

DWF GUITARS

VINTAGE YAMAHA NECK RESET PROCEDURE

v6.1.1

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1.0 VINTAGE YAMAHA FG NECK RESET PROCEDURE v6.1.1 by Dave Fengler

A neck reset is not a trivial repair; it requires a precise plan, the right tools, accurate measurements and calculations, attention to detail, and flawless execution. And a certain amount of interest in the unknown. A neck reset on a 40+ year old guitar brings a whole new level of unknown - the method and glue they used to attach the neck.

I originally created this document to record the steps I took to do neck resets on a few vintage Yamaha FG's, based on what I've read online and a few discussions with luthiers. It is not the only way to do it. I sometimes overcomplicate things. If you have a better method feel free to share it in the forum. I'm always looking to learn new ways to do things.

1.1 Tools required for neck angle and setup evaluation:

1. **A precision steel 6" scale graduated in 64ths to check the action.** Optionally feeler gages can be used.
2. **A 24" straight edge:** to check the neck projection to the bridge. I use a 25" aluminum straight edge, made from a 36" ruler. This must be straight or you will get wrong readings.

1.2 Tools required for the neck removal:

1. **A Heat Shield:** made from a U shaped piece of corrugated cardboard covered with aluminum foil to go around the fretboard to protect the top from heat.
2. **A 75W halogen light** (in a swing arm lamp): as a heat source, suspended 1.5" to 2" from the fretboard. An iron is optional.
3. **A long thin spatula** (approx. 1-1/4" x 6"): works best to get under the fretboard. Make a mark on the blade at the distance required to go to the full depth of the fretboard. A regular spatula or putty knife will work but it must be thin and flexible or it will cut into the wood under the fretboard, making the fretboard removal much more difficult.
4. **2" wide painters tape:** wrapped around the spatula blade about 1/2" farther away from the depth line, that will prevent the edge of the blade from damaging the finish at the bridge side of the sound hole. Also, putting tape on the top of the bridge can prevent the bridge pin holes from taking a chunk out of your knuckles as you work the spatula under the fretboard extension. Otherwise, 3/4" wide painters tape makes a decent Band-Aid to cover the torn knuckle while you work on the rest of the neck reset.
5. **A cup of hot water:** to dip the spatula in for getting water under the fretboard to moisten the glue.
6. **Fret removal tool:** can be purchased or you can modify end cutting cutters. The front face needs to be ground back and the inner edges need to have the angle steepened. This thins the cutting edge, making it easier to get it under the fret.
7. **Soldering iron with a modified tip:** I use a 100W soldering gun with a tip that has a groove filed in it so it will stay on the fret and not slip off and burn the fretboard.
8. **A sharp blade:** such as a scalpel or X-Acto knife, to cut the finish where the heel meets the guitar body.
9. **Measuring device and pencil:** to mark the location for the holes to inject steam into the neck joint.
10. **Drill bit and drill:** I use a 3/32" drill bit. Drill a test hole in a piece of scrap wood to see what size drill you need for your tip.
11. **As source of steam:** I use a Mr. Coffee [Steam Espresso & Cappuccino Maker model BVMC-ECM260](#), with a 2 foot piece of reinforced rubber automotive fuel line and a ball inflator tip, held in place with automotive worm drive clamps. This model has a control to adjust the amount of steam, very important to the outcome of the neck removal. The ball inflator tip is only about 1" long, Stew Mac sells a 3" long tip if you want to be sure you're getting the steam all the way to the bottom. The longer tip is probably good if the neck pocket is directly below the 15th fret, but if you have to drill the holes on an angle, at some point you will meet solid wood. Pushing the tip in too far will block off the flow of steam.
12. **Distilled water:** as the steam medium. Tap water will work fine but the minerals in the water will be left behind and harden on the steam chamber, I assume eventually reducing heat transfer. Probably not a big deal with the small amount of use this machine will get.

13. **A bucket to hang the steam hose in while it's warming up:** I use a Home Depot 5 gallon bucket. It will contain the spitting and swirling steam and collect the condensation.
14. **A heat & steam proof glove:** **STEAM BURNS!!** You do not want to contact it at any time! It's also very helpful for handling the hot hose.
15. **2 hand towels:** One for inside the guitar (steam may leak into there), and one for wiping up the steam and water that leaks out of the fretboard and heel.
16. **Neck removal jig:** clamps to the guitar and has a screw for putting pressure on the heel to push it out. You can buy one from Stew Mac or build one yourself. Possibly not necessary for some neck resets, it can get in the way of steam cleanup, but I think it makes the job easier, and may actually be a necessity for these over glued Yamaha's. I also put two 1 foot long pieces of 2x4 under the jig to balance it. And I use two 12 inch clamps to hold the guitar and jig to the table. Then the wiggling motion required to loosen the neck isn't lost while trying to hold the guitar steady.
17. **Small "C" clamp:** used in the sound hole to hold the fretboard down, which reduces the amount of steam leaking out onto the top.
18. **Scraper or chisel:** to remove the wet glue from the neck and pocket. Hide glue has the consistency of sticky Jell-O when heated. It's much easier to scrape it off just after the neck has been removed than after it rehardens.
19. **A hair dryer:** removes some or all of the blushing in the finish from the steam heating and getting into it. My theory is heat put it there, heat will take it out.
20. **Meguiar's M2 Mirror Glaze Fine Cut cleaner:** to buff out the remainder of the blushing.
21. **Optional:** I designed and built a hanger to hold the separated guitar body and neck.

1.3 Tools required to reset the neck angle:

1. **Dremel with 1/8" dia. burr bit:** for undercutting the heel. Sharp chisel optional.
2. **3/4" painters tape:** for marking the depth to be removed on the heel. Scribe & feeler gages optional.
3. **Fine point black marker:** for marking the center positions of the neck and bridge (on 3/4" painters tape).
4. **Dial/digital calipers:** to measure the amount of material to be taken off of the heel. Feeler gages optional.
5. **1" wide x 1 foot long strips of emery paper:** 120 grit. Backed with 1" wide fiberglass reinforced strapping tape. For sanding the contour of the heel. The tape provides a slick surface to not scrape the finish on the guitar body.
6. **A small sanding block:** to smooth the angled surfaces of the dovetails. I designed and built one that will clean the whole surface of the internal and external dovetails.
7. **A leather work glove:** for the hand you will be pulling the emery paper with. The rolling motion will slowly destroy your pinky knuckle.
8. **A neck clamping jig:** to allow the guitar to be partial strung up to see how the changes you've made affect the guitar setup. I use a 3 foot bar clamp with screw adjustment, set in a 1/4" x 3/4" deep groove in a 22" long 2x4; and 2 long blocks of foam (3" x 4" x 24") on either side of the 2x4 to steady the guitar. I made 2 clamping cauls out of Instamorph (heat moldable plastic pellets); one is formed around the swiveling moveable jaw, and the other is removable and is formed around the guitar heel and has a flat on the other side that the fixed jaw pushes against. I stuck a piece of 1/4" thick cork on the end of the first caul so it grips the end of the guitar without damaging it.
9. **The same 6" & 24" scales used in the neck evaluation.** Feeler gages optional.

1.4 Parts required to complete the neck reset:

1. **Hardwood shims:** to take up the space in the dovetail after sanding material off of the heel. I use maple veneer sheets I bought at Woodcraft. Some people use mahogany. Any hardwood that will not compress under pressure will work. *Paper and cardboard are not good shim material!*
2. **Carbon paper:** to check the contact area of the dovetail. Some people use chalk.

3. **A new saddle:** fit to the slot and the bottom sanded to have the top of the saddle .150 to .170 off of the bridge. You could leave it about .050 higher to allow a little extra sanding it to the final dimension after the reset is finished, or in case you set the neck a little too far back, but be sure to figure that in your calculations when checking your progress.

1.5 Tools required to complete the neck reset:

1. **Superglue** (to glue in dovetail shims).
2. **Small sanding block** (to sand shims).
3. **Dial or digital caliper.**
4. **Feeler gages.**
5. **Fret slot cleaning saw**, .015-.016 thick (optional).
6. **Plastic to fit fret slot** (.018" thick).
7. **Plastic Tip hammer.**
8. **Channel-lock pliers with sacrificial wood hardwood scraps.**
9. **Rosewood dust.**
10. **Water thin super glue.**
11. **Toothpick.**
12. **Razor blade.**
13. **Wood glue.** Hot hide glue preferred.
14. **Clamps.**

2.0 PREPARATION:

2.0.1 MEASUREMENTS:

Before starting the neck reset you need to measure many parameters to know where you're starting, and to calculate what to change to get to where you want to be. Before doing this you must have the neck relief set properly (see separate Setup guide). And you must have all 6 strings at full concert pitch.

Check and record:

Action at 12th fret (both E's, with string pressed at 1st fret to take the nut action out of the equation).

Bridge height above the top (between D & G strings).

Saddle height above the bridge (both E's).

Neck projection at the bridge (between the D & G strings). A guitar needing a neck reset will always have the neck projecting below the bridge.

It would also be good to record these settings with only both E's on the guitar, for when you are removing material on the heel and have the guitar clamped in the neck jig. Less tension means less force required in clamping the neck jig, means less possible distortion of the guitar, affecting the measurements. After removing the middle 4 strings retune the E's and let the guitar sit for an hour or 2, and tune them again before checking the measurements.

2.0.2 REMOVE & SAVE THE PARTS:

Label a gallon size zip lock bag with the manufacturer and model number of the guitar. Remove the strings from the guitar and put them, the bridge pins, and the saddle in it. Remove the tuners and put them in a zip lock bag.

You've probably removed the truss rod cover, put the screws and cover in separate snack size zip lock bags, and put them in the gallon bag. Stuff the bag into the guitar sound hole.

Use the 24" straight edge to **check and record the neck projection after** the strings have been removed.

2.1 THE PROCEDURE:

2.1.1 SEPARATING THE FREBOARD EXTENSION:

Start by placing the heat shield around the fretboard, using the 75W halogen light to heat the end of the fretboard, with the center of the light placed about 1-1/2" to 2" above and 1" from the end. Let the light do the work.

After 5-10 minutes remove the light and heat shield. Try to push the spatula under the end of the fretboard. It may go in slightly. If it's heated properly the spatula should take moderate force and wiggle to push it under, as the glue liquefies. If it isn't hot enough the spatula will cut the bond between the fretboard and top, causing splinters or gouging.

Always dip the spatula in hot water before inserting it under the fretboard, the glue needs moisture to loosen.

Be careful to push straight in to reduce the chance of digging into the wood under the fretboard or possibly catching the rosette parts. I mostly push it in from the sound hole end of the fretboard. You can push in a little from the sides, just to free up the edges to reduce tear out, but don't go too far and come out the other side, it can result in tear out of the top on the sides of the fretboard.

Use a piece of paper under the spatula when pushing from the sides to prevent scraping on the top of the guitar. Don't forget to put the 2" tape over the bridge pin holes protect your knuckles.

If it's not ready, reapply the heat shield and light. Check every 5 minutes. Once a section is loose, move the guitar farther under the light and repeat the process until you've loosened up to the body. Don't worry about the last 1/4" to 1/2", the steam will finish that.

When done properly it's isn't all that hard to separate the fretboard from the top. But it does take time and muscle. Let the heat do the work. This part is a 20 to 60 minute job, with most of that waiting for the heat to do its work.

2.2 REMOVING THE NECK:

Once the fretboard is separated from the top, the neck needs to be separated from the guitar body. The glue holding the dovetail joint must be loosened. This is done with steam. You want the heat and moisture from the steam to soften the glue, but too much heat and steam (and water) will damage the finish on the guitar or loosen other joints.

2.2.1 REMOVING THE 15TH FRET:

The first step is to remove the 15th fret (for a 14 fret guitar) that is almost directly above the gap in the neck joint. I say almost because the gap in a vintage Yamaha FG is off set 1/8" to 3/16" towards the heel. A sharpened end cutting cutter is required to pry up the fret. This can be bought or you can make one. Applying heat to the fret will reduce the amount of fretboard chipping when removing the fret, and soften any glue if it was retained with glue. Adding a little water to the fret will generate some steam, softening the wood, further reducing the chance of chipping.

Starting at one end of the fret, heat it with the soldering iron for a few seconds (when the water around the fret boils you'll know it's hot), get the cutter under the edge of the fret, and pry it up slightly. Move the soldering tip slightly and repeat the process until the fret is removed. Don't try to remove the fret too quickly or you'll distort the curvature of the fret, making re-installation difficult.

Put the fret in a snack size zip-lock bag and put it in the gallon size bag with the other guitar parts and strings.

2.2.2 CUT THE HEEL CORNER FINISH:

The second, and **very important** step, is to use a sharp blade to cut the finish where the heel meets the guitar body. Unlike most modern guitars, that are built in 2pieces and assembled after finishing, vintage Yamaha's were assembled and lacquered as a unit, resulting in a radius of lacquer in the corners where the neck meets the body.

Skipping this step can result in the finish being pulled away when steaming off the neck, or it not coming off at all.

Hold the blade about 30 degrees from flat to the guitar body, cutting the finish in the corner. Don't forget to cut the finish at the heel end. The Yamaha FG's have a piece of black purfling at the bottom of the heel. This will separate with the steam, so cutting down there isn't really important but it can't hurt.

2.2.3 DRILLING THE HOLES:

The next part can be kind of a mystery. Drilling 2 holes thru the 15th fret slot into the small space between the neck and the neck pocket. It's somewhere below the 15th fret but isn't always lined up with it. In the case of vintage Yamaha FG's, it isn't. The pocket is 1/8" to 3/16" toward the heel. The (2) 3/32" holes are drilled 3/4" left and right from the center of the fretboard, into a narrow pocket 1/16" to 1/8" wide.

The holes need to be drilled angled slightly back towards the heel to hit this pocket. When drilling you'll feel the drill break into the pocket. Don't drill any further after you hit the pocket, the needle will fall into it and block the flow of steam. Most of the glue in the joint will be at the bottom (pushed down at assembly), so it's important to get the steam down there. But it's important to know that you're actually in the pocket between the neck and neck block, not just drilling a hole into solid wood.

2.2.4 NECK REMOVAL JIG:

Most people use some kind of neck removal jig. It holds the guitar securely and has a screw with a large knob that presses on the heel to push the neck out of the dovetail. The problem with the jig is it covers parts of the top and bottom. Steam can escape from between the fretboard and top, and between the neck heel and guitar body. The high temperature of the steam will cause the lacquer finish to "blush", turn cloudy or white, due to softening the finish and letting moisture in. I've found a hair dryer can get most of it out, but not always all of it. Wiping the hot condensed steam quickly can help, but the neck jig can make that difficult. Some people are able to put the steam in, wiggle the neck and get it to release. While I'd like to remove the neck without a neck jig, I've found the vintage Yamaha FG's have too much glue in the joint and heel area to do it without it.

Be sure to firmly clamp the guitar in the jig. Any slack will cause the guitar to be pushed up and the screw will run out of travel. Position the guitar in the jig so the screw is central to the heel and 1/4" behind the joint. I use a small piece of Lexan against the heel so the screw doesn't damage the heel. Be sure the Lexan is far enough back so it will clear the heel as the clamp is tightened. I also use (2) 12" bar clamps to clamp the jig and guitar to the table, with 2 pieces of 2x4 under the jig to lift it off of the table to allow clamping. This method makes it much easier to wiggle the neck without struggling to hold the guitar too. Use a small "C" clamp at the end of the fretboard to hold it down so the steam doesn't escape at the sides of the fretboard. This helps reduce possible blushing on the top.

2.2.5 STEAMING:

Turn the control knob of the steam generator to the full on position. Hang the steam hose into a 5 gallon bucket while it's heating up. It will spit hot water at first, then becoming more steam than water. It will be ready to use when it is fully spewing steam with the rare spit of water.

Put on your glove! Turn the control down to where there is still a noticeable flow of steam (half or less than full flow) before inserting the nozzle into one of the holes for a minute and see that there is steam escaping from the other hole. Then insert the needle into the other hole for a minute, observing that there is steam coming out of the first hole. It's possible you've drilled the side holes into solid wood or the hole went thru the pocket into solid wood.

Watch the flow of steam out of the other hole and be sure steam is always flowing. Pull the needle out slightly if the steam stops when the needle is fully inserted.

Alternate holes every minute. Be sure to watch where the steam is escaping and wipe it up quickly with a soft towel.

After a minute or 2 of steaming, steam should be escaping at the bottom of the heel. Tighten the screw on the jig slightly every couple of minutes.

After about 4 minutes remove the clamp on the end of the fretboard and wiggle the neck with a combination side to side & up down motion, 2 or 3 revolutions, and see if there is any movement in the neck.

Tighten the neck jig screw a little if there is no vertical joint movement and let the steam work for another 30-60 seconds and wiggle it again. The wiggling will help expose areas that haven't been touched by the steam and get it to release sooner.

Repeat until you see a slight gap on the sides of the heel and under the fretboard.

Once the neck has released enough to see a slight gap under the fretboard turn off the steam and remove the needle and hang it in the bucket. Continue to wiggle, and tighten the neck jig screw if necessary, until the neck comes off.

Don't force it. It is possible a little of the neck dovetail will tear off and remain in the internal dovetail, or some of the side of the guitar will remain attached to the face of the heel. They used a lot of glue in the construction, they probably didn't want it coming apart too easily. Too much heat and steam can cause the heel to delaminate or separate into 2 pieces that have been glued together. It's also possible the heel could crack if the top of the heel releases and the bottom doesn't.

2.2.6 CLEANING UP THE GLUE IN THE DOVETAIL:

Once the neck is off use a scraper or chisel to scrap off the old glue on the 2 parts of the dovetail. This is important for later when shimming and getting the joint to fit snugly. It's also much easier to do while the glue is hot and soft. Depending on what glue you will be using when reassembling, some glues do not stick to old glue (like Titebond), only bare wood. Hot hide glue does not have this problem.

2.2.7 WAIT:

Set the 2 parts aside for 1-2 days for them to dry.

2.2.8 MINOR REPAIRS:

Use Titebond to glue any loose pieces/fibers of the top on the top or under the fretboard. Be sure to get them back tightly and exactly where they were, otherwise it could make reassembly difficult later. Remove any small misplaced fibers.

2.2.9 REMOVE TRANSFERRED WOOD:

Use a chisel to remove any wood that remained stuck to the wrong side after the neck removal. Be very careful to not remove any of the base wood. If the transferred wood seems very secure it may be best to leave it there for now.

2.2.10 CLEAN UP THE JOINT:

Use your sanding stick to smooth the dovetail surfaces, any remaining glue or pieces that remain stuck from the other side of the joint.

2.2.11 REFIT THE JOINT:

Put the 2 parts together and be sure the neck will go completely back in with the fretboard flush on the top. Remove any high spots in the dovetail or under the fretboard as required. Verify the neck projection you recorded before removing the neck (without strings).

CONGRATULATIONS!!!! You've completed the easy part of the neck reset. The more critical part is removing material from the heel to change the neck angle and shimming the dovetail to get it to stay there.

3.0 **RESETTING THE NECK ANGLE:**

The neck angle is reset by removing a wedge from the heel of the neck. This is calculated using the numbers you recorded in the earlier steps before the neck was taken off.

3.0.1 **FORMULA:**

Material to be removed off of heel = (Optimal Saddle Height – Existing Saddle Height) + (Existing Action – Optimal Action x 2) / 3. Let's say the optimal saddle height is .150, the existing saddle height is .062, the existing action is .125, and the optimal action is .093. The formula is:

$$(.150 - .062) + (.125 - .093 \times 2) / 3 = \text{wedge off of the heel}$$

$$.088 + .064 / 3 = \text{wedge off of the heel}$$

$$.152 / 3 = .051 \text{ wedge off of the heel}$$

So the wedge off of the heel = change at the saddle + (the change in action x 2) / 3

The change in the action has to be multiplied by 2 because that number needs to be in relation to the saddle height, which would be twice the distance from the 12th fret.

The division by 3 is actually a ratio of the height of the heel to the distance from the top of the heel to the saddle.

It's possible the additional pull on the neck of the higher saddle (vs. the old saddle that you took the measurements with) will cause additional deflection of the neck, requiring a slightly larger wedge off of the heel. Installing the proper height saddle (.150 above bridge) to get measurements will give more accurate results.

Never remove the whole wedge and assume it will come out perfect. Remove 60-70% of it, clamp the guitar in a neck jig, add some string tension, and check your measurements to see if they agree with what you've done so far. And do the calculations again. More on that later.

Optionally, with much less math, remove material off of the heel until the neck projects 5/64" (.08") above the bridge. So, if the neck projects .09" below the neck, $(.09 + .08)/3 = .17"/3$, which equals .06" off of the heel.

3.1 **REMOVING THE WEDGE:**

3.1.1 **MARKING THE WEDGE:**

Before removing the wedge you'll need to mark the amount to be removed on the end of the heel. Some people place the heel on a flat surface, place the right amount of feeler gages against it, and scribe a line. I don't like that because the scribed line is permanent. Also if you slip you've got a nasty scratch. I prefer to use 3/4" painters tape. Use your calipers or feeler gages to get a feel of the distance required. Stick the tape to the bottom of the heel, checking with the calipers that distance is correct. If not, adjust the position of the tape.

3.1.2 **UNDERCUTTING THE HEEL:**

You don't want to have to sand the whole surface of the heel. If you look closely you'll see the heel has probably already been undercut to reduce the surface area. Depending on how much of a wedge you're removing, you'll need to undercut this further. I use a Dremel with a 1/8" ball burr bit. You can use a small chisel also. Remove material as required, leaving a 1/16" to 1/8" wide untouched flat. That is the area you will be sanding.

3.1.3 SANDING THE WEDGE:

Even though you're removing a wedge from the heel you can't just mark a straight line to the top of the heel and create a perfect triangle. The wedge needs to follow the contour of the guitar for it to fit and look correct. This will be done by putting the 2 parts loosely back together and inserting the 120 grit 1" wide strip of emery paper (backed with strapping tape) in the heel joint on one side (all the way up to the top), press the neck lightly into the joint, and pulling the emery paper downward. The pulling must be straight down or slightly towards the back of the guitar to prevent rounding of the heel. This is where the glove is used on your pulling hand. The pull is done with a rolling motion on the pinky knuckle. Without a glove this gets painful, and the gripping of the emery paper can tear up your fingers.

Pulling the emery paper thru the joint will remove more material at the bottom than the top, creating the wedge. It's important to remove the material evenly from both sides of the heel, otherwise the neck end up leaning one way or the other and the strings won't be centered on the fretboard. Do 5 strokes on one side, then 5 on the other side.

Check your progress often, both the contour of the heel fit and the amount taken off the heel end. At some point you'll notice the heel won't sit flat on the guitar, it's rocking back and forth, and the emery paper pulls out at the bottom without cutting. There is a step in the heel because the emery paper can't reach the center of the heel. This will need to be removed by sanding or a chisel. Do this carefully.

3.1.4 CENTERING THE STRINGS ON THE FRETBOARD:

You need to check that the fretboard is central to the bridge pins holes a few times while you're sanding the heel. This affects the centrality of the strings on the fretboard. It's easy to remove more material on one side than the other and have the strings end up off center. It doesn't take much, .005 extra sanding on one side can result in the fretboard being .028 off center.

Put a strip of 3/4" painters tape on the fretboard between the 1st & 2nd frets, near the end of the fretboard, and on the bridge (not covering the pin holes). Use your precision scale and carefully measure the fretboard at the first 2 pieces of tape and make marks in the exact center of the fretboard with the fine tip black marker. Then find the center of the bridge by measuring the distance between the 2 center holes and marking the exact center on the tape.

Assemble the neck into the dovetail and be sure it is seated fully down (fretboard against the top) and against the guitar body (both sides), and hold it there.

Use a 24" straight edge to project the 2 marks on the fretboard to the mark on the bridge. Measure the difference between where the straight edge projects and the actual center mark on the bridge.

If the difference is less than 1/16" don't worry about it, you'll probably never notice it. If it is more you'll have to remove some material off of one side of the heel to move the neck over to recenter it.

It doesn't take much. It's a ratio of the width of the heel (2") to the distance from the heel to the bridge (11"). About 1:5.5. So removing .010 off one side of the heel will cause .055 movement of the projection to the bridge center. Removing material off of the left side of the heel (the same amount across the whole surface) will cause the projection to move right.

Use a black marker to color the whole surface of the side to be removed. Use a sanding block to just remove the black marker evenly and all the way up to the fretboard.

After removing material from side of the heel you may have to pull sand both sides of the heel a few strokes to get the contours to match again.

Assemble the 2 parts and check the centering with the 24" straight edge. It doesn't have to be perfect, you'll check it again with strings on in the next step.

3.1.5 CHECKING YOUR PROGRESS:

After removing about 60-70% of your estimated material you need to partially string up the guitar to check the neck angle. Assemble the 2 parts, making sure the fretboard is fully seated against the top and the neck is fully seated against the body (no rocking).

Clamp the guitar lightly in the neck jig. With the proper height saddle in place, install both E strings, tuning them to pitch.

Verify the heel is flush against the guitar body. Use only enough clamping pressure to hold it there, too much can distort the guitar and your measurements.

Check the string centering by visually sighting the strings from the edges of the fretboard. Check with the 6" precision scale if needed.

Check the neck angle (projection) to the bridge, the goal is about .080", but at this point the straight edge should project to about the top of the bridge to slightly below.

Check the action for both E strings at the 12th fret, the goal is to be about .060", assuming when fully strung the additional 4 strings will result in the action rising another .03", to .09", but at this point the action should be closer to .06".

Record these values and recalculate the amount of wedge that needs to be removed. Don't forget to take the actual height of the saddle above the bridge into account. Adjust the position of your tape on the heel if necessary.

3.1.6 FINISHING THE WEDGE:

Go back to 3.1.3 *SANDING THE WEDGE* and repeat all steps until the action measures .060 for both strings (with both E strings at full tension in the neck jig), or a little more depending on how much above .150 the height of your saddle is. You can clamp the guitar in the neck jig and install all the strings but it's possible the clamping force required to keep the heel flush with the guitar can distort the guitar and throw off the measurements.

3.1.7 POSSIBLY SANDING THE FRONT OF THE HEEL:

Depending on how much clearance there was between the front of the heel and the back of the neck pocket, there's a chance that sanding the face of the heel will eventually cause the front of the heel to hit the back of the neck pocket.

You might notice even if the center nub on the bottom edge of the heel has been sanded flush, the neck still won't sit flush with the body. This happens typically after sanding a .06" or greater wedge.

You'll have to take the neck to your belt sander and sand a taper in the front of the heel to add more clearance.

3.2 PROBLEMS:

Assuming you've got the strings centered on the fretboard, possible problems include:

3.2.1 *Overset the neck:* The strings are too low on the fretboard because the neck is set back too far. You can put in a taller saddle but for most guitars you don't want to go higher than .180 above the bridge, too steep of a break angle could split the bridge at the saddle slot. It depends on the depth of the saddle slot and how close to the bridge pins are to the saddle.

3.2.2 *The action is too high on one side:* Too much material was taken off of one side of the heel, causing the neck to be tipped back too far only on one side. This can be fixed by removing a little material at the top of one side of the heel on the side that where the action is too high. Very little is required, it should a 6:1 ratio, the 3:1 ratio for

the wedge removal x 2 because the action is half the distance as the change at the saddle. If the 12th fret action is too high .030 on one side you only have to remove .005 at the top of the heel on that side. The hard part is measuring how much to remove. After removing the material you have to go back to the beginning and fit the heel to the guitar again, check that the strings are centered and the action is correct.

3.2.3 FINAL NOTES ON RESETTING THE NECK ANGLE:

The measurements and calculations are just a best guess. There are too many minute variables that can affect the final neck angle. Some necks are more or less flexible than others and will bend differently under full string tension. The same goes for the guitar top (to a lesser degree), the higher saddle may cause the top to “belly” and lift the bridge slightly higher. The only way to tell is to go through the complete procedure and string it up to see what the final result is. There’s a chance you may have to take the neck off and do it again.

3.3 SHIMMING THE DOVETAIL:

After the neck angle has been set, the dovetail must be shimmed to keep it there. Because material that was removed from the heel was done as a wedge, the shims will be tapered also.

3.3.1 APPROXIMATE SHIM THICKNESS:

I’ve developed a formula to determine an approximate shim thickness, as a starting point. The shims will need to be sanded to get the proper fit. Assuming a 10 degree dovetail angle, a .040 wedge off of the heel equals a .007 thick shim. If your shim material is .015, it should work with up to a .080 heel wedge. For a 20 degree dovetail angle, the shim thickness will be double. Vintage Yamaha’s are 10 degrees.

3.3.2 SHIM LENGTH AND WIDTH:

Since the majority of the material removed off of the heel was at the bottom, the shims do not need to be full length. It’s OK for the top of the dovetail to be a little loose. Without that, you’d never know when the bottom is tight. Cut the shims about 3/8” wide (to have full contact with the full width of the dovetails) and about 1” long.

3.3.3 ATTACHING THE SHIMS:

I use regular superglue to attach the shims. They should be clamped in place to be sure they don’t have any gaps under them. You can use pieces of Popsicle stick and spring clamps. PRACTICE the clamping once or twice before gluing! Let the assembly sit for 10-15 minutes to be sure the glue is set up.

3.4 SANDING THE SHIMS:

3.4.1 CHECK THE FIT:

Be sure the mating dovetail surfaces are smooth, without any bumps of glue residue. Assemble the neck to the guitar. I assume the neck will not go all the way into the dovetail. If it does you need more shims.

I use a strip of carbon paper (approx. 3/8” wide x 4” long) to check where the neck and body dovetail are contacting. Lay the strip of carbon paper, carbon facing in, inside the body dovetail, leaving the excess bent towards the guitar top. That will help hold it in place, it doesn’t take anything to blow or knock it out of place.

Insert and remove the neck from the dovetail.

Sand the black patches on the neck dovetail with your small sanding block, removing only the black areas.

Repeat the process until the neck is fully seated, with the fretboard flush to the top. As the process is repeated the black patches should get larger, indicating more contact surface. It needs to be a snug, but not forced fit, with a large amount of contact surface. It’s OK to have a little slop if you pull at the top of the dovetail, but the bottom

must be snug with no movement and the heel flush to the body all the way around, but no force should be required to fully seat the neck.

3.4.2 FINAL CHECK:

With the neck fully seated, check the unstrung neck projection. It should be about 5/64" above the bridge on both sides.

Put the guitar in the neck jig and fully string it with light clamping pressure. The shims should hold the neck in place with no more than a .01" heel gap if the clamping is removed. The glue will fill the very slight gap and make the joint tighter.

Check the action. This should be the final number. With the .150 high saddle the numbers should be very close to where you want them. After gluing there may be a very slight change. The heat and glue will cause the joint to swell slightly and the glue will probably keep it there.

4.0 PUTTING IT BACK TOGETHER:

4.0.1 PUTTING THE 15TH FRET BACK IN PLACE:

It's easier to reinstall the existing fret while the neck is off. The bottom edge of the vintage Yamaha frets have grooves crushed in them, unlike modern frets that have bumps crushed in the sides. There's no tapered part to allow the fret to be easily start pushing it back in the slot. The fret must be lined up perfectly and crushed in with great force. If you put it back in with the same orientation as it was originally, the existing grooves should line up.

4.0.2 RESHAPE THE FRET:

Before the putting the fret back in place it needs to be set back to slightly more than the fretboard curvature. You can bend it with a couple pairs of pliers, but be sure to put something around the fret (like a rag) to keep it from getting chewed up by the pliers.

4.0.3 CLEAN AND RESIZE THE FRET SLOT:

Measure the fret tang with calipers. A vintage Yamaha FG should be .018. Use feeler gages to check the size of the fret slot. Get the feeler to fit all the way across. Move up .001 at a time until a .018 feeler fits all the way across, all the way to the bottom. Optionally, use a .015/.016 thick fret slot resizing saw to clean up the slot quicker, but be sure to check for .018 with the feeler gages. Or you can make a fret slot resizing saw out of a hacksaw blade; Grind off a 2-1/2" to 3" section of teeth (halfway thru the width of the blade) leaving a 3/8" to 1/2" length of teeth remaining, sand the width of the teeth on emery paper to reduce the width to .015-.016. The saw needs cut on the **PULL** stroke, not push.

4.0.4 PLUG THE HOLES IN THE FRETBOARD:

Next the holes you drilled in the fretboard need to be plugged.

Put a piece of painters tape on the bottom side of the fretboard, below the drilled holes.

I found a translucent water jug that was made from the right thickness (.018) plastic that fit tightly in the fret slot. On a scrap piece, **test that your superglue DOESN'T stick to the plastic!** Cut a 1/2" wide x 2-1/2" long piece and fit it in the fret slot, all the way to the bottom.

Put 3/4" painters tape on the fretboard on either side of the holes to minimize the amount of superglue that needs to be scraped off later.

Use a toothpick and pack rosewood dust into the holes and flood with water thin super glue. Use the toothpick to quickly poke and pack the mixture. Add another layer as required to be sure the plug extends above the top of the fretboard.

Remove the tape from both sides of the fret immediately. Let it sit for 15 minutes to harden and then carefully remove the piece of plastic from the slot. Let it sit for an hour.

Put 2" painters tape on the adjoining frets to protect them from sanding. Use a razor blade to scrape the surface flush and use fine sandpaper to smooth the surface. Be sure there are no voids.

Remove the painters tape from above and under the fretboard.

Use your fret slot saw and feeler gages to be sure the slot is .018".

4.0.5 PUT THE 15TH FRET BACK IN:

Hold one end of the fret with the fingers in one hand, line up the other end of the fret with the end of the fretboard, and use a plastic tip hammer to tap the fret slightly into the slot. It will not be easy to get it started. Once it is started tap the fret in slowly across the top surface. Don't try to go too deep too fast, you could change the curvature of the fret.

Be sure the fret is centered in the fretboard. If it isn't, carefully remove it, spin the fret 180 degrees, and try again. Obviously you don't get more than 2 tries at this.

Once the fret is partially in the slot and the hammer won't drive it in any further, use the channel-lock pliers and wood scraps (one on the fret and one under the fretboard) to crush it in a little at a time, going evenly.

If one end will go down but won't stay seated, wick water thin super glue into the raised area under both sides of the fret and quickly clamp it down. It should set up in a couple of minutes, hopefully not attaching your clamp to the fret. Use a razor blade to scrape the super glue off of the fretboard.

4.0.6 OR REPLACE THE 15TH FRET:

Another possibility is to replace the fret. It's a bit more work but it's easier than putting the old fret back in.

I haven't found fret wire that matches exactly. LMII FW-74 is close, but it requires resizing the fret slot to .020 with the feeler gages, and filing the height lower.

Cut the piece of fret wire ½" longer than needed gives you a place to grab it with pliers to hold it straight while tapping it in. Be sure the curvature of the fret wire is slightly less than the fretboard so the ends won't end up sticking up.

Tap the fret wire in with the plastic tip hammer. You'll then need to cut and file the ends of the fret, use a file to level the top with the adjoining frets, crown it, and sand/polish it smooth.

I thought another option is to get frets from a vintage 12 string Yamaha, such as a FG-230, and use them for 15th fret replacements. They give you about 3/8" extra length to hold on to, and you don't have to be perfect in your placement. **BUT!!!** I found the frets in a FG-230 have a thicker tang, .028" vs. .018" for the FG's I've done so far.

4.1 GLUING THE NECK:

Practice your clamping before gluing. I use (2) 6" screw type bar clamps (one on either side of the neck) to hold the fretboard down at the heel; and 1 or 2 clamps to hold the fretboard down at the sound hole. Be sure to leave some room to be able to clean up glue squeeze out, it's much easier to remove while it's wet.

4.1.1 THE GLUE:

I recommend hot hide glue. It's what instruments were built with for centuries (although synthetic adhesives have greatly reduced its use recently), is easier to take apart, bonds to other glues, is very stable, and smells awful (it's made from boiled animal hide).

Titebond will work but it is a little harder to take apart, has longer open time, but tends to "creep" under high loads (such as attaching a bridge) and only glues to wood, not existing glues (surfaces must be free of old glue).

Fish Glue is similar to hot hide glue, with the advantage of longer open time, but can be a little harder to take apart and the squeeze out is very sticky and harder to clean up. It's also less tolerant of high humidity.

4.1.2 GLUING:

Titebond and Fish Glue just need to be applied, the parts assembled and clamped, and clean up the squeeze out.

Hot hide glue needs to be mixed and heated properly for it to work properly (see *Working with Hot Hide Glue* guide). The areas to be glued (both parts) need to be heated with a hair dryer. When hide glue gets below 95 degrees it gels and no longer sticks. The parts must be hot when the glue is applied.

When the glue is ready and the parts are hot, **QUICKLY** apply the glue with a 1/2" acid brush to the interior dovetail surfaces and the fretboard area on the top of the guitar.

QUICKLY assemble the 2 parts fully and set the clamps to have all surfaces flush.

It's possible the heat and glue will cause the dovetail surfaces to swell slightly and there may be a very small gap between the heel and the guitar body if the fit was too tight. This will not change when the glue is dry.

Use a wet paper towel, Q-tip or tooth pick to remove any squeeze out before it dries. When hot hide glue gets below 95 degrees it turns into a brown sticky Jell-O-like (gelatin) substance, which greatly reduces its bonding strength. Gelatin is also used in marshmallows and pharmaceutical capsules. So Hide glue and Jell-O are basically the same thing, although Jell-O is food grade (more refined). Chew on that.

Let the glue dry for at least 12 hours before removing the clamps. Wait 2 days before stringing the guitar.

5.0 THE FINAL STEP!!

After installing all 6 strings and tuning to pitch, check the neck projection and action for both E strings. Be sure the neck relief is correct. With the strings pressed at the first fret, I like to see 5/64" (low E) & 1/16" (high E) at the 12th fret.

Let the guitar hang for 5-7 days before making any adjustment to the saddle. Then sand or replace the saddle to get the numbers you want. The final height of the saddle from the bridge should be between .12" & .18". Neck projection should be within 1/32" of each other.

If the numbers are outside that range you should probably take the neck off and do it all again. Nobody said this was going to be easy.