



Kambiz Sinichi also has good experience working with various types of wood like :

Cocobolo, Brazilian Rosewood, Madagascar Rosewood, Palo Escrito, Amazon Rosewood, Ziricote, Mahogany, Walnut, Maple, Paduak & etc.

His guitars have rich sound, distinct tones and suitable physiques.

Kambiz Sinichi's guitars are not only known among domestic guitar players in Iran, but they are also considered to be known worldwide.

Kambiz sinichi started working on woods in Iran (1991), by studying on traditional Persian wooden structures. The outcome in this aspect was a wooden-tiles exhibition which took place at Seyhoon gallery in Tehran

His acquaintance with music and guitar was a motivation to use his skills on wood, and art of music, which resulted in studies, translations and gathering information in order to construct guitars.

In constructing instruments, he always uses the best quality of variant types of wood, he believes the type of woods, its condition and storage time has a great impact on the final production.

Kambiz Sinichi in his Flamenco and Classical guitars applies European Spruce and Red Cedar for tops, Cypress and Indian Rosewood for back and side.

Spanish Cedar or Mahogany for neck, African Ebony for fingerboard and Rosewood for bridge.

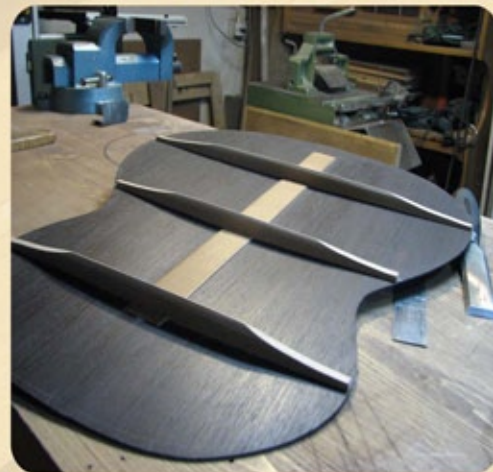
The finishing procedure on his guitars are usually with Nitrocellulose or French polish.





In my opinion to construct a Classic guitar, we can use different kinds of woods that each one has a special physical characteristic. But the very important point is that, we must have a special design and constructing for each sort of them. For example, when we use such a wood as Spruce, for the soundboard, regarding the factors such as stiffness, density flexibility & etc, it is different from a wood such as Red Cedar which is also used to construct a soundboard. Therefore, regarding the kind of works which should be done on the different woods, we have to take many factors into consideration like thickness or kind of their fan bracing.

Even if we have a finer point of view, two pieces of a unique wood, can be different concerning the above said factors and these are very important points for K. Sinichi in constructing his instruments.





For a guitarist, the most important factors in his instrument are voice , playability , and being tuned.

Respecting the voice, I have to pay attention to different factors, such as good quality of material, various details in the construction process and sizes, and also take into consideration elements such as shape of the body, body depth, soundboard function, size and place of soundhole , neck angle & etc.

Regarding the playability, concerning the above mentioned discusses, I can make changes in the size and measures of guitar in order to make more comfortable feeling for the musician.

But, one of the most essential discussion about the instrument is its intonation and another one is to be tuned.

In this connection I think beside the acoustic and static correct details in guitar, there are also a few important factors such as :

- The fret calculation, placement and condition.
- The strings, condition and quality.
- The action and fret height.
- Intonation adjustment by way of compensation at the Nut and Saddle.

From the point of view of K.Sinichi Classic guitar is an amazing architecture in which the luthier walks on a road that the one side of it is consciousness and sentiment and the other side is nature and mystery.

I am always thinking how to promote the technical point of my work and to make every experience better and better, this will not be possible unless there is passion and love, to love music and to love guitar constructing.

However, are all above said facts sufficient? Certainly No.

I always recognized nature by its purest element and living in this nature within all of its secrets, is like a sweet dream for me.

In my small workshop, when I am working on the different kinds of woods, touching and smelling them make me more floating in such a dream, thus my adventurous journey begins.

Regarding this introduction, I have to mention that my instrument finally finds its life, and significance in the hands of a musician.





Regarding the tone, Palo Escrito is a little bit similar to Walnut, but more stronger, and I prefer it for Flamenco guitar.

Ziricote, is clear, punchy, and balanced.

Soundboard is the main voice generator in guitar, therefore these woods have their own characteristics.

Top wood: European Spruce to produce a very broad range of tonecolor and clear highs to full.

Red Cedar : to produce warm tonecolor and clear crisp tap tone.

Redwood : to produce warm and rich tonecolor



In back & side woods resonance properties vary by species. Beauty, frequency range, and energy release characteristics make different woods suitable for achieving a particular tonal desire.

The kinds of Rosewood like, Indian Rosewood, Cocobolo, Madagascar Rosewood, have common characteristics :

Deep, warm yet punchy and powerful rich sound, similar in tone to Brazilian Rosewood.

My Maple guitars retain the great balance, clarity and string-to-string separation.

Walnut produces a striking instrument with a crisp, dry tone and a strong fundamental.

Cypress is such a wood with crisp and percussive tone, and Flamenco guitar takes its tone from it.





Sample of Classic Concert Guitar

Made from special Indian Rosewood back & side, European Spruce or Red Cedar top, Ebony Fingerboard, Spanish Cedar or Mahogany neck, French polish or Nitrocellulose finishing.

Scale Length: 650 mm



Sample of Flamenco Concert Guitar

Made from special Indian Rosewood back & side, European Spruce or Red Cedar top, French polish or Nitrocellulose finishing. Machine head or wooden pegs, transparent tapping plate.

Scale Length: 650 mm



Sample of Flamenco Concert Guitar

Made from Spanish Cypress back & side, European Spruce or Red Cedar top , Ebony Fingerboard , Spanish Cedar neck , French polish or Nitrocellulose finishing, Machine head or wooden pegs, transparent tapping plate.

Scale Length: 650 mm



Sample of Classic Guitar

Top : Redwood

Back & Side: Indian Rosewood



Sample of Flamenco Guitar

Top: Spruce

Back & Side: Indian Rosewood





BACK AND SIDE WOODS



COCOBOLO



ZIRICOTE



PALO ESCRITO



WALNUT



CURLY MAPLE



BIRD'S EYE
MAPLE



MAHOGANY



CYPRESS



INDIAN
ROSEWOOD



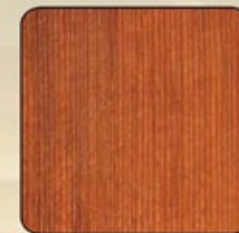
MADAGASCAR
ROSEWOOD



TOP WOODS



RED CEDAR



RED WOOD



EUROPEAN
SPRUCE