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We currently have fifteen different body styles to choose from. Quite a wide range of choices. There should be something to use as a platform that will suit pretty well any style of electric instrument. Not to mention a range of 'looks' as well. We will also, for a price, do 'one-of' or customer body style concepts. If it works out, maybe we will use it as one of our regular styles.

You can see the entire range of TT body styles [here](#).

Generally, you will be able to use any feature or option available on whatever body you choose. For example, if you prefer an angled neck and *tune-o-matic bridge style (like Gibson stuff) over a horizontal style, we can do this for you. You can have any number of pickups and whichever switching system you prefer on any body. Or you can incorporate either piezos or the Midi/synth interface with any one of our Timtone designs. You can use any kind of body wood or top as well. We can make any one of our designs into our new Nylon Series. As well, any one of our designs can be chambered or solid. Cool huh? Just like ordering a pizza.

Common Features of Timtone Bodies:

Although we do bind one of our body types (the acoustic JZ), we have generally gotten away from it. What we do now is a very classy 'faux' binding, very much like PRS or Anderson. We reveal that natural colored edge of the top to accent and highlight the top and side colors. We can do this with most of the species we use but the lighter colored woods (Port Orford Cedar or Maple) have the most contrast.

This procedure also sets off the pleasing curves and contours of the body shape...especially if our 'Flop Top' contoured forearm rest is incorporated into the top of the body. The **Flop Top** is included on all our body styles in both chambered and acoustic as well. If you would prefer a flat top, you should be sure to mention it.

The Finish and Colors: I use a catalyzed varnish finish that is very much like the traditional lacquer used amongst hand builders of fine stringed instruments. Every instrument is polished to a beautiful gloss. Nothing looks quite as good as a 'vintage' style finish. The amber cast and glow is the key.

One of the other key advantages of this finish is it allows me the ability to give each of my clients whatever color(s) they desire. If you can describe to me what you want, send me a picture or samples, I can usually get pretty close to what you might like your instrument to look like. The colors are not an upcharged option, all of my clients can choose whatever color they want for any kind of instrument.

The body and headstocks of our instruments are lacquered and polished. The backside of the necks have a different, special finish we have come up with. For [more](#) on our special neck finish.

Chambered Bodies

I would say that 90% of our instruments are built with this feature. For some players, this will be an important part of their tonal recipe. I have many different ways I can modify the insides of a body (along with combinations of woods) so we get the correct results. It is also a good way to save weight. It would be best to actually talk about how this option might effect or enhance the tone you are looking for.

We have two styles of chambered bodies. The Two Piece and The Three Piece.

All of our body styles can be chambered. With or without sound holes. We have an option on the MK Series body were you can have a chambered body and still have a bit of a belly contour as well.

We have two sound hole styles available. The modern looking 'Nike symbol' or the more classic 'F' hole with a twist. You will find examples of these sound holes all over the website...but here are some examples: The 'Nike' or [Cat](#) eye. The [Classic](#).



Acoustic Bodies:

I have developed a new true acoustic /electric as of July, 2000. . With no center structure and a special acoustic bridge, this guitar will have many of the properties of an acoustically sensitive instrument and yet still have all of our usual options available to it. A true acoustic with braced top and back and still retaining the bent top armrest. Very unique and comfortable.

Although these instruments are acoustic in the sense that they have an unsupported (and sometimes supported) top and back, they can't be compared to a fully acoustic flat top. First and foremost, all of our instruments are electric. The acoustic aspect of a Timtone is used to enhance and alter the amplified sound.

We can make any of our body designs as an acoustic version. Here is more information on the new [Acoustic Series](#)

The tops of our guitars are not 'arched' or carved. I have stayed away from this because it adds a lot of work and unnecessary expense and weight to our instruments. The other factor to consider with a carved top instrument is that the top represents a major percentage of the body wood, and therefore a large part of the toneality of the instrument. I prefer the control I have of the bodies portion of the tonal recipe using a large variety of top and back woods and the thickness and bracing of these components. A contoured or carved top looks pretty nice but serves almost no function and creates tonal limitations... for me.

We use a contoured armrest on even our large bodied instruments. (Even the Acoustic Series guitars.)

I have started making chambered large bodied guitars with separate thin backs now as well. Giving me even more control over the voicing of a guitar. (Three Piece Chambered styl)

We like to keep our instruments as affordable as possible to provide our clients with high quality, no compromise personal design at a price that is realistic.

Body Woods: Here is the list of body wood we use most often.

Mahogany, Walnut, Alder, Larchwood and *Lacewood. We are also now using Redwood, and Coastal Red Cedar. Each of these woods have a look and sound all their own.

Lacewood has always been included in our base price cost, but because of availability and rising prices we are having to charge extra for Lacewood.

I occasionally make instruments with rare or unique body woods. One piece, highly figured or both. If this is of interest to you. Please inform me as soon as you contact me. It takes some time to find special materials, then get them to the level of seasoning I need.

For Example: My sawyer provided me with some very wide Western Larchwood planks that are totally air-dried, perfectly quartersawn and beautiful. They will make one piece bodies, they are several years old and well seasoned in my shop. Again, call for availability.

Occasionally I will offer my clients that are on my waiting list rare or unusual woods for bodies, necks or tops. These are always upgraded materials not included in the base price.

Your Recipe: How we voice your instrument is dependent on quite a few things, but, the body wood is a pretty large part of the recipe. The next most important part of the recipe, I figure, is the neck wood chosen in conjunction with the body wood and the scale length. Then the top of the body, if there is one. Then chambering... or not. Then fingerboard material. Sort of in that order. Along the road of determining your tonal characteristics in terms of the woods you might use, is your choice of pickups, electronics, scale length and strings. All major considerations.

Top Woods: We use some pretty nice materials now and again. To some folks, I am sure, this is one of the main reasons for coming to us. The look of the guitar.

In terms of figured Maple tops, we can get or have in stock pretty well anything you could want. Some folks are after a very subdued top that relies on enhancing the colors rather than figure. Some folks want the *wildest and most intense piece of material I can dig up. We accommodate both types.

A figured maple top is included in the base price of a Timtone. It can be a Flame or a Quilt or something else. It just won't be the all out best of the breed, but it will damn fine. Infact, most of the tops you see in this site are base price tops. If you want the killer tops, no problem, but you will have to pay a few more bucks for them...because I have to pay more for them.

Maple is a common top wood. The nice thing about Maple is it is a light, almost white base color. I can color a guitars body almost anything you can imagine if maple is used for the top.

We also use some other top woods. Spruce, *Koa *Satinwood, Blackwood, Larch and Port Orford Cedar. The decision on which top wood to use is based on what you want to see and what you want to hear. We use the [Spruce](#) on chambered bodies for 'quiet' players, finger pickers/ jazz/blues style folks. It imparts a very warm, open responsive and 'even' sounding guitar. Using a [East Indian Satinwood](#) top gives you an exotic look along with a very distinctive upper midrange snarl. Great for Country/ Blues/ Rock. Especially over a chambered body.

We have been using Port Orford Cedar for a long time now. I love the tonal factors of this material.

If your interest is keen for the top or body wood of your guitar, we have devised a way for you to personally select your woods from our inventory. Video tape. I do charge extra for this service.

If you have a particular look you are after, and can describe it or send me an image of something else you have seen, I can usually find something to fill the bill.

I often get, or hear of, [unusual](#) and rare pieces of both body and top woods. If this is of interest to you, contact me. Perhaps we can scare something up.

I have recently sawn up a huge Redwood Burl for tops. There are about 8 of these tops available ranging in styles of figure and color. Very amazing figure. Edible. Call for availability.

I also have some very nice and rare Port Orford Cedar, some Tasmanian Blackwood, Umbuya and Flamed Koa tops and backs in stock now and again.

Bridges: Most of our guitars have 'hardtail' non-trem style bridges. I am a firm believer in the KISS principal...(keep it simple, stupid). The fixed bridge usually imparts more sustain, bottom end and a more even overall balance of fundamental tone. The three styles of hardtail bridges we use are a simple Fender style string-thru-body 'plate' bridge, made by Gotoh. The 2nd is the *tune-o-matic style used by Gibson and other companies. The third is a plate style bridge that I hand build out of Ebony. This bridge has individual string height adjustment and individual intonation compensation. The real advantage of this bridge is being able to provide a client with [any possible string spacing](#).*

I can supply either [piezo or Synth](#) interfacing electronics with any of our bridges.

For the [*Tremelo Players](#) we provide a traditional approach with a Fender vintage style 6 screw trem bridge. This way we can still provide all the electronic options and a very solid and reliable trem with some adjustment options.

So far, we have stayed away from a Floyd Rose Locking style trem.

Control placement: As for placement of your controls, we will email, mail or fax you a template of the available area into which you can locate your switches and control knobs. Using this space as a guide you can draw in exactly where you want your controls to suit your style and needs. You can also indicate what direction you want your switches to move. More on this topic in the [electronics](#) area.

We also have a new fancy control [knob](#) selection available...if that interests you.

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***Seven String Guitars:** Any of our body designs can be used as a platform for a seven or multi stringed instrument. You can learn more about our 7 strings [here](#).

The Legend Series guitars.

So, what are we up to now? Going backwards, that's what.

Timtone started out making unique, in-house designed guitars and basses. We have continued to do this and have been very successful at it. At this point we have thirteen unique designs of our own. Our plan was to build our strength on individuality and peculiarity of our design and offer people something that does not already exist. We have done that.

We stayed away from cloning all the old standards, but now we are rescinding that decree. We have decided to start building accurate representations of some of the older legendary instruments.

Most 'custom' builders start by making a name for themselves building clones then eventually move on to unique designs. I guess we are doing this part backwards.

Over the years we have had many requests to build folks a Strat* , Tele* , Les Paul* or P Bass style instrument. We have always declined. Other folks have said outright that they would really like us to build a project for them but could not possibly see themselves playing or being identified without their chosen style instrument. They had passed us by. Now they won't have to.

The first of the Legend Series Timtones is the [Legend DM](#). A Strat clone. Find out more about the Legend DM [here](#).



As with our usual tradition, we have named the first of a new series with the initials of the first person to commission one. In this case it is an long time client and buddy, **David MacBlane** (NYC). David had been out lusting over vintage Strats for some time. He has found a particular appeal in the 1961-ish era versions. So he came to us with the thought of re-creating that vibe in a modern or updated version of that Legendary guitar. David's guitar will has all the same details as the original: Pick guard, vintage six screw trem, vintage replica Kinman noiseless single coils, Alder body with no separate top, traditional colors, etc etc.

This will be David's vision of his Legend DM. For someone else it could be completely different. We are allowing folks to personalize or customize their Legend Series guitars the same way we encourage them to this with the MK or BT or JZ Series of original Timtone guitars. Whatever you have on your mind is what we will make for you.

Wider, thinner, thicker, narrower neck? No problem. Different scale length, no problem. No pick guard and an exotic top...or chambered with sound holes, no problem. Custom inlay, no problem. Get the drift? The same complete, actual custom , flexibility of our normal design process.

As for pricing, the Legend Series will be priced the same as our other guitars with the same base price.

The first of this series will be the DM Strat*.

We are now building the first Legend JB...this is a Tele* clone. The JB is named after the first chap to order one...Joe Bontz. See it [here](#).



*Tele" and "Strat" are copyrighted names belonging the the Fender Musical Instrument Company.

"Les Paul" is a copyrighted name belonging to the Gibson Company.

Timtone is not affiliated with these companies.

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