DeTemple '56

OWNER'S MANUAL

DeTemple Staff-Built

John Carey, Jr.

DeTemple '56

OWNER'S MANUAL

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ABOUT THIS MANUAL

This manual (and the accompanying CD-ROM version) have been personalized specifically for your ***DeTemple '56*** *Spirit Series* guitar. Only two copies were created and printed: one accompanies your guitar, and the other is kept on file at our office.

Personalized for:

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MODEL:	DeTemple '56™
TYPE:	Spirit Series™
ORIGINATION DATE:	April 13, 2005
CONSUMMATION DATE:	July 18, 2006
NECK COLOR:	Suntanned Water White
BODY COLOR:	Pablo Blue
HARDWARE:	Nickel/Chrome Plated
PICKUPS:	SweetSpot S2-Series
SNAGG S/N:	470A415C29

DeTemple Guitars is a subsidiary of
Red Planet Management Corporation™ (RPM).

DTG56S003

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If you have a question concerning any of the various adjustments of your guitar, please do not hesitate to contact ***DeTemple Guitars***™.

Photographs & Diagrams

A complete collection of photographs of your guitar can be found on the CD-ROM that accompanies this manual (see inside back cover).

If you have a question concerning any of the various adjustments of your guitar, please do not hesitate to contact ***DeTemple Guitars***™.

Welcome

Your ***DeTemple '56***™ guitar has been hand-crafted by master luthier *Michael DeTemple*. The design is based upon the best-of-breed *Fender*® *Stratocasters*® of the 1950s—but with numerous, often extremely subtle, tweaks and refinements. Each and every ***DeTemple '56***™ is handmade and setup specifically for its owner.

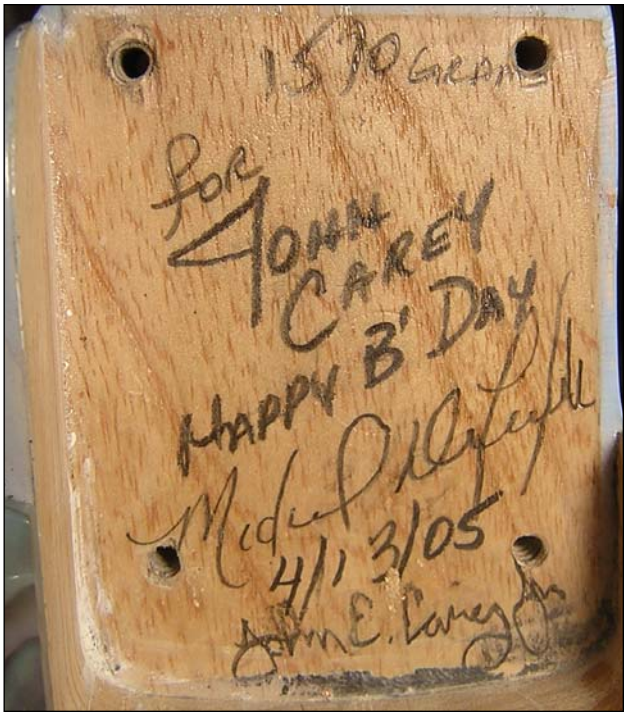
This manual is provided to acquaint you with maintenance procedures and the various features employed in the design of your ***DeTemple '56***™.

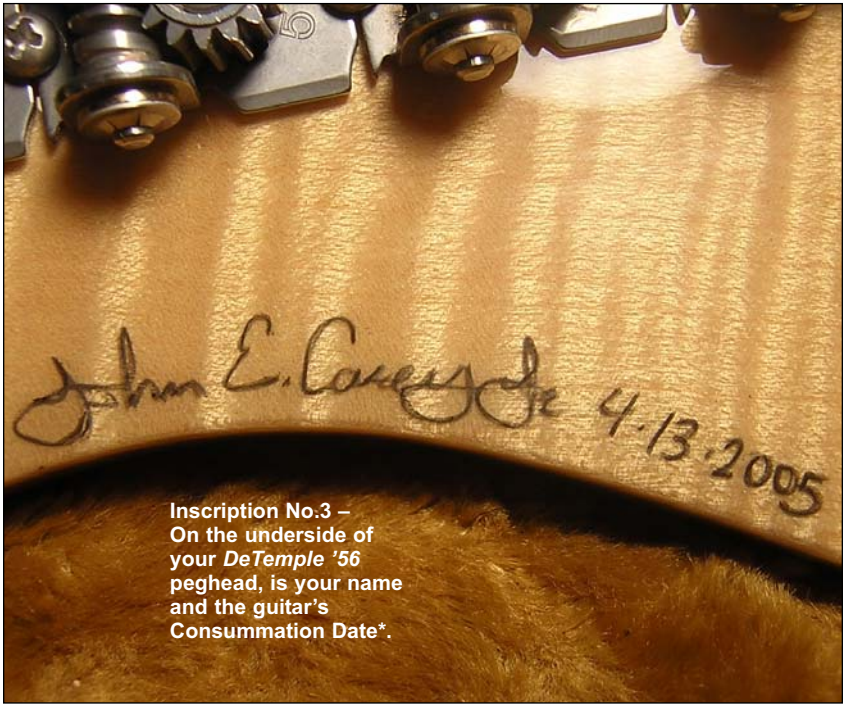
Identification Marks

All inscriptions on the body and neck are hand-inscribed by *Michael DeTemple*. The following are the locations of these identification markings. Your guitar also comes equipped with a tiny implanted anti-theft device called SNAGG® (see the back of this manual or visit www.snagg.com for more information).

Inscription No. 1 – At the heel of the neck are special identification marking as well as the Consummation Date*.

Inscription No. 2 – In the neck pocket of your *DeTemple '56* are a number of special markings and our guitar's Consummation Date*.





Inscription No.3 – On the underside of your *DeTemple '56* peghead, is your name and the guitar's Consummation Date*.

What is the "Consummation Date"?

Due to the extremely limited number of these guitars being built they are not issued serial numbers. Rather, *Michael DeTemple* opts for a "consummation date"—the day the mating of the neck and body were completed. Necks and bodies are not interchangeable. *Michael's* method requires a "break fit"—where the neck is compress fit into the neck pocket.

Michael: If it doesn't break, it isn't tight enough. I believe this fitting is the most crucial part of the transference of sound between the neck and the body. This is where the two major components meet to become one instrument. The joint must be super tight, so tight that your guitar may have (or develop) a small crack about a 1/4" long that is parallel to the base of the neck pocket on the treble side. This crack is the result of a compression fit. The neck is intentionally made slightly larger (a couple of thousands of an inch) than the pocket. And it's one of the secrets of the guitar's unique and unparalleled tone.

Care & Feeding of Your Spirit Series™ Guitar

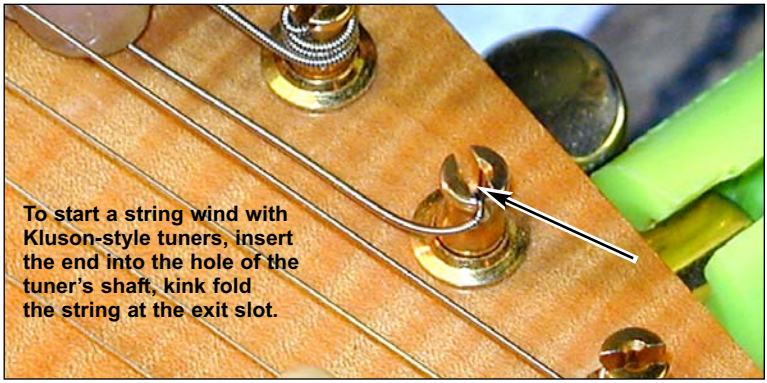
Michael: Only a few of us make it to a level where we have a full-time tech servicing our instruments. If you're not there yet, and don't know how to make adjustments to your guitar, I recommend that you learn. And in this section of the manual we'll do our best to explain how. The worst thing that can happen is your guitar will be out of tune with itself. And if that happens you may have to take it to a luthier—or call me for a walk through.

It is not necessary to make the adjustments outlined in this manual the day you receive the guitar. Aside from being detuned for shipping purposes, your guitar left my hands expertly setup and ready to play. But because it is a new guitar it's still settling in, and within a few days or weeks it may require slight adjustments. If you have a second guitar, try making a few adjustments on it first. To know these things will make your playing much more enjoyable and you'll be more confident about your instrument.

1. ***Cleaning***
   a. Michael DeTemple uses a mixture of 2/3rds *Meguire's No. 7* (available from auto stores) with 1/6th water and 1/6th mineral oil. Shake it up, and dab a small amount on a piece of clean cheesecloth. Polish in small areas in a circular motion. Wipe off with dry cheesecloth, and move along to another section. Polish an area about the size of your hand at a time. You can polish the entire guitar (including the fingerboard) with this formula.
   b. For the metal parts use the same formula as above. Q-tips, canned air, and a 1" wide paint brush make great tools for getting into those difficult to reach areas.

c. The best time to do a thorough cleaning is when you change the strings. ***NEVER remove all of the strings at once, otherwise your guitar's setup will be thrown off.*** Instead, remove one string at a time, clean under it, replace the string, retune it, stretch it, then repeat this procedure on the next string. Taking all of the strings off at once will normally alter the truss rod's tension, and create other subtle changes to your guitar's setup. By using the one-string-at-a-time method, you'll maintain the correct tension and be less likely to adversely affect the setup.

2. ***Changing strings***



Standard Kluson-style tuning machines which do NOT require a "locking wind" when you string them up.

Here's a very workable technique for changing, cutting and fitting strings:

a. For the E, A, D, B & E strings (all but the G) cut them 2.75" beyond each string's string post (approximately the distance of 2.75 string posts—see illustration).

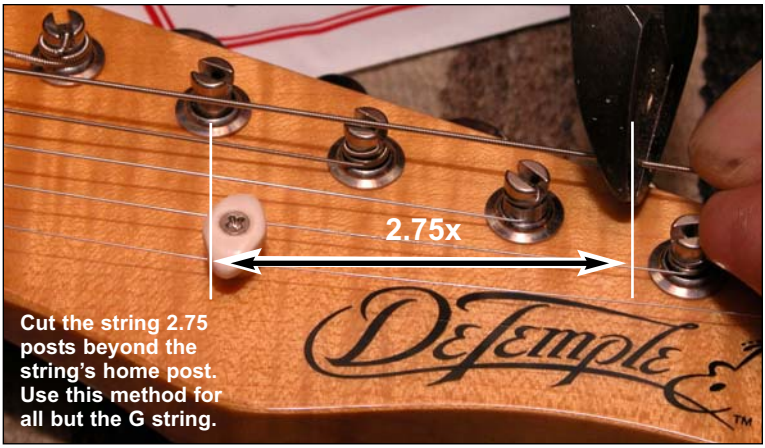
b. For the G string, cut it approximately 4-1/4" beyond *the G tuner's post*. You'll need to wind it down, as close to the peghead as possible to compensate for the peghead angle. This puts the greatest possible angle from the nut to the tuner, compensating for a "flaw" in the original design of all guitars of this type. This method is for vintage designed guitars with one string tree (normally on the B & E strings). We prefer not to use a string tree on the D & G strings because it is not necessary if you wind the G string down to the bottom of the shaft.

TIP: It's always best to wind the strings toward the gears.

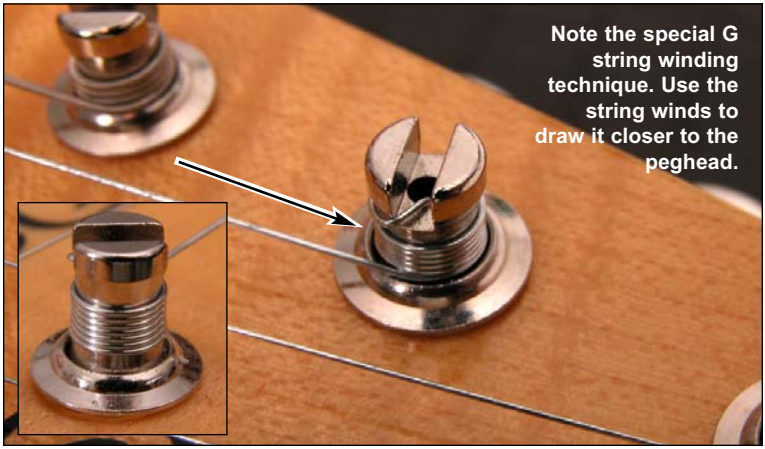
c. Insert the tip of the cut string into the center hole of the tuner's shaft (see photo). Then wind the string counterclockwise, maintaining even tension, downward toward the gears.

d. Learn to put your strings on consistently, the same way every time.

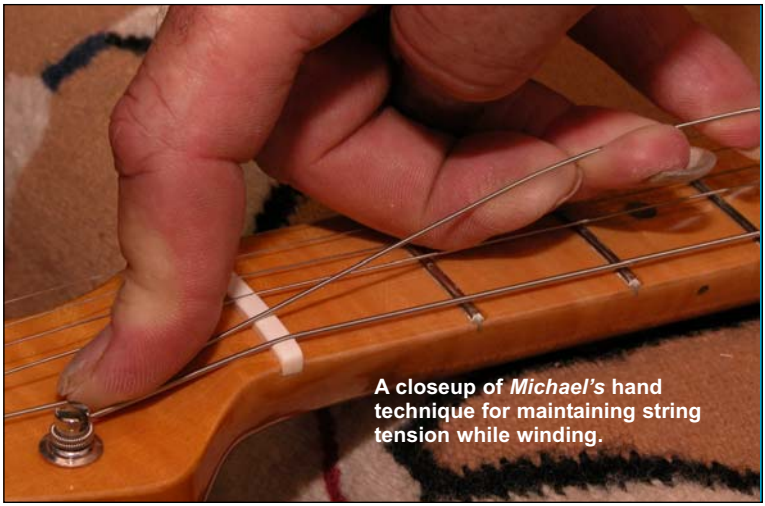
When changing strings, work with only one string at a time, maintaining tension is critical to your guitar's existing setup. The correct technique requires



Cut the string 2.75 posts beyond the string's home post. Use this method for all but the G string.



Note the special G string winding technique. Use the string winds to draw it closer to the peghead.



A closeup of *Michael's* hand technique for maintaining string tension while winding.

Fig. 1: Stretch the string upward from the 12th fret area.

Fig. 2: Stretch the string upward from the 2nd or 3rd fret area.

that you correctly *S-T-R-E-T-C-H* each string after bringing it to tune, repeating this procedure until it stabilizes and holds its pitch.

Aggressively stretching your strings is the most important aspect of the string changing process. If the strings are not *stretched until they won't stretch any more* there will always be tuning and intonation problems. *Un*-stretched strings read flat on an instrument that is, in fact, intonated correctly. Therefore, an *un*-stretched string will continue to go out of tune.

Here's how to do it

There are 3 steps, along 3 different positions, to stretching a new set of strings. Each of these steps is repeated on the same string until it no

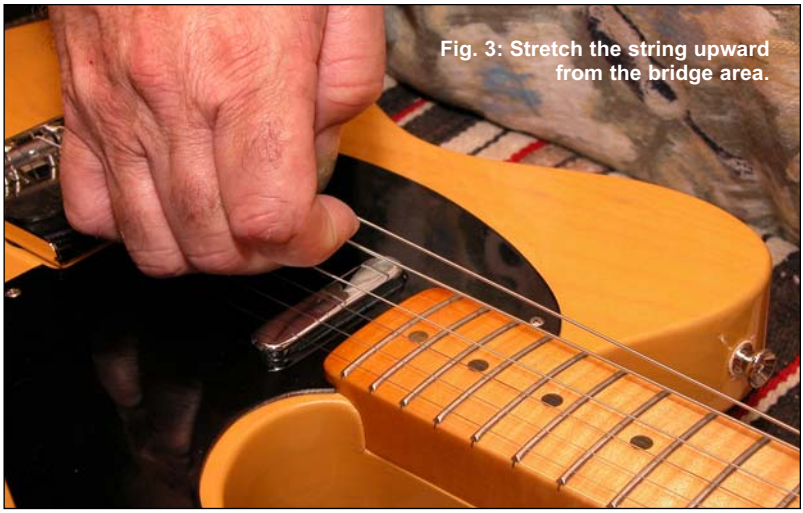


Fig. 3: Stretch the string upward from the bridge area.

longer stretches (your tuner will let you know when you have reached that goal for each string).

The 3 positions are:

A. At the 12th fret (*fig. 1*).
B. At the 2nd or 3rd fret (*fig. 2*).
C. About 3 to 4 inches before the string reaches the saddles on the bridge (*fig. 3*).

The string stretching procedure

a. Plug your guitar into a tuner so that you can monitor how much the string is stretching with each pull of the strings.

b. Tune all strings to pitch.

c. As seen in *fig. 1*, the guitar is placed on its back and the headstock is held down firmly with the left hand. Grasp the string at the 12th fret and pull up vertically. Give a few tugs on the string. Let the string back down to its position and sound the string.

d. Check how much the string has lowered in pitch on your tuner.

e. Re-tune that string to pitch.

f. Repeat the same process at the 2nd to 3rd fret (*fig. 2*).

NOTE: Lift the string out of the nut and gently pull it so that it is pulling right from the tuner post. You will probably feel the string give a little bit. Gently tug it a few times then lower the string back into its slot in the nut.

g. Sound the string and check how much it has stretched on the tuner. Re-tune to pitch.

h. Grasp the string about 3 to 4 inches in front of the bridge (*fig. 3*) and pull up with a gentle motion and stretch the string from the

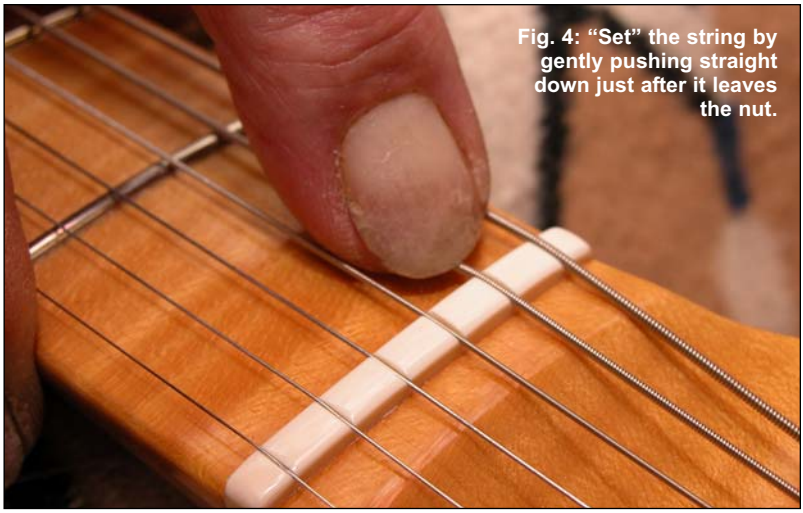


Fig. 4: "Set" the string by gently pushing straight down just after it leaves the nut.

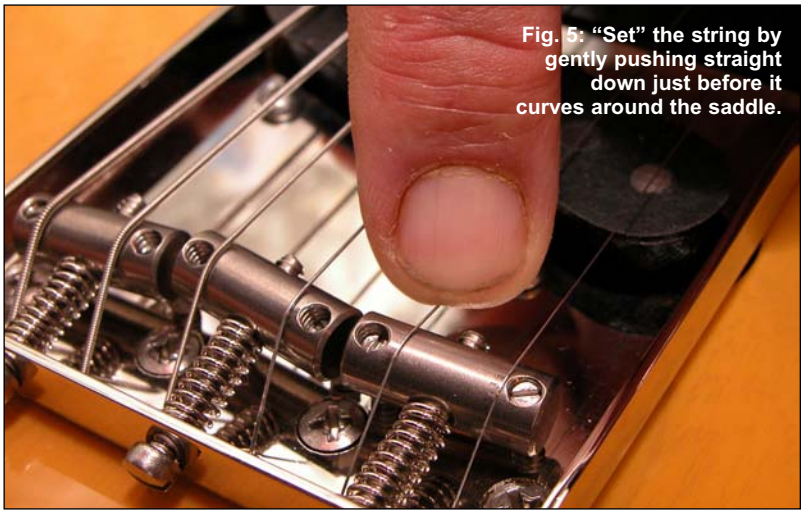


Fig. 5: "Set" the string by gently pushing straight down just before it curves around the saddle.

bridge area. Again give it a few tugs and lower the string to its normal position.

i. Sound the string and check the tuner for change in pitch.

j. After the stretching all the strings, "set" each string at the nut (*fig. 4*) and the saddles (*fig. 5*). This will insure that each string is seated properly in the nut and the string is "taking off" right at the front edge of the nut and the saddle. To "set" the string at the nut and the saddle, gently push the string straight down. This eliminates any curvature of the string going over the nut or saddle, makes the string find a more level plain between the nut and the saddle (the actual resonating portion of the string), and better defines the string length for a more accurate intonation.

k. Repeat all of thes above steps until there is no change in pitch.

When you have worked with this technique a few times you will acquire the right feel, speed and efficiency.

NOTE: I have had *World Class* players, with 30 or more years of experience, tell me they were having tuning problems. But when I take their guitars, plug them into the tuner, and start vigorously stretching their strings invariably the strings will drop ½ tone *or more*. The bottom line is that they haven't been stretched enough. I then go through my stretching process and check for tuning problems. More often than not, we will find that there is no tuning problem at all—but only a stretching problem.

3. ***String types***

For strings *Michael* prefers pure nickel strings. They provide the best possible tone on his guitars. Pure nickel strings sound slightly darker, yet feel a little stronger than nickel-plated strings. Unless otherwise specified, every ***DeTemple '52***™ and ***'56***™ is built with the intention of using pure nickel strings. (See "Your Guitar's Specifications," towards the back of this manual, for specific string type and gauge information.)

4. ***Plugging in***

On your guitar, *Michael* has installed a stereo jack socket (but NOT stereo wiring) because mechanically it holds the cable jack more securely than a standard mono jack socket. When plugging into this kind of socket you may have to give it an extra push to get it seated correctly, but once its in, it'll be less likely to move or disconnect.

5. ***Basic maintenance***

Michael recommends that you learn to do the basic maintenance of your guitar for yourself. Much of the need for maintenance comes from the frequency and aggressiveness of your playing. Intonation, adjustment of height of strings, *etc.*—factors that can change at any given time—or never change. As a player, you must learn to recognize if your guitar is responding true to pitch and harmonic intonation. If it's not, you can take it to your local luthier, send it to me, or learn how to make these fundamental adjustments yourself. Take the time to learn how to adjust the instrument yourself, it's time well spent.

6. ***Long term storage***

Guitars love to be stored like fine wine... in cool and moderate spaces, from ~35% to 50% humidity. They shouldn't be too hot or cold. A central closet is probably a great place where the building itself serves as an insulator.

Contrary to popular belief, don't detune when you store your guitar, leave it at tension. After a very long time you may have to tighten the truss rod. Don't store it away infinitely, take it out every 6 months and do the following:

1. Rotate the Volume and Tone pots a few times then leave them in a different position.

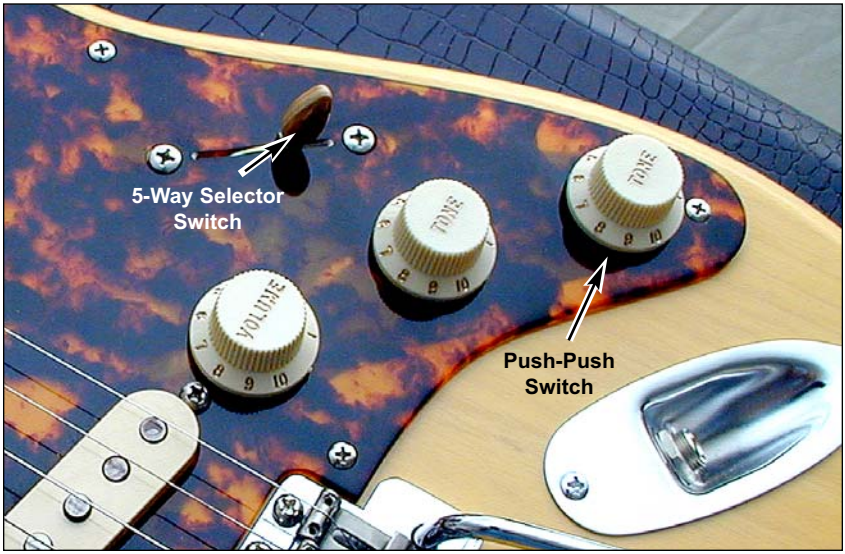
2. Wipe down the fingerboard lightly with lemon oil.

3. Take it out and play it for a few days. Guitars love to be played, they'll react better, and stay in tune better.

Michael: When storing guitars for lengthy periods I've always been partial to *not* stacking cases one on top of another. Instead, stand them up on end (with the neck facing up and the body down in the case).

Don't put another guitar or object on top of your guitar case when laying it down horizontally. You could unwittingly cause fret damage (see section on "Traveling with your Guitar" and making a "FretSaver"). Also, when putting your guitar case into a vehicle, remember that you may inadvertently push the case top into the frets; stow it in a way that nothing can push, or stack against it.

Controls



Your ***DeTemple '56***™ has a 5-way selector switch, a volume control, and two tone controls—one of which is a push-push selector switch (for the neck pickup). Here's how everything works together:

Pickup names

- Neck (or Rhythm)
- Middle
- Bridge (or Lead)

Volume, Tone & Push-Push Controls

1. **VOLUME:** The volume control functions in all positions of the 5-way switch and tone control settings.

2. **TONE 1:** Second (or middle) knob is the tone control that works with the Neck pickup—and the selector switch in the 4th or 5th positions.

3. **TONE 2:** Third knob (also a push-push switch) functions as a master tone control for the Middle and Bridge pickups – and works with the *5-Way Selector Switch* in 1st, 2nd or 3rd positions.

4. **PUSH-PUSH (TONE 2):** The push-push switch is operated by lightly pushing it downward. Do not pull the knob. Each time you push the knob it returns to either a high (ON) or low (OFF) position. Basically, the push-push control turns the Neck pickup on or off. This allows 2 extra pickup configurations. With the 5-way switch in the Bridge position (1st setting) you can add the Neck pickup to the Bridge pickup and have the sound of the two outside pickups. With the switch in the 2nd position you can add the Neck pickup to the Bridge and Middle pickups, giving the sound of all three pickups at once.

Push-Push (Tone 2) in *down* position.

Push-Push (Tone 2) in *up* position.

NOTE: If you have chosen the Neck pickup with the *5-Way Selector Switch*, turning ON the push-push control makes no difference. The push-push control turns the Neck pickup on for ALL of the *5-Way Selector Switch* settings.

IMPORTANT: The mechanism of the push-push pot is relatively delicate and is not as hardy as the other Tone and Volume pots. You'll need to take extra care if, for any reason, the plastic knob of the push-push switch needs to be removed.

See the back of this manual for a wiring diagram of your ***DeTemple '56***™.

Neck & Strings

One of the most unique features of your *DeTemple* guitar is the exquisite neck. *Michael DeTemple* has radiused the neck to your specifications, generally either the 7.25" or 9.5" radii, 21-fret, and 25.5" scale length design. He handcrafts every neck for incredible player comfort. Some of the features include:

1. One-piece, select flame Maple, quarter-sawn timber.
2. Hand-rubbed, multi-layered, micro-thin nitrocellulose finish.
3. *DeTemple Soft-V*™ backshape, and *DeTemple Reverse-Taper*™ which allows for more comfortable and accessible playing as well as reduced hand stress.
4. Owner-specific setup with adjustments for individual attack.
5. Hand-dressed frets as only a master luthier can do it.
6. Fossilized Ivory nut for the best possible tone.
7. Choice of fret size.

For the curious, the following describes how the neck is finished and the frets are applied on *Spirit Series*™ guitars with Rosewood fingerboards:

The neck and the fingerboard are almost completely finished *before* the fret slots are cut. This is a radical and time-consuming departure from the original technique (where the frets were usually inlaid into the fingerboard blank before the fingerboard was glued onto the neck). The fret slots are then cut

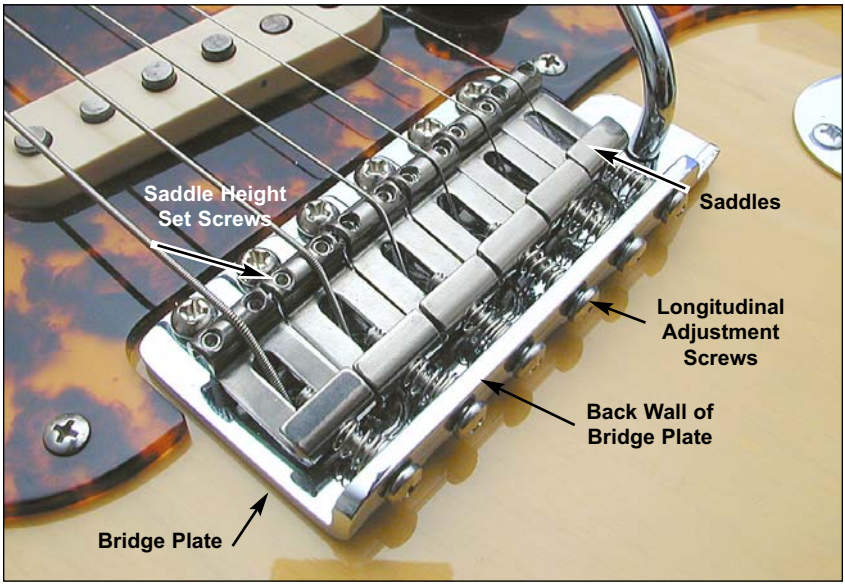
and a sharp triangular file is run down the fret slots to bevel the edges to prevent wood from interfering when the fret tang is inserted. This procedure also provides for a cleaner fret removal at the time of fret replacement.

Michael: I have an absolutely perfect surface on which to apply the frets and I can see every little nuance across the entire fingerboard, enabling me to install and dress the frets much more perfectly.

After the frets are installed, the ends are beveled and polished I then mask off the fingerboard and frets completely, air brush nitrocellulose along the exposed slots and edges to seal them—giving them a much softer feel.

The frets are installed with the aid of a press fitting device and with a special instrument maker's glue that has a melting point of 150 degrees. For servicing it's advisable to heat each individual fret momentarily to soften the glue prior to pulling the fret. These techniques allow you to extend the usability and life of your neck.

Bridge & Saddles



Your ***DeTemple '56*** has 6 individual saddles, each having 2 *Height Adjusting* screws for raising and lowering the action, and one *Longitudinal Screw* for adjusting the string length.

The Bridge

If it is necessary to remove all of the strings, and you have a floating tremolo-style bridge, place 2 or 3 business cards (about the same thickness as the floating gap of the bridge plate—see photo) under the back edge of the bridge

Business cards make an ideal spacer (typically a stack of 2 or 3). Business card spacers are used to maintain the bridge's floating position when all strings are removed.

plate. The business cards will stabilize the bridge and make it easier to complete the new setup once the strings are replaced. When strings are replaced and brought back up to pitch, the cards will act as a "memory" keeping the bridge plate in its original (tuned to pitch) position.

Setting the Bridge Plate

The bridge plate may be set either flush against the top of the guitar or "floating." Neither way is inferior, it's a preference issue, but how your guitar's bridge is set definitely affects the instrument's tone.

The bridge was originally designed with the bridge plate floated approximately 3/32" off the face of the guitar. Setup in this manner it gives a tone to the instrument that is different than when it is tightened down. Likewise if a wooden block is wedged into the tremolo block cavity, not allowing the tremolo to move at all, you'll get a third type of a sound (Eric Clapton's preference).

> **NOTE**: It's a misconception that vintage style tremolo bridges cannot be setup to be stably in tune. Unfortunately it's quite often the easy way out for an unqualified repair man.

Also note that the action becomes stiffer using the same gauge strings the bridge is locked down. And the more locked down it is the stiffer the feel of the strings. Therefore, your ***DeTemple '56*** will have a softer feel with a floating bridge.

> **TIP:** *Michael* is in the process of writing a manual on properly setting a floating bridge and tremolo system which should help to demystify how its done. Watch our website (www.detempleguitars.com) for more information.

Titanium Saddles

Titanium has broader resonance than either brass or steel, which gives your guitar greater articulation and sensitivity. The majority of my clients now request *Titanium* saddles with their ***DeTemple '52***™ and ***'56***™ guitars (we're also retrofitting other bridge designs). I've worked with saddles made from just about every material imaginable, and consider *Titanium* to be vastly superior. Our saddles are manufactured specifically for *DeTemple Guitars*.

They are meticulously machined from a particularly musical *Titanium* alloy that I have a fondness for. They won't corrode, and have an unusual pewter-like coloration that looks great, too.

Intonation

Your guitar was shipped with its intonation correctly set for the string manufacture and gauges specified. However, over time the intonation will shift and require adjustments (usually very slight). Likewise, if you *change* the existing string manufacturer or gauge an intonation adjustment *may* be necessary.

Some *other* factors influencing intonation are:

a. The cut or wear of the nut
b. Fret wear
c. Action height
d. Neck relief
e. Worn strings
f. Pickup positions (magnetic pull)

For our purposes, we will concentrate *only* on saddle adjustments.

The bridge saddles are held in place by *Longitudinal Screws* which allow you to vary each saddle's position (string length). The *Longitudinal Screws* allow you to adjust the guitar's intonation. With the guitar in tune (and strings stretched to hold their pitch!) and using a quality tuning meter, compare a fretted 12th note to the 12th fret harmonic:

1. If a fretted 12th fret note plays flat when compared with the harmonic at that fret, turn the *Longitudinal Screw* counterclockwise so as to move the saddle toward the neck.

2. If the note at the 12th fret is sharp when compared with the harmonic at the 12th fret, then the string length is too short and the saddle and the *Longitudinal Screw* will need to be adjusted clockwise to lengthen the string. Also, you may need to push on the screw with a screwdriver to reseat the screw head against the back wall of the bridge plate.

3. Adjust the screw only in small increments (approximately 1/8th of a turn).

After you have done this a few times you'll get a better feel for it. Give the string a light tug to remove any slack that may have developed, retune, and then repeat this process until both the fretted note and harmonic have identical (or *very* near identical) reactions on the tuning meter. If you are shortening the string, make sure that the screw head reseats against the vertical wall of the bridge plate—because the saddles are pressing tightly against each other they will sometimes need a nudge to correspond to the adjusted screw setting.

It is typically necessary to check the 12th fret harmonic and the 12th fret note several times while making the string length adjustments to be sure the saddles has not moved past the correct position.

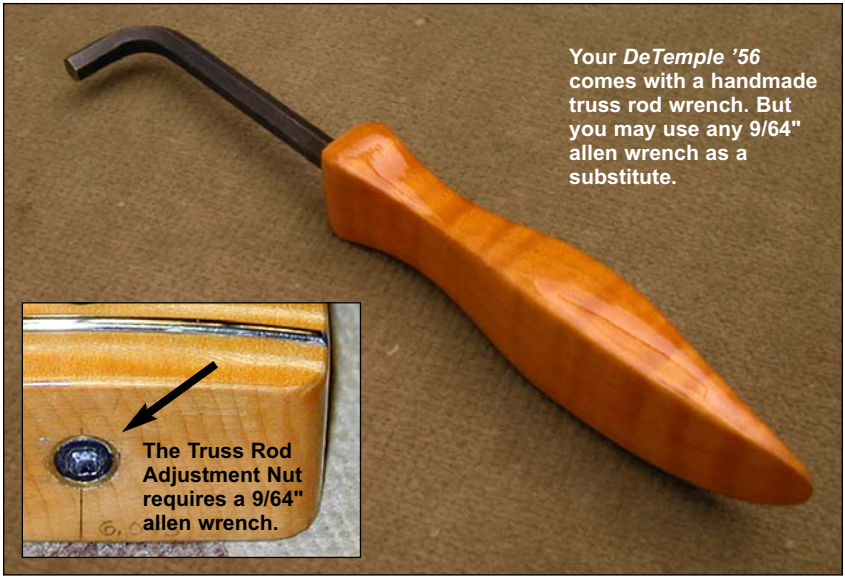
Intonation should be inspected regularly.

NOTE: A consistent pressure when fretting the strings at the 12th fret is necessary when fine-tuning intonation. Positioning the finger as close behind the 12th fret as possible gives the most accurate reading. Fretting the string half way between the 11th and 12th fret may produce a note that will read falsely sharp (because the string bends easily half way between frets). Watch where you put your finger!

Neck Relief & the Truss Rod

There have been a number of truss rod designs down through the years, with varying degrees of effectiveness. The truss rod design and the manner in which it is installed also affect the guitar's tone.

Over time a poorly installed or serviced truss rod can make noise (rattle or become loose), corrode or break. To get around these problems, *Michael* and engineer, *Bruce Johnson*, redesigned the truss rod for ***DeTemple Guitars***.



Although the new Johnson/*DeTemple Model IV Truss Rod*™ operates in a similar way to the vintage variants, the *Johnson/DeTemple* design is actually much stronger, more responsive, and totally silent.

The following is the procedure for adjusting the *DeTemple Model IV Truss Rod*™. An adjustable truss rod is used to maintain the fingerboard's fret plane (also known as "relief"). The *Truss Rod Adjustment Nut* is located at the base of the neck. If you remove the truss rod access panel you will find a narrow channel cut in your guitar's body ahead of the neck pickup to the truss rod nut opening specifically for truss rod access. Adjustments are possible by careful use of an L-shaped 9/64" Allen wrench in this channel (see next section).

If the neck of either of your *DeTemple* guitar requires an adjustment, you can make the correction, however, we recommend leaving truss rod adjustments

to a qualified guitar tech or luthier. Adjusting the truss rod is a deceptively tricky procedure and requires a trained touch. There is a potential for serious damage to your guitar's neck if the adjustment is not performed correctly.

> **TIP:** Before loosening the truss rod nut, take a sharp lead pencil and make a vertical mark on the nut at the 12 o'clock position. When you retighten the truss rod, this marking will help you align it to its original position.

To determine if the neck requires a truss rod adjustment observe the following:

> With the guitar tuned to pitch, hold the low E string down at the first fret with your left hand, and hold the same string down at the 17th fret with your right hand. Look for a small gap between the bottom of the string and the top of the 8th fret. This gap is the actual amount of relief, and it is commonly measured in thousands of an inch. The ideal gap will be between .004–.008". But the relief you choose depends more upon your style of playing and attack. Basically, the objective is to get the fret plane as straight as possible.

If you need to *reduce* the existing gap, turn the truss rod nut *clockwise* just enough to feel it barely turn (literally 1/16th of a turn or less). Retune to pitch (the tuning may have changed slightly) and then test the results—repeat the entire procedure if necessary. If you've over-tightened you will hear fret buzz, or fret rattle. Truss rod adjustments are normally *extremely* small.

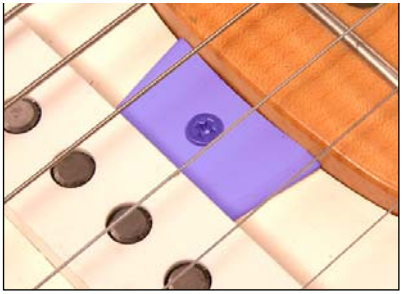
Adjusting the neck relief can be looked upon as a method for eliminating string rattle against the frets. However, the accurate setting of the relief is dependent upon the condition of your frets (as well as other factors). Worn or improperly planed frets will contaminate this measurement and interfere with the effectiveness of an adjustment. Any type of fine adjustment of a fretted instrument is dependent upon the accuracy of the fret work.

> **NOTE:** Rarely would a normal truss rod adjustment need even as much as a 1/4 turn. Work with incremental adjustments of a 1/16th of a turn, per attempt, until you find the right setting.

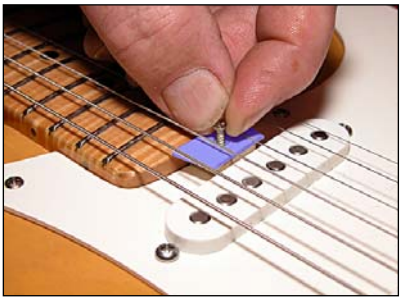
> **TIP:** If you ever have to remove all of the strings at the same time and plan to leave them off for two or more weeks, DO NOT leave the truss rod tightened—instead back it off (counterclockwise) until it is loose. It's bad for the neck to sit without string tension and only truss rod tension for long periods of time; it may impart a backbow, which may not be easily repaired.

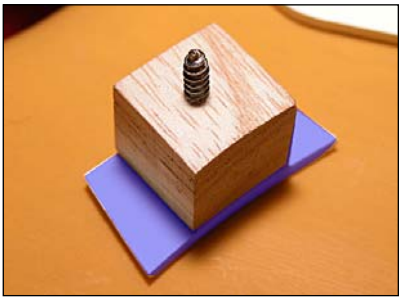
DeTemple ’56 Truss Rod Access Panel

To access the truss rod on your ***DeTemple ’56***, do the following (the truss rod access panel has been highlighted in **purple** for clarity):



Turn the truss rod access cover screw counter-clockwise and raise the screw about 1/4". *Do not take it all the way out.*





Move the strings apart and grasp the extended screw, lifting the cover by the screw. Note that the access cover is attached to a small block of wood with a curved side conforming to the base of the neck.

Your guitars came with a set of custom-made 9/64" truss rod Allen wrenches. You’ll need this tool to adjust the truss rod. When the adjustment is complete, make sure, upon repositioning the block and cover, to align the curved side against the curved base of neck.

Removing & Resetting the Neck

IMPORTANT: *The following instructions are for experienced luthiers and guitar techs only*. *Michael* recommends that you absolutely do not attempt neck removal on your own. If neck removal is necessary (*i.e.* the guitar is damaged or a refret is necessary) be sure to supply the technician with this manual. *Be forewarned the process appears to be deceptively simple.*

Spirit Series™ necks are compression-fit into their body pockets. By design, the neck is in there extremely tight (see the section "What is the Consummation Date?"). Although glue is NOT used, separating or joining these two sections is a difficult task—and there is a high risk of damage to your guitar if it is not performed carefully. Likewise, resetting the neck requires a hefty amount of pressure (*Michael* uses his body weight against a padded workbench). Do not, under any circumstances, use any device to pound on the neck or the body—this will cause irreparable damage.

1. Loosen all of the strings until they are slack, then remove them.

2. Remove all 4 retaining screws along with the neck plate.

3. Carefully ease the neck out of the body pocket.

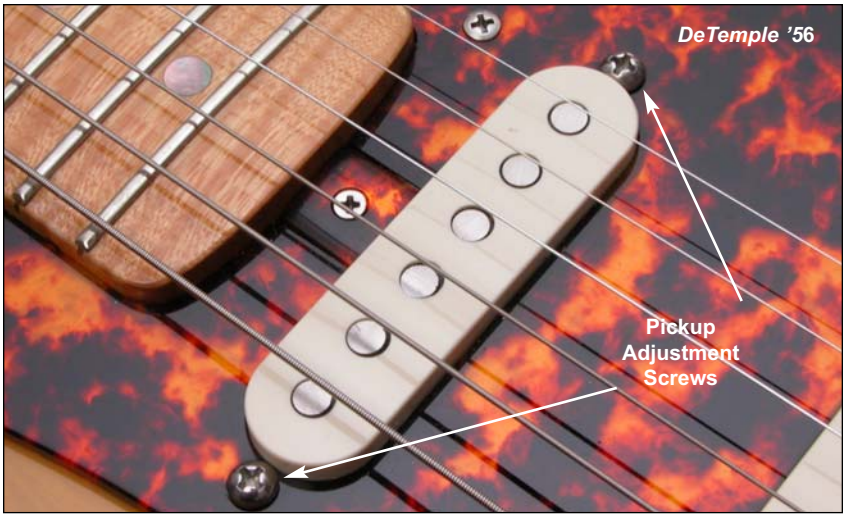
4. To replace the neck in its pocket lay the guitar on its back (use a towel or other appropriate material to protect the guitar's finish), and VERY carefully push the neck all the way into position with the heel of your hand and the weight of your body. Make sure that the neck's base is seated absolutely flush into the neck pocket in the body. Otherwise the guitar will not setup properly. Keep in mind that unlike typical guitars of this type *Michael's* technique requires an extremely tight fit!

5. Replace the neck plate and then replace all 4 neck screws until the heads just touch the neck plate. Then, incrementally tighten the 4 neck screws, working diagonally, until they are firmly seated.

6. Retune to pitch.

7. After the neck is reinstalled and the guitar is returned to pitch you'll need to double-check the neck relief. See the "Neck Relief & the Truss Rod" section for instructions.

Adjusting the Pickups



The pickups and controls of your ***DeTemple Guitars***™ have been wired to be more versatile, and provide a wider tonal range, than standard guitars. If at any time you desire a change in the balance of the pickups, you may do so by elevating or lowering the two end screws on each pickup.

The response of the treble or bass strings may be accentuated or lessened according to your playing needs.

Over a period of time string vibrations can cause the pickups to change height position.

> **NOTE:** *Michael* spends a lot of time tweaking your pickup settings before your guitar is shipped. He suggests that you play it for a period of time to become accustomed to where the pickups are set before considering an adjustment. Remember, when you use the 5-way switch to change the pickup settings, there should only be a change in tone—not volume.

To change the balance of the pickups you'll adjust the elevation of the Pickup Adjustment Screws.

It doesn't negatively affect intonation or tuning if the pickups are too far from the strings. However, if the pickups are moved *too close* to the strings, you will begin to hear a false note or "woofing" tones when you play up the neck—the result of the strings being magnetically affected (most prevalent in the neck pickup).

You can test to see if the strings are too close to the pickup magnets by doing the following:

With the action and intonation set, and the guitar held in playing position (not laying down) use the pickup adjustment screws to set the pickups so that they

are all a good distance from the strings—typically 3/16" to 1/4" on the lower E string, and 3/16" on the high E string—generally these distances will be further away from the strings than the final adjustment.

Plug the guitar into a good quality tuning meter and play the 12th fret harmonic on the lower E string. As long as the guitar is intonated correctly, the needle of the tuner should not wander or stray from perfect tuning on the meter.

Move the neck pickup closer to the strings, fret at the 12th fret (or higher) of the lower E string, and you should see the needle wander if the pickup is too close to the string. If it doesn't wander, raise the pickup until it does. You are now experiencing magnetic pull on the string, which causes intonation problems. Remember, this is a test.

Now, back the pickup away from the strings until the meter no longer wanders. This point and lower is the "safe zone" for that pickup.

Generally the bridge pickup will not give you intonation problems. The bridge pickup is not as inherently loud as the neck pickup. This is because the strings have less movement near the bridge than they do near the end of the neck.

Generally the treble side of the pickup will be adjusted slightly higher than the bass side.

Intonation wandering can be caused by too much magnet pull from the pickups on the strings. It could be only one of the pickups, or both; usually it'll be the neck pickup on the bass side. And the pickups can be a little closer to the strings on the treble side.

If you hear the "woofing" sound, or the meter's indicator wanders – back the pickups away from the strings and continue testing to see which pickup is causing the inconsistency in the tuning. Remember: Use your ears when adjusting pickups, they are your best tool.

As you are adjusting the pickup heights, keep in mind that the bass side of the pickups may be farther from the strings than the treble side. Adjust your other pickup into a balanced output with the neck pickup. The neck pickup is under the string position that has the most string movement (the string moves more at the neck position than at the bridge position) causing the neck position to have greater volume.

And finally, when adjusting your pickups make sure that you only check the sound of the individual pickups and not their combined sound. Have your volume turned up all the way, and your tone opened all the way (treble), and your amp set on a clean, low volume.

> **NOTE:** Over a period of time string vibrations can cause the pickups to change height position.

Metal Parts

All metal parts of the ***DeTemple Guitars***™ that are exposed to the player's hand or body are either chrome/nickel plated, stainless steel, or titanium.

Fossilized Ivory Parts

A precious section of Mastodon tusk is inspected for optimum cutting.

The nuts, string trees and switch tips are made of 30,000 year old, fossilized Mastodon tusk ivory. Most luthiers agree that bone has great tone and that ivory is superior. *Michael* has a Siberian source for this beautiful, prehistoric material and it makes a significant contribution to the tone of his *Spirit Series*™ guitars.

Traveling with or Transporting Your Guitar

ATA-approved flight case made by ANVIL (available at our website).

In addition to normal wear and use, some aspects of guitar maintenance are dependent upon climate—including storage method, travel conditions, and your geographical location.

Metal parts are particularly subject to corrosion and the timber to warping. Altitude and temperature fluctuations can affect the stress on strings or other components—often causing a potentially damaging tightening affect.

If you live in a climate that experiences radical temperature shifts (i.e. cozy warm inside, and freezing outside), or you travel with your guitar, we recommend the following:

1. If you cannot carry the guitar onto the plane with you, acquire an armored, ATA-approved flight case, such as those made by *Anvil*. These cases are made specifically for musicians. *Anvil* has been building instrument cases for at least 50 years and really know their business. They make really tough cases that can be securely locked. We also recommend *Anvil* cases for just about any form of transport (or shipping) where your guitar (or other gear) will be out of your hands and control.

2. Before transporting or shipping your guitar on a plane, tune it down *one whole step* to relieve some of the tension on the neck. High altitudes and cabin pressure will expand the timber and cause the neck to bow if the strings are left at normal tension.

Fret damage can be caused by excessive pressure against the sides of the guitar case, or guitar movement within the case, forcing the strings to rub against the frets. Use a *FretSaver* to prevent this.

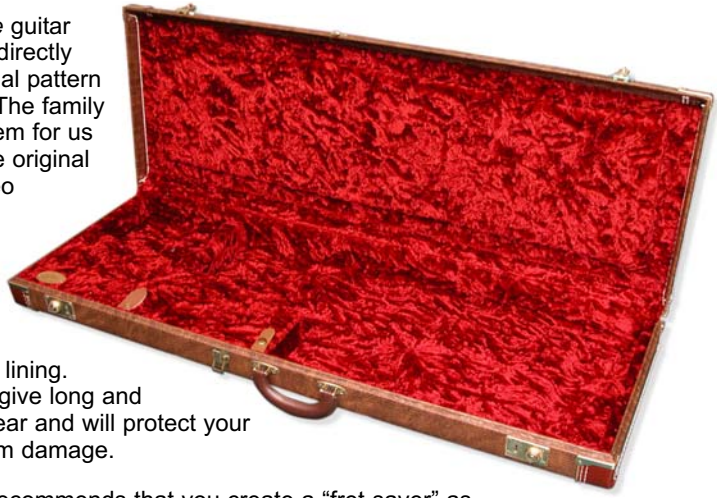
The above photos illustrate the simple design of the FretSaver™. It's basically one strips of .020" thick white vinyl or cardboard, cut to the length of the neck (from nut to base) with a Velcro pad at the base for stability. The FretSaver™ prevents damage to the guitar's frets when pressure is applied to the top or the bottom of the case.

3. If you'll be traveling to (or live in) a moist or damp environment, acquire a dehumidifying device (available at most music stores) that will attract and pull moisture from inside the guitar's case.

4. Many hardshell guitar cases (or the condition in which they are stowed) press the strings into the fingerboard (see photo). This will cause the strings to cut and damage the frets. To get around this build yourself a *FretSaver*™ (see inset). Cut a thin strip of cardboard or plastic to the shape of your fingerboard—from the base of the nut to the end of the fingerboard. Slide this UNDER the strings and OVER the frets. The objective is to put something between the strings and the frets that will prevent external pressure on the case from forcing the strings to cut into the frets. Your *DeTemple* guitar was originally shipped to you with a similar *FretSaver*™. It's not a bad idea to keep this device in your hardshell case for when your guitar is to be stored or for regular day-to-day transportation.

Guitar Case

The *DeTemple* guitar case is made directly from the original pattern of the 1950s. The family that makes them for us worked out the original design with Leo Fender back in 1951.



Each case comes with a beautifully textured plush lining. This case will give long and satisfactory wear and will protect your instrument from damage.

Michael also recommends that you create a "fret saver" as discussed at the beginning of this manual. The *FretSaver*™ will help to prevent damage caused by the top of the case pressing the strings into the frets.

The DeTemple Guitar Case

If you plan on touring with your guitar consider a more "battle-ready" ATA approved traveling case. See our website (www.detempleguitars.com) for special offers and recommendations.

Your Guitar's Specifications

DeTemple '56

The following are the specifications and setup information specific to your ***DeTemple '56***™ guitar as it was originally constructed:

The NECK

- Neck Timber . . . . . .One piece, quarter-sawn, flame Maple
- Neck Finish . . . . . .Suntanned Water White, hand-rubbed nitrocellulose lacquer
- Skunk Stripe . . . . . .Bocote
- Tuner Style . . . . . .Kluson
- Fingerboard Radius . . . . . .9.5"
- Fret Size . . . . . .055" x .095"
- Number of frets 21
- Truss Rod Type . . . . . .Johnson/DeTemple Model IV Stainless Steel
- Neck Back Shape . . . . . .V-Shaped
- Nut Type . . . . . .Fossilized Mastodon Ivory
- Width at Nut . . . . . .$1\frac{11}{16}$"
- Relief . . . . . .005"
- Action . . . . . .060" at the 17th fret (1st fret fretted)
- Dot/marker Type . . . . . .Mother-of-Pearl
- 12th Fret "Signature" Marker . . . . . .New Zealand Paua Abalone
- Tuners . . . . . .Custom Gotoh Open-Back
- String Tree Type . . . . . .Fossilized Mastodon Ivory

The BODY

- Body Timber . . . . . .One piece, lightweight Swamp Ash
- Body Finish . . . . . .Pablo Blue, hand-rubbed nitrocellulose lacquer
- Neck Plate . . . . . .DeTemple Guitars Logo (v2)
- Trem Block Type . . . . . .DeTemple Titanium Trem Block TTB-1
- Trem Arm . . . . . .Callaham stainless
- Saddles . . . . . .DeTemple Titanium FS-11
- Pickguard . . . . . .Italian Blue Celluloid
- Pickguard Shielding . . . . . .Copper foil (full facing)
- Switch Tip . . . . . .Fossilized Mastodon Ivory Vintage Shape
- Strap Buttons . . . . . .Vintage Style

The ELECTRONICS

- Bridge pickup . . . . . .SweetSpot B S2-Series (8K Ω)
- Middle pickup . . . . . .SweetSpot M S2-Series (6.7K Ω)

- Neck pickup . . . . . .SweetSpot N S2-Series (5K Ω)
- Control Knobs and Pickup Covers . . . . . .Aged White Plastic
- Volume Potentiometer . . . . . .CTS (257K Ω)
- Tone 1 Potentiometer . . . . . .CTS (256K Ω)
- Tone 2 Potentiometer (Push-Push) . . . . . (257K Ω)
- 5-Way Switch . . . . . .CRL
- Capacitor . . . . . .Sprague “Orange Drop” (.1 microfarad)
- Stereo Jack . . . . . .Switchcraft
- Wiring . . . . . .Cloth covered

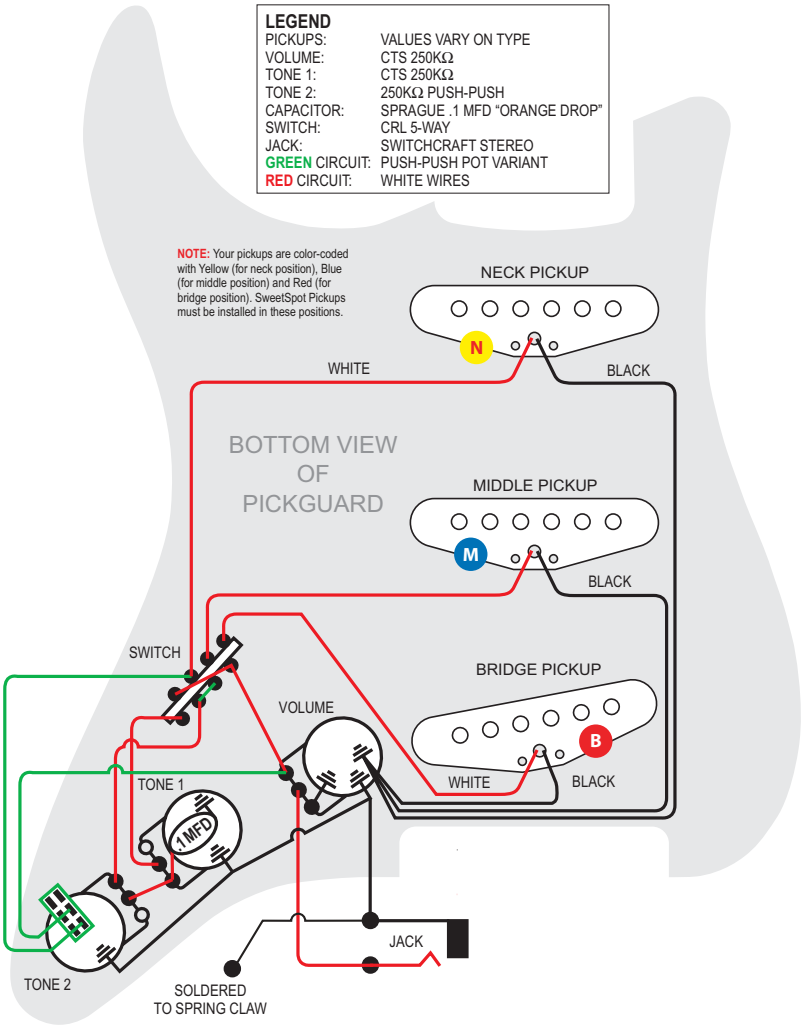
Other STUFF

- String Manufacture . . . . . .Ernie Ball Pure Nickel Classic
- String Gauge . . . . . custom gauge mix 011–.052
- Scale Length . . . . . .25.5"
- Guitar Case . . . . . .DeTemple
- Hardware . . . . . .Nickel / Chrome Plated
- Origination Date . . . . . .April 13, 2005
- Consummation Date . . . . . .July 18, 2005
- Completion Date . . . . . .August 1, 2006
- Completed Weight . . . . . .7.1 lbs.
- SNAGG Serial Number 470A415C29

Michael prefers pure nickel strings. Your guitar was constructed around and will play at its best with pure nickel strings. Although he prefers and has used the *Ernie Ball* brand since its inception he is not a paid endorsee. Ernie’s strings are economical and of fine quality (www.ernieball.com).

DeTemple Guitars
P.O. Box 56626
Sherman Oaks, CA 91413 USA
(818) 782-9933

DeTemple '56
Standard Wiring – v2
Revision: 11-30-03
www.detempleguitars.com
info@detempleguitars.com



DeTemple '56 Wiring Diagram: With the exception of the push-push potentiometer incorporated into the second (master) Tone Control, wired so that it controls both the middle and bridge pickups, the ***DeTemple '56***™ uses a 5-way switch wiring for a three single coil pickup wiring design. The wiring marked in **GREEN** is specifically for the push-push control circuit which, when activated, adds the bridge pickup to the middle and neck pickup switch selections.

DeTemple '56

A. The Peghead
- Tuning Machines
- String Tree

B. The Neck

C. Pickups

1st	Bridge (or Lead) pickup
2nd	Middle pickup
3rd	Neck (or Rhythm) pickup

D. Tremolo Arm

E. 5-Way Pickup Selector Switch

1st	Bridge pickup only
2nd	Middle and bridge pickups
3rd	Middle pickup only
4th	Neck and middle pickups
5th	Forward position for Neck pickup only

F. Volume & Tone Controls

G. Jack Plate

H. Bridge and Saddles

I. Truss Rod access

J. Neck Plate

K. Tremolo Springs & Block

L. "Skunk Stripe"

M. Strap Buttons

NOTES:

Photo Gallery

John Carey, Jr. ***DeTemple '56***™.
The photographs in this section document your completed guitar.


VOLU


DeTemple
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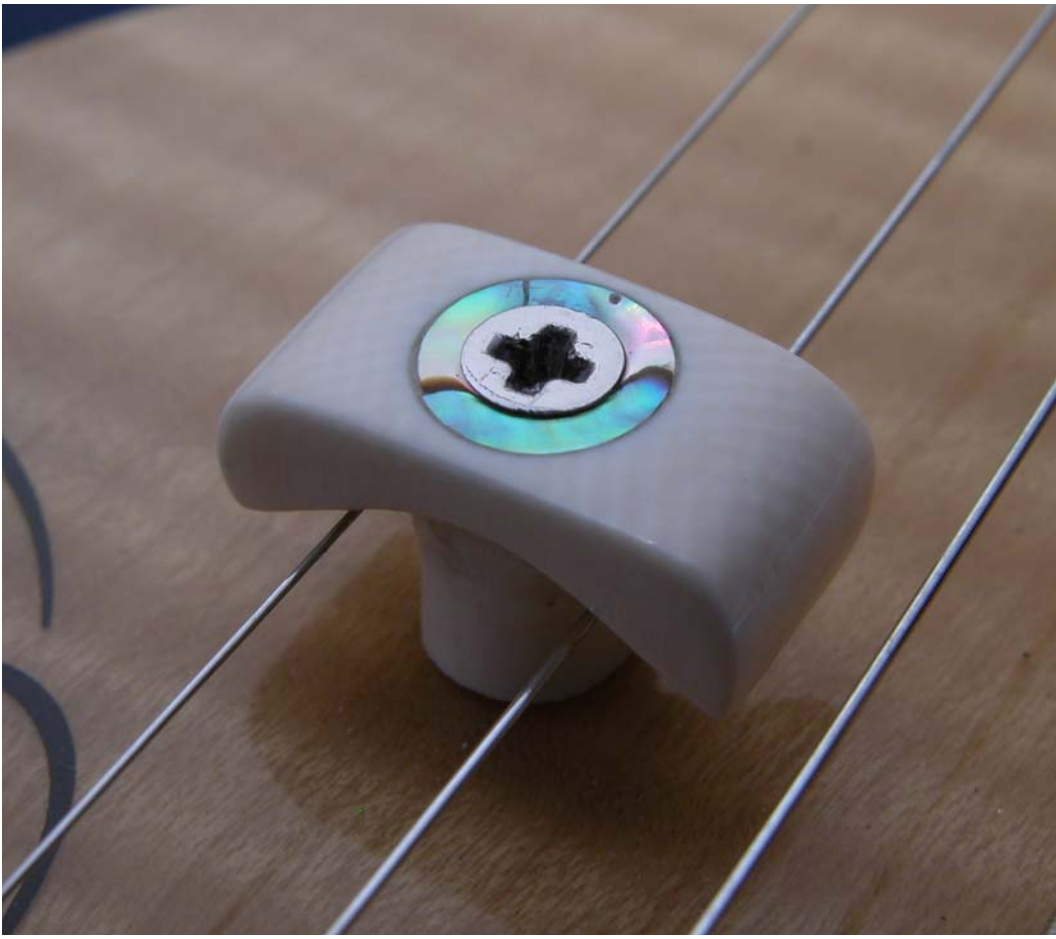


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The John Carey, Jr. ***DeTemple '56™*** (left view) the day it was completed.

The John Carey, Jr. ***DeTemple '56™*** (right view) the day it was completed.

The John Carey, Jr. ***DeTemple '56™*** (reverse side) the day it was completed.

Michael DeTemple

Born and raised in Los Angeles, California, Michael grew up not only playing, but maintaining and repairing a large assortment of stringed instruments.

Michael in 1950s – with black hat, 6-gun and lariat.

His earliest influences came from hanging out at the *Ash Grove*; among the people he spent time with included: *Taj Mahal, Doc. Watson, Lightin' Hopkins, The Kentucky Colonels with Clarence White*, and good friend *Jesse Ed Davis*.

At age 14 Michael won his first *Topanga Canyon Banjo & Fiddle Contest*. After his fourth win, at age 18, *Earl Robinson* (Academy Award winning composer) became aware of his playing and invited him to perform his "Winterfest Concerto for Five String Banjo and Orchestra" (said to be the most difficult piece ever written for a soloist of any concerto). Michael performed this 45 minute solo with the *Los Angeles Philharmonic Orchestra* conducted by *Lawrence Foster,* and later with another Academy Award winning conductor, *Elmer Bernstein.*

Photo by Ms. Nahoko Akima

Michael in his shop with his personal *DeTemple '52*.

As a result of this experience *Mr. Bernstein* and other composers began calling upon Michael to play on their film scores. It was during this time that Michael contributed to the Academy Award winning film score of *Warren Beatty's* "Bonnie and Clyde."

Michael was professionally involved in the heart of the musical vortex of the 1960s. From the Canyons to the Sunset Strip, he continued to dedicate himself to the mastery of guitar, banjo and mandolin. One of his more notable performances of this period was on *Dave Mason's* best-selling album, "Alone Together."

The 1970s were on the road and as a session musician working and playing with various artists and bands, including: *Eric Clapton, Van Morrison, Bob Dylan, Neil Young, Pete Townsend, Ron Wood, Randy California, Kinky Friedman, Booker T, Albert Hammond, Paul Butterfield, Earl Slick* and others – many of which were the result of his close association with *Rick Danko* and *The Band*.

In the 1980s Michael began a family and eventually rededicated his professional life to instrument building, restoration and repair. Artists such as

Rick Danko (left) and Michael, Tokyo, Japan.

Bob Dylan, Joe Walsh, John Fogarty, Grant Geisman, Michael Landau, Mike Miller, Lee Ritenour, Dean Parks, Carl Verheyen and *Michael Thompson* have sought out and trusted his sense of craftsmanship. Over the years, literally thousands of guitars and other stringed instruments have passed through his capable hands. Many consider Michael one of the world's best kept secrets for his almost fathomless knowledge and abilities to return, restore or setup guitars to their peak performance.

Michael is also an instrument collector, but around 1995 his favorite vintage electric guitars were rapidly increasing in value and becoming all the more impractical for gigging. So, after years of restoring and repairing some of the great old Fender® instruments, he decided to build his own using the cream (or as he puts it, "The ones that really had the 'magic'!") of the 1950s Stratocasters®, Esquires® and Telecasters® as templates for new recreations.

Michael (left) and Paul Butterfield on tour (circa 1978).

He studied every conceivable nuance of what set these particular instruments apart from the others and incorporated his discoveries into his own guitars. Friends, such as *Red Rhodes*, of *Velvet Hammer* pickups fame, helped uncover the enigma of the electronics. And, Michael's uncanny sense of "touch memory" established the ideal neck shaping (as well as an accumulated long list of "secret recipes" for fingerboard and tone treatments).

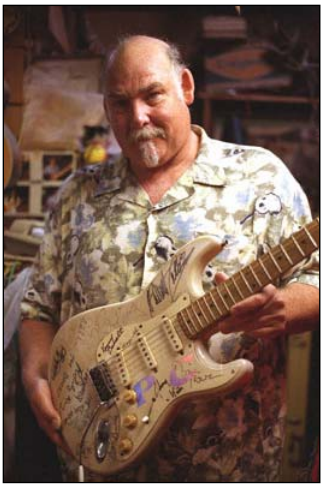

Photo by Toshio Horiba

Michael relaxing with one of his favorite '58 Strats®.

The product is what can be called vintage-design solid body electrics – of which master luthier, *Rick Turner*, refers to as "…the one out of 5,000 – the top half of one percent of all these types of guitars... the dream Strat®-style guitars that everybody's chasing after."

Although still limited in number, Michael's guitars are increasingly in demand and those lucky enough to own one (or more) are not letting them go. He insists on doing the work with his hands and ears. And, to his amazement, with every guitar he hand crafts, each seems to get just a little better.

Your ***DeTemple '56***™ is made to extremely rigid specifications and under normal use and playing conditions it will provide long, trouble-free service and playing enjoyment. Every consideration has been given to those design features which afford extreme ease of playing and exceptional tone. The finest workmanship; materials and components are employed in its manufacture. Careful attention to the instructions given in the guitar's manual will assure you the pleasure and satisfaction you may expect from your *DeTemple Guitar*.

WARRANTY

All *DeTemple* guitars are covered by a limited warranty for its life against defective materials or workmanship.

DeTemple Guitars, upon notice of any defect, will repair or replace, at its option, any defective part or material. Purchaser shall assume and pay the cost of all shipping, insurance or postage charges of the repaired guitar.

Damage incurred by misuse, accidents, normal wear or natural cracking of wood or finishes due to changes in temperature and humidity are not covered under this warranty.

This is the sole warranty of *DeTemple Guitars*™ and includes the warranty of merchantability and fitness for a particular purpose.
No other written or oral warranty applies.

MADE FOR	MODEL	CONSUMMATION DATE
John E. Carey, Jr.	DeTemple '56	April 13, 2005

CERTIFIED BY MICHAEL DETEMPLE	DATE
	September 12, 2006

DeTemple Guitars
P.O. Box 56626 • Sherman Oaks, California 91413 USA
(818) 782-9933 • info@detempleguitars.com
www.detempleguitars.com

DeTemple Guitars

CHANGE OF OWNERSHIP REGISTRATION

If your ***DeTemple '56***™ electric guitar is ever sold please fill out and mail this form, or copy of it, within 10 days. *DeTemple Guitars*™ maintains an ongoing database of all its *Spirit Series*™ guitars for tracking, repairs, modifications, warranty and insurance purposes. Mail this form to:

DeTemple Guitars
P.O. Box 56626
Sherman Oaks, CA 91413 USA
www.detempleguitars.com
(818) 782-9933

Model: DeTemple '56 / John E. Carey, Jr.

Consummation Date: April 13, 2005

Inscription: John E. Carey, Jr.

SNAGG® S/N: **470A415C29**

Transfer Date: _____

New Owner Name: _____

Address: _____

_____

Country: _____

Phone: _____

Email: _____

Original Owner Signature: _____

Please contact SNAGG (www.snagg.com) to complete the anti-theft identification serial number transfer upon sale or change of ownership of this guitar.

SNAGG Microchip is the leading provider of RFID*-based security, manufacturing logistics, and fraud protection systems to music instrument manufacturers.

Since its inception, *SNAGG* has been recognized and featured in such music publications as Guitar World, Guitar Player, Guitar One, Vintage Guitar, Acoustic Guitar and Guitar Digest as well as major daily newspapers, the Los Angeles Times and San Diego Union-Tribune.

SNAGG currently provides music instrument fraud protection to thousands of music instrument customers around the world.

SNAGG is also a musical instrument identification registry and stolen asset recovery system based on a partnership between *SNAGG Internet Registry*, law enforcement, manufacturers, retail dealers of new and second-hand equipment, and repair shops.

Your ***DeTemple Guitars***™ contains *SNAGG*'s tiny (2mm x 8mm) hidden microchip. When scanned, *SNAGG*® emits a 10-digit alpha-numeric radio signal code containing your guitar's unique electronic serial number. The code is registered only to you and tells store owners, dealers, repairmen, pawnshops, law enforcement officials, etc., who the rightful owner really is.

The grain of rice-sized implant is hidden in your guitar and there is no known way to detect its specific location. Once the alphanumeric serial number is set at the factory, it cannot be changed.

This is the same system used by Fender's Custom Shop, Martin as well as many boutique and custom guitar makers. *SNAGG* ensures product authenticity and proof of ownership should your instrument ever be lost or stolen.

Bill Machrone of *PC Magazine* says—

> "The number of musical instruments stolen each year is staggering, and thieves often target specific models. They're a musician's bread and butter, often sold or pawned for a fraction of their worth, and they're hard to recover because so many popular models look alike.
>
> "Enter *SNAGG*, a California company that specializes in RFID microchips for guitars and other musical instruments. The *SNAGG* chip is no larger than a rice grain, and such chips can be embedded undetectably in instruments or amplifiers. Fender has installed *SNAGG* chips in 30,000 guitars, and *SNAGG* is in discussions with Gibson as well.
>
> "*SNAGG*'s database is available to law enforcement officials, dealers, repair shops, and luthiers.
>
> "Ultimately, *SNAGG* may reduce the number of bogus reproductions of vintage instruments in a market where collectors are willing to pay dizzying sums. Working a microchip and a unique registration number into the guitar's provenance would deter all but the most determined forgers. Even the most fervent collectors, who are somewhere between fanatical and insane about every aspect of the guitar being original, would have to agree that a retrofitted RFID chip would protect their investment and reduce the risk in future acquisitions."

To find out more, contact ***DeTemple Guitars***™, or visit www.snagg.com.

Your DeTemple '56 *SNAGG*® serial number: 470A415C29

LOGON: JCAREY • PASSWORD: MYDTG56

Your serial number is registered with *SNAGG*® within 45 days of your guitar's ship date.

*Radio Frequency Identity Device

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NOTES:

About ***DeTemple Guitars***™

DeTemple Guitars was founded in 1995 by professional musician and master luthier, Michael DeTemple. ***DeTemple Guitars'*** primary product is finely handcrafted vintage-style electric guitars based upon the early designs of Leo Fender.

About the ***Spirit Series*** Guitars

DeTemple Guitars' Spirit Series are based upon Leo Fender's two most successful and in-demand vintage electric guitars: the early 1950s Telecaster® and the mid-1950s Stratocaster®. ***DeTemple Guitars'*** variants strive to duplicate the "spirit" of these fine instruments, but with a highly-evolved level of craftsmanship not possible from either factory or factory custom shop models.

DeTemple Guitars' Spirit Series remain entirely handmade electric guitars. Michael builds in extremely small quantities, 5 or less per month. Each guitar is expertly crafted using only hand-selected and sculpted timbers. Finishes are applied in the time-honored fashion, with Michael's technique requiring multiple micro-fine coats of nitrocellulose lacquer – a slow and demanding process that includes several weeks of curing in the Southern California sun.

Unless otherwise specified ***DeTemple Guitars*** reproduce the feel of early necks by providing the musician with an ultra-comfortable Soft-V Backshape™, and a ***DeTemple Guitars*** unique feature he calls the Reverse-Taper™ that allows for a more relaxed access to the upper frets. ***DeTemple Guitars'*** fingerboards typically follow the traditional 25.5" scale, 21 fret, 7.25" or 9.5" radii from single pieces of gorgeously flamed Maple, quarter-sawn select timber.

Spirit Series bodies, just like the most sought after of the originals, are crafted from light-weight one-piece select Swamp Ash (other timbers are available upon request).

Another ***DeTemple Guitars*** innovation is the use of "tap-tuning." Tap-tuning was discovered by early master violin builders as a method of literally tuning the wooden components to a specific key. This technique is said to be one of the major reasons for the outstanding tone quality and characteristics of the more sought-after instruments of those periods. ***DeTemple Guitars*** tap-tunes every neck and body and then tunes these components to perfect pitch relative to A440.

Every single step along the way to crafting these exceptional guitars is directed towards the preservation of tone and the player's comfort – an experience you won't overlook from the moment you pick up, hold and play a ***DeTemple Guitars*** instrument.

DeTemple Guitars

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