Content

Foreword by Prof. em. Marga Wilden-Hüsgen	9
Introduction	11
PART I: HISTORICAL DEVELOPMENT	
1. The origin of the mandolin	17
The baroque mandolin	17
The early Neapolitan mandolin	18
The origin of the Romantic mandolin	21
2. Mandolin making in Italy around 1900	29
The Vinaccia family	30
Luigi Embergher	54
Raffaele Calace	82
Traditional mandolin making method in Italy	112
3. The Mandolin in Germany	119
The rise of the mandolin in Germany	119
Further development of mandolin technique	122
Mandolin making in Germany	125
Features of German mandolins	132
German flatback mandolins	138
4. The origins of the Seiffert mandolin	149
Reinhold Seiffert's career	149
Special characteristics of the Seiffert mandolin	158
5. Steps to your own model	169
A "Seiffert" as starting point	169
Bold experiments	1 <i>7</i> 9

PART II: BUILDING A MODERN MANDOLIN

6. Plans, forms and choosing wood	199
Plans and templates	199
Building the form	200
Suitable woods	206
Requirements for the soundboard wood	206
Requirements for the bowl wood	210
7. Making the soundboard	213
Choosing the tonewood	213
Jointing the soundboard	214
Inserting the soundhole rosette	216
Thicknessing the soundboard	21 <i>7</i>
The bracing	220
8. Constructing the bowl	229
Choosing the wood	229
The neck and tail blocks	231
Bending the ribs	234
Assembling the bowl	236
Fitting the linings	245
9. Attaching the soundboard	249
Positioning and gluing the soundboard	249
Fitting the binding	253
Preparing the neck joint	257
10. Making the neck	259
Cutting the blank	259
Shaping the headstock	264
Fitting the neck	266
11. Fingerboard and neck profile	271
Making the fingerboard	271
Shaping the neck profile	274
The armrest	276
Inserting frets	280
The nut	285

12. Finishing	289
Sanding, wetting and staining	289
Filling and priming	291
Applying the lacquer	294
Sanding and polishing	296
13. Bridge, tuning machines and setup	299
Making the bridge	299
Mounting the tailpiece and tuning machines	303
Strings and string action	304
APPENDIX	
14. Care and maintenance	311
Temperature and humidity	311
Replacing frets	312
Correcting string spacing and string action	315
15. How the author came to mandolin making	321
Education and initial employment	321
Learning to build guitars	321
Focus on the mandolin	322
Notes	327
Bibliography	331
Acknowledgements	335