

because the customer wants to maintain the patina of the frets **(Photo 17)**.

A Small Plateau in the fret crown will have to be re-crowned **(Photo 18)**.

Re-crowning the Fret Ends in the old-time fashion with a triangular shaped file **(Photo 19)**.

Marring the Re-crowned Frets. I dragged the 6th string back and forth across the freshly crowned frets to give them a lightly worn look **(Photo 20)**.

Oxidized Fretboard **(Photo 21)**.

Original Frets **(Photo 22)**. ☐

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## GLUBOOST MASTERTINT COLOR ADDITIVES

By A. B. Acker

**G**luBoost was reviewed in the last issue of Guitarmaker and shown to be new and useful to luthiers at that time. At Symposium 2017 Rick Rosenberg, owner of GluBoost, came over for the day, bringing samples of his product for attendees to try. At that time he asked if I'd be able to review his latest product: GluBoost MasterTint. This has proven to be easier than I'd thought, since it's already in use by many luthiers. He has come so far, so fast, it's a bit overwhelming to try understand how his products interrelate. The full understanding of GluBoost products cleared-up when I watched Robbie O'Brien's video.

One of the thoughts, and reservations that I had, was that as a luthier of acoustic instruments, colored products would be of little use to me. My concept was that the primary applications would lend themselves to makers of electric instruments, primarily guitars, and not to acoustic makers. Acoustic instruments are usually made with colors that are termed: "vintage." It turns-out that MasterTint addresses that need, and the rest of instrument coloring as well. There are three basic "kits" or types of MasterTint products for instruments, and these products deal with the vintage colors, modern opaque colors, and black and white applications. The vintage colors have tobacco-burst and ambers, the modern dyes are for the pink, reds, yellows and blues. The black and white are for modern opaque applications. These colors are mixed on a supplied palette with mixing spatulas. The Fill n' Finish GluBoost flexible is added to the color and mixed-in. Applying the mixed filler to the area, the accelerator is sprayed on, and then you can go right to work on the repair. Like before, no crazing or witness marks! The color is matched and ready for leveling and polishing. This opens a new process by which luthiers can do exacting color matching using MasterTint. Imagine slowly mixing powdered white and red dye into GluBoost Fill n' Finish flexible filler to get an exact pink on a chipped electric guitar, and then using the accelerator to fix everything. This is elaborated on by Robbie O'Brien in this video: <https://blog.gbbase.com/robbie-obrien-ding-repair-with-gluboost-products/> Robbie outlines the differences in the Master Glu ultra-thin and thin fillers, and the Fill n' Finish thin and regular thickness flexible repair fillers. Then he outlines how the MasterTint products work with the Fill n' Finishes. This is a good video to find just how to use the MasterTint products.

Robbie termed it a "game changer" for the lutherie industry, and I'd have to agree with that. It's rare that there are so many new variations in this product that all work so well together. GluBoost products are the result of needing adhesives and cyanoacrylates that would allow luthiers to work quickly and effectively. The total package is impressive. ☐