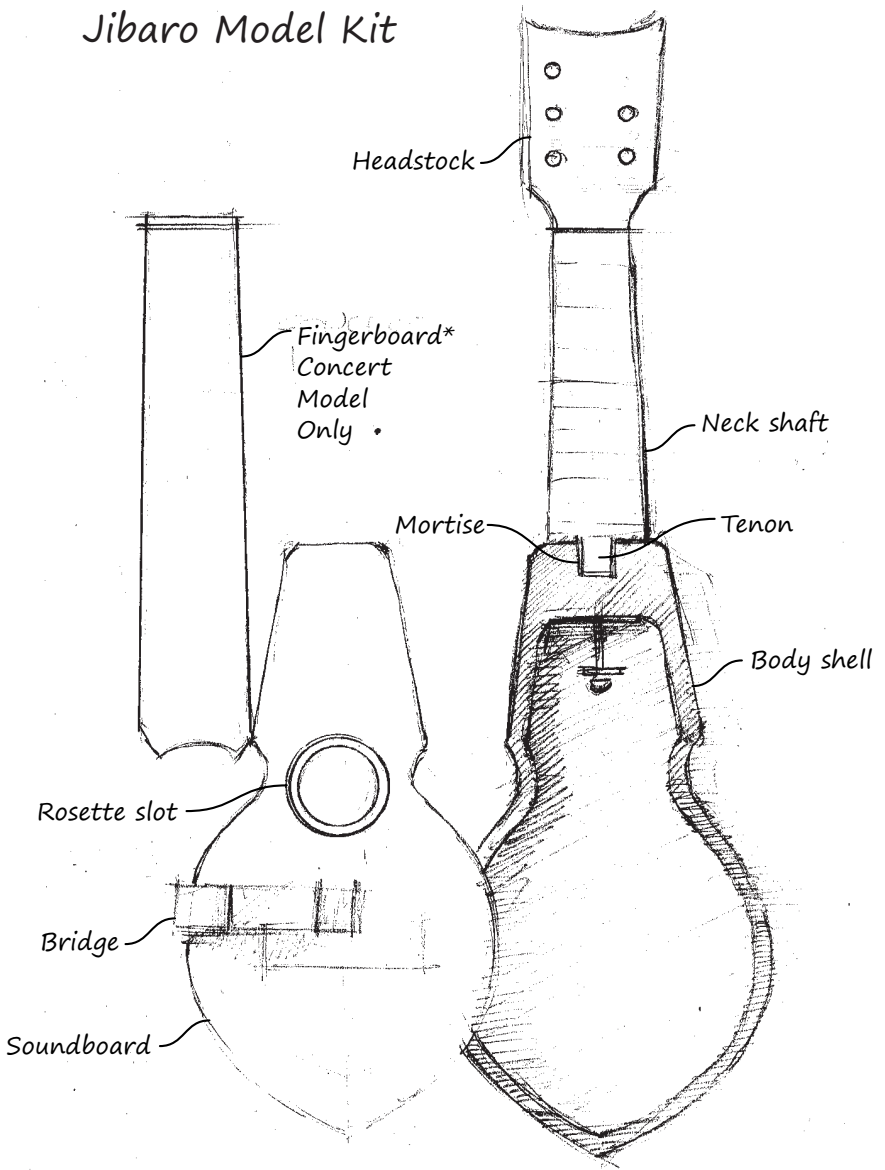




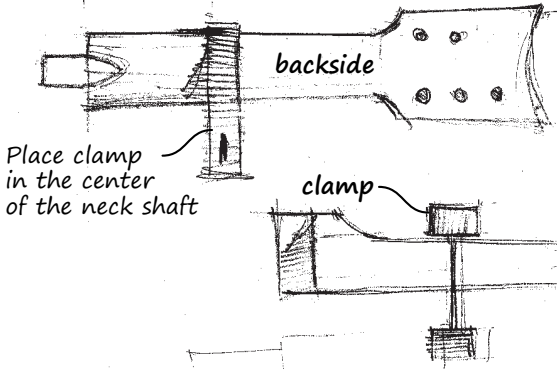
*William Cupiano*

# Jibaro Model Kit



# REFINE THE HEADSTOCK

- 1 Using clamp securely place headstock flat side down to work surface

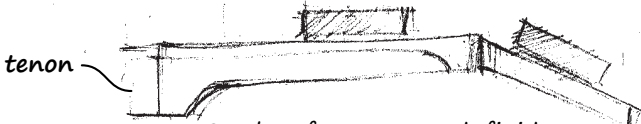
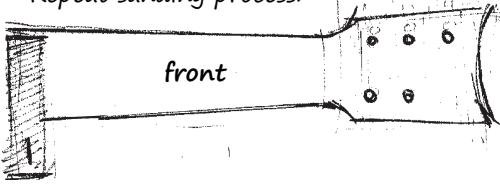


Place clamp in the center of the neck shaft

## SANDING

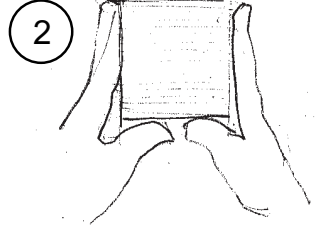
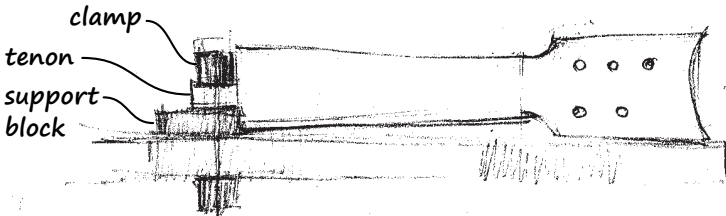
Wrap 80 grit sandpaper around small blocks and sand until smooth. Repeat with 100 grit until 80 grit scratches are gone.

- 3 Turn neck over, flat side facing up facing up and clamp down firmly over the tenon (thickest part) to work surface. Repeat sanding process.



Sand surface to smooth finish move in direction along the grain

- 4 Turn headstock on it's side. Place a support block under the tenon and securely clamp to work surface.



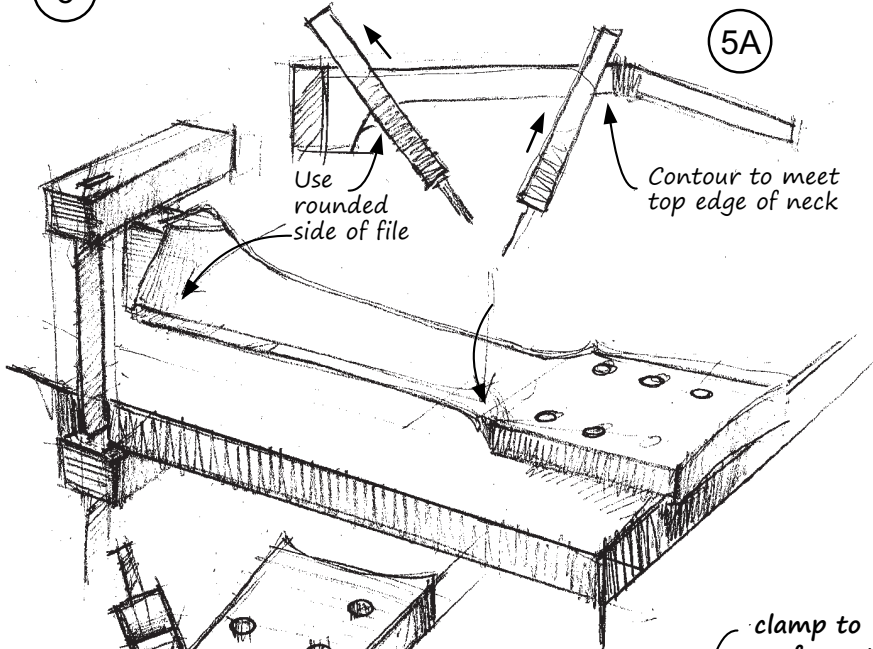
Move sanding block at an angle from left to right

5 Use rasp file and contour surface

5A

Use rounded side of file

Contour to meet top edge of neck

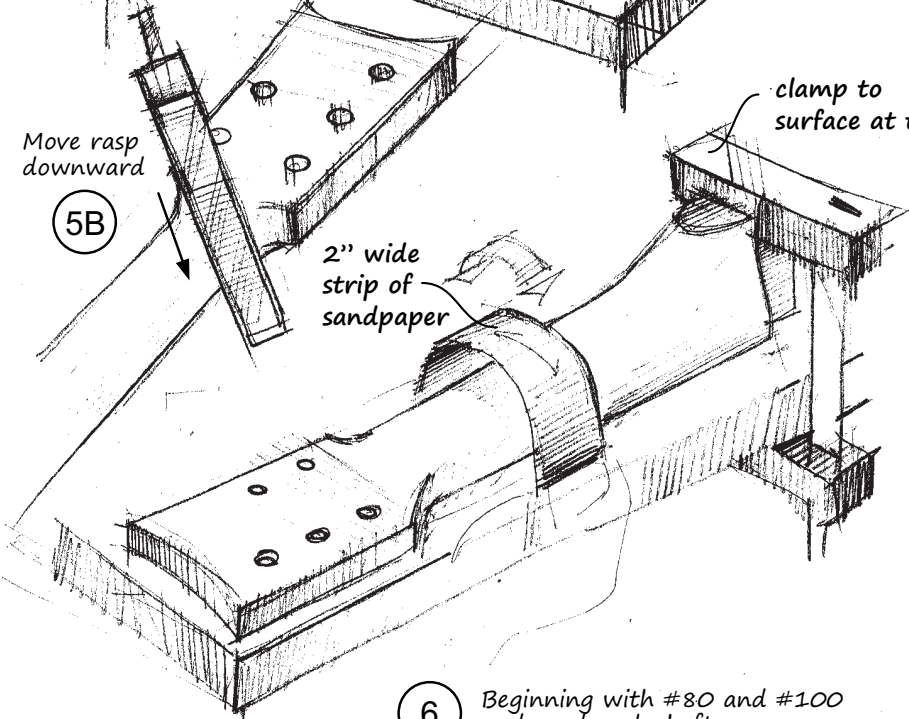


Move rasp downward

5B

2" wide strip of sandpaper

clamp to surface at tenon

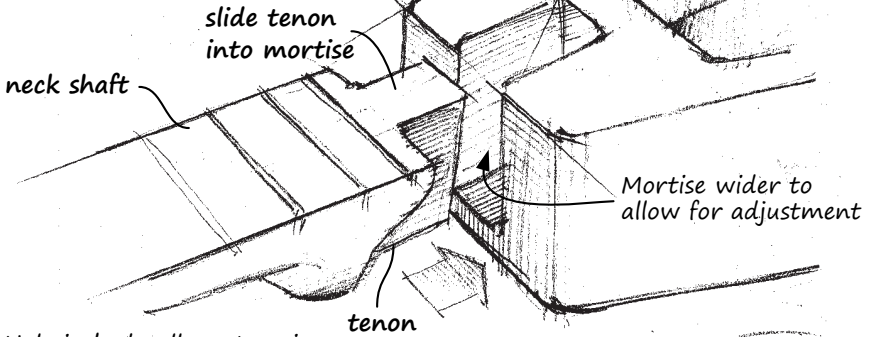


6

Beginning with #80 and #100 and sand neck shaft "shoe shine" surfaces style

# ATTACH THE HEADSTOCK

7 Using clamp securely place headstock flat side down to work surface



Hole in body allows to raise and lower neck shaft to proper height

screw washer

Place soundboard on soundbox

soundboard

inside soundbox

Thread screw to cut into bored hole

Hole in body allows to raise and lower neck shaft to proper height

tenon

straightedge

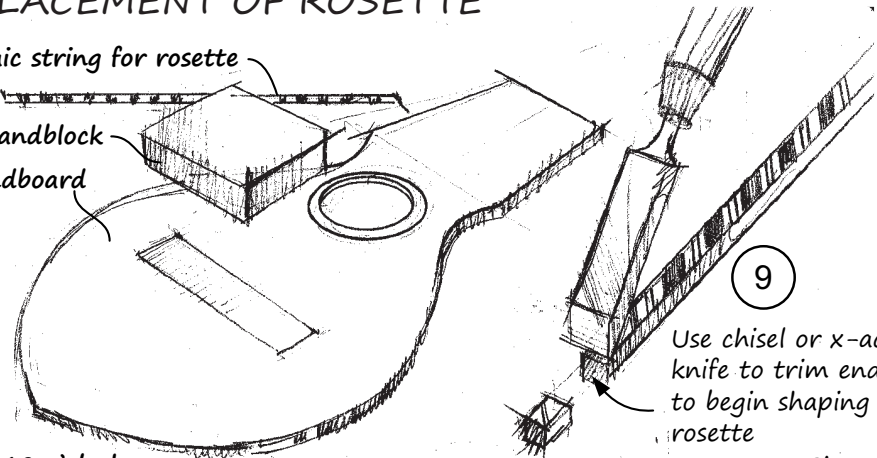
8

Place the edge of the straightedge along the length of the tiple. No light should come through when the soundboard is added to the soundbox. Top of neckshaft and top of soundboard must be flush.

# PLACEMENT OF ROSETTE

mosaic string for rosette

sandblock  
soundboard



9

Use chisel or x-acto knife to trim end to begin shaping rosette

12 o'clock

10

Begin to shape

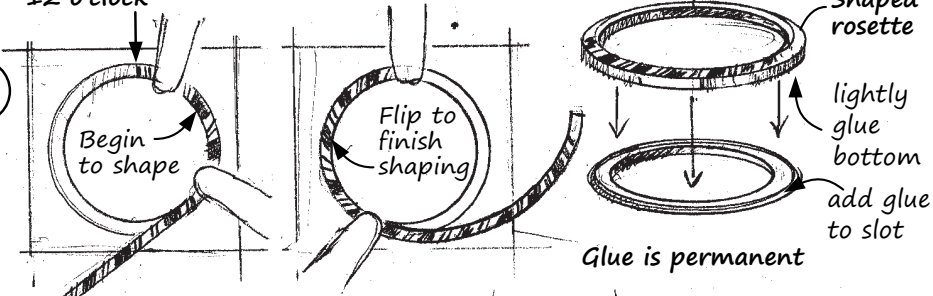
Flip to finish shaping

Shaped rosette

lightly glue bottom

add glue to slot

Glue is permanent

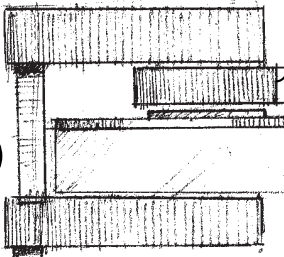


rosette

Rosette slightly proud of soundboard

add plastic under protective block

11



Place a protective block over rosette and clamp. Drytime - 30 minutes.

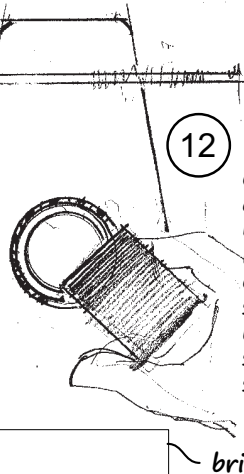
12

Once dry, remove clamp. Use sand block and moving in the direction of the grain sand the rosette until flush with surface of the soundboard.

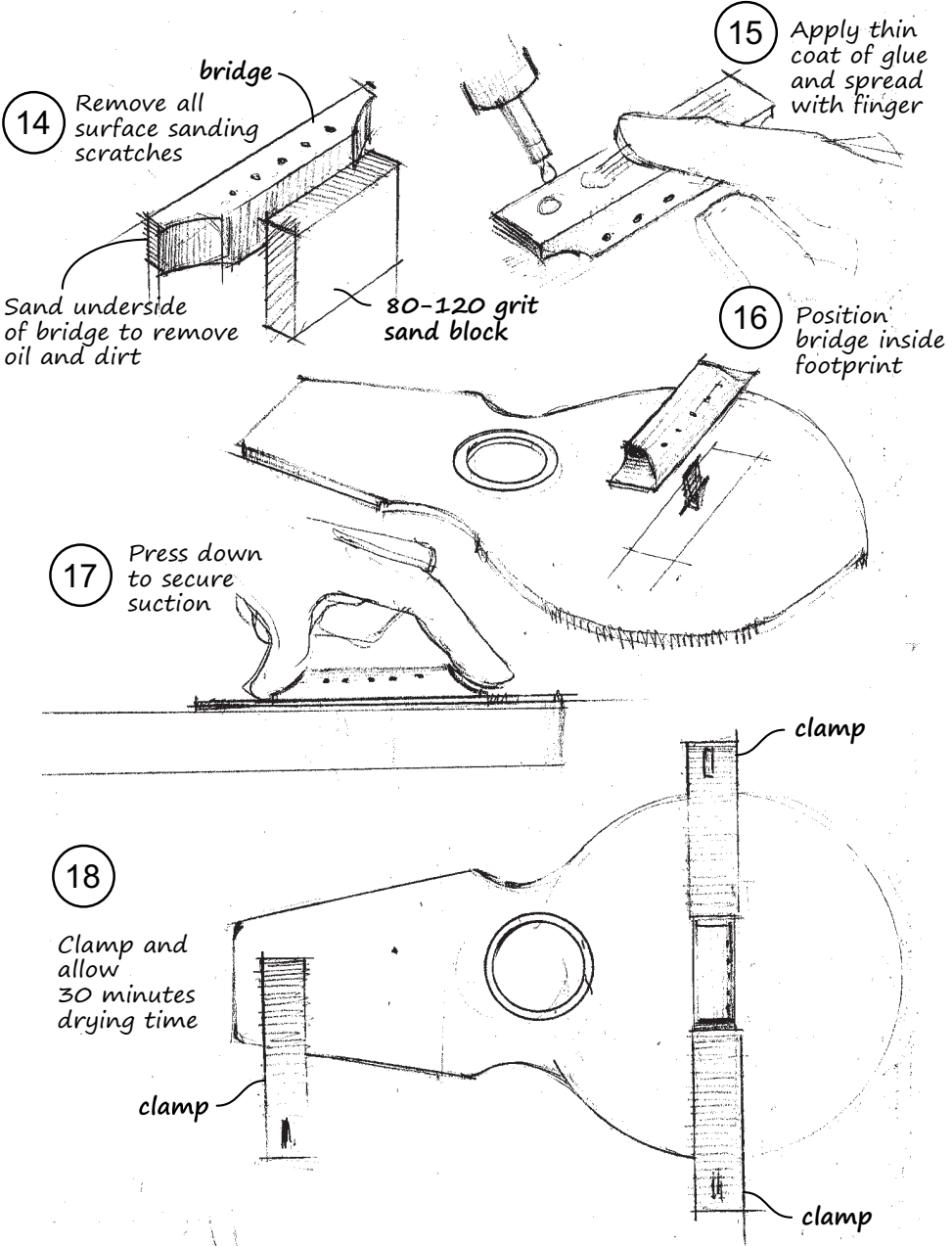
13

bridge footprint

Use 80# grit sandpaper and lightly sand edge of bridge footprint



# ATTACHMENT OF BRIDGE



# ATTACHMENT OF SOUNDBOARD

Make sure flat end of soundboard is pushed up to neck shaft and soundboard covers body completely

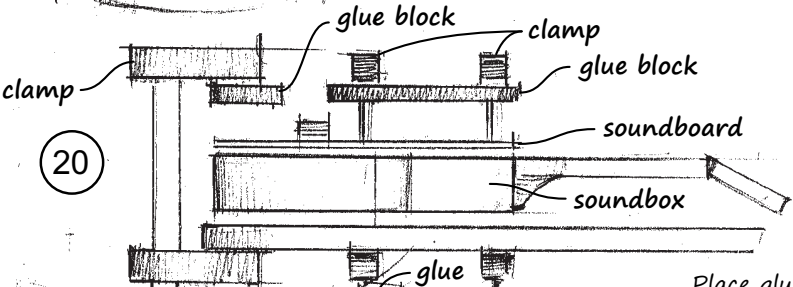
bridge secured to soundboard

19

wood glue

Apply thin coat of glue along top edge of the sound box and spread with finger

soundbox



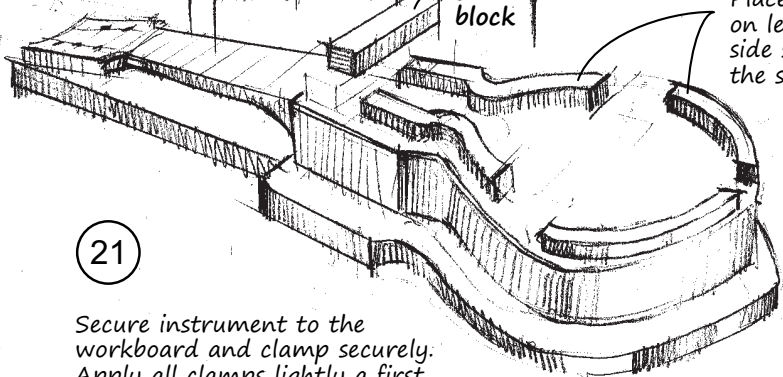
20

Place glue blocks on left and right side surface of the soundboard

glue block

21

Secure instrument to the workboard and clamp securely. Apply all clamps lightly a first, then tighten them one by one in sequence.

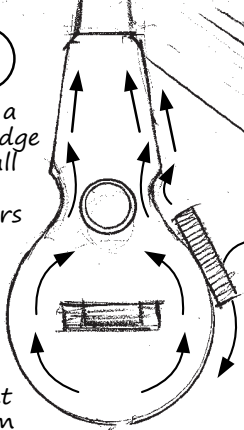




# PREPARATION FOR FINISHING

22

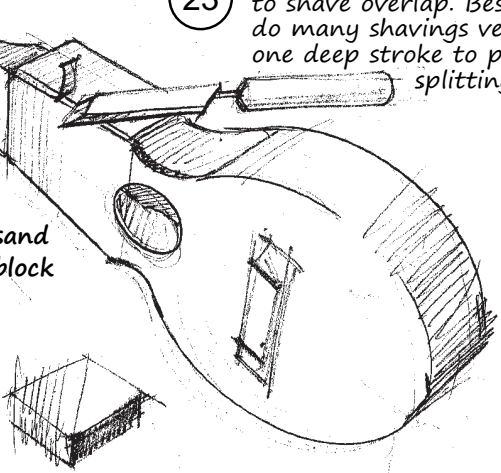
Sand a soft edge into all sharp corners



To prevent wood from splitting sand in direction of arrows

23

Use chisel or x-acto knife to shave overlap. Best to do many shavings versus one deep stroke to prevent splitting

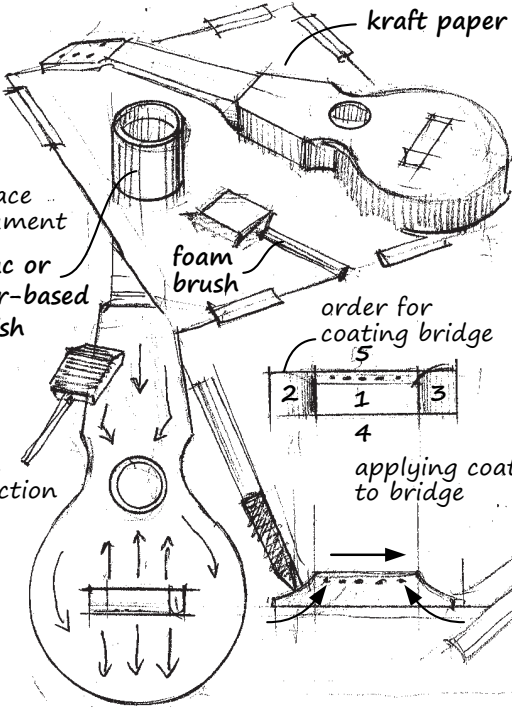


24

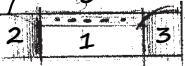
Protect work surface and instrument

shellac or water-based varnish

Move brush in the direction of the arrows



foam brush

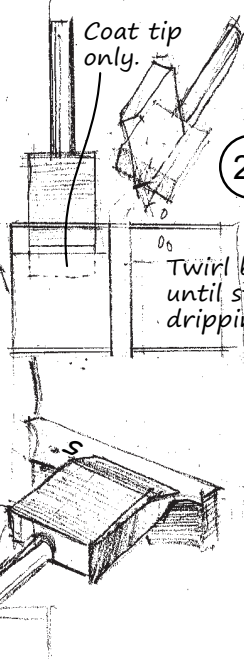


applying coat to bridge

25

Coat tip only.

Twirl brush until stops dripping

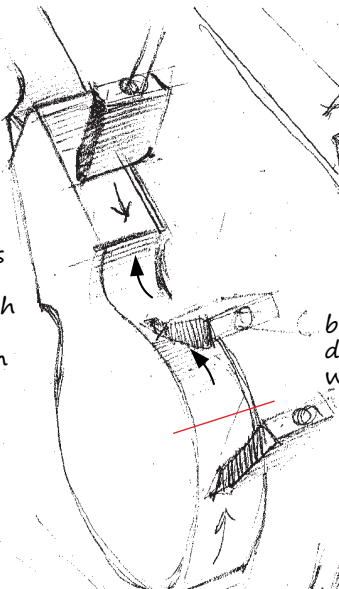


Wrap finishing sandpaper around soft rubber, felt or foam block

# APPLYING FINISHING COAT

26

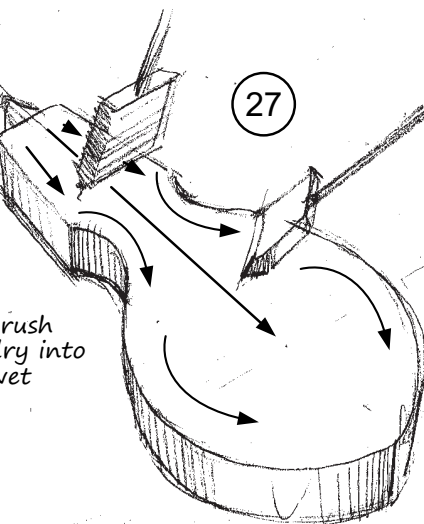
Apply finish to the sides moving the brush in the direction of the arrows



brush dry into wet

27

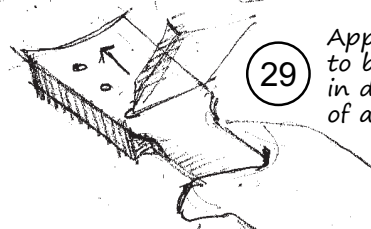
Apply finish to the sides moving the brush in the direction of the arrows



front

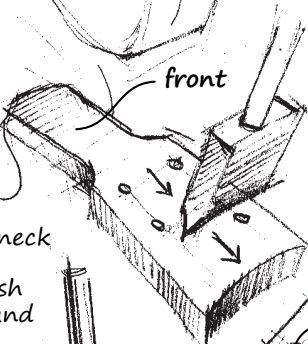
29

Apply coat to backside in direction of arrow



28

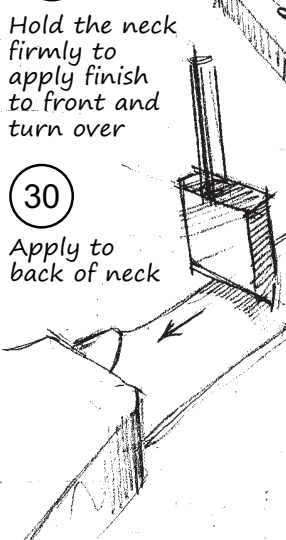
Hold the neck firmly to apply finish to front and turn over



glue block

30

Apply to back of neck



wire

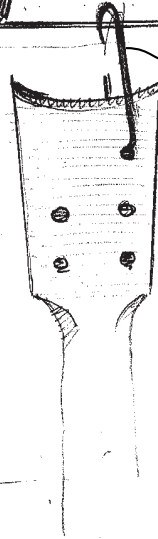
soundbox

31

Hang tipler with a hook on a wire.

Allow 1-2 hours in between coats.

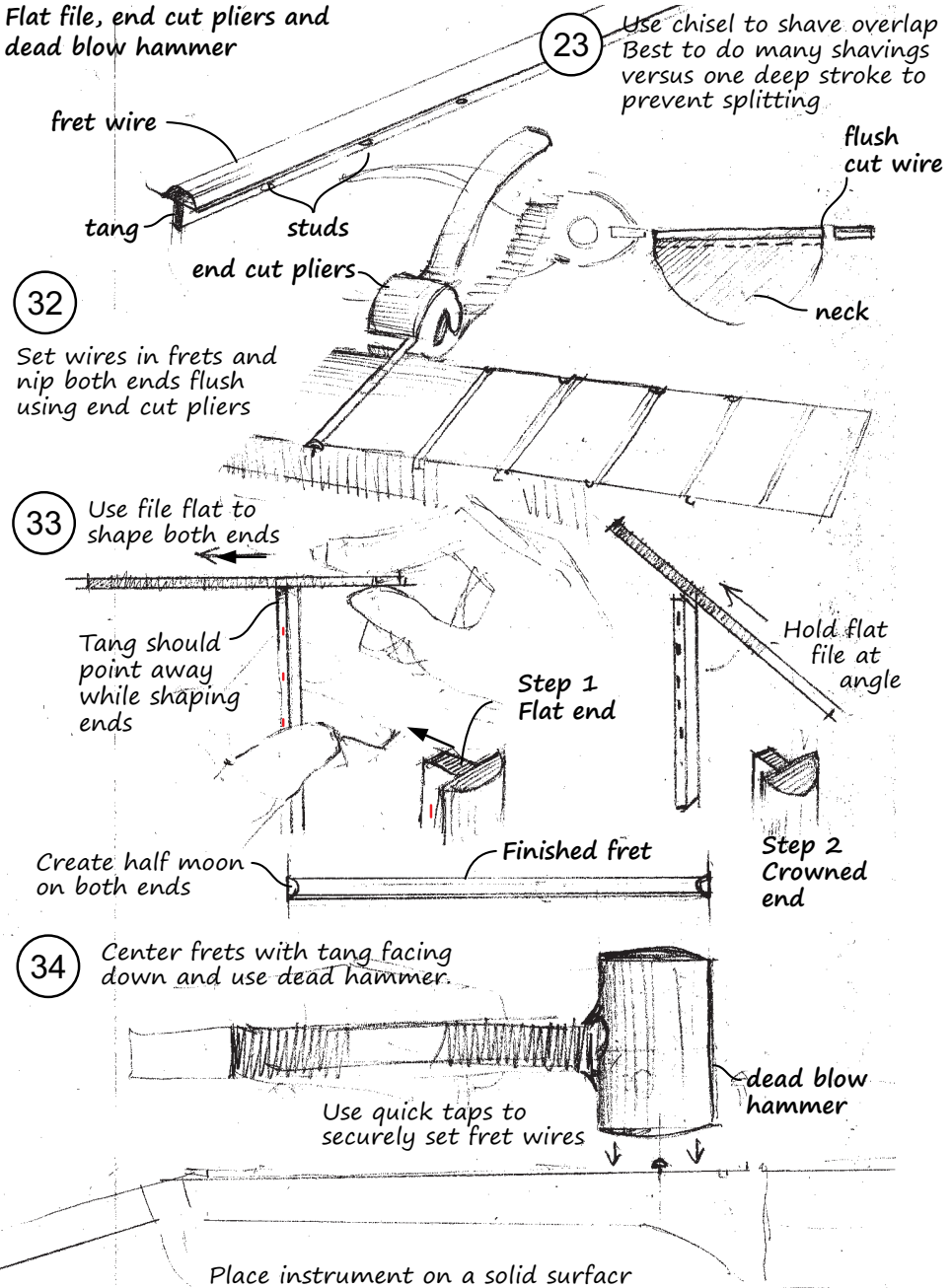
Apply 6 light coats. Use 400 grit in between each coat.



# SETTING FRETS

## TOOLS NEEDED:

Flat file, end cut pliers and dead blow hammer

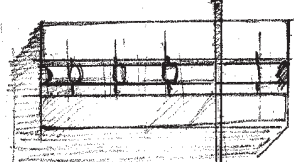
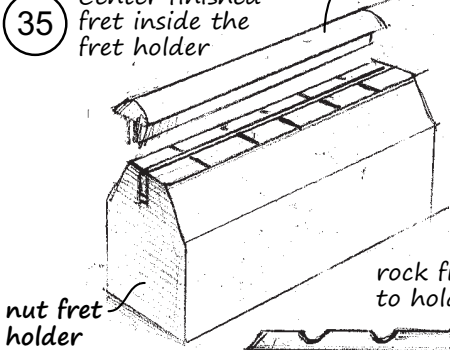


# SHAPING ZERO FRET NUT

35 Center finished fret inside the fret holder

zero nut fret (thicker wire)

36 Use tip of finger to align flat file with lines on holder

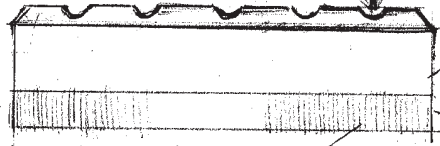


flat file on edge

nut fret holder

rock file to depth to hold strings

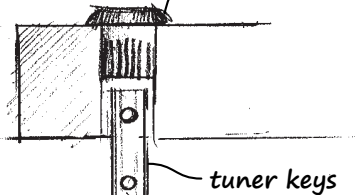
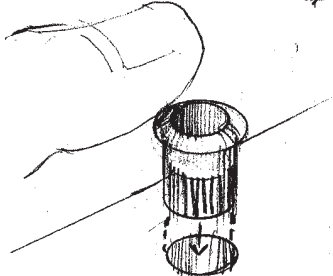
37 Center and tap into neck



grommet front

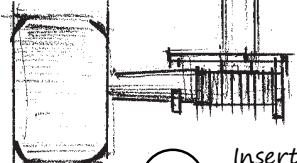
38 Insert the grommets from the front at the head of the tiple

Press grommets to secure in place



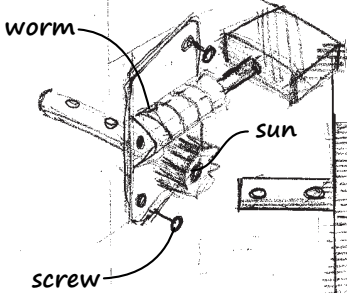
tuner keys

39 Insert the tuner keys from the back of the head



# SET TUNER KEYS

TOOLS NEEDED:  
Awl and small screwdriver



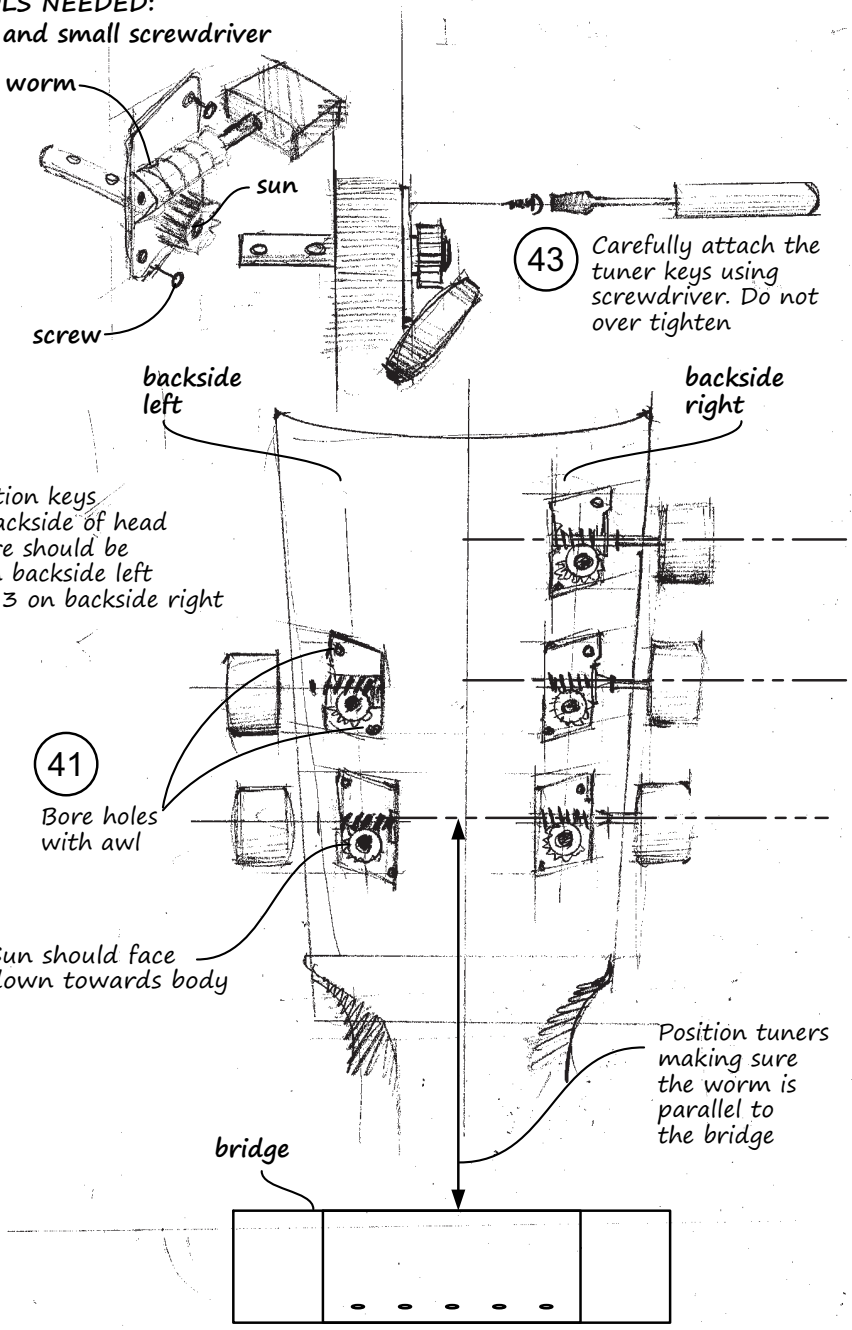
43 Carefully attach the tuner keys using screwdriver. Do not over tighten

40 Position keys of backside of head  
There should be 2 on backside left and 3 on backside right

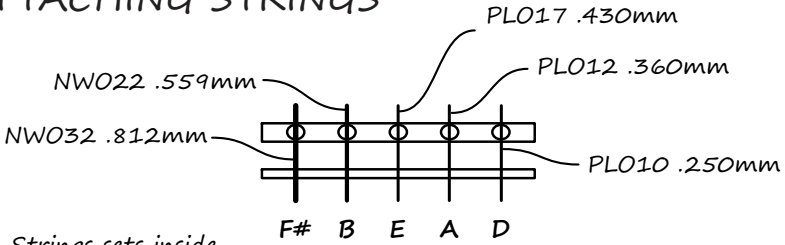
41 Bore holes with awl

Sun should face down towards body

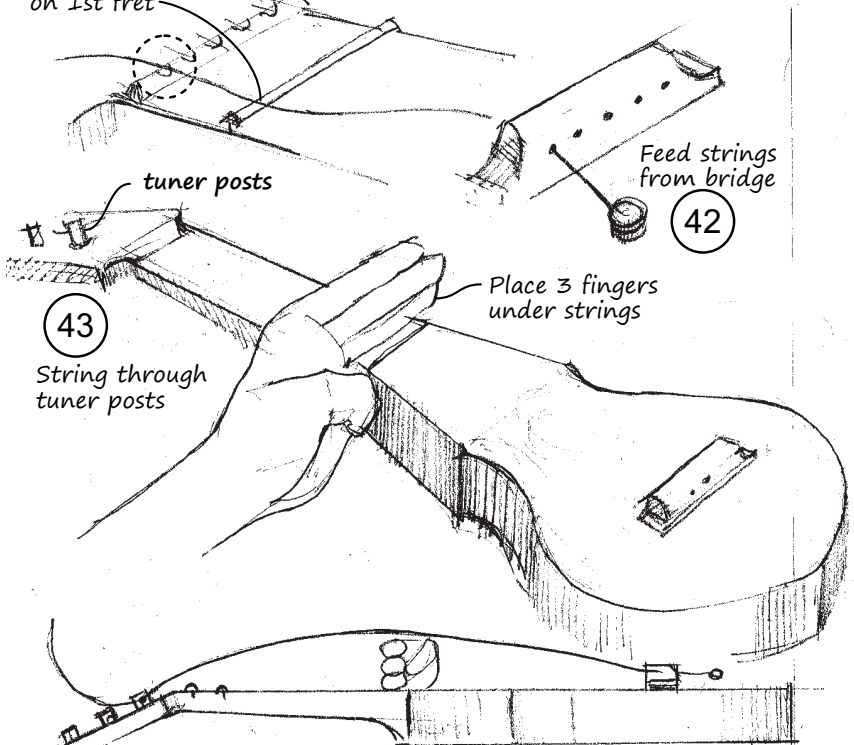
Position tuners making sure the worm is parallel to the bridge



# ATTACHING STRINGS



Strings sets inside groove in nut fret and rest on 1st fret

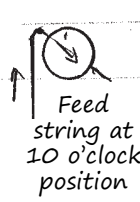
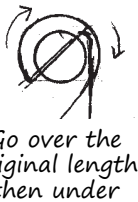
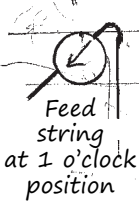


43

42

tuner keys left

tuner keys right



44 Tune strings to these pitches



Turn knob counter-clockwise to tighten string and coil the downwards on post