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# Crafting a violin with Tobias Widemann:

part 4      finishing touches



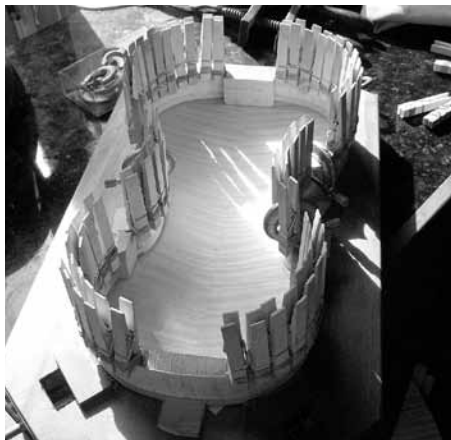
*The bass bar is glued inside the front on a slight angle to provide extra strength and to also distribute the sound.*



*Now the back can be glued on and the mold taken out, then the top linings fitted.*



*The corner blocks are shaped, and the label pasted inside the back.*



*The top is glued on.*



*Edges are finished.*



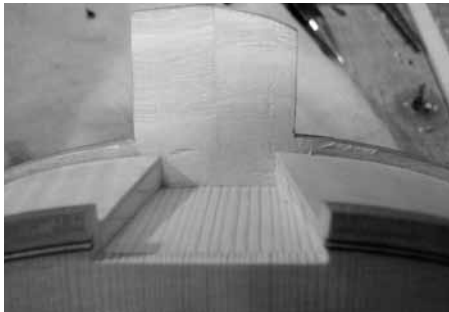
*To carve the scroll, usually out of maple, first the outline is cut with a bandsaw.*



*A preliminary bottom nut is shaped to help align the neck.*

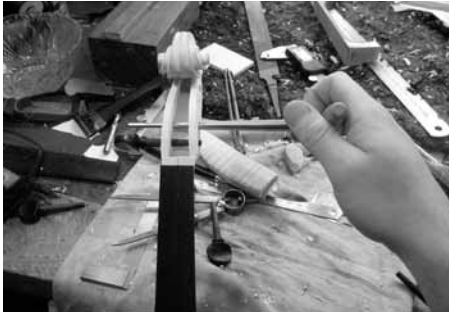


*The scroll is carved with ever-decreasing chisel sizes.*



*A mortise is cut into the neck end of the body to accept the dovetail tenon of the neck*





*The fingerboard is finished to the dimensions of the violin. The tapered holes for the tuning pegs are reamed.*



*The neck/fingerboard is glued on. The angle of the fingerboard/neck to the body is important for the height of the strings.*



*For ease of playing, the neck is shaped. Rounding of the underside of the neck is completed after the neck has been attached to the body.*

*The fingerboard is taken off again for varnishing to gain access to the area under the fingerboard.*

*Finally, the finishing. Varnishes are either spirit-based or oil-based, and the resins are dissolved in one of those solvents. Spirit-based varnishes are applied by brush, and between 10 and 20 coats. Oil-based is less viscous and needs only 3 to 5 layers.*

*Usually a ground is applied first, which is like a primer or sealer.*

*The finishing is an important aspect of the overall sound quality. By the time the violin is completed for sale, it will have involved over 200 hours of highly specialised hand crafting.*

*There it is. After fitting some strings, acquiring a suitable bow and chin rest, the rest is up to you!*

