ PORE FILLER

This is the filler of choice to go under all lacquer finishes and has been a standard in the industry for years. McFadden's™ filler once dry, shrinks little over time and provides a level surface for your lacquer coats. The filler comes in four shades and transparent, to either match the color of the wood or contrast it for effect. If it is used on the bare wood without a sealer coat first, it will stain the wood, which might also be desirable. For example you can darken up light colored Mahogany on a neck for a vintage look.

To apply, work the filler in with a rag moving both with and finally across the grain. Wait a few minutes until the filler starts to flash off (turns dull) and then wipe off the excess with burlap, wiping across the grain only. After it has dried for at least 24 hours then you can start applying lacquer. Thin with Naptha.



See SHIPPING POLICIES (page 186) FOR SHIPPING LIMITATIONS.



FILLER		EACH
FPFT	McFadden's™ Transparent, 16 oz. (initially appears beige)	\$13.55
FPFN	McFadden's™ Natural, 16 oz.	13.55
FPFR	McFadden's™ Rosewood, 16 oz.	13.55
FPFM	McFadden's™ Mahogany, 16 oz.	13.55
FPFW	McFadden's™ Walnut, 16 oz.	13.55

SECOND CHANCE DENT FILLER

Second Chance Dent Filler, created by classical guitar builder Randy Angella, is designed to fill small dents and dings that invariably occur when building a guitar. This kit includes 6 colors (3 Cedar, 3 Spruce) that can be mixed and matched to create the perfect color to repair your top.

FILLER	EACH
FSC Second Chance dent filler, 6 bottles, 1 oz. each	\$18.25



FSC, Mix & match: 3 Cedar, 3 Spruce

SYSTEM THREE EPOXY FILLER

System Three epoxies are heartily recommended by John Greven for use with **KTM9** (page 166). He uses the **SB-112** for just about any wood. If you prefer a less viscous filler, the Clear Coat is for you.

If necessary, the silica thickening powder can be added to our System Three epoxies to thicken them. It will not compromise the clarity of the epoxy and makes it easier to sand. John recommends starting with one part silica powder to 3 parts epoxy, and mixing to the thickness of whipping cream. He says many people prefer to make the epoxy thicker for the back and sides and thinner for the top.

***NOTE:** For best mixing ratio results, a digital scale is recommended.

FILLER	EACH
FSB1.5K System Three 2-part epoxy (SB-112), 1.5 pint kit, for most woods	\$36.95
FSB3K System Three 2-part epoxy (SB-112), 3.0 pint kit, for most woods	62.25
FCC1.5K System Three Clear Coat, 2-part epoxy, 1.5 pint kit, thinner formula	33.25
FCC3K System Three Clear Coat, 2-part epoxy, 3.0 pint kit, thinner formula	59.75
FST1Q System Three silica thickener, 1 quart	14.55



Silica Thickener, **FST1Q**

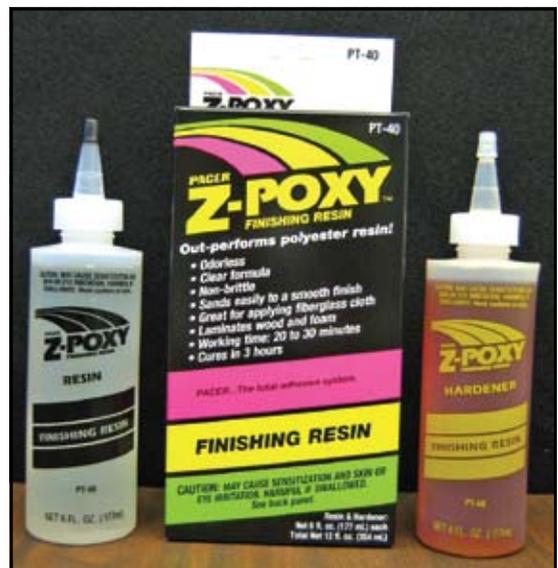
Z-POXY

We'd been hearing rumors that Z-poxy Finishing Resin was a great filler and sealer, but it was luthier Tim McKnight who wrote and insisted that we carry it. It is the filler of choice in Robert O'Brien's new finishing DVD as well (See DVD's page 179).

Z-poxy is used much like our System Three epoxy filler, above, but is much more forgiving when it comes to mix ratios — You can practically "eyeball" it (We recommend using a digital scale with the System Three filler). Another difference is that Z-poxy is not 100% clear and will add a subtle amber warmth to the color of the wood. This could be an advantage or disadvantage, depending on the desired results.

Application is easy. Simply apply, as thinly as possible, across the grain with a squeegee or old credit card. Press the Z-poxy into the pores, allow to dry overnight and then sand with 400 grit paper. Apply a second (or third) coat until you have a perfectly flat surface. The last coat can be thinned with alcohol and wiped on with a towel. The alcohol will evaporate leaving a glassy surface. Be sure you do NOT sand to the bare wood when sanding. Then finish with our **KTM9**, de-waxed Shellac, lacquer or urethane. Z-poxy can be thickened with our **FTS1Q** System Three Silica thickener or it can be thinned with alcohol.

FILLER	EACH	3+
FZPOXY Z-poxy finishing resin	\$17.25	15.35



Though no builders have reported adhesion problems, O'Brien recommends using a coat of shellac between the Z-poxy and the top coat for added insurance. Always test on a piece of scrap material when using new products.

SUPPLIES

- ABRASIVES
- ADHESIVES/GLUE/TAPE
- BUFFING/POLISHING
- DYES
- FILLERS

• FINISHES

- ~ Burn-In Lacquer Stick
- ~ Dr. Duck's Ax Wax
- ~ Finishing Kit
- ~ KTM Product Line Waterbased Finish
- ~ McFadden's™ Spray Lacquer
- ~ Oil Finishes
 - Fingerboard Oil
 - Tru-Oil Finish
- ~ Shellac & French Polishing
- ~ Tack Cloth

FINISHING KIT

Here is a great way for a beginning guitar maker to get all the finest glues and finish supplies at once - and at a great discount! It makes a perfect compliment to any of our guitar kits. Based on our stellar KTM9 water-based finish, the kit assumes the customer is polishing by hand (as opposed to using a buffing machine). You will find everything here you need, with the exception of a few easy to find hardware store items, such as brushes. The epoxy pore filler provided offers you the state of the art in pore filling, and doubles as a regular epoxy if needed.

The kit gives you enough supplies to complete several instruments. As with all our of kits, **we do not allow any substitutions.**

FINKIT1 Finishing Kit includes:

- KTM waterbased finish, 1 qt. (FTKTM932)
- Z-poxy finishing resin (FZPOXY)
- White glue, 8 oz. (FG)
- Hot stuff, original penetrating (FGHO)
- Binding cement, 2 oz. (FGW)
- Fre-Cut gold sandpaper, 18 sheets (FFC)
- 3M wet-or-dry polishing paper, mixed grits, 12 sheets (FWODM)
- Micro-pipettes, 25 pack (FGHPT)
- Glue syringe (FGS)
- Cut polish, 8 oz. (FCP)
- Fine polish, 8 oz. (FFP)
- Super fine polish, 8 oz. (FSP)
- Tack cloth, package of 6 (FTC)

FINISHES		EACH
FINKIT1	Finishing kit 	\$137.25
FINKIT2	Finishing kit w/o FGW cement (International customers)	133.55

BURN-IN LACQUER STICK



A time-saver for filling in the ends of fret slots in an Ebony fingerboard. The black lacquer wax can be melted in the hole with a hot chisel or knife heated by an alcohol lamp or a conventional soldering iron. (Avoid scorching the wood.) Also available in a clear stick for use in fingerboards other than Ebony or wherever transparent fill is needed.

NOTE: These sticks are extremely fragile. Our shippers take every reasonable effort to protect them, however, we can not guarantee that you will receive them in one piece. This should not be a problem since you will only be using a small part of the stick in normal usage.

FILLER		EACH
FLS	Black burn-in lacquer stick, ¾ oz.	\$6.25
FLSC	Clear burn-in lacquer stick, ¾ oz.	6.25

DR. DUCK'S AX WAX

This inexpensive, multi-faceted stuff is well known to many in the guitar world as an excellent cleaner and polisher. Because it is free of wax, abrasives, silicones or acids, it can be used to spruce up even delicate vintage finishes. Use it on hardware, tuners and over pickguards. It is also a great choice for the oil component of a French polish.

Luthiers will love how just a small portion darkens streaky fingerboards and bridges as it conditions the wood. It can be applied even after the board is fretted without danger of tarnishing the frets. One bottle is enough for dozens of fingerboards.

Polishing instructions are included on the bottle.

FILLER		EACH	3+
FAW	Dr. Duck's Ax Wax	\$7.25	6.45



"The Finishing Kit is a perfect compliment to any of our guitar kits."



FINKIT1

KTM PRODUCT LINE – WATER BASED FINISH

The newest incarnation of KTM is now available. "It is simple and safe to use, very forgiving in the application process, has all of the desirable physical and visual properties of the solvent base finishes, and saves time. . . Because the flow out is so good, there is very little leveling necessary and runs are rare, even with heavy application," explains John Greven, who initially encouraged us to feature this newest urethane/acrylic from Grafted Coatings. KTM-9 is a self-cross-linking product and does not require any additives. It has the advantage of fast curing, the ability to be brushed on, is non-toxic, and cleans up easily. Further, it has superior clarity and depth, and once cured and buffed out it is almost indistinguishable from nitrocellulose lacquer. It can be quickly cured using infrared heat lamps if there is a need for speed. A quart will finish from 4 to 6 guitars. Because of its non-toxic nature, KTM can be shipped anywhere by any means with no special cost or labeling.

KTM FINISH - WATERBASE GLOSS		EACH	KTM FINISH - WATERBASE SATIN		EACH
FTKTM932	1 qt. clear gloss	\$38.75	FTKTM9S32	1 qt. clear satin	\$38.75
FTKTM9	1 gal. clear gloss	78.95	FTKTM9S	1 gal. clear satin	78.95



DETAILED KTM9 "BRUSH-ON" INSTRUCTIONS
by Luthier Keith Rhodes
SEE OUR WEBSITE

MCFADDEN'S™ SPRAY LACQUER

— *An entirely compatible system of products.*

McFadden's™ nitrocellulose spray lacquer is easily the most widely used lacquer in the best shops in our industry. It is the favorite lacquer of the smallest shops and the largest factories alike, and its reputation is well deserved. It sprays extremely well with standard suction or gravity feed guns, as well as the newer HVLP systems. This lacquer can be sprayed straight or thinned, heated or room temperature. It buffs out easily and beautifully when properly cured – it can be buffed in only three days or so, but the gloss and surface is optimum with 10 to 15 days of curing before buffing.

VINYL SEALER

McFadden's™ vinyl sealer **FLSW** is designed for use with the lacquer for the prep stage of the entire finishing process. It can be used as an initial sealer, then fill pores with one of our pore fillers (page 163) then cover the filled surface with another coat or so of the sealer.

FLATTING PASTE

FLFB flattening paste is produced by Lawrence McFadden, so it is guaranteed to be compatible with our McFadden's spray lacquer. This paste is added to lacquer to flatten the finish.

Here are some basic guidelines:

- **FLAT FINISH:** To empty gallon can, add 1 qt. FLFB paste. Fill to 1 gallon w/ lacquer.
 - **SATIN FINISH:** To empty gallon can, add 1 pint 8oz. FLFB paste. Fill to 1 gal. w/ lacquer.
 - **SEMI-GLOSS:** To empty gallon can, add 8 oz. FLFB paste. Fill to 1 gallon w/ lacquer.
- In all cases, mix well and filter before using. Sheen can be adjusted by adding more or less McFadden's spray lacquer.

MCFADDEN'S SPRAY LACQUER SYSTEM			EACH	MCFADDEN'S SPRAY LACQUER SYSTEM			EACH
FL128	1 gal. spray lacquer		\$46.95	FLSW32	32 oz. vinyl sealer		\$15.25
FL32	32 oz. spray lacquer		16.95	FLRFT	16 oz. retarder		10.95
FLSW	1 gal. vinyl sealer		46.95	FLFB	32 oz. flattening paste		40.10



See "Tutorials" on our website for nitrocellulose lacquer finishing instructions.

OIL FINISHES: Fingerboard oil & Tru-Oil®

FINGERBOARD OIL

A clear, clean, and odorless synthetic oil that lasts many times longer than conventional lubricants – enough to oil about thirty fingerboards in one bottle. It will help protect from cracks due to temperature/humidity extremes, as well as enhance the natural beauty of the board. A light coating of oil on the strings can help prevent corrosion due to acidity in the players hands.

FINISHES		EACH
FFOA	Fingerboard oil, .6 fl. oz.	\$9.65



PREVAL SPRAYER

The Preval portable spray gun is a disposable spray unit. It consists of a cartridge/valve assembly and a 6 fluid ounce glass product container that is re-usable. The cartridge will spray up to 16 ounces of liquid before needing replacement. Ozone safe.

SPECIALTY		EACH
FSG	Preval sprayer	\$6.75
FSGR	Propellant cartridge only	4.45



Check our website or call for current product information and pricing.

TRU-OIL® FINISH

This oil finish is a great choice as a finish material for 4 reasons: It has very little effect on tone, it is very easy to repair, is cost effective, and relatively easy to apply. Oil finishes are particularly popular on non-painted solid body guitars and basses, and some players prefer the feel of an oil finished neck over one finished with lacquer. Special care should be taken when preparing the soundboard, or any softwood, to avoid saturation (many prefer to finish this section of the instrument with shellac). When working with porous woods, the True-Oil sealer is a good sealer to apply prior to the Tru-Oil finish.

See "Tutorials" at lmii.com for Tru-Oil® finishing instructions.



FINISHES		EACH
FTO	Tru-Oil finish, 3 oz.	\$8.10
FTOS	Tru-Oil sealer, 3 oz.	8.10

SHELLAC & FRENCH POLISHING MATERIALS

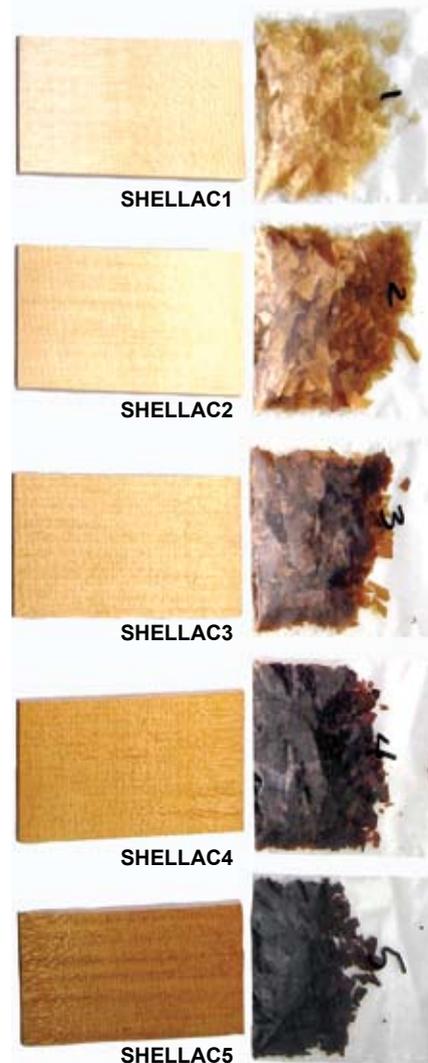
French polishing - padding thin layers of shellac - is the most traditional and widely acceptable finish for classical guitars and historic musical instruments. French polished shellac finishes are thin and flexible, and are arguably the best finish for enhancing the tone of fine classical guitars. This finish is less protective or durable when compared to lacquers and synthetic finishes but its perceived better tone and ease of repair outweigh this aspect.

French polishing involves the use of a dilute solution of shellac and alcohol that is applied in thin layers by hand with a specially prepared pad. There are small variations to the process and materials used that are widely accepted, so each instrument maker works to find the technique/process that yields the best results. There is extensive literature on this process available, and we recommend and offer an excellent DVD - French Polishing with Ron Fernandez (**BM65**) - that covers the complete process with explanation of all materials.



Pumice, denatured alcohol, felt block, and rottenstone.

We offer three (5) grades or colors of flake shellac, along with denatured alcohol, pumice, rottenstone, and felt pads. The denatured alcohol **FPDENAL** is used to dissolve the shellac flakes into a solution. The pumice **FPPUM** is used during the filling and padding process and the rottenstone **FPROT** is used in conjunction with the felt pad **FPFELT** and oil for the final gloss polishing of the cured finish. For the oil used in the padding process, makers have used baby oil (mineral oil), pure olive oil, paraffin oil, or our **FAW** Dr. Duck's Ax Wax (page 165). Well-washed, lint-free cotton or linen (an old t-shirt) can be used as a pad material.



TACK CLOTH

Silicone and wax free, the package of ten individually wrapped cloths are essential in achieving a professional finish.

FINISH	EACH
FTC	Tack cloth, 6 pack \$12.25

FINISHES		EACH
SHELLAC1	Light transparent blonde shellac, 8 oz.	\$12.75
SHELLAC2	Light blonde shellac, 8 oz.	12.75
SHELLAC3	Medium blonde shellac, 8 oz.	12.75
SHELLAC4	Amber shellac, 8 oz.	12.75
SHELLAC5	Brown shellac, 8 oz.	12.75
FPDENAL	Denatured alcohol, 1 qt.	14.75
FPFELT	Felt block, 5 x 5 x 3/4"	12.80
FPPUM	Pumice for filling and padding, one pound	6.75
FPROT	Rottenstone for polishing, one pound	6.75

MEDIA & Merchandise

• BOOKS

- Acoustic Guitar Books
- Electric Guitar Books
- Guitar Repair Books
- Misc. Guitar Books
- Other Instrument Books

- CD'S, DVD'S & VIDEO'S
- GIFTS
- PLANS
- TEMPLATES

ACOUSTIC GUITAR BOOKS

A Collection of Fine Spanish Guitars

Sheldon Urli

This is an extremely well-produced book that thoroughly describes each instrument in this very comprehensive collection of fine classical guitars. The collection includes 68 classical and flamenco guitars by the most well-known guitarmakers from Antonio Torres in the mid 19th century to those working today. All important dimensions of the guitars are given, along with clear photos, comparisons between guitars, close-ups of rosettes, purfling details, tuning machines, bracing patterns, biographies of the various luthiers, and more. This is an extraordinary reference source that belongs in every serious guitar maker's library, 157 pages with hundreds of photos.



ACOUSTIC GUITAR BOOKS		EACH
BM41	A Collection of Fine Spanish Guitars	\$136.85

A Guitar Maker's Manual

Jim Williams

Jim had several good teachers, including Charles Fox and George Morris. Their influence is evident by several ingenious devices and clever ways of building for custom orders, both classical and steel string—from the side bending machine to the adjustable outside mold. The book includes one of the most thorough discussions of French polishing, and covers other finishing techniques well, too. An envelope of full-size blueprints are bound into the manual, which has a cone binding so that it lies flat for bench-top reading. 104 pages, many photos and line drawings. Softbound.



ACOUSTIC GUITAR BOOKS		EACH
BS5	A Guitar Maker's Manual	\$19.95

Acoustic Guitar Owner's Manual

Every player and builder will benefit from the variety of information in this publication (String Letter Publishing). From caring for your instrument on a daily basis and identifying common repairs, to an overview of construction techniques, this book offers a wealth of information for anyone owning or thinking of owning an acoustic guitar.



ACOUSTIC GUITAR BOOKS		EACH
BM44	Acoustic Guitar Owner's Manual	\$17.95

Antonio de Torres Guitar Maker - His Life & Work

Josè Romanillos

This is a well researched book on Antonio de Torres covering his life and his work. It contains over 300 photographs as well as scale drawings for the construction of Torres style guitars. In addition, Josè Romanillos travelled worldwide searching out Torres' guitars and has cataloged 85 instruments, listing their dimensions and their owners. 338 pages, paperback.

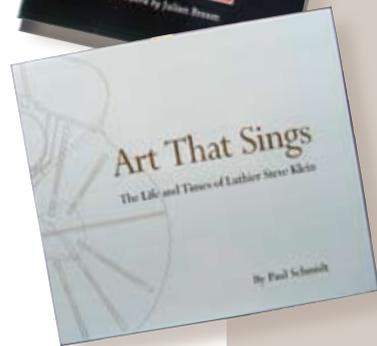


ACOUSTIC GUITAR BOOKS		EACH
BC7	Antonio de Torres Guitar Maker - His Life & Work	\$63.55

Art That Sings, The Life & Times of Luthier Steve Klein

Schmidt

This new book celebrates the life and art of innovative luthier Steve Klein. Beautifully illustrated, this book is an excellent choice for anyone interested in the further reaches of guitar design. 80 pages, hardcover.



ACOUSTIC GUITAR BOOKS		EACH
BM57	Art That Sings, The Life & Times of Luthier Steve Klein	\$56.50

Check our website or call for current product information and pricing.

ACOUSTIC GUITAR BOOKS CONTINUED

Build Your Own Acoustic Guitar

Jonathan Kinkead

Respected British steel string builder Jonathan Kinkead has produced this extremely helpful guide with loads of color pictures showing all aspects of guitar building. The photos are super, giving you a clear, detailed view of the work in progress. The construction combines the use of hand tools and common power tools. Though a full scale plan of Kinkead's steel string is included, the methods can be easily transferred to the construction of many common models (i.e. Dreadnought, J-200, OM etc.) Softcover, 160 pages.

ACOUSTIC GUITAR BOOKS		EACH
BS6	Build Your Own Acoustic Guitar	\$29.95

Building Kit Acoustic Guitars

Bill Cory

This large-format book with over 450 photos, details how and where to buy the kit that fits your skills and desires. Complete reviews of various suppliers guitar kits built by the author are included. Having built ten guitars from kits, but remembering what he did not know when he started, Bill is particularly qualified to present this information. "Of the hundreds of kit builders I have corresponded with," the author says, "every one has been thrilled! People absolutely love their new guitars." If you're building a guitar kit, buy this book! It will save you much more than its price in money, time and trouble. Softbound, 240 pages.

BM75	Building Kit Acoustic Guitars	\$31.95
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Classic Guitar Construction

Irving Sloane

For many years this book was the only resource available to those interested in lutherie. Though not as complete as some of the modern guides, this book will offer a variety of useful techniques not found elsewhere. It is not recommended as a complete tutorial on guitarmaking. Mr. Sloane refers to the techniques of many of the great Spanish luthiers when describing his methods. 96 pages, over 120 diagrams and high quality black and white photographs, softbound.

ACOUSTIC GUITAR BOOKS		EACH
BC1	Classic Guitar Construction	\$26.95

Classical Guitarmaking

John S. Bogdanovich

John S. (Jack) Bogdanovich is a luthier/guitarist building mostly concert classical guitars. He brings a unique combination of skills to his craft having been a performer, a luthier and a hardware design engineer. These skills are all evident in this great new book on building classical guitars. There is a Bogdanovich plan included in the book (not to scale). Hardbound, 309 pages.

BC8	Classical Guitar Making	\$29.95
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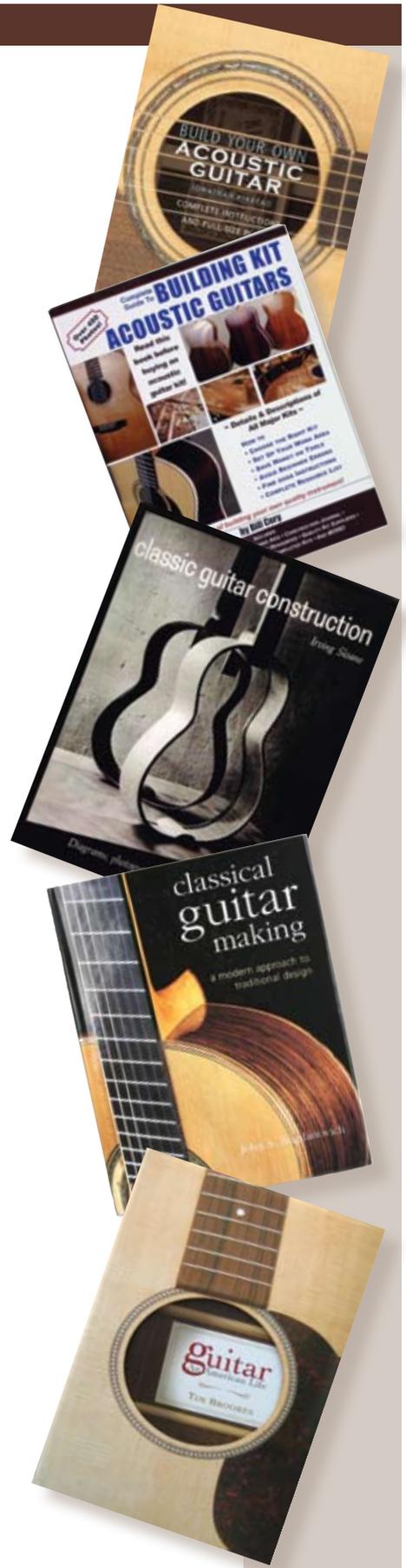
Guitar: An American Life

Tim Brookes

NPR commentator Tim Brookes, centers his book on a custom instrument he commissioned from our friend, Vermont luthier Rick Davis (Running Dog guitars). He took final delivery of the guitar in the LMI sales room, following the 2003 Healdsburg Guitar Festival, and it was evident to everyone there how much the guitar meant to him. Tim's excitement about his new instrument is the prime motivation for this beautifully written and researched foray into the history and lore of the guitar -and America's special love affair with it. What begins as a simple need to replace an old guitar with a new one, opens into a richly entertaining journey that will be of interest to just about anyone.

If you are looking for a way to explain your obsession with the guitar to someone who is perplexed by it, then this book makes a perfect gift.

ACOUSTIC GUITAR BOOKS		EACH
BM63	Guitar: An American Life	\$24.00



ACOUSTIC GUITAR BOOKS CONTINUED

Guitarmaking: Tradition and Technology

W. Cumpiano & J. Natelson

Often called the "Bible" of guitar making this is the most thorough and detailed book available for building both classical and steel string guitars. As one student mentioned, Cumpiano's and Natelson's methods of carving the neck with a chisel are much more elegant and craftsmen-like than shaping with rasps, surforms, and files. This book is a must for student luthiers, as well as experienced guitar builders. 380 pages, 347 photographs, and 121 line drawings. Softbound.

ACOUSTIC GUITAR BOOKS		EACH
BSOS	Guitarmaking: Trad. & Tech.	\$38.00

Lutherie Tools

Edited by Cyndy Burton and Tim Olsen

Taken from the Data Sheets of GAL members' contributions, this well-put-together book includes articles on making bending irons, knives, router templates, special clamps and vises, use of power tools, the "Ruck/Bruné" sanding machine, and more. Sixteen wellknown luthiers list their most useful tools. The appendices offer sources of supply, suggestions for further reading in American Lutherie, and other references. Plenty of line drawings and photos, and just fun reading! Over 120 pages. Hardbound.

ACOUSTIC GUITAR BOOKS		EACH
BM13	Lutherie Tools	\$28.00

Lutherie Woods & Steel String Guitars

Edited by Cyndy Burton & Tim Olsen

Taken from some of the early Guild publications (1973 – 1984) many topics are covered in addition to, as the title suggests, steel string guitars, and wood. There're over 60 articles on guitar related goodies: D'Aquisto, Gallagher, Turner, Klein, inlay, side-bending, binding, linings, bridge gluing, bracing, fretscales, neck repair, restoration and much more. Also, over 50 pages of mostly new material on wood with an intro' to taxonomy. 160 pages, hardcover.

ACOUSTIC GUITAR BOOKS		EACH
BM13B	Lutherie Woods & Steel String Guitars	\$28.00

Making an Archtop Guitar

Robert Benedetto

This book covers everything from wood selection, layout, top and back graduation, voicing (tap tuning), tools, final finishing, and even marketing. There are plenty of line drawings, beautiful color plates, and photos from the family archives. 276 pages, softbound. Also available with a DVD/video series (see page 178).

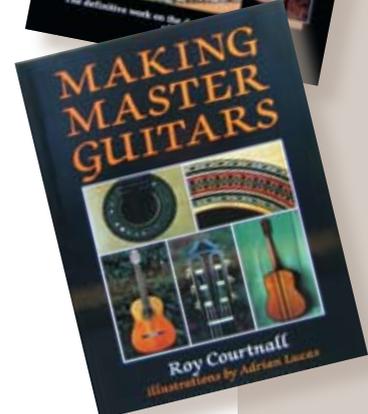
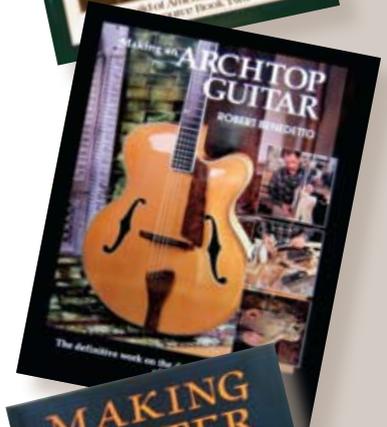
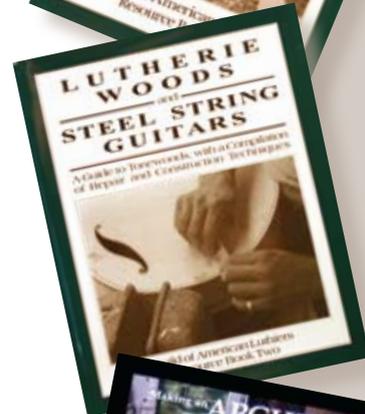
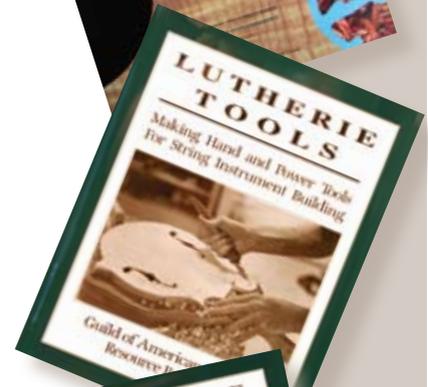
ACOUSTIC GUITAR BOOKS		EACH
BM21	Making An Archtop Guitar	\$39.95

Making Master Guitars

Roy Courtnall

A beautifully done book by Roy Courtnall includes information not available in any other book. Part 1 consists of eight chapters, each one devoted to one master luthier. Beginning with Torres, Roy continues with Santos Hernández, Hermann Hauser, Hernández y Aguado, Fleta, Bouchet, Friedrich, and ends with José Romanillos. Along with an interesting biographical sketch of each maker, there are plans, rosette details, and other interesting highlights of the maker's instruments. Parts 2 and 3 describe the tools, materials, and construction in the Spanish-style. A superb book, which can easily stand alone as a "how-to" text—an essential addition to the serious luthier's library.

ACOUSTIC GUITAR BOOKS		EACH
BC5	Making Master Guitars	\$130.45



ACOUSTIC GUITAR BOOKS CONTINUED

Manual of Guitar Technology

Franz Jahnel

First published in German in 1965 and then in English in 1981, this book is more like 5 books in one. It begins with a historical overview of “plucked” instruments from lutes to citterns. There is a chapter on materials which delves in depth into the various properties of different species of wood. The third chapter covers the acoustic principles of music. There is a construction chapter which includes overviews with drawings of the key design principles of many of the instruments covered in the first chapter. The final chapter discusses string manufacturing in detail. 229 pages, softcover.

ACOUSTIC GUITAR BOOKS		EACH
BM0	Manual of Guitar Technology	\$67.95

Steel String Guitar Construction

Irving Sloane

For many years this manual for steel string guitar construction was the only resource available to those interested in lutherie. Though not as complete as some of the modern guides, this book will offer a variety of useful techniques not found elsewhere. It is not recommended as a complete tutorial on guitarmaking. This text includes ideas for using a modest assortment of common tools and directions for making a bending iron, clamps, and a workboard. The chapter on archtop guitars, specifically James D’Aquisto’s, is especially unique. 125 pages, over 150 photos and drawings, softbound.

ACOUSTIC GUITAR BOOKS		EACH
BS2	Steel String Guitar Construction	\$26.95

Step-by-Step Guitar Making

Alex Willis

With only basic woodworking skills, a few special tools and a modest workspace required, Step-by-Step Guitar Making provides all the information and plans needed to build an eye-catching guitar that is acoustically ready for the stage.

This comprehensive guidebook from professional musician Alex Willis walks readers step-by-step through every stage of crafting an OM cutaway steel-string acoustic guitar. The full size, pull-out plans feature detailed drawings for the entire guitar as well as the individual parts. The plans also reference the corresponding chapters for easy understanding. 144 pages, softbound.

ACOUSTIC GUITAR BOOKS		EACH
BM73	Step-by-Step Guitar Making	\$22.95

The Art of Tap Tuning

Roger H. Siminoff

“Tap tuning” is the art of adjusting the tone of each physical part of an acoustic stringed musical instrument during construction, so that it produces an excellent tone. It is based on the premise that the structural components of an acoustic instrument contribute to the the overall tone and, therefore, the structural components should be in tune with each other as well as in tune with the strings of the instrument. With “tap tuning”, instruments not only sound great, but can be built with consistency, instrument after instrument.

While the book generally focuses on guitar and mandolin construction, the concepts can be applied to many stringed instruments. 56 pages, softbound, DVD included.

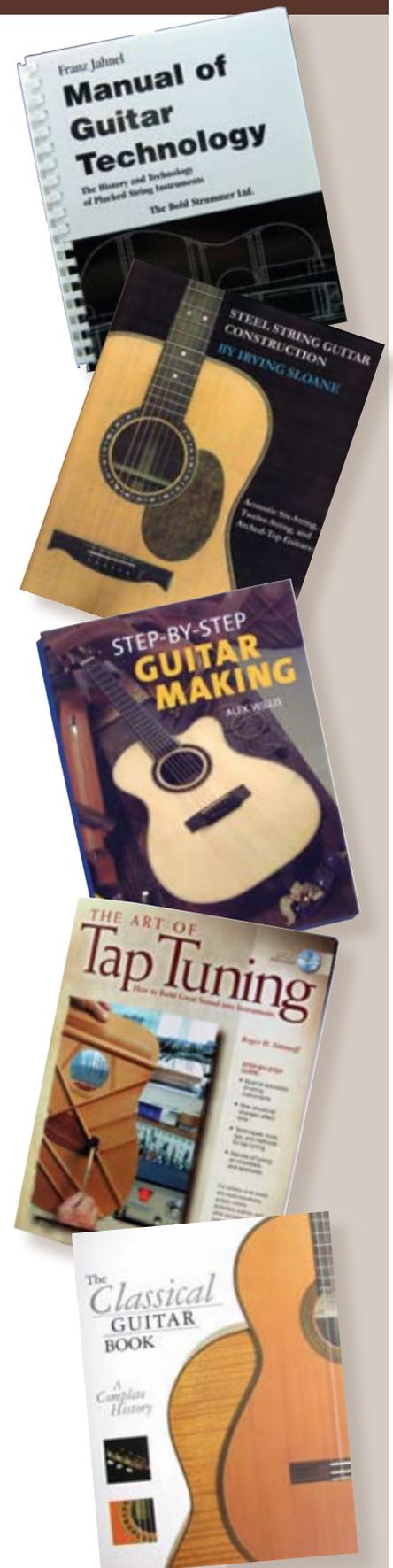
ACOUSTIC GUITAR BOOKS		EACH
BM72	The Art of Tap Tuning	\$34.95

The Classical Guitar

Tony Bacon

A beautiful book of over 300 color photos, featuring the Russell Cleveland collection of classical guitars. The book is a collaboration of several guitar aficionados and includes most of the significant classical guitarmakers from Torres to the present. 126 pages, includes fold-outs and slipcase.

ACOUSTIC GUITAR BOOKS		EACH
BC6	The Classical Guitar	\$29.95



ACOUSTIC GUITAR BOOKS CONTINUED

The Luthier's Handbook

Roger Siminoff

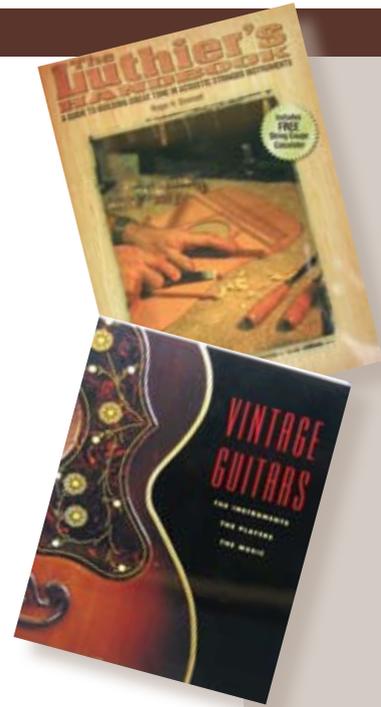
Siminoff, one of the foremost authorities on guitar building, wrote this book on tone and the effects of various structural elements on the sound of the finished instrument. This book is one of the few resources on plate tuning and the science of acoustics in general. Paperback, 92 pages.

ACOUSTIC GUITAR BOOKS		EACH
BM18	The Luthier's Handbook	\$22.95

Vintage Guitars – The Instruments, The Players, The Music

This new book by the editors of Acoustic Guitar Magazine (String Letter Press) is unique among vintage guitar books in how it artfully combines a tutorial on older instruments with a description of their use by the musicians who have played them. It also illustrates how these older designs have influenced modern instruments. The book covers all sorts of acoustic guitars including archtops, dobros and resonators, Weissenborn-type instruments and a great section on 12-strings (note: no nylon string instruments covered). Over 150 photos and a forward by Ben Harper.

ACOUSTIC GUITAR BOOKS		EACH
BM47	Vintage Guitars	\$39.95



ELECTRIC GUITAR BOOKS

Animal Magnetism for Musicians

Erno Zwaan

Although the title gives little indication to what the book's about ... You'll find it lives up to its name! Interesting and thorough, this book is one of the few on pickup construction with five different pickup designs.

Written by a gentleman from Holland, there are roughly 50 pages jam-packed and devoted to pickup construction, and 50 pages on bass construction and wood selection. Many excellent photos.

ACOUSTIC GUITAR BOOKS		EACH
BE7	Animal Magnetism for Musicians	\$22.95

Building Electric Guitars

Martin Koch

This is an excellent book covering all aspects of building electric guitars. Tons of photos and detailed text make it an easy-to-follow guide. Unique to this book is an in-depth discussion of active electronics and how to build your own pickups and pickup winder. It also covers hollow and semi-hollow body (335-style) construction. By Martin Koch, 235 pages.

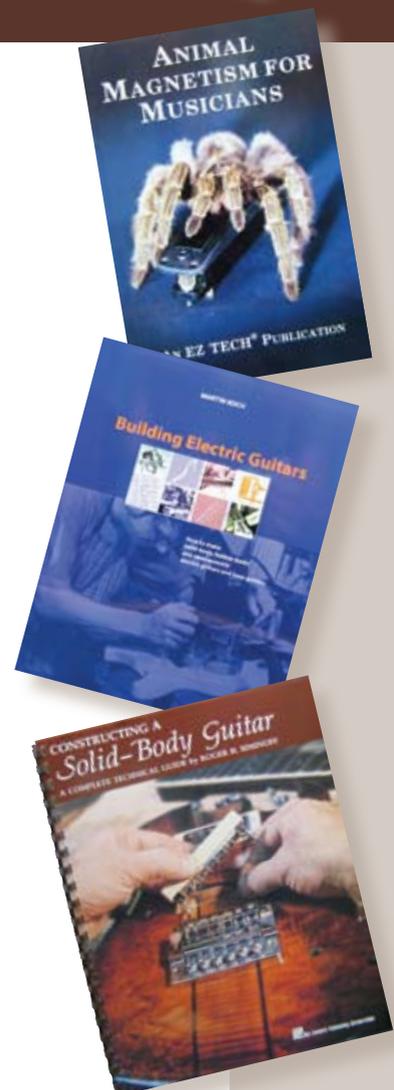
ACOUSTIC GUITAR BOOKS		EACH
BE10	Building Electric Guitars	\$32.95
BM74	Build Your Solid Body Guitar - CD ROM	\$21.95

Constructing a Solid-Body Guitar

Roger Siminoff

Like Mr. Siminoff's other two books on mandolin and banjo construction, this is a well laid out book, with full-size working blueprints and color photos used to illustrate the staining section. Based on a Les Paul™-style guitar, with a bolt-on neck, this book covers everything from selection of wood to final finishing, electronics wiring, and hardware. Over 60 pages; with cone binding so that it lies flat on your bench as you follow along in the building.

ACOUSTIC GUITAR BOOKS		EACH
BE5	Constructing A Solid-Body Guitar	\$19.95



Check our website or call for current product information and pricing.

ELECTRIC GUITAR BOOKS CONTINUED

Electric Guitar Setups

Hideo Kamimoto

As a working and in-demand repairman, it's amazing that Hideo could find the time to write another great book. His shop sees lots of instruments for repairs and setups, and this book reflects his experience and his well thought out and practical approach. Setup, action, pickups and bridge designs are examined in detail, with special tips on Gibsons, Fenders, and other popular models. Included in his discussion are questions of fret leveling, tuning, tremolo difficulties, and much more. Like his *Complete Guitar Repair* book, this is one of the best available. 84 pages, lots of photos, softbound.

ELECTRIC GUITAR BOOKS		EACH
BE9	Electric Guitar Setups	\$22.95

Guitar Electronics for Musicians

Donald Brosnac

This is a good book for both the builder and repairperson. There are clear schematics showing the wiring of over 50 electric guitars and basses as well as over 350 photos and drawings. The book is divided into three sections: section 1 covers types and functions of pickups; section 2 covers electric guitar circuits, servicing, and hot rodding; section 3 covers schematics and technical information. 150 pages, softbound.

ELECTRIC GUITAR BOOKS		EACH
BE3	Guitar Electronics for Musicians	\$24.95

Make Your Own Electric Guitar & Bass

D Waring & D Raymond

This book covers the construction of both a solid body guitar and a bass. This is a good overview for anyone interested in how electric guitars are made. A step-by-step approach with clear illustrations and photos are a great guide to the novice builder.

ELECTRIC GUITAR BOOKS		EACH
BE11	Make your own electric guitar & bass	\$18.95

Make Your Own Electric Guitar

Melvyn Hiscock

An excellent book for the construction of solidbody guitars, this book is oriented toward custom guitar building. If you're interested in Fender™-style instruments (as opposed to Les Paul Gibson™ style) this provides jig ideas and setups that can be applicable. Fabricating through-the-body and bolt-on necks and the means of using power tools to accurately and skillfully produce them are thoroughly discussed and shown with clear photos. Wood choice, hardware, wiring, and finishing are completely covered. Over 300 illustrations, 224 pages. Softbound.

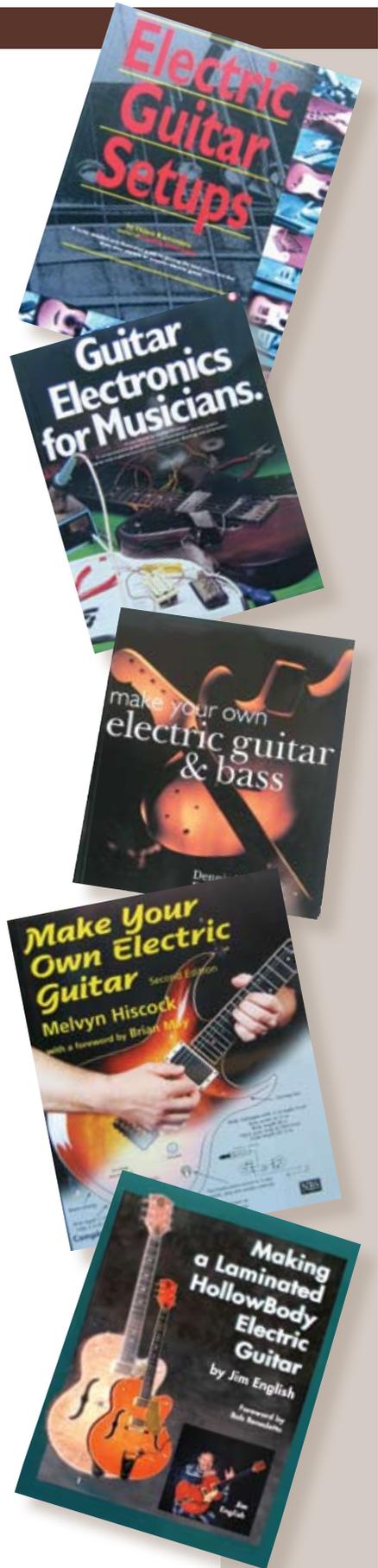
ELECTRIC GUITAR BOOKS		EACH
BE6	Make Your Own Electric Guitar	\$27.50

Making a Laminated Hollow Body Electric Guitar

Jim English

This is the only book we have seen on hollow body guitar construction to date. Jim has been building hollow bodies for over 10 years. With encouragement from Bob Benedetto, he decided to share his knowledge by way of this book. This book encompasses every aspect from wood selection to set-up. 174 pages, softbound.

ELECTRIC GUITAR BOOKS		EACH
BM71	Making A Laminated Hollow Body Electric Guitar	\$36.95



GUITAR REPAIR BOOKS

Complete Guitar Repair

Hideo Kamimoto

For the money, this is one of the best books on guitar repair—both electric and acoustic. This book includes charts of fret scales and an excellent discussion of tuning theory. 160 pages, over 200 drawings and photographs, softbound.

GUITAR REPAIR BOOKS		EACH
BR4	Complete Guitar Repair	\$24.95

Guitar Player Repair Guide

Dan Erlewine

This book by Dan Erlewine is a must for all luthiers. It's not just a superb source for repairs, but a comprehensive guide to finishes, tools, and bridges, along with comments from other respected builders/repairmen. Excellent repair illustrations (many of famous instruments, or instruments of famous players) with lots of jig suggestions. Plus, Dan's easy-going style makes for fun reading!

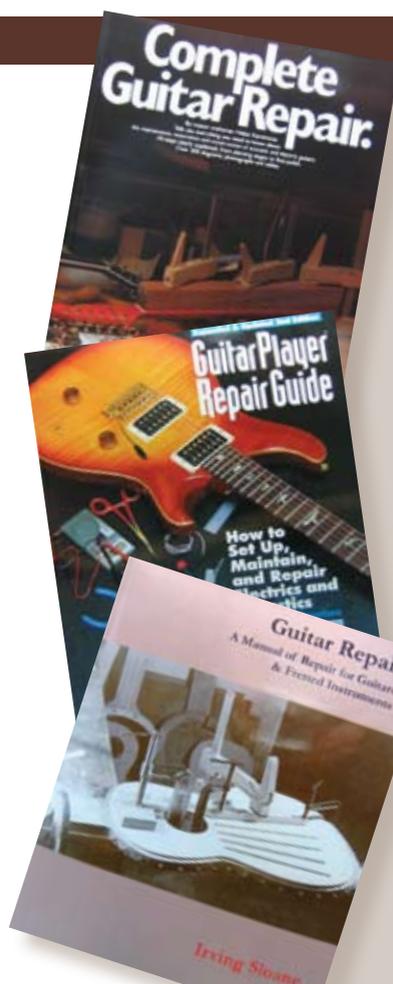
GUITAR REPAIR BOOKS		EACH
BR7	Guitar Player Repair Guide	\$22.95

Guitar Repair

Irving Sloane

Covers the range of acoustic instrument repairs and provides information on restoration of antique and historical instruments such as lutes. Lots of useful info on repair of cracks and breaks. Much of the information is with reference to the repair of Martin™ guitars. 96 pages, over 130 photographs, softbound.

GUITAR REPAIR BOOKS		EACH
BR3	Guitar Repair	\$24.95



MISC. GUITAR BOOKS

A Guitarmaker's Canvas: The Inlay Art of Grit Laskin

A Guitarmaker's Canvas: The Inlay Art of Grit Laskin explores the work of this groundbreaking luthier and visual artist with more than 240 full-color photos covering 90 different inlays photos of his work over the past fifteen years. Grit's frank and entertaining commentary takes you behind the scenes as he crafts his stunning creations. You'll see his techniques for translating a client's theme into an exquisitely detailed engraved inlay and share his determination when faced with technical and artistic challenges. You'll also experience his fascination with natural materials and learn about the inspiration behind some of his more unusual concepts. You will understand why he has spent as long as 175 hours on a single inlay—longer than it takes him to build a guitar.

MISC. GUITAR BOOKS		EACH
BM54	A Guitarmaker's Canvas: The Inlay Art of Grit Laskin	\$49.95

Double Bevel Sharpening

Brian Burns

This great booklet by Brian Burns not only shows you how to arrive at the proper cutting angles with handplane blades, but power jointers and planers as well. If you follow the methods outlined, you'll be able to plane any wood, regardless of grain direction/figure, without tearout. The nice thing about this system is that it requires a minimum of skill to use, and it is fast. (See the complete Brian Burns Sharpening System on page 142.)

MISC. GUITAR BOOKS		EACH
BM25	Book, Double Bevel Sharpening, w/templates	\$11.55



Check our website or call for current product information and pricing.

MISC. GUITAR BOOKS CONTINUED

Left-Brain Lutherie

David C. Hurd, Ph.D.

This is a great book for those who attack instrument construction from a more scientific approach. Dr. Hurd applies “introductory physics and technology to instrument making in a manner that can be used and tested by anyone with a knowledge of high school mathematics, a home computer...” Our Sales Manager reviewed this book and verified the equations for accuracy and would be happy to answer any and all technical questions relating to this book?! Just kidding. CD of photos and spreadsheets included. Softcover, 169 pages plus appendices.

MISC. GUITAR BOOKS	EACH
BM59 Left-Brain Lutherie	\$58.95

Pearl Inlay

J.E. Patterson

Mr. Patterson takes the shell from the water to its final resting place – be it a fingerboard or a binding trough. This book shows how to set up jigs for grinding, cutting strips or curves; and a jig for slicing fairly large quantities of shell. Engraving, replacing broken/ missing inlays, and designing your own inlays are covered. A good tool source, over 60 illustrations/photos, softbound. 81 pages. Revised in 1988.

MISC. GUITAR BOOKS	EACH
BM11 Pearl Inlay	\$15.95

The Art of Inlay

Larry Robinson

Internationally-known inlay artist Larry Robinson, has written a beautifully illustrated book with over 100 color photos of amazingly intricate inlays, not only of Larry’s exquisite work, but that of Steve Klein, Grit Laskin, Ren Ferguson, Richard Hoover, and several other fine inlay artists/guitarmakers. There are many more photos, as well, in black and white. Larry covers everything one needs to know about inlay techniques, and inspires anyone who opens the book to pick up a jeweler’s saw and “V” block. Hints like “roll the handle by moving your fingers back and forth...the resulting cut will be smoother than if you turn your whole hand from the wrist,” are common throughout the book. Larry’s easy-going writing style makes this a very pleasant read. Revised/ Expanded version, 128 pages, softbound.

MISC. GUITAR BOOKS	EACH
BM20 The Art of the Inlay	\$22.95

The Big Red Book of American Lutherie

The Big Red Book of American Lutherie is a collection of articles from the Guild of American Luthier’s *American Lutherie* magazine in 3 volumes.

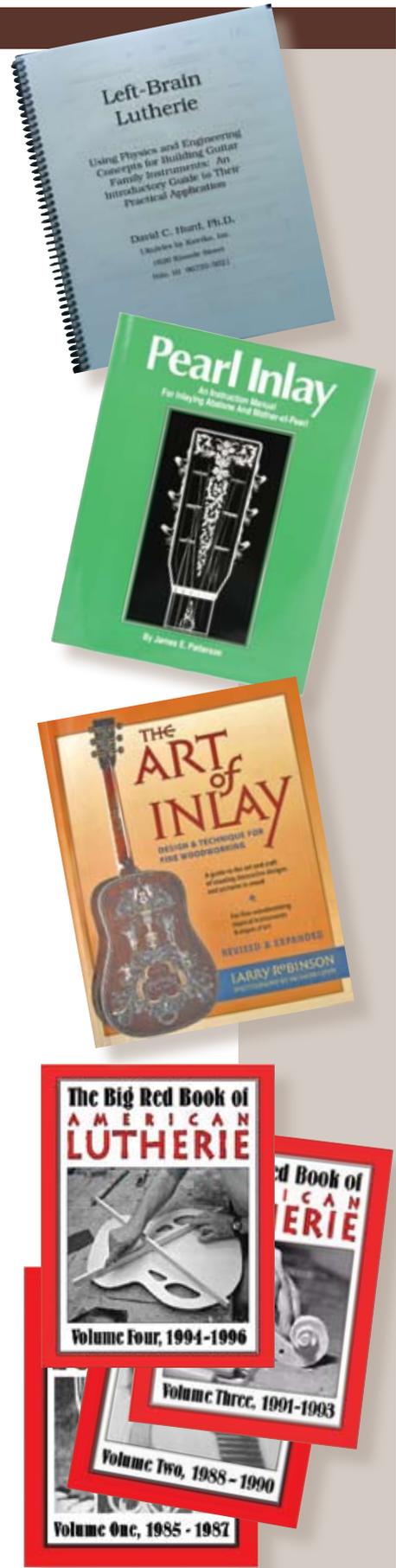
Volume One includes articles from magazines #1-12, published in 1985-1987. Also included are many articles from the data sheets and GAL Quarterly published before 1985, and about 200 articles on a wide variety of topics related to the art, science, and history of lutherie. 524 pages, hardcover.

Volume Two contains articles from *American Lutherie* magazines #13-24 published in 1988-1990. Like Volume One, it contains articles from before 1985 as well. 524 pages, hardcover.

Volume Three is a compilation of articles from *American Lutherie* magazines #25-36 published between the years 1991-1993. Approximately 90 articles, 524 pages, hardcover.

Volume Four of this series contains about ninety articles from *American Lutherie* issues #37-48, published 1994 through 1996. 522 pages, hardcover.

MISC. GUITAR BOOKS	EACH
BM53 The Big Red Book of American Lutherie, Volume 1	\$43.95
BM52 The Big Red Book of American Lutherie, Volume 2	43.95
BM55 The Big Red Book of American Lutherie, Volume 3	43.95
BM67 The Big Red Book of American Lutherie, Volume 4	43.95



MISC. GUITAR BOOKS CONTINUED

The Jewelry Engravers Manual

R. Allen Hardy & John Bowman

This is one of the few books available that is not just a collection of fonts and styles but is a real how-to manual for engraving. Although it talks about working on metals, all of the information is applicable to mother-of-pearl and other shell materials. From making and sharpening tools to the illustrating the finest cuts, this book covers it all. Engraving is a great way to really make an inlay or instrument stand out. 139 pages black and white.

MISC. GUITAR BOOKS		EACH
BM40	Engravers Manual	\$9.95

The New Woodfinishing Book

Michael Dresdner

Those builders who have been in the business a few years know Michael Dresdner's name well. His experience includes OEM manufacturing of guitars, both electric and acoustic for several well-known companies; he was a design engineer at C.F. Martin™, and Tacoma Guitar. His expertise is well illustrated in this book, although it is not specifically directed to guitarmakers. However, so much of this detailed and nicely illustrated book is germane to guitar making that it easily serves as one of the better reference guides. 213 pages, many illustrations, softbound.

MISC. GUITAR BOOKS		EACH
BM27	The Woodfinishing Book - revised edition	\$19.95

Understanding Wood

R. Bruce Hoadley

This is probably the most inclusive book available on the subject of wood. Dr. Hoadley is a wood technologist at the University of Massachusetts at Amherst, and is recognized as preeminent in the field. A Taunton Press book, synonymous with quality publications, it covers nearly everything a luthier needs to know about wood. The book doesn't cover all those species common to the luthier, but it offers so much that is necessary to the professional builder that it's worthy of canonization in the field of lutherie. Hoadley thoroughly discusses moisture content, proper drying, strength, stiffness, bending properties, machining characteristics, finishing problems, and full processing. Lots of photos and illustrations, 256 pages, hardbound.

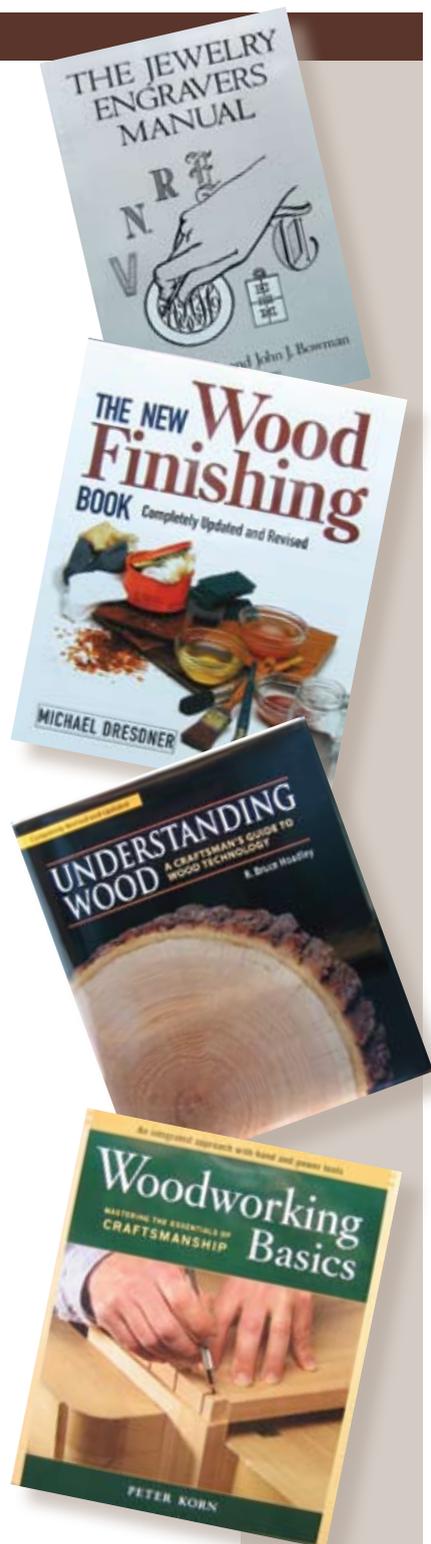
MISC. GUITAR BOOKS		EACH
BM28	Understanding Wood	\$39.95

Woodworking Basics

Peter Korn

Great for beginning woodworkers, this book provides a step-by-step introduction to all aspects of woodworking, including: safe use of woodworking machinery, correct use of hand tools, cutting a mortise and tenon joint and cutting dovetails. There are loads of photos and drawings to illustrate techniques discussed in the text. 186 pages, softbound.

MISC. GUITAR BOOKS		EACH
BM66	Woodworking Basics	\$19.95



Send your favorite luthier a gift certificate from our website (www.lmii.com), or request one when you make your order.

LUTHIERS MERCANTILE INTERNATIONAL INC.

Gift Certificate

To the amount of _____ \$

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OTHER INSTRUMENT BOOKS

Constructing The Mountain Dulcimer

Dean Kimball

The most comprehensive of the dulcimer construction books and probably the best, it contains information on tools (how to build some needed ones) and a thorough discussion of materials. Over 100 pages, over 80 diagrams, illustrations, and photographs. Softbound.

OTHER INSTRUMENT BOOKS		EACH
BD2	Constructing The Mt. Dulcimer	\$14.95

The Bouzouki Book

Graham McDonald

Our friend from Australia, Graham McDonald wrote this comprehensive book on bouzoukis and citterns. This book features loads of b/w photographs showing every aspect of bouzouki building. Scale neck and body templates are also included. soft-cover, 116 pages.

OTHER INSTRUMENT BOOKS		EACH
BM58	The Bouzouki Book	\$33.25

The Mandolin Manual

This is an especially helpful book for newcomers to stringed instrument building. It is chock full of color photographs and line drawings detailing many aspects of mandolin building. There are good sections on tool requirements, wood selection, and acoustics as well as the standard building chapters. Hardbound, 160 pages.

OTHER INSTRUMENT BOOKS		EACH
BD7	The Mandolin Manual	\$39.95

The Ultimate Bluegrass Mandolin Construction Manual

Siminoff

Another great book by Roger Siminoff. This manual is fully illustrated with over 250 photographs including a full color finishing section. Roger includes 21 scale drawings in his book which cover just about every aspect of the F-style mandolin. 145 pages plus drawings.

PLEASE NOTE: We no longer carry "Constructing a Bluegrass Mandolin" by Roger Siminoff.

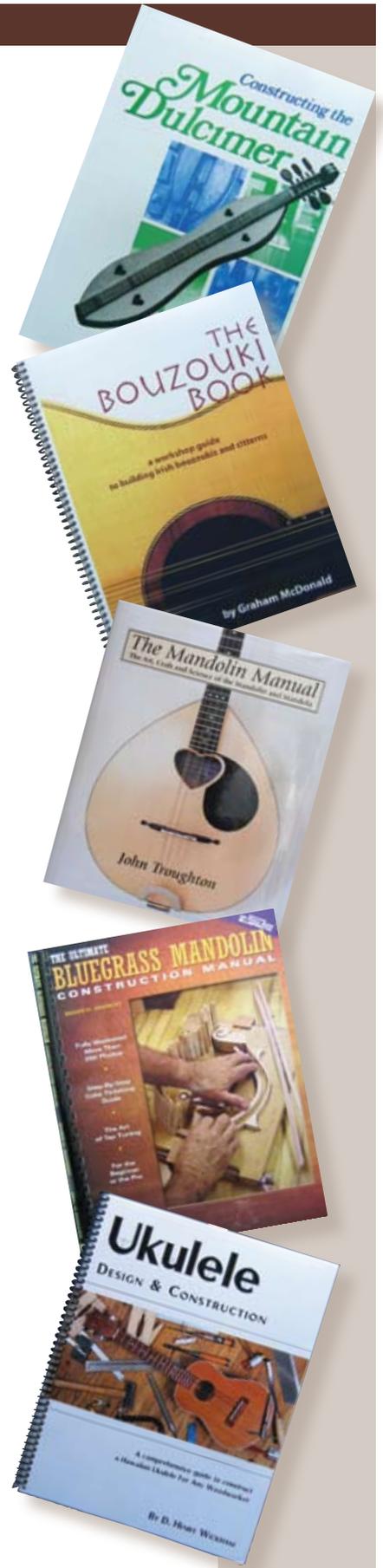
OTHER INSTRUMENT BOOKS		EACH
BM56	The Ultimate Bluegrass Mandolin Construction Manual	\$34.95

Ukulele Design and Construction

D. Henry Wickham

D. Henry Wickham wrote this comprehensive guide to Hawaiian ukulele construction. It is a step by step guide to building both Spanish style and box style ukuleles. The book is spiral bound so it will lay flat on your workbench. See our part number PL61 for Mr. Wickham's full size tenor uke plan. 141 pages, softbound.

OTHER INSTRUMENT BOOKS		EACH
BM70	Ukulele Design and Construction	\$24.95



F5-STYLE MANDOLIN KIT

This **unserviced** Mandolin Kit combines our **WMANDOKIT** with other essential raw materials and parts needed to build this superb **F5-style mandolin**.

See Tonewood "Other Instruments" page 43



MEDIA & Merchandise

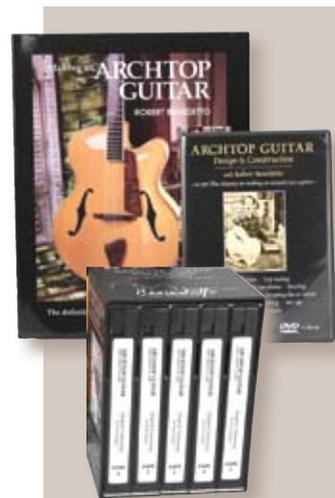
- BOOKS
- **CD**
- **DVD**
- **VHS**
- GIFTS
- PLANS
- TEMPLATES

Archtop Guitar Design & Construction

Robert Benedetto

Recorded and edited by Ed Benson of Just Jazz magazine, this collection covers nearly all the bases of archtop guitar building in 9½ hours. Wood selection, tap-tuning, plate treatment, f-hole placement, side-bending, binding, cutting the neck mortise, inlaying, fretting, and more are covered in detail by guitar master, Bob Benedetto. At LMI we've learned lots from this video/DVD set.

DVD/VHS		EACH
BM38	Archtop 5 video collection	\$89.75
BM38K	Book & 5 video collection	119.45
BM64	Archtop DVD	89.75
BM64K	Book & DVD collection	119.45



Bending Machine DVD

The bending machine DVD is included with the Fox Universal Side Bending Machine (page 110) to show how to set it up right out of the box. We also offer the DVD separate here for those considering adding this timesaving bending machine to their shop, but would like to see it in action first.

The DVD goes over how to make the custom side form, how to shape the adjustable waist block, side preparation, side bending, and bending binding.

Since we shot this DVD, our bending machine package has improved with even more options. But the DVD still applies and has plenty of great information for bending sides successfully.

DVD		EACH
SPBUCOMD	Fox Bending Machine instructional DVD	\$11.35



Binding Machine DVD

Are you thinking of adding a binding machine to your shop? This informative DVD shows the Universal binding machine in use and covers its accurate and time-saving features.

The binding machine DVD is included when you purchase our Universal Binding Machine (**SPBKCOM** or **SPBK**) on page 112.

DVD		EACH
SPBKCOMD	Ribbecke Binding Machine instructional DVD	\$11.35



Build an Acoustic Guitar with Frank Finocchio

Each building step in this instructional set is covered in detail and Frank's years of teaching show through. He uses a minimum of specialty tooling and shows you what materials and tools you will need to follow along with him. From joining the top and back to stringing up, these instructions take you through the process step by step. The steel string guitar in the DVD/video is built with a pre-carved neck so it is the perfect companion to our Fully Serviced Kits, which contain a pre-carved neck and neck block. It comes with a section chart so you can find the information you want without needless fast-forwarding or rewinding.

DVD/VHS		EACH
BM46	5 tape video set, Build an Acoustic Guitar w/Frank Finocchio	\$141.05
BM60	DVD, Build an Acoustic Guitar w/Frank Finocchio	152.55



Build Your Solid-Body Guitar

Martin Koch, author of Building Electric Guitars (see page 172), produced this new CD-ROM "Build Your Solid-Body Guitar." It includes 35 video clips (a total of 45 min), color photos and detailed descriptions. A minimum of tools are used in the building presentation. Multimedia CD-ROM for Windows and Mac OS.

CD		EACH
BM74	Build Your Solid Body Guitar - CD ROM	\$21.95



Build a Guitar with Robert O'Brien

We were surprised and delighted when luthier Robert O'Brien, an instructor at Colorado's Red Rocks Community College, told us that he had his students order our kits, and he was making an instructional DVD based on them. Building from our standard (unserVICed) kits, O'Brien uses a slide show format with more than 1400 photos and 3½ hours of audio for each DVD. Unlike a video format, this enables him to document every step of the building process on a single, affordable DVD disc. The classical DVD is created in the schools well-equipped shop using common power tools, and gives suggestions on how most of the operations can be completed with hand tools. The steel string version emphasizes the tools of a smaller shop. Clear, comprehensive and fun to watch, these DVDs are among the very best guitar-building instructions we've come across. In fact, we are now including them in most of our guitar kits.

The **BM61** DVD is included with our classical kits; the **BM62** DVD is included with our steel string kits. (Kits start on page 4)

DVD		EACH
BM61	Classical, R. O'Brien NTSC/PAL	\$39.95
BM62	Steel String, R. O'Brien NTSC/PAL	39.95

Guitar Finishing with Robert O'Brien

In addition to his guitar construction DVD's, above, Robert O'Brien now offers this brand new DVD on guitar finishing. Using a slideshow format with audio, Robert teaches how to choose and apply several types of finishes including oil varnishes, shellac, waterbornes, lacquers, urethanes, and French Polish. The French Polish portion includes video clips to easily learn the technique. Take your guitar finishing to new levels whether you are a beginner or experienced luthier.

DVD		EACH
BM68	Guitar Finishing w/ Robert O'Brien NTSC/PAL	\$29.95

French Polishing for Guitarmakers 2.0

Ronald Louis Fernandez

Ron demystifies the age-old technique of using shellac, French polishing. Starting with materials Ron goes through each step in the process and even does an invisible finish repair on the side of a classical guitar. Charts and work schedule included.

DVD/VHS		EACH
BM23	French Polishing video	\$49.95
BM65	French Polishing DVD	49.95

Frets.com CD-Rom

Repairman Frank Ford of Gryphon Instruments (Palo Alto, CA) has been repairing and restoring stringed instruments for over 25 years. He has also maintained one of the industry's largest and most comprehensive websites, Frets.com. Frank has now put his voluminous website on CD-Rom for quick and easy reference. With hundreds of pictures and articles on everything from basic maintenance to complex restorations, this is a rich resource for anyone involved with guitars. Also included are factory tours, photo essays, and much more.

CD		EACH
BM45	Frets.com CD-Rom	\$26.25

Guitar Making with Benito Huipe

Ronald Louis Fernandez

Benito Huipe shows how a guitar is built in the Spanish-style in the guitar capital of Mexico, Paracho. Using lots of hand tools, Benito shows you how to do most everything without much space or investment. Not meant to cover every base, this video/DVD is a great overview and contains a lot of information for the beginner and professional alike. 110 minutes.

DVD/VHS		EACH
BM22	Guitar making with Benito Huipe - video	\$59.95
BM22D	Guitar making with Benito Huipe - DVD	59.95



Inlay Techniques

Larry Robinson

Inlay artist Larry Robinson also offers a complete course in inlay with three DVD/videos: beginner, intermediate and advanced. Beginning Inlay covers necessary tools, types of materials used in inlaying, how to wield the saw, basic routing, and simple inlaying. Intermediate Inlay describes designing, cutting, routing, gluing, finishing, and engraving a fancy vine on a guitar fingerboard. Advanced Inlay Technique covers lettering, signatures, inlaying in compound curves, and more. 2½ hours each.

DVD VERSION		EACH
BM34D	<i>Beginning Inlay</i>	\$54.95
BM35D	<i>Intermediate Inlay</i>	54.95
BM36D	<i>Advanced Inlay</i>	45.95
BM36KD	3 DVD set	139.95

VHS VERSION		EACH
BM34	<i>Beginning Inlay</i>	\$54.95
BM35	<i>Intermediate Inlay</i>	54.95
BM36	<i>Advanced Inlay (2 hrs)</i>	45.95
BM36K	3 video set	139.95



Nylon String Guitar Care

Ronald Louis Fernández

This 53 minute video contains essential information on maintaining your nylon string guitar. Topics include: saddle adjustment, determining string height, lubrication, cleaning tips and more.

VHS		EACH
BM43	Nylon String Guitar Care	\$29.95

The Jumping Flea, Tales of the Modern Ukulele

Paul Kraus, filmmaker/ukulele builder, takes us behind the scenes to meet some of today's most influential ukulele builders. Many top ukulele performers are featured, some playing the instruments of the builders we meet. We are taken through different eras of ukulele popularity up to the present day revival. The excitement of the music comes through loud and clear!

DVD		EACH
BM69	The Jumping Flea	\$29.95

GUITAR FESTIVAL VIDEOS AND DVDS

INTONATION with J Gilbert, G Byers, P Jacobson, & B Feiten

This is an examination of intonation by 3 classical builders: Gilbert, Byers and Jacobson, and one guitar player, Buzz Feiten. Between the four of them, some pretty interesting ideas are discussed. Buzz Feiten talks from a players perspective about guitars in general, and explains his proprietary tuning system.

BM50D	Intonation, Festival '97 DVD	22.95
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MATERIAL TESTING with Brian Burns

Brian shares his thoughts on material testing as it exists, and where it can go. With a fascinating slide presentation he shows how he tests, rates, and records the statistics he gathers through his thorough testing process. This video helps take the guesswork out of the guitar making process, and encourages consistency.

BM49D	Material Testing, Festival '97 DVD	\$22.95
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See back cover for information on the **2009 Healdsburg Guitar Festival**
August 14-16, 2009 • Santa Rosa, CA

SALES & MARKETING

with Somogyi, Turner, Johnston, Kelly, & Ribbecke

Ervin, Rick, and Tom speak from the point of view of the builder, and what worked (and works) in their successful careers. Armin, a dealer of fine classical guitars, and Richard Johnston of Gryphon Stringed Instruments, speak from the dealer's point of view. Lot's of audience participation—a spirited discussion on this topic.

BM32D	Sales & Marketing, Festival '96 DVD	\$22.95
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SMALL SHOP PRODUCTION

James Olsen, Kent Everett, John Greven

These 3 very experienced builders talk about a variety of subjects dealing with individual luthiers – from shop tours, specific timesaving techniques, to personal issues. An interesting perspective on how small guitar shops, and the people in them, work.

BM48D	Small Shop Production, Festival '97 DVD	\$22.95
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VOICING with Tim White, Michael Hornick, R. Schneider

Tim White, editor and publisher of the *Journal of Guitar Acoustics* with a background steeped in science, clearly introduces some rather lofty concepts of acoustic principles. Michael Hornick (Shanti Guitars) comes to many similar conclusions through his own experience and intuition. Kasha-style builder Richard Schneider follows with a scientific approach, and offers a slide show which supports his methods and theories.

BM33D	Voicing, Festival '96 DVD	\$22.95
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MEDIA & Merchandise

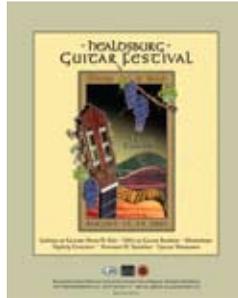
- BOOKS
- CD'S, DVD'S, & VIDEO'S
- **GIFTS**
- PLANS
- TEMPLATES

GUITAR FESTIVAL POSTERS		EACH
POSTER01	Festival 2001, 16" x 20"	\$7.75
POSTER03	Festival 2003, 16" x 20"	7.75
POSTER07	Festival 2007, 26" x 40"	7.75

GUITAR FESTIVAL MERCHANDISE

Healdsburg Guitar Festival "Luthier's Art" books feature a beautiful full color guitar photo and short bio for every Luthier showing at the festival. 2001 and 1999 only.

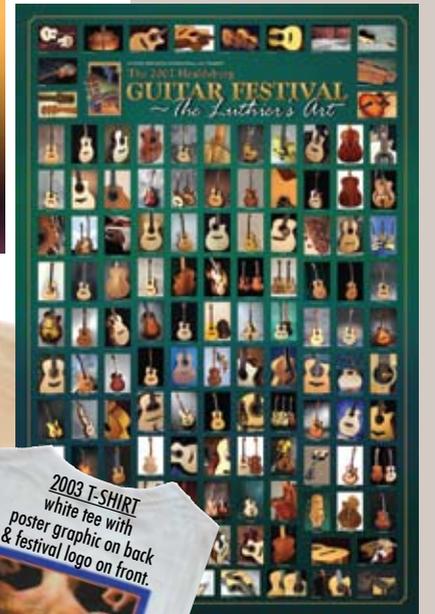
GUITAR FESTIVAL ART BOOKS		EACH
GMF3	Art book, Festival 1999	\$15.00
GMF4	Art book, Festival 2001	15.00



2001 FESTIVAL POSTER



2003 FESTIVAL POSTER



2007 FESTIVAL POSTER

GUITAR FESTIVAL POLO/T-SHIRTS		EACH
THGF07PS	Polo, Festival 2007, SM	\$17.00
THGF07PM	Polo, Festival 2007, MED	17.00
THGF07PL	Polo, Festival 2007, L	17.00
THGF07PXL	Polo, Festival 2007, XL	17.00
THGF07PXXL	Polo, Festival 2007, XXL	17.00
THGF07M	T, Festival 2007, MED	14.00
THGF07L	T, Festival 2007, L	14.00
THGF07XL	T, Festival 2007, XL	14.00
THGF07XXL	T, Festival 2007, XXL	14.00
THGF05S	T, Festival 2005, SM	14.00
THGF05M	T, Festival 2005, MED	14.00
THGF05L	T, Festival 2005, L	14.00
THGF05XXL	T, Festival 2005, XXL	14.00
THGF03S	T, Festival 2003, SM	14.00
THGF03M	T, Festival 2003, MED	14.00
THGF03L	T, Festival 2003, L	14.00
THGF03XL	T, Festival 2003, XL	14.00
TMED01	T, Festival 2001, MED	13.00
TXL99	T, Festival 1999, XL	13.00
TXXL99	T, Festival 1999, XXL	13.00



2001 T-SHIRT
natural tee with festival logo on front.



2003 T-SHIRT
white tee with poster graphic on back & festival logo on front.



2007 POLO SHIRT
blue polo with embroidered festival logo on front.



2007 T-SHIRT
blue tee with embroidered festival logo on front.

FESTIVAL COMMEMORATIVE WINE & BEER GLASSES



GUITAR FESTIVAL GLASSES		EACH
HGF07B	Beer glass	\$11.45
HGF07W	Wine glass	11.45



2007 Festival shirt logo close-up

LMI black T-shirt & black cap with embroidered logo.



LOGO GIFT ITEMS		EACH
TLMIS	LMI T-shirt, SM	\$14.00
TLMIM	LMI T-shirt, MED	14.00
TLMIL	LMI T-shirt, L	14.00
TLMIXL	LMI T-shirt, XL	14.00
TLMIXXL	LMI T-shirt, XXL	14.00
HLMI	LMI cap	15.25



GIFT CERTIFICATES

Send someone a gift certificate from our website (complete instructions at www.lmii.com), or request one when you make your order.

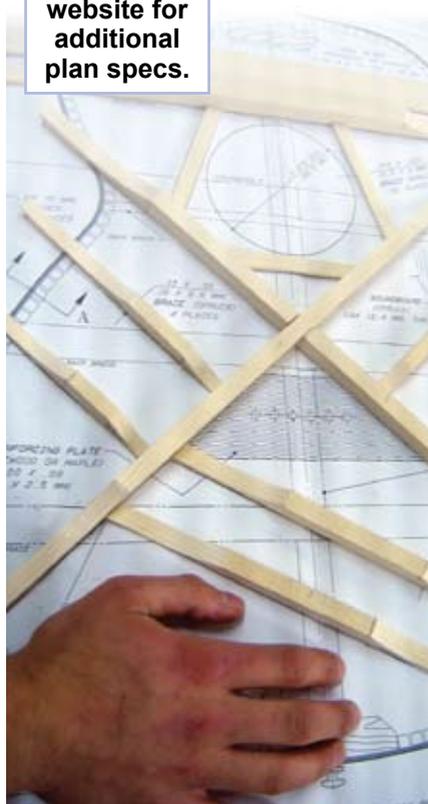
MEDIA & Merchandise

- BOOKS
- CD'S, DVD'S, & VIDEO'S
- GIFTS

• PLANS

- Archtop Guitar
- Classical Guitar
- Steel String Guitar
- Other Instrument
- Specialty Plans

See our website for additional plan specs.



Flamenco vs. Classical

NOTE: There are two basic ways in which the flamenco guitar differs from the classical guitar. The first is in the choice of woods to use, and the second is in the design and thickness of the component parts. The strutting in the flamenco guitar is usually kept quite simple, because the rather free, open, earthy sound is best achieved if the soundboard is not too controlled in how it vibrates.

Santos Hernandez used seven fan struts, but no closing struts at the lower end of the guitar. The weight of the guitar is kept to a minimum by using a thin soundboard, and thin Cypress for the back and ribs (which is much lighter than Rosewood). See plan **PL56**.

GUITAR PLANS ARCHTOP

ARCHTOP GUITAR Robert Benedetto

This is a very intricate 2-page guitar plan with many enlargements of small details. It is designed to go along with Bob's book *Making an Archtop Guitar* (**BM21**). Nothing goes unmeasured in this professionally done blueprint.

PL33	Benedetto archtop plan, 25.0mm scale	\$32.55
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ARCHTOP JAZZ SINGLE CUTAWAY Roy Courtnall

PL60	Archtop, single cutaway	\$11.95
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W.E. MOLL CUTAWAY ARCHTOP Bill Moll

Bill Moll has been building and repairing guitars for over 30 years. His current focus is on a variety of high end archtops. This plan features lots of break-out drawings making small components easier to see and understand. 1 page, full scale.

PL63	W.E. (Bill) Moll cutaway archtop plan, 25.5" scale	\$19.95
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GUITAR PLANS CLASSICAL

AGUADO, HERNÁNDEZ Y 1963, No. 249 Roy Courtnall

A lightly built, Spruce top guitar with characteristically even sound over the whole range. A similar instrument, made in 1965, was played by John Williams on several recordings. He then sold it to Bream, who also recorded with it. (Photos of the guitar are featured on their record covers.) This is an interesting guitar—large but lightly constructed.

PL19	Aguado 1963 classical guitar, 650mm scale	\$11.95
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BARBERO (FLAMENCO), 1943 Bill Lewis

These are all full-size blueprints. Bill Lewis drew PL5, based on a Barbero. In the Bill Lewis-style, he adds lots of notes and comments to the plan—more than just measurements and line drawings.

PL5	Flamenco 1943, after Barbero, 660mm scale	\$11.95
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CLASSICAL GUITAR PLANS cont.

BOGDANOVICH CLASSICAL GUITAR PLAN

A perfect accompaniment to J.S. Bogdanovich's book, *Classical Guitarmaking* (**BC8**)

PL65	Bogdanovich classical guitar	\$24.35
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BOUCHET, ROBERT 1961 Roy Courtnall

A beautiful, sweet-sounding instrument thought to be one of his best. It recently sold at Sotheby's for £10,000 and is very similar to Bream's 1964 Bouchet. The plan includes details of the rosette, purfling, banding, etc., as well as all structural details.

PL18	Bouchet 1961 classical guitar, 650mm scale	\$11.95
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FLETA, IGNACIO 1968, No. 474 Roy Courtnall

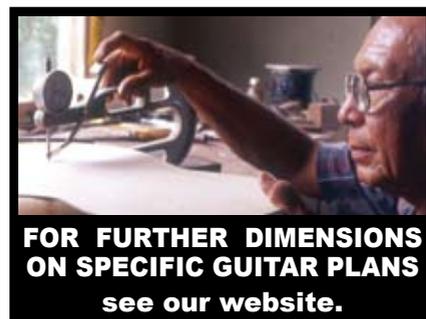
A large-bodied, robust instrument with a powerful sound, this plan is typical of the Cedar soundboard instruments produced by Fleta. This guitar is identical to the Fleta played by Segovia for many years. These instruments now sell for £9,000 to £11,000. The plan includes measurements of the Fleta bracing system.

PL17	Fleta 1968 classical guitar, 650mm scale	\$11.95
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FRIEDRICH, DANIEL 1966 Roy Courtnall

Daniel Friedrich adopts a thorough scientific approach based on the Torres and Bouchet designs. He measures the stiffness of his soundboards and braces and uses both Cedar and Spruce for the top. He laminates the ribs, (since 1970) for a total thickness of 4mm! His guitars are said to possess good sustain, tone, and great power.

PL21	Freidrich 1966 classical guitar, 650mm scale	\$11.95
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FOR FURTHER DIMENSIONS ON SPECIFIC GUITAR PLANS see our website.

CLASSICAL GUITAR PLANS cont.

HAUSER, 1937
R.E. Brune

Segovia called this the "guitar of the epoch". Shortly before his death, Segovia donated this instrument to the Metropolitan Museum in New York. R.E.

Brune had the opportunity to study, measure, and photograph this important historical guitar in December 1991. Brune originally offered this plan as a hand drawn 2 sheet plan which was difficult for new builders to use. The plan is now completely re-worked. It is a three page technical drawing that is easy to read and exceptionally detailed and is drawn on translucent mylar. With your purchase, you get more than a plan.

This part number includes a 48 page booklet in several languages with details on the original instrument, a full-size color poster, 3 pages of technical drawings, and a CD of Segovia performing several pieces on this instrument.

PL64	Hauser 1937 classical, 650mm (comp) scale	\$33.95
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HAUSER SENIOR, 1943
Jeffrey Elliott

In 1975, Jeffrey Elliott was able to x-ray and measure two Hermann Hauser Sr. instruments, a 1943 and a 1948, and has recreated them in this plan. 24" x 43".

PL40	Hauser Sr. 1943 and 1948 classical guitar, 650mm scale	\$22.75
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HERNANDEZ, SANTOS 1933
Roy Courtnall

Santos Hernandez was the most gifted and famous maker of flamenco guitars in the 20th century. His work on perfecting the design of the flamenco guitar helped establish it as a fine instrument, very different in character to the classical guitar.

PL56	Hernandez 1933 Flamenco, 650mm scale	\$11.95
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KASHA-SCHNEIDER
Stewart Adamson

PL26 is a CAD-drawn plan by Stewart Adamson of England featuring the more recent center soundhole design.

PL26	Kasha/Schneider classical, center soundhole, 650/660mm scale	\$32.75
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Kasha-Schneider (PL27), J. Hargreaves

KASHA-SCHNEIDER
George Majkowsky

PL27 is a CAD-drawn plan by George Majkowsky. It's the current state (with soundhole in the treble upper bout) of the nearly 30 year Kasha-Schneider effort.

PL27	Kasha/Schneider classical, treble soundhole, 650/660 mm scale	\$32.75
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LATTICE-BRACE CONCERT 1995
Roy Courtnall

In recent years a number of guitar-makers have worked with new ideas for strutting designs. One successful innovation has been the lattice braced top, of which there are many variations. ...the overall shape of the guitar is taken from Hermann Hauser, and within this outline are placed 10 small struts which interlock with one another, providing a strong supporting structure for the soundboard. The soundboard is thickened to 2mm all over. The success of this design is in the way the relatively thin soundboard is given strong but flexible support. This produces a guitar with a powerful and penetrating range of tonal colours.

PL54	Lattice-brace 1995 concert guitar, 650mm scale	\$11.95
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RAMIREZ 1912
R.E. Brune

This instrument resides in the Metropolitan Museum of Art. This was Segovia's first great guitar built by Manuel Ramirez, or possibly Ramirez' foreman, Santos Hernandez.

PL43	Ramirez 1912 classical guitar ex Segovia, 25.75" scale	\$22.75
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RAMIREZ 1966
Scott Antes

A clean, well-done, and authentic Ramirez plan.

PL28	Ramirez 1966 classical guitar, 26.125" scale	\$11.95
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RODRIGUEZ, MIGUEL JR., 1976
David Goen and Tim Olsen

Guitar built by Tom Blackshear. This guitar sports a 5-fan strut system with a diagonal bar on the treble side. The plan has many helpful pictures of the guitar under construction.

PL49	M. Rodriguez Jr. 1976 classical guitar, 650mm scale	\$28.25
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ROMANILLOS, 1973
Kevin Aram

This is one of the most successful guitars ever made. Owned by Julian Bream, it has performed over 1,000 concerts and premiered some of the most important music written for the guitar, 24" x 50".

PL41	Romanillos 1973 classical guitar, 650mm scale	\$22.75
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TORRES, ANTONIO DE 1864,
650mm scale
Roy Courtnall

Torres established a strutting pattern of seven fan struts and two closing bars, which gave the soundboards on his small instruments the support they needed, while allowing the wood to vibrate enough to produce a balanced sound.

This plan produces an elegantly shaped guitar which, although smaller than some modern concert guitars, is very visually appealing.

PL58	Torres, Antonio de 1864, 650mm scale	\$11.95
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TORRES, ANTONIO DE 1888,
short scale
Roy Courtnall

Many guitarmakers find it interesting to build a small guitar. The small guitar has a surprisingly vibrant and penetrating sound, especially in the treble range. The smaller volume of air contained inside the soundbox means that the bass range is less full, but provided a well-balanced instrument is constructed, the result is usually very pleasing.

PL59	Torres, Antonio de 1888, 604mm short scale	\$11.95
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GUITAR PLANS ELECTRIC

SOLID BODY GUITAR PLAN

Martin Kloch

This is a generic solid-body guitar plan drawn by Martin Koch. It features 2 humbucking pickups and a bolt on neck. This plan is even better when accompanied by Martin Koch's book (BE10) and CD-ROM (BM74).

PL66	Solid-body guitar plan by Martin Koch.	\$13.50
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GUITAR PLANS STEEL STRING

DREADNOUGHT MARTIN™ HERRINGBONE

Don MacRostie

Based on a Martin™ Herringbone, this well-drawn dreadnought plan by Don MacRostie of Stewart-MacDonald is a very thorough with extra large print.

PL11	Martin™ Herringbone dreadnought, 25.4" scale	\$12.95
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“DREADNOUGHT” STYLE 6 and 12 STRING PLANS

Scott Antes

These two fine C.A.D. plans are each three pages with large, easy to read text and dimensions.

PL48	“Dreadnought” style 6 string	\$10.75
PL50	“Dreadnought” style 12 string, 25" scale	12.75

GIBSON™ 20'S L-O

Ted Davis

Mahogany back, sides, neck and top. 12 fret to the body, 24.25" scale length, 24" x 41".

PL44	20'S Gibson L-O Guitar, 12 fret to body, 24.25 scale.	\$22.75
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GIBSON™ J-45

A nicely drawn 2 page plan of a Gibson 1957 J-45 drawn by Michael Collins. This plan has lots of detail and some interesting historical information regarding this guitar.

PL67	Gibson™ J-45 plan	\$22.95
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GIBSON™ L-00, 1937

Circa 1937 Gibson™-L-00 Drawn by Kerry Char. One sheet 24" x 48".

PL68	1937 Gibson™-L-00	\$22.75
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J-200 STYLE

Rick Micheletti

This drawing of a late 80's instrument is extremely detailed right down to the brace profiles – The only plan of it's kind we are aware of on the market. Lower bout measures 17". Scale length is 25 5/16" but a 25.5" scale can be substituted with some slight modifications.

PL55	J-200 Style Guitar Plan, 25.312" scale	\$25.75
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MARTIN™ 1-18, 1918

Ted Davis

A small instrument, only 37 3/4" overall length, 12 7/8" lower bout. 2 sheets, 24" x 36".

PL45	1918 Martin 1-18, 12 fret to body, 630mm scale, slot head.	\$26.95
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SELMER MACCAFERRI-STYLE D-HOLE GUITAR

Roy Courtnall

Roy provided us with this 3-page well drawn Selmer Maccaferri-style plan. It features a 640mm scale, D-shaped soundhole (found on many Maccaferri instruments) and a single cutaway.

PL57	Selmer Maccaferri-style D-hole, 640mm scale	\$22.50
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SELMER MODEL 807 JAZZ GUITAR

Patrick Alexander

This 1930's Selmer Model 807 Jazz Guitar is a beautifully designed, CAD-produced plan with loads of detail. It is nice enough to frame. Patrick Alexander collaborated with François Charle on this plan.

PL35	1930's Selmer Model 807 Jazz Guitar, 670mm scale	\$34.95
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SMALLER GUITARS (OM, 000)

Scott Antes

PL29, PL30, PL31 and PL34 answer the call to those requesting plans for smaller guitars. Drawn by Scott Antes, a mechanical engineer by training, with a long history of instrument building, his experience and expertise are well illustrated in these fine plans.

PL29	Small concert, 6-string, 24.5" scale, 12 fret to body, slot head	\$9.95
PL30	3/4 size, similar to Martin™ Style "5," 21.375" scale, 12 fret to the body	9.95
PL31	Auditorium-style, similar to Martin™ "000," 24.9" scale	11.55
PL34	Orchestral model, similar to Martin™ "OM", 25.4" scale	9.95

OTHER INSTRUMENT PLANS

DULCIMER PLANS

Bill Lewis

A half plan of two traditional dulcimer shapes: a teardrop and an hourglass.

PL4	Dulcimer plan with two shapes, 660mm scale	\$9.95
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ELECTRIC - LES PAUL™

Don MacRostie

Well drawn work by Don MacRostie of Stewart-MacDonald for this Les Paul™ Style.

PL12	Les Paul™ electric, 24.625" scale	\$12.95
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MANDOLIN

Don MacRostie

Well drawn F5-style mandolin by Don MacRostie of Stewart-MacDonald.

PL7	F5-style mandolin, 13.875" scale	\$12.95
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MANDOLIN, 1923 LOYD LOAR GIBSON™ F5-STYLE

Ted Davis

Drawing of a 1923 Lloyd Loar Gibson F5 mandolin. 2 sheets, 24" x 40".

PL47	1923 Lloyd Loar Gibson F5 mandolin, 13.875mm scale	\$25.95
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Ukulele by Peter Hurney

OTHER INSTRUMENT PLANS cont.

UKULELE PLANS

PL51	C. Bruno Soprano ukulele, 13.5" scale, Scott Antes	\$5.35
PL53	Martin™ ukulele Early style 1, 13.625" scale, Scott Antes	5.35
PL61	Tenor ukulele, 17" scale, Spanish heel, D. Henry Wickham	11.95
PL62	Concert ukulele, 14.75" scale, Spanish heel, Scott Antes	11.95

SPECIALTY PLANS

FOX UNIVERSAL SIDE BENDING MACHINE
Steve Klein

The **PL13** plan is of the Fox universal side bender, which is a scale size, two-part plan drawn by Steve Klein.

This plan is currently being copied from the original and the scale is not exact. Be sure with any plan to double check dimensions shown against a ruler. This is the same plan that we have sold for many years. It has not been updated to reflect the modifications we have made to the Fox Bender that LMI sells, however it is a very good starting point for those wishing to construct their own bender.

PL13	Fox side-bending machine	\$13.55
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FRETWIRE BENDER PLAN
Steve Klein

The **PL16** is Steve Klein's answer to expensive fretwire benders. Two small sheets include a materials list with two views of the fretwire bender that he built for his own shop for about \$10-worth of materials from the hardware store.

PL16	Do-It-Yerself fret bending machine	\$5.65
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NECK LAYOUT CHART

Chuck Erikson

Chuck Erikson, aka Duke of Pearl, offers a neat neck layout chart in **PL14** that begins with the selection of wood for those who use laminated designs. Very logically laid out and detailed, it would probably surprise those of you who like to go to the lumber yard to choose your own wood with the number of tricks that Chuck offers.

PL14	Neck layout chart, laminated plastic by Chuck Erikson	\$10.95
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RIBBECKE MORTISING FIXTURE

See our website for a companion Adobe Acrobat article that helps in the use of this plan.

A drawing of a neck mortise and tenoning fixture of Tom Ribbecke's.

PL32	Ribbecke mortising fixture, LMI	\$4.65
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UNIVERSAL BINDING MACHINE PLAN

This is the plan for the original (not updated) Universal binding machine. There is no plan available for the updated version.

See current model on page 112.

PL24	Universal binding machine plan	\$8.75
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Our acrylic guitar outlines, and guitar molds are all generated off the same plans, so they match perfectly.



ACRYLIC GUITAR OUTLINES

see page 144



GUITAR MOLDS

see inside front cover





LMI POLICY

LMI POLICY

SHIPPING • REFUNDS • RETURNS • CUSTOMER SERVICE

Tell Us What You Want!

Our overriding policy is simple. LMI wants to be your source for guitar kits, woods, materials, supplies, and tools, and we are committed to making sure that you are happy with your purchase. We invite you to mention exactly what you are looking for, especially in the case of wood items. We take pride in taking the extra effort to help you make your project a success.



DOMESTIC SHIPPING GUARANTEE

Our Accelerated Shipment Arrival Pledge (*ASAP*) promises fast delivery. Under this plan, your package is guaranteed to arrive anywhere in the continental U.S. within 3 to 5 business days (Saturdays, Sundays, and Holidays are not business days). If it is not there on the 5th day, your shipping charges will be refunded. **In most cases, our basic service is so good that you will not need to pay extra for expedited service.**

DOMESTIC SHIPPING WITH FedEx

ORDER AMOUNT	<i>ASAP</i>	3 DAY	2 DAY
\$0.00 - \$50.00	\$8.50	\$13.50	\$17.50
\$50.01-\$100.00	\$10.50	\$15.50	\$19.50
\$100.01-\$200.00	\$12.50	\$17.50	\$21.50
\$200.01-\$400.00	\$14.50	\$19.50	\$23.50
\$400.01 and up	\$16.50	\$21.50	\$25.50

For example, if you order on a Thursday, your order will usually arrive the following Tuesday (count Friday as day one.). If it is not there by Thursday, your shipping costs are refunded. This offer does not include special requests (find me a set with wide grain) nor serviced items (joined backs, slotted fingerboards, special order truss rods, etc.), since these items require time in house before they are shipped, nor does the arrival warranty apply when the customer specifies a shipping method such as USPS or UPS.

All orders that we ship are insured, but in some cases it will take several weeks to complete a claim for you.

SHIPMENTS TO ALASKA, HAWAII AND PUERTO RICO

Shipments to Alaska, Hawaii and Puerto Rico ship via Priority mail. Our ASAP guarantee does not apply (the post office does not guarantee Priority Mail shipments) but your order will usually arrive within 5 days. Standard ASAP shipping rates apply, except where an item is marked with a .

2 OR 3 DAY SHIPPING

Two-day or three-day shipping is available in the contiguous United States. Except for items marked with a , which are charged actual freight, three day service costs an extra \$5.00 and 2 day service costs an extra \$9.00. If your order is placed before 12:00 PST (3:00 p.m. EST), it will ship the same day. Of course, this does not include serviced items and special requests, or the exceptions mentioned below.

EXCEPTIONS

Our guarantee applies to **most** of the items we sell. There are certain products with restrictions. In our catalog these items are indicated with the following symbols:

	Shipments containing an oversized item When shipping to Hawaii and Alaska, actual shipping rates (roughly, what the carrier charges us) apply, so please request a quote. Standard ASAP rates apply in the contiguous United States, but add a day or two for shipping. International Customers please request a shipping quote.
	Dangerous Materials Only ships ground and cannot ship outside the contiguous USA. Standard ASAP rates apply, but add a day or two for shipping.
	Hazardous Materials (HAZMAT) Only ships ground and cannot ship outside the contiguous USA. Standard ASAP rates apply but add a day or two for shipping. A \$20 service fee from the carrier is added to your order.
	Available in USA Only Cannot be exported, usually because it is subject to CITES (Convention on International Trade in Endangered Species) restrictions.

As noted previously, we sometimes recommend that you request a **SHIPPING QUOTE**. To get a quote:

1	Log onto our secure website; www.lmii.com and place an order for the items you want.
2	When you checkout, you can indicate in the 'special instructions' box that you want a shipping quote. We will email you a shipping quote for several carriers (FedEx, Parcel post etc.) usually within a few hours, though occasionally overnight. We will not process your credit card until you have responded to this email. If you choose not to enter a credit card number at this time, type in "shipping quote only".
3	Respond to that email, stating which carrier you prefer. We will then charge your credit card and ship your order.
4	If you don't have web access, you may call us for a quote, but this process takes a little longer.

Shipping quotes are valid for 6 days.

SPECIAL SHIPPING CHARGES

By law, items with a must conform to DOT hazardous material regulations when shipped. All carriers who are certified to handle Hazardous Materials (such as FedEx) charge \$20 to handle HAZMAT packages, so we must add this to your shipping charge. We do not keep any of this fee. We only ship HAZMAT items with FedEx, not the Post Office, UPS or DHL.

There is one \$20 HAZMAT fee per package, so it may be in your interest to consolidate your purchase of Ivoroid and Tortoise products as much as possible.

INTERNATIONAL SHIPPING

The actual cost of shipping will be calculated and added when your order is shipped (See shipping quote instructions above).

PLEASE NOTE:

- 1 We recommend Fed-Ex to most locations for the best service and the best value. Once shipped, orders will arrive in 3 to 5 days.
- 2 Global Express Mail(trackable) and Global Priority Mail (not-trackable) are sometimes a little less expensive than FedEx, depending on the weight of the package. Delivery times for Express are a day or two slower and Priority a few days slower than FedEx.

The charges for your country's taxes or import duties are not included in your payment to us for your purchase or shipping. These costs, if any, are your additional responsibility.

OUT OF STOCK ITEMS

We try to provide you with the most up-to-date inventory information at the point of sale, but it is possible that an item may become out of stock by the time we ship your order. We will automatically backorder any item that is out of stock, unless you specify otherwise at the point of sale. Shipping within the continental USA on backordered items is free.

Out-of-stock items shipping outside the continental United State will be removed from your order and you will need to reorder them at a later date. We will only place a backorder for you if you explicitly agree in advance to pay the shipping costs.

Please note that in our business, we deal with a wide variety of vendors. Many deal in exotic, hard to find products and many are overseas. For this reason it is not always possible for us to be precise when estimating when a backordered item will ship and in the case of some of the exotic woods, we can not guarantee that supplies and quality will remain consistent in the future. Once again, ask a salesperson for the latest information!

SCHOOL DISCOUNTS/TOURS

LMI helps support guitar building students and instructors by providing them with a 10% discount on any item in our catalog (which is not already discounted or on sale). We need only to be able to ship the package to the school's address in order to verify enrollment. Talk with our School Accounts representative at extension 205 if you are an instructor interested in getting special pricing on larger quantities of woods and tools or if you have any questions. Need extra catalogs? Let us know!

We occasionally provide warehouse tours for educational institutions and small groups. Please call to make arrangements well in advance.

CUSTOMER PICKUP AREA

Although we no longer offer over-the-counter sales, our shipping department now has a customer pickup area for orders placed by phone or internet. Will Call is open Monday through Friday, 9-4:00, Pacific time.

RETURNS & EXCHANGES

Please examine your purchase immediately upon receipt. You can return an item to us within 2 weeks of receiving it (for exchange or refund), for any reason so long as you discuss your return with a salesperson beforehand (by phone, fax or e-mail). After 2 weeks, we may charge you a 15% restocking fee for any return. All returns after 60 days are at LMI's discretion. LMI will pay return shipping only in cases where the items are defective or do not match size specifications. All returns must be unworked and in resale condition. We do not accept returns on items serviced by LMI unless we have made an error on the service.

After you have received authorization, ship returns to:

**LMI ATTN.: RETURNS
7975 CAMERON DR., BLDG. 1600
WINDSOR, CA 95492**

*Please package the return carefully. Any damage to the merchandise that occurs in transit is your responsibility.

PAYMENT PROCESSING

When you place an order using a credit card, we follow the standard practice of pre-authorizing the card for the amount of the order. The process of pre-authorizing tells us that you have sufficient funds for your order and puts a hold on that amount for approximately 6 days. When your order ships, we get paid. This payment process is called post-authorizing. This process clears the pre-authorization and actually takes the money from your card (or bank account if you are using a debit card).

If your order never ships (because of a backorder, for example), the pre-authorization clears after a few days. If your order ships and the amount of the order is less than the pre-authorization, the actual amount of the order is charged to the card and the pre-authorization clears.

If you add to an order, your bank sometimes makes it necessary for us to pre-authorize the card a second time so that we can be assured of getting our funds when the order ships. In this situation, the original pre-authorization is not cleared (the credit card companies give us no way to do this) so that in effect funds are tied up twice on your card for a short time. We will only pre-authorize your card a second time if the items being added to the order are material in value.

*** Please do not mail us a check until you have confirmed the amount with us by phone or email. A check that does not equal the current actual total for items and shipping will cause considerable delay.**

PRIVACY

The information you provide is kept within our company. Custom instruments are not a commodity, neither are our customers identities or the services and materials we provide for them. We appreciate the opportunity to do business with you as an individual customer, and none of the information you provide or that is generated through our relationship is for sale or other distribution. Likewise, we do not purchase or use any sorts of mailing lists.



Our customer service team will be happy to talk with you.

DOMESTIC TOLL FREE **1-800-477-4437**
 INTERNATIONAL OR LOCAL **707-687-2020**
 FAX **707-687-2014**
 CUSTOMER SERVICE EMAIL **service@lmii.com**

**Our phones are staffed
Monday-Friday 8:30 am - 5 pm (Pacific time)**

7975 CAMERON DRIVE • BUILDING 1600 • WINDSOR, CA 95492

*The products, prices, and services described in this catalog will vary over time.
For current pricing and policies please check at www.lmii.com or by phone at extension 5.*

INCHES			METRIC			INCHES			METRIC			INCHES			METRIC			INCHES			METRIC		
FRACTION	DECIMALS	MM	FRACTION	DECIMALS	MM	FRACTION	DECIMALS	MM	FRACTION	DECIMALS	MM	FRACTION	DECIMALS	MM	FRACTION	DECIMALS	MM	FRACTION	DECIMALS	MM	FRACTION	DECIMALS	MM
.	.0039	.1000	7/32	.2188	5.5563	39/64	.6094	15.4781	63/64	.98438	25.0031		2.0866	53.0000		3.4252	87.0000						
.	.0079	.2000	15/64	.2344	5.9531		.6102	15.5000	1	1.0000	25.4000		2.1260	54.0000		3.4646	88.0000						
.	.0118	.3000	.	.2362	6.0000	5/8	.6250	15.8750		1.0039	25.5000		2.1654	55.0000	3 1/2	3.5000	88.9000						
1/64	.0156	.3969	1/4	.2500	6.3500		.6299	16.0000		1.0236	26.0000		2.2047	56.0000		3.5039	89.0000						
.	.0157	.4000	.	.2559	6.5000	41/64	.6406	16.2719		1.0433	26.5000		2.2441	57.0000		3.5433	90.0000						
.	.0197	.5000	17/64	.2656	6.7469		.6496	16.5000		1.0630	27.0000	2 1/4	2.2500	57.1500		3.5827	91.0000						
.	.0236	.6000	.	.2756	7.0000	21/32	.6563	16.6688		1.0827	27.5000		2.2835	58.0000		3.6220	92.0000						
.	.0276	.7000	9/32	.2813	7.1438		.6693	17.0000		1.1024	28.0000		2.3228	59.0000		3.6614	93.0000						
1/32	.0313	.7938	.	.2953	7.5000	43/64	.6719	17.0656		1.1220	28.5000		2.3622	60.0000		3.7008	94.0000						
.	.0315	.8000	19/64	.2969	7.5406	11/16	.6875	17.4625		1.1417	29.0000		2.4016	61.0000		3.7402	95.0000						
.	.0354	.9000	5/16	.3125	7.9375		.6890	17.5000		1.1614	29.5000		2.4409	62.0000		3.7795	96.0000						
.	.0394	1.0000	.	.3150	8.0000	45/64	.7031	17.8594		1.1811	30.0000		2.4803	63.0000		3.8189	97.0000						
.	.0433	1.1000	21/64	.3281	8.3344		.7087	18.0000		1.2205	31.0000	2 1/2	2.5000	63.5000		3.8583	98.0000						
3/64	.0469	1.1906	.	.3346	8.5000	23/32	.7188	18.2563	1 1/4	1.2500	31.7500		2.5197	64.0000		3.8976	99.0000						
.	.0472	1.2000	11/32	.3438	8.7313		.7283	18.5000		1.2598	32.0000		2.5591	65.0000		3.9370	100.0000						
.	.0512	1.3000	.	.3543	9.0000	47/64	.7344	18.6531		1.2992	33.0000		2.5984	66.0000	4	4.0000	101.6000						
.	.0551	1.4000	23/64	.3594	9.1281		.7480	19.0000		1.3386	34.0000		2.6378	67.0000		4.3307	110.0000						
.	.0591	1.5000	.	.3740	9.5000	3/4	.7500	19.0500		1.3780	35.0000		2.6772	68.0000	4 1/2	4.5000	114.3000						
1/16	.0625	1.5875	3/8	.3750	9.5250	49/64	.7656	19.4469		1.4173	36.0000		2.7165	69.0000		4.7244	120.0000						
.	.0630	1.6000	25/64	.3906	9.9219		.7677	19.5000		1.4567	37.0000	2 3/4	2.7500	69.8500	5	5.0000	127.0000						
.	.0669	1.7000	.	.3937	10.0000	25/32	.7813	19.8438		1.4961	38.0000		2.7559	70.0000		5.1181	130.0000						
.	.0709	1.8000	13/32	.4063	10.3188		.7874	20.0000	1 1/2	1.5000	38.1000		2.7953	71.0000		5.5118	140.0000						
.	.0748	1.9000	.	.4134	10.5000	51/64	.7969	20.2406		1.5354	39.0000		2.8346	72.0000		5.9055	150.0000						
5/64	.0781	1.9844	27/64	.4219	10.7156		.8071	20.5000		1.5748	40.0000		2.8740	73.0000	6	6.0000	152.4000						
.	.0787	2.0000	.	.4331	11.0000	13/16	.8125	20.6375		1.6142	41.0000		2.9134	74.0000		6.2992	160.0000						
.	.0827	2.1000	7/16	.4375	11.1125		.8268	21.0000		1.6535	42.0000		2.9528	75.0000		6.6929	170.0000						
.	.0866	2.2000	.	.4528	11.5000	53/64	.8281	21.0344		1.6929	43.0000		2.9921	76.0000		7.0866	180.0000						
.	.0906	2.3000	29/64	.4531	11.5094	27/32	.8438	21.4313		1.7323	44.0000	3	3.0000	76.2000		7.4803	190.0000						
3/32	.0938	2.3813	15/32	.4688	11.9063		.8465	21.5000	1 3/4	1.7500	44.4500		3.0315	77.0000		7.8740	200.0000						
.	.0945	2.4000	.	.4724	12.0000	55/64	.8594	21.8281		1.7717	45.0000		3.0709	78.0000	8	8.0000	203.2000						
.	.0984	2.5000	31/64	.4844	12.3031		.8661	22.0000		1.8110	46.0000		3.1102	79.0000		9.8425	250.0000						
7/64	.1094	2.7781	.	.4921	12.5000	7/8	.8750	22.2250		1.8504	47.0000		3.1496	80.0000	10	10.0000	254.0000						
.	.1181	3.0000	1/2	.5000	12.7000		.8858	22.5000	.	1.8898	48.0000		3.1890	81.0000	20	20.0000	508.0000						
1/8	.1250	3.1750	.	.5118	13.0000	57/64	.89063	22.6219		1.9291	49.0000		3.2283	82.0000	30	30.0000	762.0000						
.	.1378	3.5000	33/64	.5156	13.0969		.90550	23.0000		1.9685	50.0000		3.2677	83.0000	40	40.0000	1016.0000						
9/64	.1406	3.5719	17/32	.5313	13.4938	29/32	.90625	23.0188	2	2.0000	50.8000		3.3071	84.0000	60	60.0000	1524.0000						
5/32	.1563	3.9688	.	.5315	13.5000	59/64	.92188	23.4156		2.0079	51.0000		3.3465	85.0000	80	80.0000	2032.0000						
.	.1575	4.0000	35/64	.5469	13.8906		.92520	23.5000		2.0472	52.0000		3.3858	86.0000	100	100.0000	2540.0000						
11/64	.1719	4.3656	.	.5512	14.0000	15/16	.93750	23.8125															
.	.1772	4.5000	9/16	.5625	14.2875		.94490	24.0000															
3/16	.1875	4.7625		.5709	14.5000	61/64	.95313	24.2094															
.	.1969	5.0000	37/64	.5781	14.6844		.96460	24.5000															
13/64	.2031	5.1594	.	.5906	15.0000	31/32	.96875	24.6063															
.	.2165	5.5000	19/32	.5938	15.0813		.98430	25.0000															

CONVERSION CHART

To convert inches to mm
multiply inches x 25.4

To convert mm to inches
multiply mm x 0.03937

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