

Quilt Top Guitar Kit Assembly Instructions



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2018-1010(-)

Introduction



California requires the following notice:

Warning

Some dust created by power sanding, sawing, grinding, drilling, and other construction activities contains chemicals known to the State of California to cause cancer, birth defects or other reproductive harm.

Some examples of these chemicals are:

- *Lead from lead-based paints.*
- *Crystalline silica from bricks, cement, and other masonry products.*
- *Arsenic and chromium from chemically treated lumber.*

Your risk from these exposures varies, depending on how often you do this type of work. To reduce your exposure to these chemicals: work in a well ventilated area, and work with approved safety equipment, such as those dust masks that are specially designed to filter out microscopic particles.

Warning

These instructions assume that you are familiar with the safe operation and use of woodworking machinery and woodworking tools, and understand the techniques used to assemble this project. If you do not qualify for both of these criteria, STOP building this project for your own safety. Read and understand the owner's manual for the machinery you intend to use, take a woodworking class or visit your local library for more information. Woodworking machinery and tools are inherently dangerous because they use sharp edges that can and will cause serious personal injury including amputation and death. Do not underestimate the ability of these tools and machinery to cause injury. Never operate any tool without all guards in place and always wear approved safety glasses. For your own safety, please heed this warning.

Warning

Always wear safety glasses or goggles when operating equipment. Everyday glasses or reading glasses are not safety glasses. Be certain the safety glasses you wear meet the appropriate standards of the American National Standards Institute (ANSI). Because there are various ways to cut and join wood, you can make substitutions for the methods stated in this manual. We try to suggest the easiest methods possible. However, only you know your skills with each piece of machinery. Never compromise your safety by using a cutting method with which you are not comfortable. Instead, find an alternative approach that will yield the same result.

Contents

Contents	- 2 -
1 Introduction	- 3 -
1.1 Material Check List.....	- 4 -
1.2 Additional tools/materials required:	- 7 -
2 Mockup and Fit Check.....	- 1 -
2.1 Checking the Mounting Holes in the Neck	- 1 -
2.1.1 Drilling Mounting Holes in the Neck (Fig 2.1)	- 1 -
2.1.2 Mount the Neck on the Body	- 1 -
2.2 The Bridge	- 2 -
2.3 Fit check & Alignment of the Neck and Bridge pickups	- 2 -
2.4 Check Tremolo Claw Alignment and Fit Check (item #5 on material list)	- 2 -
2.5 Fit check of the back covers (Fig 2.5.1)	- 3 -
2.5.1 Tremolo cover:	- 3 -
2.5.2 Volume & Switch Covers:	- 3 -
2.6 Check Strap Pins.....	- 3 -
2.7 Check Tuner Alignment	- 3 -
2.8 Check Output Jack.....	- 3 -
2.9 Check String retainer.....	- 4 -
2.10 Mockup and Fit Check complete!.....	- 4 -
3 Finish.....	- 1 -
3.1 Finish Application Steps.....	- 1 -
3.1.1 Solid Color finish:	- 1 -
3.1.2 Pigmented Translucent, Gel stain or alcohol dye finish:	- 1 -
3.1.3 Penetrating Stain or water based dye finish:	- 2 -
3.2 Explanation of Sequence Steps:	- 2 -
3.2.1 Sanding the Body and Neck	- 2 -
3.2.2 Applying Grain Filler.....	- 2 -
3.2.3 Applying Sanding Sealer.....	- 3 -
3.2.4 Solid Color Primer	- 3 -

- 3.2.5 **Burst and Translucent finishes**..... - 3 -
- 3.2.6 **Clear Top coats**..... - 3 -
- 3.2.7 **Buff finish**..... - 3 -
- 4 Assembly..... - 1 -
 - 4.1 Installing the tuners - 1 -
 - 4.2 Neck Installation - 1 -
 - 4.3 Installing the Strap Pins..... - 1 -
 - 4.4 Installing the Floyd Rose Tremolo - 1 -
 - 4.5 Install the wiring harness & Pickups..... - 2 -
 - 4.5.1 Check the wiring harness (# 2 on the parts list): - 2 -
 - 4.5.2 Install wiring harness..... - 2 -
 - 4.5.3 Install Pickups..... - 4 -
 - 4.6 Install the Strings..... - 4 -
 - 4.7 Tremolo Claw Adjustment..... - 6 -
- 5 Initial setup - 1 -
 - 5.1 Adjust the Guitar Neck: Truss Rod - 1 -
 - 5.1.1 Check the Neck..... - 1 -
 - 5.1.2 Adjusting the Truss Rod..... - 2 -
 - 5.2 String Lubrication - 2 -
 - 5.3 Re-check the Bridge Alignment..... - 2 -
 - 5.4 Adjusting the Action (string height) (Figure 5.4) - 3 -
 - 5.5 Pickup Height (Figure 5.5) - 3 -
 - 5.6 Intonation (Figure 5.6) - 4 -
 - 5.7 ...Other Hints - 4 -

1 Introduction

Thank you for purchasing a BYOGuitar.com guitar kit. This kit includes everything you need to build a complete custom guitar. In addition to the construction of your guitar, you will need to consider the finish – natural, solid color and possibly a design that will make your guitar unique. We suggest you do



TIP: Get some finishing ideas by visiting [BYOGuitar.com](http://www.byoguitar.com) and [BYO Guitar on Facebook](#)

[\(http://www.byoguitar.com/gallery/index.html\)](http://www.byoguitar.com/gallery/index.html)

Introduction



some research to determine your finish preferences. Procuring the required finishing materials, especially if they have to be ordered, will allow expedite your guitar project.

We carry a full line of finishing products to give you the beautiful finish you are looking for, whether a clear natural finish or a bold, colorful finish. We also carry an instructional DVD made by Behlen that will give you step by step instructions to help you achieve the look you want for your custom guitar.

These instructions assume you are familiar with the anatomy of a guitar. Refer to Figure 1 for many of the terms used in the assembly of your guitar.

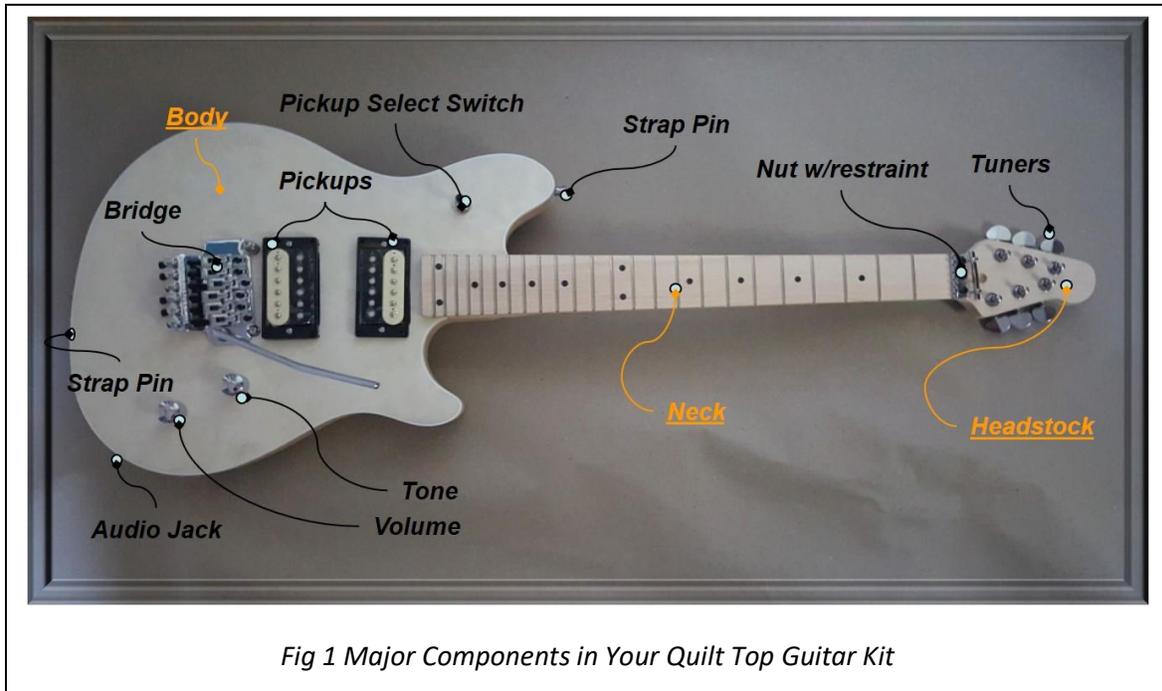


Fig 1 Major Components in Your Quilt Top Guitar Kit

1.1 Material Check List

In preparation for the building of your guitar, all required material should be checked both for type and quantity. Use the following check list to ensure all piece parts are included. If you customized your order (ex. different tuners), ensure that these parts are accounted for. Please contact BYOGuitar if there are any discrepancies.

Quilt Top Material List			
Item	Component	Quantity	Description

Introduction



<p>1</p>		<ul style="list-style-type: none"> ☐ 1 Quilt Top Body ☐ 1 Quilt Top Neck ☐ Miscellaneous materials (see below) 	<p>BYO Quilt Top Guitar Kit</p>
 <p>TIP: use small interior packing box to inventory and organize piece parts</p>			
<p>2</p>		<ul style="list-style-type: none"> ☐ 1 Selector switch w/knob ☐ Volume pot ☐ Tone pot ☐ Knobs (2) ☐ Wire harness ☐ Mounting hardware (3) 	<p>Audio Controls</p>
<p>3</p>		<ul style="list-style-type: none"> ☐ 12 screws ³/₈" 	<p>Mounting screws Audio Jack & Back Plates</p>
<p>4</p>		<ul style="list-style-type: none"> ☐ 1 ☐ 2 mounting inserts/screws 	<p>Quilt Top Bridge/Tremblock</p>
<p>5</p>		<ul style="list-style-type: none"> ☐ Trem Claw ☐ Springs, 3 ☐ Screws, 1 1/2", 2 	<p>Tremolo parts</p>
<p>6</p>		<ul style="list-style-type: none"> ☐ Arm 	<p>Whammy bar</p>

Introduction



7		<ul style="list-style-type: none"> ☐ 4 ferrules ☐ 4 screws, 1^{3/4}" 	Neck mounting materials
8		<ul style="list-style-type: none"> ☐ 4 Tuning Pegs, ,LT ☐ 2 Tuning Pegs, RT ☐ 6 Washers ☐ 6 Nuts ☐ 6 screws, 3/8" 	Tuning Peg materials
9		<ul style="list-style-type: none"> ☐ Jack ☐ Mounting screws 5/8" 	Output Jack
10		<ul style="list-style-type: none"> ☐ 2 Holders ☐ 2 plastic washers ☐ 2 screws, 1" 	Strap Holder materials
11		<ul style="list-style-type: none"> ☐ Pickups (2) ☐ 8 screws, 3/4" 	Pickups, Bridge & Neck
12		<ul style="list-style-type: none"> ☐ Tremolo claw cover ☐ Switch cover ☐ Audio cover 	Body (back) Access Covers
13		<ul style="list-style-type: none"> ☐ Retainer ☐ Mounting screws (2) 	String retainer

Introduction



14		☐ 6 strings	Strings
15		☐ Output Cable ☐ 3 Allen wrenches	Other

1.2 Additional tools/materials required:

Drill & drill bits	#1 & #2 Phillips screwdriver	Soldering iron/solder
Masking/painters tape	Finishing/painting material	Sand paper 220 & 320 grit
Guitar strap	Soap or candle	Feeler gauge
ruler	Wood glue	

Introduction



The remainder of the assembly instructions is divided into four sections:

Section 2 – Mockup & Fit check: in this section, all components will be checked for proper alignment and ensure that all holes have been drilled.

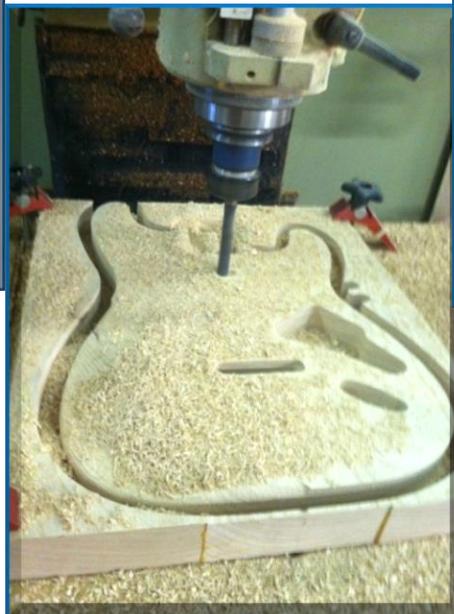
Section 3 – Finishing the Body and Neck: after fit check, the components are removed from the neck & body to allow the selected finish to be applied. This will allow you to customize your guitars' color(s). As the finishing will likely require several coats with sanding between each coat, ensure that the finish is completely dry.

Section 4 – Construction: the final assembly is the next step - once the finish has been applied and completely dried. In this section, all of the components are installed, internal wiring connected and strings attached – your guitar will ready to go!

Section 5 – Setup: in this section, adjustments are made to your guitar such as the height of the pickups.

Again, we thank you for your purchase of a BYO Guitar and we look forward to seeing pictures of your unique guitar! We also look forward to providing you with the guitar for your next project from our Custom Shop where you can select the wood for the body and neck as well as customizing all of the other components.

Let us know if your music, school, church or scouting organization would like to undertake a group project – BYO Guitar can supply multiple kits or custom guitars.



Examples of Our Custom Shop Products

2 Mockup and Fit Check

The following steps will ensure that the base, neck, tuners, pickups, etc. are properly aligned and that all screw holes have been drilled.

2.1 Checking the Mounting Holes in the Neck

1. Check the neck for pre-drilled (4) mounting holes;
2. Skip to 2.1.2 if the holes are pre-drilled.

2.1.1 Drilling Mounting Holes in the Neck (Fig 2.1)

1. Place the neck in the pocket (...you should be able to fit the neck in the neck pocket by hand):
 - a. Make sure the neck is aligned properly with the pickup pockets;
 - b. Carefully clamp the neck in place – frets damage easily;
 - c. Using the 3/32 drill bit, place the bit in the hole through the body and tap it a few times to make a mark on the neck;
 - d. Remove the neck from the body.

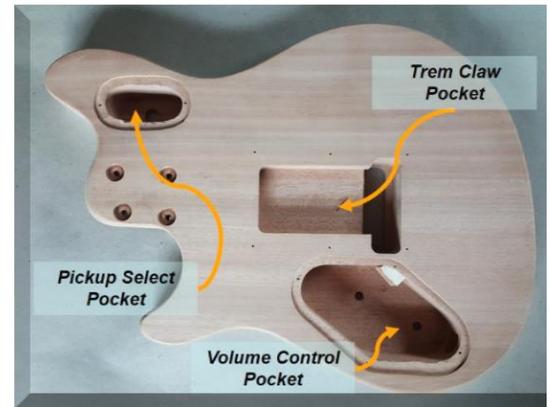
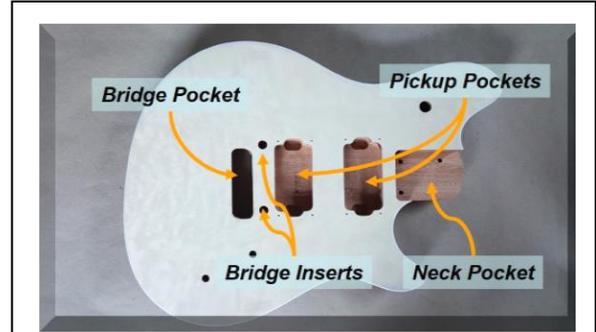
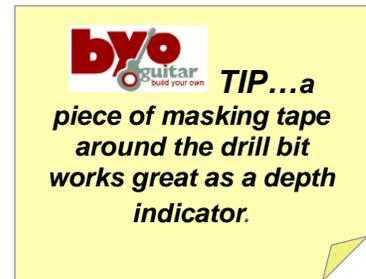


Figure 2.1 Body Pocket Locations

2. Determine the neck mounting hole depth:
 - a. Place one of the neck mounting screws with ferrule (item #7 on material list) through the body into the neck pocket;
 - b. Measure the amount of the mounting screw that extends up into the neck pocket, and mark your drill bit;
 - c. **Double check the depth** by holding the marked drill bit to the side of the neck and be certain the drill won't go through the fingerboard.
3. Drill the holes in the neck with a 1/8" drill bit. **Make sure you don't drill through the fingerboard!**



2.1.2 Mount the Neck on the Body

Temporarily attach the neck. Use caution, the last thing you want to do is snap the screw off in the hole!

1. Insert the neck into the neck pocket aligning the mounting holes in the neck and body;
2. Fasten the Neck & Body with 4 x 1 3/8" screws and ferrules (item #7 on material list), but do not over tighten them.



2.2 The Bridge

Mounting the Bridge assembly (item 4 on material list) utilizes two inserts in the Bridge Pocket (Fig 2.1).

1. Remove the adjustment bolts from the inserts;
2. Using a small block of wood, gently tap the inserts into the Body being cautious that the block does not contact the Body as it might leave small dents that will require sanding when you finish your guitar. When finishing the Body (Section 3), be careful not to allow finish material into the insert holes.



Figure 2.3-1 Pickup Taper

2.3 Fit check & Alignment of the Neck and Bridge pickups

The humbucker pickups for your guitar may appear to be the same but there is a subtle difference: each pickup has a taper (slope) from back to front but the Bridge pickup has the larger taper (Fig. 2.3-1). Note the mounting:

1. The taper faces the Neck;
2. The Neck Pickup is closest to the Neck.

Using these differences as a reference:

1. From the front of the Body, carefully run the Neck Pickup shielded pickup wire through the tunnel between the Neck pocket and the Switch pocket (Fig. 2.3-2), ensuring that the pickup is flush against the Body;
2. Align and center the pickup over the pocket;
3. Mark the 4 holes and drill starter holes with 1/16 drill bit;
4. Repeat steps 1-3 using the Bridge pickup and the Bridge pocket.

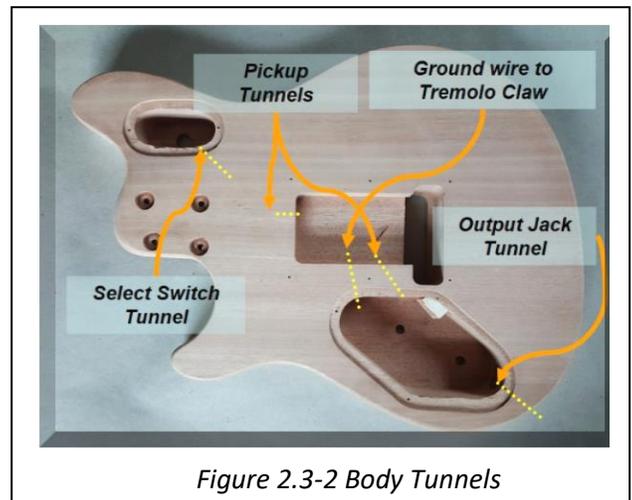


Figure 2.3-2 Body Tunnels

The wiring of the pickups and other components will be covered in Section 4.

2.4 Check Tremolo Claw Alignment and Fit Check (item #5 on material list)

Place the Tremolo claw in the back pocket of the Body (Fig 2.4) ensuring the claw is centered in the pocket.

1. In order to make the assembly process easier, pre-tin the claw ground point (raised tab in the center of the claw);
2. Using the claw as a template, mark the hole positions and pre-drill 2 holes;

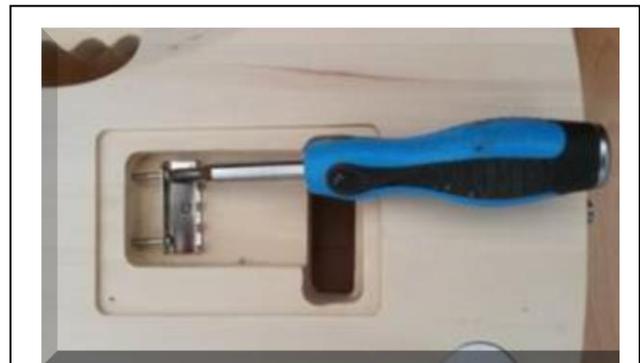


Figure 2.4 Tremolo claw Alignment

Section 2 – Mockup and Fit Check



3. Start the mounting screws approximately ½” into the Body – ensure they are centered (Figure 2.4).

2.5 Fit check of the back covers (Fig 2.5.1)

2.5.1 Tremolo cover:

1. Carefully align the rectangular cover over the pocket, ensuring that there is room for the round cover directly below (item 12 in material list);
2. Mark the holes and drill starter holes with 1/16 drill bit.

2.5.2 Audio & Switch Covers:

1. Place covers over the remaining pockets, so the counter sunk mounting holes face up (item 12 in material list);
2. Mark the holes and drill starter holes with 1/16 drill bit.



Figure 2.5.1 Back Body Cover Alignment

2.6 Check Strap Pins

1. Check for pre-drilled holes for the Strap Pins (item 10 on the material list), reference Figure 1.0.
2. If the holes are pre-drilled, skip to 2.7.
 - a. Mark the rear Strap Pin hole so that it is centered on the Neck/Bridge and the forward Pin on the most forward point on the top of the Body (see Figure 1.0);
 - b. Drill starter holes with a 1/16 drill bit.

2.7 Check Tuner Alignment

Each tuner consists of the tuner, washer, and a threaded bushing (item #8 on material list). There are 4 tuners that are mounted on the upper section of the Headstock and 2 that are mounted on the bottom.

1. Insert tuners, 6 each (item #8 on Material List), into the Neck Headstock. Ensure that the Tuner shafts are perpendicular to the Headstock (Fig. 2.7);
2. Check alignment of set screw holes and tuner base;
3. If alignment is incorrect or holes are not drilled, mark hole locations and drill starter holes with 1/16 “ drill bit being careful not to drill through the headstock.

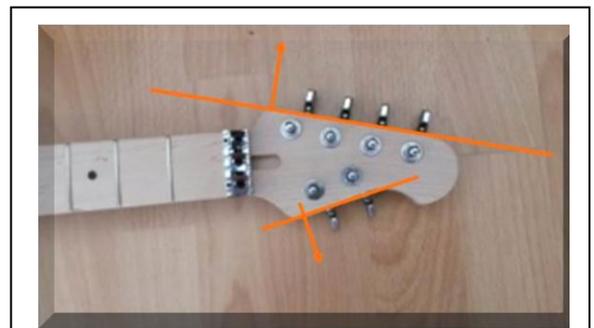


Figure 2.7 Tuner Alignment

2.8 Check Output Jack

1. Align the Output Jack (#9 on the material list) in the hole in the back of the Body (Figure 1).
2. Mark and drill the 4 mounting holes with 1/16” drill.

Section 2 – Mockup and Fit Check



2.9 Check String retainer

1. Align/center the String retainer with the Nut and positioned 3/8" from the Nut toward the end of the Neck;
2. Mark and drill 2 mounting holes with 1/16" drill.

2.10 Mockup and Fit Check complete!

Carefully disassemble the Mockup and move on to the next step: applying the finish to your guitar!

3 Finish

Before starting the finish make sure all holes are drilled for any remaining hardware (pickguard, jack plate, strap pins etc). This section will cover the application of several finish types, including;

1. Solid color
2. Pigmented translucent, gel stain or alcohol dye
3. Penetrating stain or water based dye

The guitar body was sanded at the factory and coated with one coat of sand and sealer. To get a good finish, the body should be sanded with a series of sandpaper grits up to #320 grit. Apply a solid color finish, a pigmented translucent finish (Bursts, toners, Blonde, Butterscotch Blonde etc), a gel based stain or an alcohol based dye finish over the sanding sealer. If you plan on using a penetrating stain or water based dye, the sanding sealer must be removed.

How you proceed will depend on the finish you would like on your guitar.

The following paragraphs outline several finishing processes, starting with the sequence for a finish type (paragraph 3.1) followed by detailed explanation of each sequence step (paragraph 3.2).

Caution: if you remove the nut/string tie down from the headstock in preparation for finishing the neck, tape/cover the mounting area on the neck as to avoid material build-up that might influence the tuning of your guitar.

3.1 Finish Application Steps

3.1.1 Solid Color finish:

1. Sand the body and neck
2. Apply grain filler if desired.
3. Apply 2 coats of sand and sealer
4. Sand to 320 grit
5. Apply primer
6. Sand the primer
7. Apply color coats
8. Apply clear top coats
9. Buff finish

3.1.2 Pigmented Translucent, Gel stain or alcohol dye finish:

1. Sand the body and neck
2. Apply grain filler if desired.
3. Apply 2 coats of sand and sealer
4. Sand to 320 grit
5. Apply stain or dye
6. Apply clear top coats

Section 3 - Finishing Your Guitar



7. Buff finish

3.1.3 Penetrating Stain or water based dye finish:

1. Sand the body and neck to bare wood
2. Apply grain filler if desired.
3. Apply stain or dye
4. Apply 2 coats of sand and sealer
5. Sand to 320 grit
6. Apply clear top coats
7. Buff finish



TIP... re-open any of the screw holes in the body. Use a toothpick or small drill held between your fingers to clean out any filler in the holes.

3.2 Explanation of Sequence Steps:

3.2.1 Sanding the Body and Neck

1. Wear a NIOSH-approved respirator and ANSI-approved safety glasses when sanding wood!
2. Before starting the finish on the neck mask off the surface of the fingerboard.
3. Use a flexible sanding block with #150 grit aluminum-oxide sanding paper to sand the guitar body until there is a consistent scratch pattern on the entire surface. Note: DO NOT round over the neck pocket or the body cavities. When hand sanding, always sand in the same direction as the wood grain.
4. Re-sand the entire guitar body and neck with #220 grit sanding paper and lightly round over the outside edges of the body.
5. Wipe the guitar body and neck with a damp cloth to "raise" the wood grain.
6. Wait until the wood is dry and re-sand with #220 grit sandpaper to sand the "raised" grain smooth.

(Note: On a maple fingerboard you can apply a clear finish to the entire neck and fingerboard. Apply several coats and remove buildup on the frets between coats. An easy way to remove the finish buildup on the frets is to take a nail and file a half round slot in the head about the same size as the frets. You can then use this to easily scrape any finish build up.

If the neck has a Rosewood or Ebony fingerboard, be sure to tape off the fingerboard before applying the finish. Behlen's Fingerboard Oil is a great product for your fingerboard.)

3.2.2 Applying Grain Filler

Grain filler will fill in the grain and create flat surface. This is essential if you are trying to get a high gloss finish. Oil based grain filler is recommended. We recommend using Behlen PORE-O-PAC grain filler. For most finishes use natural colored filler. The dyes used in darker fillers may over time find their way through the color coat.

Apply the filler by wiping across the grain. You can use a course cloth or your fingers to wipe the grain in. After it has dried about ten to twenty minutes the excess can be removed with a cloth dampened with mineral spirits. After about an hour repeat the process and let dry overnight. If you have removed most of the excess with mineral spirits the remaining filler on the field of the wood can be sanded off (use #220 again) in a few minutes. It is also a good idea at this time to reopen any of the screw holes in the body. Use a toothpick or small drill held between your fingers to clean out any filler in the holes. The body is now ready for a sand and sealer coating.

3.2.3 Applying Sanding Sealer

Sand and sealer is used to give the final coat a level base. It is also helpful in filling scratches which are too deep to sand out. We recommend using Behlen Vinyl Sealer. This comes in aerosol cans and can easily be sprayed on.

3.2.4 Solid Color Primer

The last step before applying the color coats is to apply a white primer coat. We recommend using Ohio Valley Nitro Primer. The white background will also let you apply an opaque color coat with less paint. Spray on two coats. When dry you may notice that the surface feels rough. Sand off the roughness with #320 dry and respray. Sand again. If the surface now appears smooth and all grain is opaqued you are ready for the color coat.

3.2.5 Burst and Translucent finishes

Bursts and Translucent finishes can be applied using aerosol cans of lacquer toner. Ohio Valley Nitro and Behlen have a full line of Nitrocellulose Lacquer Toners to achieve these finishes.

3.2.6 Clear Top coats

Apply several thin coats of the finish, following the manufacturer's instructions. Multiple thin coats usually produce a better quality finish than one heavy coat. Dry sand the entire body with #400 grit wet dry sandpaper after at least three coats of finish have been applied. DO NOT sand through the finish, be careful on the edges. Use a tack cloth to remove sanding residue. Apply more finish, sanding between coats, until the finish is the desired thickness.

3.2.7 Buff finish

When the final coat has dried at least a week, preferably a month, remove the masking. Wet sand the finish using #600 grit wet/dry sandpaper with a sanding block, followed with #1000 grit wet/dry sandpaper. Use a clean, absorbent rag to remove excess water. Let the guitar dry completely, then use a tack cloth to remove all residue. Buff the finish by hand or with a buffer, starting with a medium polish and working up to a high gloss polish.

Note: If you use a buffing machine, be careful to avoid going through the finish, especially on the edges.

4 Assembly

After your finish has been applied and thoroughly dried, we can now assemble your guitar. In this section we will permanently install all of the components, as well as solder the wiring for the Bridge & Neck pickups and Audio components.



TIP... use a blanket or large towel on your work area to protect your guitars' finish

4.1 Installing the tuners

Each tuner consists of the tuner, washer, and a threaded bushing. The tuners are attached to the headstock with $\frac{3}{8}$ " wood screws (refer to Section 2.7).

1. Place the six tuners (4 mount on top, 2 on the bottom) into the holes on the back of the headstock;
2. Slide a washer over the tuner shaft and secure the threaded bushing onto the tuner – do not tighten yet;
3. Secure the tuners to the guitar headstock with the supplied screws - tighten the threaded bushings. Remove the protective film if necessary.

4.2 Neck Installation

1. Insert the neck into the neck pocket, aligning the mounting holes in the neck and body;
2. Fasten the Neck & Body with 4 #7 x 1 $\frac{3}{8}$ " screws – do not over tighten.

4.3 Installing the Strap Pins

Secure each strap pins (2) in the pre-drilled holes with the supplied screws (2ea, 1").

4.4 Installing the Floyd Rose Tremolo

Unlike hard mounted bridges, the Floyd Rose style utilizes a floating bridge base that allows the tremolo to pivot forward and backward. The floating bridge is balanced (positioned) between the tension of the strings and the tension of the springs in the back pocket in the body of your guitar. This type of system requires several iterations of the string & spring tension adjustment to optimize your style of playing.



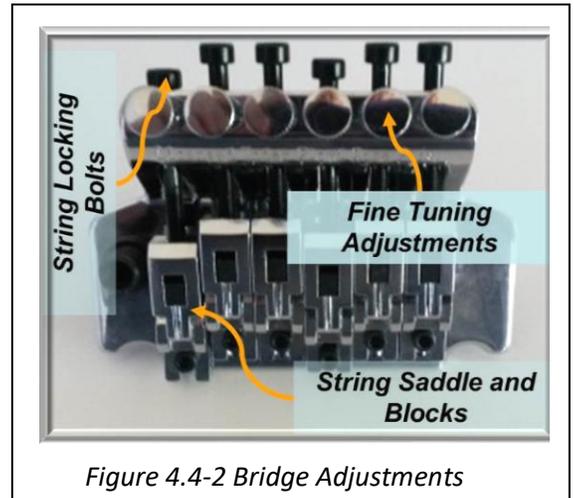
Figure 4.4-1 Tremolo Claw Installation

1. Remove the adjustment screws from the Bridge mounting inserts (item #4 on the material list) and gently tap the insert into place (ref. Fig 2.1) using a piece of wood on top of the insert so you don't damage the insert or the Body;

Section 4 - Assembling Your Guitar



2. Install the Trem claw in the front of the bottom Pocket (Fig 4.4-1), ensuring it is centered in the Pocket, so that about $\frac{1}{2}$ of the screw threads are exposed. This allows you to adjust the tension of the springs;
3. Insert the adjustment screws into the inserts – final height adjustment will be made when the strings are installed;
4. Prior to installing the trem block, set the Fine Adjustment screws to mid-range (Fig. 4.4-2) and loosen the string locking bolts so they can be hand tightened. Should the saddle blocks (small black inserts behind the string saddle) fall out, ensure that the indentation faces the locking bolt when you replace them;



5. Insert the trem block in the front of the Body and attach the springs using pliers to stretch the springs into position. Use the center and each end tab on the claw to attach the 3 springs (Fig 4.4-3). **Caution:** if you lose grip of a spring it can fly and cause injury as well as damage to the paint on the body. Tighten the screws on the spring claw so there is a little play in the block. The block still needs to be able to move if you plan on using a whammy bar.



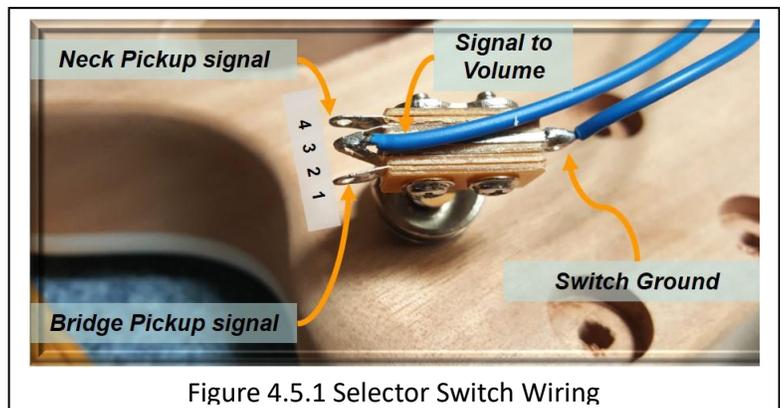
4.5 Install the wiring harness & Pickups

4.5.1 Check the wiring harness (# 2 on the parts list):

If the Selector switch is not soldered to the harness, skip to 4.5.2.

1. Label the wires that are connected to the switch (reference Figure 4.5.1) (note that pins 2 & 3 are connected);
2. Unsolder the wires to the switch.

4.5.2 Install wiring harness



Section 4 - Assembling Your Guitar

Using Figure 4.5.2-1 wiring diagram as a reference, label the wires that are attached to the Selector switch: 1 for the pickup signal and 1 for the switch ground.

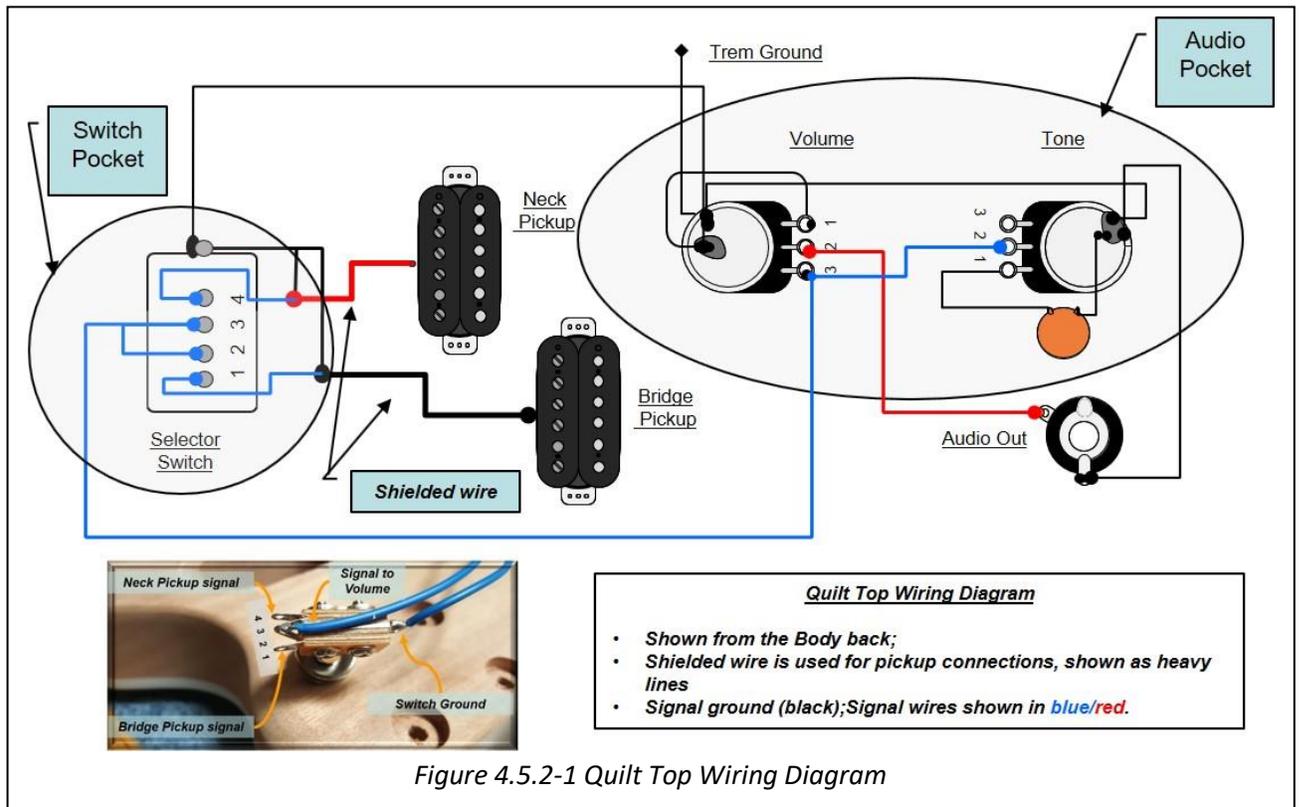


Figure 4.5.2-1 Quilt Top Wiring Diagram

1. Starting in the Audio pocket and referencing Figure 4.5.2-2 for tunnel locations, run the two wires to the Bridge pocket;

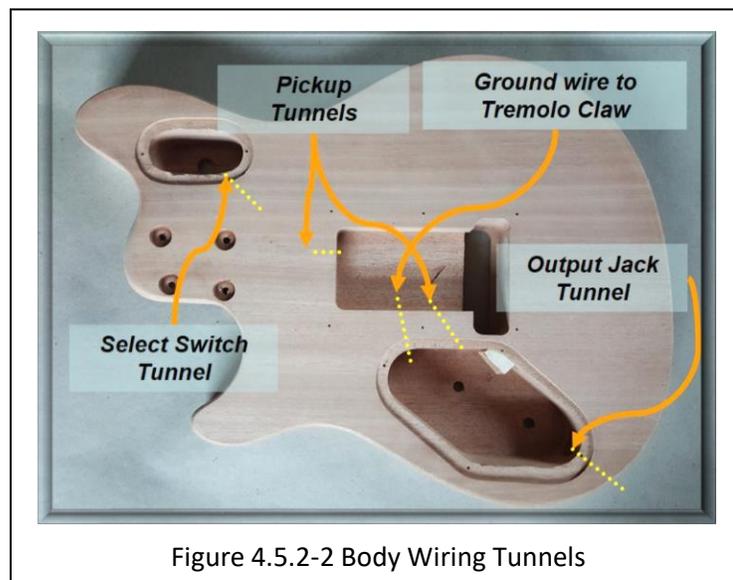


Figure 4.5.2-2 Body Wiring Tunnels

2. ...continuing through the Bridge pocket to the Neck pocket;
3. ...continuing through the Neck pocket to the Switch pocket;

Section 4 - Assembling Your Guitar



4. Ensure that the wires have slack as they run through the pickup pockets - the pickups sit into the pockets;
5. Solder the two wires to the Selector switch and install the switch in the Body with supplied hardware ensuring pins 2&3 are connected – put cover over switch shaft;
6. Install the Volume and Tone control potentiometers into the Body with supplied hardware;
7. Run the Audio signal and ground wires through the tunnel to the Audio Jack;
8. Run the Trem ground wire through the tunnel to the Trem Pocket – solder to Trem claw;

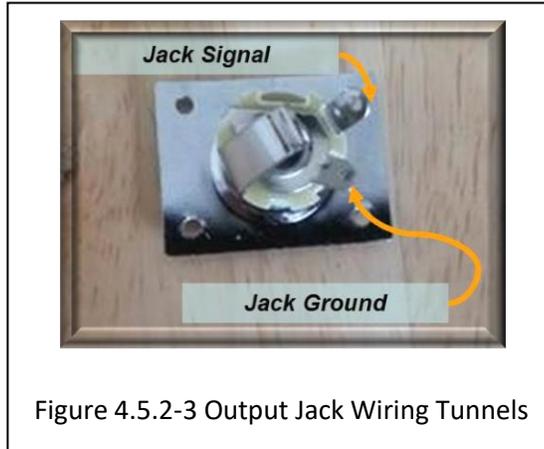


Figure 4.5.2-3 Output Jack Wiring Tunnels

9. Solder the Audio signal (red)/ground wires to the Jack (Figure 4.5.2-3), # 9 on the parts list;
10. Install the Audio Jack into the Body.

4.5.3 Install Pickups

Recall the difference in pickup tapers (Figure 2.3-1) – the Neck pickup having the smaller taper.

1. Run the shielded Bridge pickup wire through the tunnel (Fig. 4.5.2-1) to the Neck pocket, continuing to the Switch pocket, leaving slack in the Neck pocket as the Neck pickup is seated down into the pocket;
2. Carefully secure the to the Body with supplied screws;
3. Repeat 2 with the Neck pickup, after running the pickup wire through the tunnel to the Switch pocket.
4. Solder the Neck pickup signal to pin 4 of the selector switch and the wire shield to the switch ground (reference Figure 4.5.1);
5. Solder the Neck pickup signal to pin 1 of the selector switch and the wire shield to the switch ground;
6. Carefully inspect the wiring harness and all solder joints to ensure wiring integrity.

4.6 Install the Strings

Like most projects, there often several tricks that will make the assembly easier and your guitar better. Properly stringing your guitar is just one of those tricks. Please review the  following videos:



reminder... remove the protective film from the back covers, tuners & pickups

Section 4 - Assembling Your Guitar



“TECH TIP: Restringing your Floyd Rose Guitar”: this video deals with replacing the strings on a Floyd Rose Guitar but includes tricks that can be used for your initial string installation.

<https://www.youtube.com/watch?v=zEH3Ey76yb4&nohtml5=False>

“Framus Tutorial: Setup of a Guitar with a Floyd Rose Tremolo”: this video also covers the replacement of the strings as well as additional setup procedures you will need for section 5.

<https://www.youtube.com/watch?v=YN7qF6JLolc>

Additional resources are available on  as well as the internet. Although these videos address restringing a guitar, the principles and techniques will help you string your guitar – as well as provide a visual for stringing your guitar.

1. At the headstock, remove the 3 string lock blocks from the nut using the 3mm Allen wrench and align the tuners so that the hole is parallel to the tuner shaft;
2. While holding the bridge assembly by the string locking bolts, use the 3mm Allen wrench to adjust the initial height of the bridge base so that it is approximately 1/8” above the Body. Ensure that the base notches are in the collared head of the adjustment screw (Fig. 4.6-1);
3. Carefully uncoil each of the strings (6), ensuring that the strings do not have a kink;
4. Select the low E string (largest diameter string) and remove the “string ball”, cutting the string approximately 1” from the ball. Place the string between the low E saddle and the retaining block, then tighten the associated string locking bolt with the 3 mm Allen wrench. Bend the string down against the saddle with your finger to form a 90 degree bend;
5. Adjust the hole in the first tuner to be perpendicular to the neck;
6. Run the string upward through the hole in the tuner till snug on the neck and nut slot; gently pull the string backward for a length of about 2 frets (check the video);
7. Run the string forward (toward the end of the headstock) wrapping the around the tuner and under the string; bend over the string (toward the end of the headstock);
8. Tighten the string down with the tuner; when the string is snug against the 1st slot in the nut, trim the excess string;
9. Repeat steps 4-8 using the next smaller diameter string & the tuner;
10. Replace the nut locking blocks, but do not tighten;
11. Install the Tremolo arm (item #6 on the material list) on the Bridge. Offset the arm end by approximately 2” (or at your preferred offset) from the high E string;
12. Install string retainer (#13 on parts list) on the Headstock – tighten after adjusting strings.

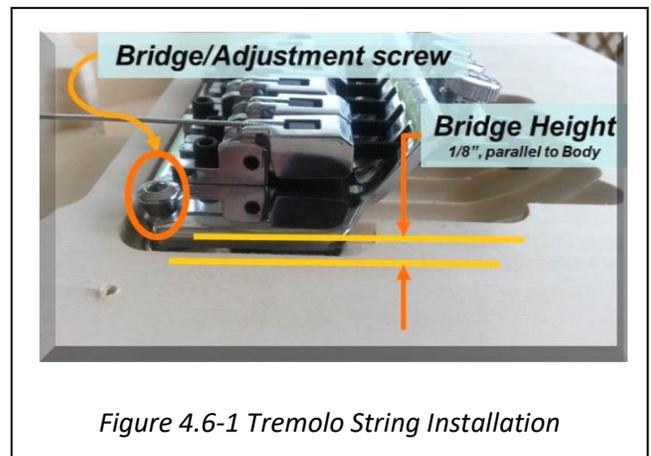
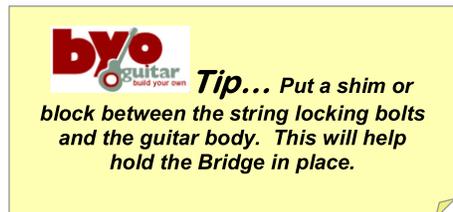


Figure 4.6-1 Tremolo String Installation



4.7 Tremolo Claw Adjustment

The overall objective of this adjustment is to use the Tuners & claw tension adjustment to have the bridge base elevated 1/16", parallel to the Body and the guitar close to tune.

4. Recheck the height of the Bridge base ensuring the base is 1/16" on both sides of the Bridge – adjust if necessary;
5. Tune the low E string with the tuner – check base and Body for being parallel. Tighten claw to return to parallel if necessary. Ensure equal adjustment of both screws so claw remains parallel to Tremolo block;
6. Repeat 1&2 on remaining strings.
7. Recheck tuning on all strings – repeat 1, 2 & 3 as necessary.
8. Install the Tremolo, Audio and Switch covers over the rear pockets using supplied 3/8" screws.



*Assembly of your Guitar is now complete – let's
set it up!!*

5 Initial setup

In this section, we will address the initial setup for:

1. Adjusting the Neck (Truss Rod);
2. Adjusting the String Action (string height);
3. Adjusting the Pickup heights;
4. Adjusting the Intonation.

These adjustments will provide preliminary settings from which you can fine tune the sounds to your individual playing style. As with previous sections,  references are included for visualization and additional clarification of specific adjustments.



reference...check out the following



references that can be helpful in tuning your guitar:

- ✓ **tone generator for tuning:** http://www.get-tuned.com/online_guitar_tuner.php & <http://www.guitarforbeginners.com/onlinetuner.html>
- ✓ **downloadable “musical instrument tuner” from PerfectPitch** (<http://www.nch.com.au/tuner/>) **that will allow visualization of string adjustments**

In addition, check out this link for additional insights on setting up your guitar:

“How to Set up a Floyd Rose Bridge -- AND keep it in Tune”

http://www.guitarrepairbench.com/electric-guitar-repairs/floydrose_tremolo_setup.html

Ensure that the locks (3 each) are removed from the nut then tune the guitar.

5.1 Adjust the Guitar Neck: Truss Rod

The first major procedure in the setup is adjusting the neck relief. Neck relief simply refers to how much the neck bows. The degree of bowing in the neck is a matter of personal preference and is correlated to your playing style.

5.1.1 Check the Neck

Get a ruler or straightedge that is at least as long as the neck, but not so long that it reaches all the way from the nut to the saddles. If you can't get one between these lengths, and are willing to sacrifice a ruler, get one that's too long and cut it to length. Alternatively, you can



reference: ...check out the following



for adjusting the Truss rod as well as other setup adjustments:

- ✓ <https://www.youtube.com/watch?v=YN7qF6JLoIc>

Section 5 – Initial Setup



just cut a little out of one edge so that you can still make full use of the other edge of the ruler. Now lay the edge of the ruler along the frets (don't rest it on top of the nut, saddles, or pickups).

Using a feeler gauge or high resolution metal ruler, measure the string height (the gap between the ruler/string and the top of the fret) at about the 8th fret. The string height should be approximately 0.012" - simply slide the feeler gauge into the gap to see if it is too big/small.

5.1.2 Adjusting the Truss Rod

Tightening the truss rod adjustment bolt will cause the neck to warp backward (too much and the strings will buzz on the frets), and loosening it will cause it to bow forward (giving more relief.).

CAUTION: If you find that the truss rod is very difficult to turn, then stop. It may be that there is a problem with the neck or the truss rod and you may damage the guitar by forcing it.

Sight down the edge of the fingerboard from behind the headstock, looking toward the body of the guitar.

1. If the neck is too concave (action too high), use the 4mm Allen wrench to turn the truss rod nut clockwise to remove excess relief (only adjust ¼ turn at a time);
2. If the neck is too convex (strings too close to the fingerboard), turn the truss rod nut counter-clockwise to allow the string tension to pull more relief into the neck;
3. Check the tuning, then re-check the gap with the feeler gauge and re-adjust as needed.
4. Replace the Truss access cover.



TIP... do the neck adjustment in a series of intermediate steps and re-tune your guitar before each step – different tension on the strings changes the adjustment of the neck. Ensure the nut locks are not tightened for each adjustment

5.2 String Lubrication

Lubricate the contact points of a string's travel to ensure tuning stability and reduce string breakage. Lubricate string/saddle contact points on the nut and bridge with a light machine oil (...such as 3-in-1 oil because it contains anti-rust and anti-corrosive properties) every time you change strings. Use a Q-tip with oil rather than straight from the can.

5.3 Re-check the Bridge Alignment

As part of the Assembly section, the height and floating position of the Bridge were set up. In this step will recheck the Bridge and adjust if necessary.

1. Tune the guitar to pitch (...again)
2. Check the angle of the Bridge base relative to the Body: is it tilting toward the Body or lifting up from the Body?
3. If the Bridge Base is parallel to the Body and is approximately 1/8" above the Body, continue to Section 5.4;
4. Remove the cover from the claw pocket in the back of the Body;
5. Adjust the Bridge mounting screws to the 1/16" height;
6. Adjust the screws in small increments to lower the Bridge (tighten), or to raise the Bridge (loosen). Adjust the screws equally;

Section 5 – Initial Setup



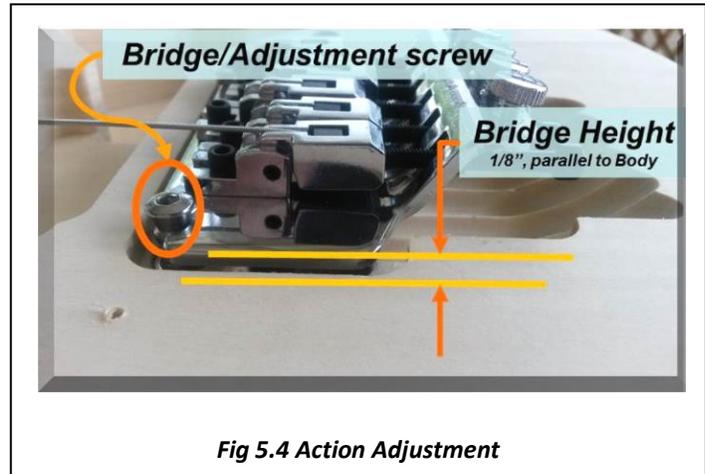
7. Retune the guitar and check again – repeating steps 5-7;
8. Replace claw pocket cover.

5.4 Adjusting the Action (string height) (Figure 5.4)

This will adjust the height of the strings over the 12th fret. Minor adjustments are made by raising or lowering the bridge which was previously set to 1/16" above the Body. As this is a matter of personal preference, this initial adjustment will give a place to start. There should be a gradual increase in height from the first string to the sixth string.

Adjusting saddle height is very easy on the Quilt Top guitar. Since the bridge can only be adjusted at each end, there is no need to adjust each saddle individually.

1. Check and, if necessary, adjust the low (thick) E string height at the 12th fret to 2/64". Do this by adjusting the height of the bridge at the thick E string end (Fig. 5.4). This is done by rotating the Bridge insert adjustment counter-clockwise to raise the bridge or clockwise to lower it.



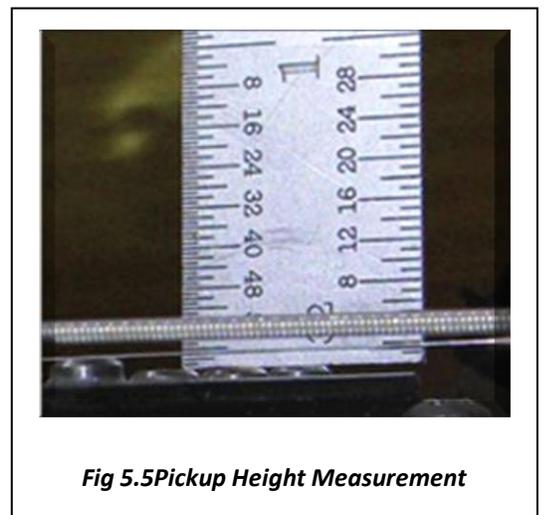
Adjust the height until string doesn't buzz on any fret from being too low, but low enough that you can play up and down the neck easily. There's usually a sweet spot where you can just start to detect some buzzing and you can leave it just a tiny bit higher than that. Be careful if you use a tool as it is easy to slip and damage the finish on your guitar.

2. Now do the exact same procedure for the high (thin) E string using the other adjustment screw to 3/64th over the 12th fret.
3. Play the guitar a little bit to see if any of the other strings are buzzing. If, say, the A string is still buzzing, then raise up the end of the bridge nearest to that string a little bit.

5.5 Pickup Height (Figure 5.5)

Each pickup is adjustable on the bass and treble sides. Finding the best combination of tone and volume will require some experimentation.

- 1 Bridge pickup:
 - 1.1 Press the 1st string onto the last fret and hold;
 - 1.2 Using a machinist ruler, measure the distance from the top of the pole to the bottom of the 1st string – note bass measurement;
 - 1.3 Repeat #1.1 & #1.2 on the 6th string – note the treble measurement;



Section 5 – Initial Setup



2. Neck Pickup: repeat steps 1.1 through 1.3 (above) on the neck pickup, noting measured heights.

<i>Table 5.5</i>		
<i>Pickup Height Guide</i>		
<i>Pickup</i>	<i>1st String</i>	<i>6th String</i>
Bridge	2/64"	3/64"
Neck	3/64"	4/64"

Table 5.4 Bridge and Neck Pickup Heights

Using Table 5.5 as a reference, adjust the height of the pickups by turning the adjustment screws for the bridge, & neck pickups – recheck string heights after each adjustment.

5.6 Intonation (Figure 5.6)

Adjustments should be made after all of the above have been accomplished.

1. Set the pickup selector switch in the middle position.
2. Turn the volume & tone controls to maximum.
3. Check tuning. Check each string at the 12th fret, harmonic to fretted note (make sure you are depressing the string evenly to the fret, not the fingerboard).
4. If sharp, lengthen the string by adjusting the saddle back. If flat, shorten the string by moving the saddle forward. Otherwise, go to step 5.7
 - a. Loosen the nut lock (on the Headstock) for the specific string that you are adjusting.
 - b. Then using the Tuner, remove the tension on the Bridge saddle. Loosen the saddle bolt with the supplied 2.5mm Allen wrench (Fig 5.6). Adjust the saddle position in or out as determined in step 4. (Additional movement can be achieved by using the 2nd hole in the bridge to lock down the saddle).
 - c. Tighten the saddle lock bolt, retune the string and tighten the nut lock.
 - d. Repeat step 3 until you are satisfied.
 - e. Tighten the nut lock bolt.

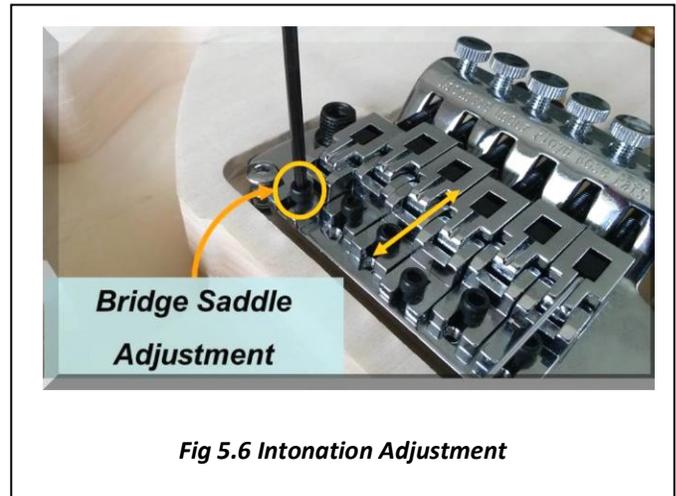


Fig 5.6 Intonation Adjustment

5.7 ...Other Hints

There are a few other things that you can do to optimize your tuning stability:

1. Each time you play your guitar, before you do your final tuning, play for a few minutes to allow the strings to warm up. Metal expands when warm and contracts when cool. After you've played a few riffs, you can then do your final tuning;

Section 5 – Initial Setup



2. Wipe the strings, neck and bridge with a lint-free cloth after playing;
3. When transporting or storing your guitar, even for short periods, avoid leaving it anywhere you wouldn't feel comfortable yourself.

Remember, guitars are tempered instruments! Re-tune, play and make further adjustments as needed.

We hope you have enjoyed building your guitar! If you have any questions along the way please email us at sales@BYOGuitar.com.

