

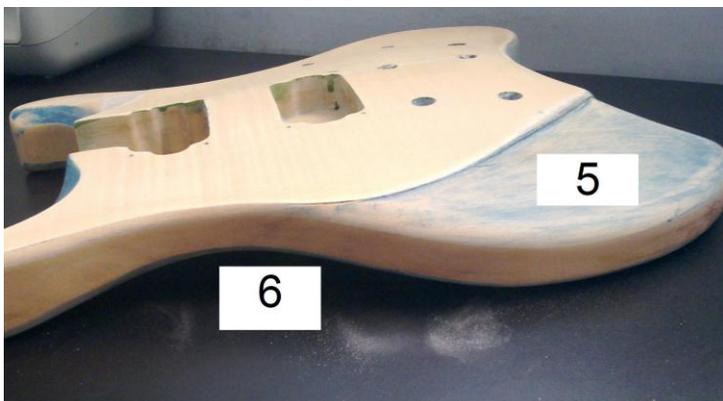
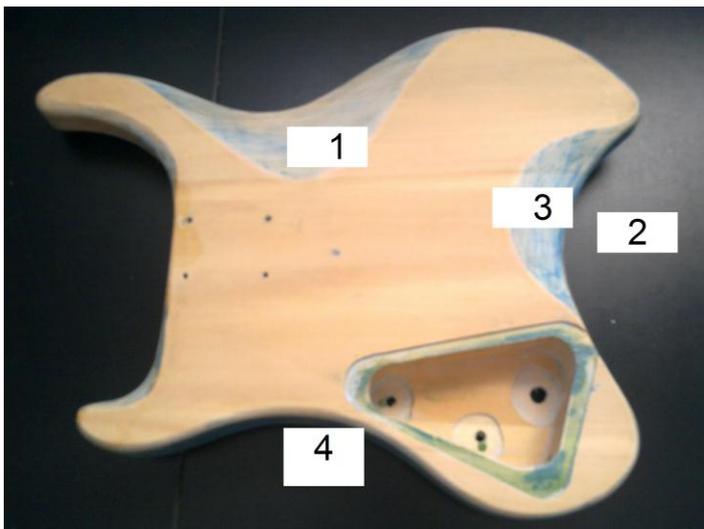
Hello,

First, I would like to thank you for the helpful and inspiring site. I send this "saga" so that others can be helped.

This is my first guitar building project I hope you like it. I decided to build a kit as a learning stage for next projects that I have in mind. This is why I shaped the body different then the "PRS like" look. Other than that, if you want a PRS imitation, you can buy a cheap one at the price of the kit...

So, I made some carpentry work for better ergonomic handling. It is numbered on the photos:

- 1- For better lying of the guitar on the player's body.
- 2- This is to learn the problems of cutting the body for a headless guitar. This of course also reduces the guitar body
- 3- The center of the guitar is very thick so that I had to do this cut in order get a nice silhouette from the back.
- 4- I made a wide curvature for better grip over the hip when playing in a sitting position.
- 5- I cut a sloped piece and round finished it for easier right hand playing.



You can see blue remains on the body before painting. This is the remains of the first attempt to paint the body with a blue transparent lacquer. The problem is that the body is made of 7 different pieces: 3 for the base, 2 for the "arch top", 1 veneer and one very thick coat. They react different with the paint, at places where the wood was cut, and the result is awful. This is why I ended up with an opaque paint.

I got into other troubles because I cut the body: first, the veneer was raised up at few ends during painting (I assume that the paint's solvent softened the glue). Second, there were cracks at the top veneer between the bridge pick up cavity and the bridge hole and between the bridge hole and tailpiece hole. I assume that this is caused by using dump cloth to clean the wood after each sanding. You can understand that cutting the body was fun but painting it was a real saga.

When I finished the painting the yellow color looked very nice but somehow it looked to me a little bit boring, or in other words, too much like a crazy addition of the big shots, so I added on top free handwriting of the names of the guitar elements. I don't know if you or your readers like it, but I love the results.

The only problem that I found with the assembly is that the angle between the body and the neck was not correct. I solved it by careful filling of the neck's shoulder. Finally, the guitar sounds excellent, a good reward for the difficult work.

Last words on the logo: This was suggested to me by my teacher for carpentry, Gilboa the Carpenter (www.gilboastudio.co.il) it is a combination of my name, Avi, and a guitar shape.



Best Regards,
[Avi Tenenbaum](#)
12/08/11