

THE ROSETTE



9-15 Measuring center of sound hole



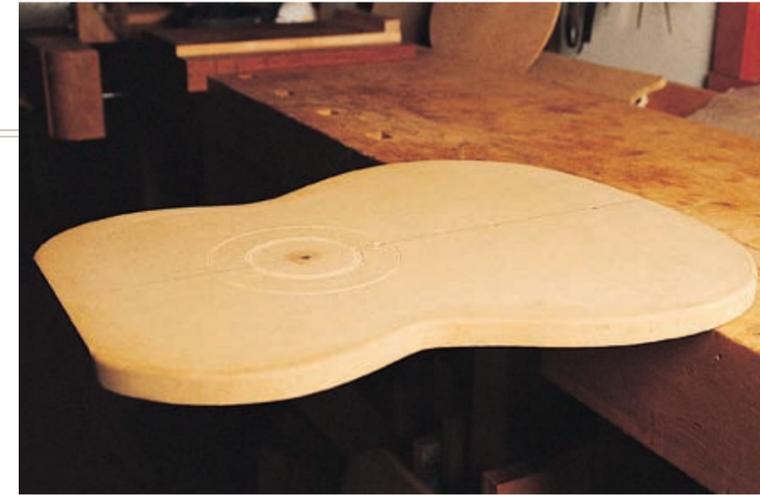
9-16 Drilling hole for dowel

TRADITIONALLY, ROSETTES HAVE been mosaics composed of tiny pieces of end-grained colored wood laid out in repeating patterns around the sound hole. Lately builders have been departing from this model a bit and trying different designs with different techniques with amazing results. The elements used in the rosette for this guitar are nothing new. The wheat motif has been around at least since Torres, and many builders use natural wood in one form or another in their rosettes. The selection and arrangement of the elements are its identifying mark. This rosette combines the wheat motif with a natural-wood center ring. The center ring in this case is from spalted maple, cut into sheets approximately 0.080 inches thick.

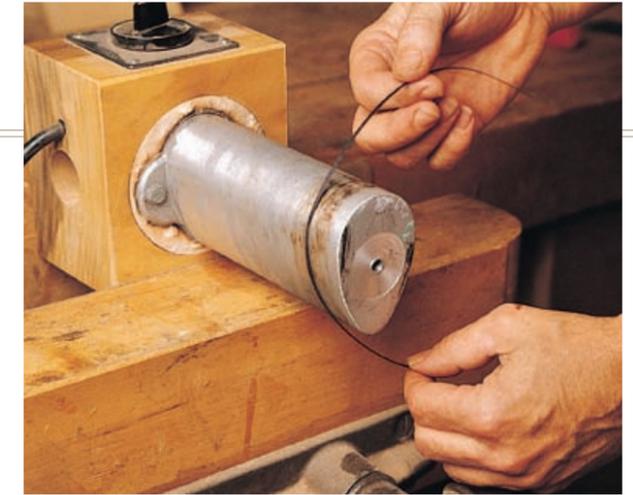
The rosette is built a piece at a time into the top, starting at the outer edge and working in toward the sound hole. The channels are cut with a router and the circle-cutting attachment (see Chapter 3). End mill bits work well in this application—when sharp, they will leave a clean edge. These bits are available at some industrial supply companies (refer to the listing on my Web site, given on pages iv and 310) in the small sizes required for this application and are relatively inexpensive.

Using the Router Attachment

The router and attachment rotate on a $\frac{1}{4}$ -inch steel dowel. A $\frac{1}{4}$ -inch hole is drilled in the top at the center of the sound hole. The center of the sound hole is located by measuring 112 mm plus 41.5 mm (the radius of the sound hole) or 153.5 mm down from the top along the center seam (9-15). Mark the spot and drill a $\frac{1}{4}$ -inch hole for the dowel with a Forstner bit (9-16).



9-17 Workboard for installing the rosette



9-18 Prebending strips on bending iron

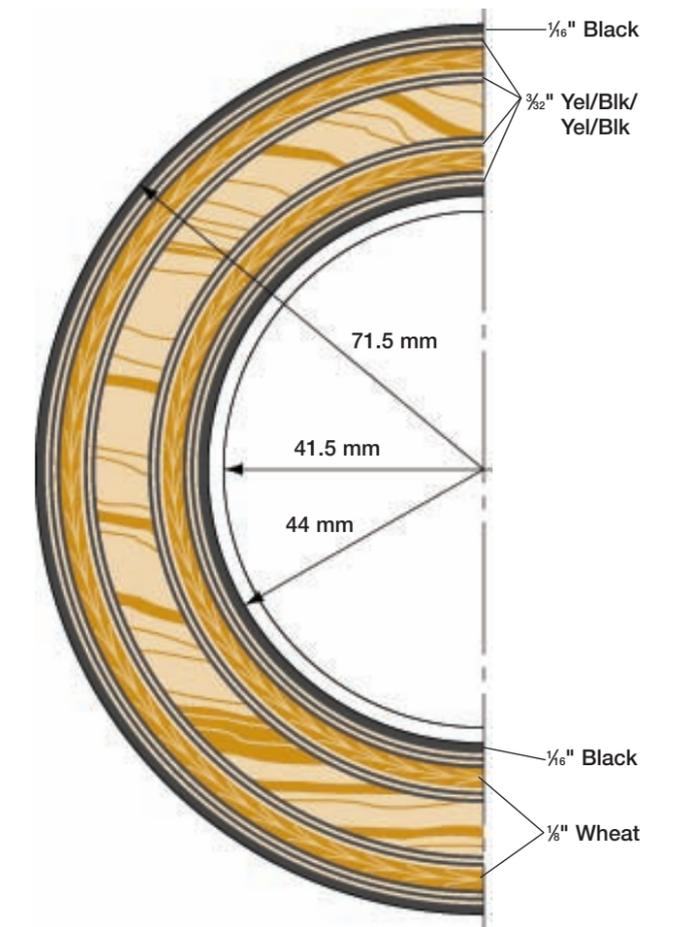
Create a workboard out of a $\frac{3}{4}$ -inch piece of MDF or similar material, with a $\frac{1}{4}$ -inch hole for the shaft and a cleat on the bottom, which is held in the bench vise (9-17). The top is mounted on the workboard with two pieces of double-stick tape, one on either side of the rosette area.

Preparing the Veneer

There are two types and sizes of veneer used in making this rosette: 0.6-mm (0.020-inch) black veneer and 0.6-mm or 0.020-inch Alaskan yellow cedar. Cut enough strips of each veneer for the entire rosette. The outer ring will require a length of 17 inches, and the length will decrease as you work in toward the sound hole. Bend all the strips on the bending iron (9-18). Bend the strips into an approximate circle; the shape doesn't have to be precise—you just don't want to be fighting the veneer to get it into the channel.

The rosette will be constructed in stages, beginning with the outer ring, which comprises three pieces of black veneer 0.020 inch thick and cut to a height of approximately 0.080 inch. The three pieces of black veneer will fit into a channel cut with a $\frac{1}{6}$ -inch bit. The depth of the rosette should be about 0.055 inch. See 9-19 for the sequencing of the elements.

Rosette Elements



9-19