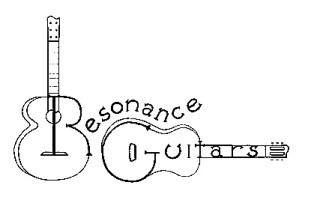
**Custom Guitar Planning Form**

Use this form to help guide your decisions and as a memory aide. It will be very valuable in our discussions concerning your Custom Resonance Guitar. In most cases, just circle one of the underlined words. Otherwise, write in what you are thinking about. Remember, this is just the brain-storming part of the process.

1. Your Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
2. If you have played guitar awhile, you probably have a favorite guitar.
   1. What is your favorite guitar? (Please give me a name or describe it). \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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* 1. What about this guitar did you really like? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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1. The choice of string type pre-determines body size, number of frets and bracing patterns. If you want a steel-stringed guitar, skip to #3. The choice of **nylon strings** (classical guitar) gives only two choices of body style – the Standard Classical or the Cutaway Classical body. The benefit of the Standard is you get more sounding board and, therefore, more sound. The benefit of the Venetian Cutaway is you get access to higher frets. In either case, the nylon-string will be a 6-string, 12-fret Classical that is fan braced (meaning the guitar cannot handle the stresses of steel strings). If you choose the classical, skip to #4.
2. So **steel strings** it is. You have more choices here.
   1. For the moment, let’s stay with either an OM, a Dreadnought, a smaller Parlor guitar or a Tenor guitar (but talk to me if you have something else in mind).
   2. As with the classical, I can do a Standard or a Venetian Cutaway. (See #2 for the benefits of each)
   3. Would you like a 12-fret or a 14-fret model?
   4. Unless otherwise specified, I would make a 6-string version of the OM, Dreadnought or Parlor. Would you rather have a 6-string or a 12-string? Note: Tenor guitars are generally 4-string.
3. For the next several questions, take a ruler with you and play as many different guitars as you can. Measure the scale (#5), the nut width (#6) and note the neck shape (#7) for the guitar that you like the feel of.
4. Now to issues of **scale**. The scale of an instrument is basically the distance from the nut to the bridge. (More technically it is the distance from the nut to the 12th fret doubled and then some small amount is added for compensation.) This choice affects the distance between the frets – shorter scales allow a greater fret reach with your fingers. But it also affects the amount of intonation adjustment required and the sound. Other custom scales are available, but to start, what scale instrument would you like? Classical customers answer ‘a’ only. Steel string customers answer ‘b’ only.
   1. Would you prefer 660 mm, 655 mm, 650 mm or 640 mm scale for your classical guitar?
   2. Would you prefer 25.4”, 25”, 24.75” or 24” scale for your steel string guitar? Note: Tenor guitars are usually 22.875” and parlor guitars are 24.75”.
5. The width of the fretboard at the nut determines the spacing between the strings (as does the string spacing at the bridge). Standard nut width for a classical guitar is 2 1/8” and for a steel string is 1 ¾”. Write the nut width you prefer here: \_\_\_\_\_\_\_\_\_\_\_\_\_\_.
6. The shape or profile of the neck can be made any way you want. Some necks are more rounded (like a C) or more pointed (like a V) and some have a flat on the back (more like a D). Then there are issues of the overall thickness of the neck/fret board. There are also more subtle refinements like how much shoulder is on the neck before it starts its profile. In the custom process, if possible, I will have you feel the neck at various stages and work with you to get just the feel (width, profile, thickness, etc) you desire. But to start, describe here your perfect neck. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
7. What would you like for a top wood? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
8. What wood would you like for the back and sides? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
9. What kind of a rosette do you like? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
10. What kind/color binding do you want? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
11. What kind of wood would you like for accents (heel cap, tail wedge and head stock)? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
12. What color and kind of tuning machines do you prefer? What metal and what type of buttons? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
13. What do you envision for the fretboard markers? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
14. Do you want extra inlay? What kind of material, what design, how much of it and where? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
15. Do you want a pick guard? What kind of material? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
16. Do you want strap buttons? What kind? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
17. Do you want a pickup in the instrument? What kind? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
18. What other designs, additions are you thinking about? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
19. What kind of case would you want? (gig bag, good but inexpensive, custom made case) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_