



# GALLERY

Number 1 • Winter '97-'98

Guitarist's Magazine

everything  
under  
the sun

an interview with  
folk legend  
Richie Havens

Also:

The New Acoustic Breed  
by Billy McLaughlin

The Westerly Factory at Work

The New Guild Custom Shop

Inside: Full Acoustic and Electric Guitar Catalog, Tech Tips and More!



# A Vision of Quality

## Guild Guitars Yesterday, Today and Tomorrow

by Bill Acton

The history of Guild Guitars is the story of a great American tradition in the art of guitar manufacturing. It's a story rich in people and personalities, instruments and artists, triumphs and tragedies. But more than anything else, it's the story of a 45-year-old commitment to quality craftsmanship and superior value.

The Guild Guitar line was founded as a quality alternative to the Gibson-Epiphone merger. The guitars produced by Guild have always been inspired by the needs of the guitar player. Guilds are designed with a love for tradition, a respect for innovation and a commitment to value.

Alfred Dronge, a professional guitarist and music store owner, and George Mann, a one-time Epiphone exec, formed a partnership and registered the Guild name. The partners set up shop in a 1500-square-foot New York City loft in the midst of two very important communities: the community of experienced craftsmen from nearby Epiphone and Gretsch factories and the community of big-time jazz session guitarists performing and recording in New York. From the former group, Guild hired a handful of seasoned craftsmen to begin the design and production of the original Guilds. From the latter group,



The current Guild factory in Westerly, Rhode Island, has been producing Guilds continuously since 1967.

the recording artists with whom Dronge was connected, Guild was able to receive valuable professional input on building better guitars.

After only a year, the Dronge-Mann partnership dissolved. George went his way, leaving Al in charge. Determined as ever, Dronge pursued his vision for Guild guitars, but to make the dream a reality he would have to seek out better and better craftsmen.

In this crucial period, the men Dronge found to build the Guild tradition came from around the world. Key men like the "Three Amigos"—Gilbert Diaz, a Gretsch veteran originally from Puerto Rico; Carlo Greco, a classical guitar builder from Italy by way of Argentina; and Fred Augusto, a finishing specialist—were responsible for more than 25 years of refining and perfecting Guild guitars.

By the end of 1956, the success of Guild's early efforts forced the company to seek out a larger facility, which it found across the river in Hoboken, New Jersey. These were heady days of dramatic product improvement and growing market credibility. Guild attracted the biggest guitarists of the day. Jazz great Johnny Smith worked with the factory to develop a signature guitar which became the Artist Award. Another jazz giant, George Barnes, helped develop another signature guitar. Both of these models were in high demand among studio performers, and Guild's Duane Eddy signature hollow-body became a rockabilly classic.

Through the '50s and into the '60s, the popularity of jazz gave way to folk, pop and

rock forms. Guitar business boomed, and Guild stayed with the times by working with prominent new artists and developing new products, including solidbody electric guitars and basses. The Hoboken factory expanded until it could expand no more, at which time Al Dronge discovered an old furniture factory in Westerly, Rhode Island, with all the space and many of the machines and craftsmen Guild would need for increased production.

While production moved to the Westerly factory, the offices remained in New Jersey, a situation that would prove fatal. While commuting to the factory in his private plane on May 3rd, 1972, Al Dronge ran into heavy weather and died when the plane went down.

Dronge's death was a blow to Guild, but his powerful legacy remained the guiding spirit behind operations. Despite many challenging managerial ups and downs through the late '70s and '80s, the factory in Westerly held to its ideal of craftsmanship. But it wasn't easy. So when Guild was eventually purchased in 1995 by Fender Musical Instruments, the event was hailed by the craftsmen in the factory. It was "a home run for Guild," as Willi Fritscher, Guild's long-time plant manager, put it.

Fender, under the personal direction of CEO Bill Schultz, has wholeheartedly committed its resources to the survival and prosperity of the Guild vision of tradition, innovation and value. This commitment means doing all the things that made Guild great in the first place: investing in the highest-quality craftsmen and equipment, and establishing close ties with the finest guitar players so that the guitar-playing public receives nothing short of the best guitars.

And what does the future hold? Great guitars for all the generations of guitarists to come. We just can't wait to hear 'em. 🎸



The Guild factory in New Jersey was located on the second floor of this building. Alfred Dronge, shown above checking an acoustic, was known as a man who cared intensely about his guitars and the people who made them.



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Bill Acton has worked in the Musical Instrument Industry for over 30 years, starting in a retail store in the summer of '67. He has been with Guild since the '80s and is currently Marketing Manager for Guild Guitars.



Narada recording artist Billy McLaughlin was recently named one of the 30 new artists to watch by *Acoustic Guitar* magazine. His recent album *Fingerdance* reached the Billboard top 10. He has played his Guild F50 since 1985.

Jim Inman began his career at Guild in 1974. His experience in the construction and repair of guitars, mandolins and banjos covers 3 decades. He is currently Guild's Customer Service Manager and head of the Repair Department.

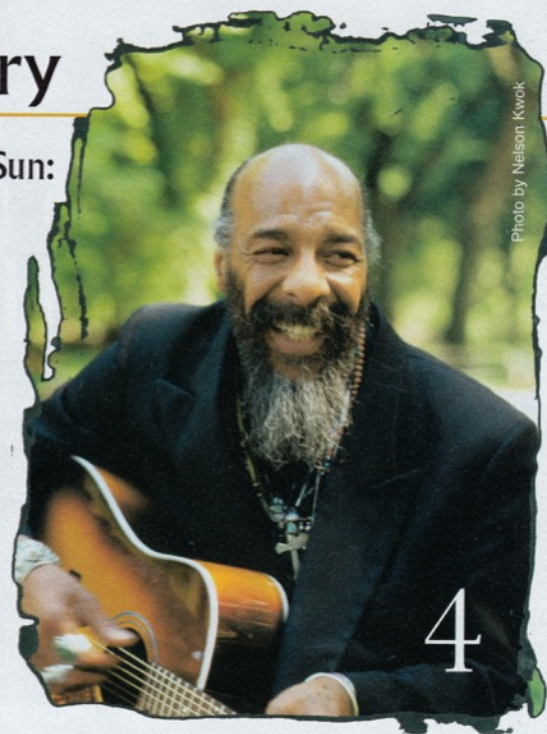


In more than 30 years as a guitar-maker, Bruce Bolen has designed and built guitars for such players as Chet Atkins, Les Paul, and B.B. King. He is currently in charge of Nashville Artist Relations and heads the Guild Custom Shop.

## Feature Story

### Everything Under the Sun: An Interview with Folk Legend Richie Havens

From his folk days in the 1960s to his present busy schedule of playing, recording and participating in various environmental causes, Richie Havens has been an inspiration for over four decades. In a frank discussion with Eric Kingsbury, Richie discusses Woodstock, guitars, his own technique and style, the present health of acoustic guitar music and much more.



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# Everything Under the Sun

by Eric Kingsbury

an interview with folk legend

## Richie Havens

**T**hough he eventually became associated with the '60s Greenwich Village folk boom that brought us the likes of Bob Dylan, Joan Baez, and many others, Richie Havens began his long and fruitful career on the street corners of his native Brooklyn, New York, singing in various gospel and doo-wop groups.

After visiting the Village in the early '60s, Havens discovered the contemporary and traditional folk music that was floating through the air at that time. "And a lot of the songs," he says, "did something for me." He borrowed an acoustic guitar, tuned it by ear to an open D chord and began to play in the distinctive, highly rhythmic style he has since made his own.

His achievements have been many in the subsequent years. He opened the Woodstock festival in 1969, released memorable albums through the '60s and '70s and is now as busy as ever, touring, recording and working on his Web site. Holding to the ideals of his early years, Havens has worked for several environmental causes and has received recognition from President Clinton for his work.

Havens has played various Guild guitars for the past 30 years. Currently, he favors his Guild D-30.

GG: You performed at Woodstock way back . . . well, I shouldn't say "way back." It wasn't last century or anything.

RH: Some people think it was ancient [laughs]. Especially those who were there. I happen to think that it never really went away. It became the basis for all of our gains in a lot of different areas.

GG: Your performance of "Freedom" was something that really stuck in people's minds.

RH: Well, I think it was because I was first. I really do. Because, you know, I was supposed to be number five on the bill. And the fact of the matter was, with all those people sitting out there, they didn't have any way to get the musicians to the stage from the hotels seven miles away. There wasn't gonna be a Woodstock. All the roads were blocked.

So they found this guy down the road who had his own helicopter. And he landed in the Holiday Inn driveway, right outside my window. And I went, "Wow, *something's* happening," after being there for about four hours, you know, all ready, waiting to go over. And they came knocking on my door; they said, "Richie, you got the least stuff to go, you know, between the musicians. Would you go over first?" I said, "No problem."

So I went over first, but it took them about a half an hour to convince me to go on, because the concert was already 3 and a half hours late and I thought they were gonna throw beer cans at me or something. So, I was kinda like, "Not me." But I went on.

People were so happy that something was finally happening. But "Freedom" actually came at the very end. I was on stage two hours



Photo by Nelson Kwok

and 45 minutes, and I was supposed to be there for 20. But no one else was there. I'd walk off stage and they kept going, "Go back, do another one. Just one more." I had done everything I knew.


When I had been flying over the people, the first impression I had was that we had finally made it above ground, as citizens, as Americans, as people who had thought lots of things were wrong at that time with the government in our country. Like Civil Rights; there was Viet Nam; there was a bunch of stuff going on.

So I was going, "We finally made it. They can't hide us anymore." And by the time I couldn't think of what the heck to sing anymore, I thought, "You know what, I'm looking out on these people and this is exactly the kind of freedom that we wanted to have. The freedom to come together, be together, without any problems, the freedom to say what we felt." I was sort of chugging along, strumming, trying to think of what to say. That's why the long intro [laughs]. Finally the word "Freedom" came out, and it was because I thought "This is it." And the whole thing was history after that.

GG: What are some of the things that you are most proud of as a musician?

RH: You know, I am so fortunate to just be able to do what I do, and for so long. I have been on the road since I started. I work every weekend all year round. Actually, the first seven years, it was six days a week. That was like mostly universities and coffeehouses everywhere, but the coffeehouses turned out to be every kind of club. I was very fortunate because people who owned jazz clubs would hire me. And when I got there, I was going, "What am I doing in a jazz





# “I call myself a frustrated drummer.”

club? I don't play jazz.” But I looked up on the window there, where the advertising was, and it'd say “Richie Havens: Folk/Jazz Singer.” Then, I'd go to the next one and it was a folk club, and “Richie Havens: Folk Singer.” Then it was “Richie Havens: Folk/Blues Singer” in the blues clubs. And “Richie Havens: Folk/Rock Singer” in the rock clubs. So I was everything. And it was a wonderful privilege to get to do that. Not many people get to do that, you know, to play everywhere. I was on the largest rock concerts that were around. The largest jazz festivals. The largest folk festivals.

GG: *You've played Guild guitars for over 30 years. What's kept you faithful?*

RH: Well, I'll tell you the honest truth: Guild guitars are the only guitars that have equal volume on every string. I've tried to play Gibsons and Martins, because I would borrow them. But the way I play, the note that changes my chords the most is the third string. So on a Martin, it's too bass-heavy; you couldn't hear those changes well. On a Gibson, it's too high, you know, the acoustic ones are too high-end, so you couldn't hear the bass end. So when I found the Guild, that was it.

GG: *You've worked with the people at the Guild factory for many years.*

RH: All the way back at the beginning. It was craftsmanship. That was it. That was their whole idea. They really were proud of the work they were doing. They loved it.

GG: *Acoustic guitar music has had its ups and downs, but it's never gone away. What do you think keeps it around all these years?*

RH: I tell you what keeps it around is that kids that wanna learn can carry it around with them without having to worry about plugging it in anywhere. I think that we must thank God—actually thank God—for the heavy metal guys who all went acoustic eventually, because they got tired of the noise themselves. All of the heavy metal bands of the '80s and into the '90s went acoustic.

GG: *You're well known for your open D tuning, but you're also known for your rhythmic technique.*

RH: I call myself a frustrated drummer.

GG: *Yeah. Like you're playing kind of a melodic drum.*

RH: I am. I absolutely am. It took me a while to learn what I was doing myself. And what it turned out to be was that I was actually playing double-time and singing ballads. And the reason I was doing this was to make enough music for me to be able to sing, you know, to be able to hold my note. I think that what the guitar adds for me is a whole band. Now, my guitar player, Paul Williams, who also plays Guild, plays in open tuning too, the same as I do. But he learned to pick. So together we make like this giant guitar, and it's wonderful, because he actually learned to play lead lines in the same open tuning that I play.

GG: *How do you see the idea of folk singers and folk music now, compared to in the '60s? Do you still see folk as a relevant form?*

RH: Oh, gosh, more than ever. Absolutely. I would have to say 10,000 times more than it was back then. Because, basically, an acoustic guitar alone creates this folky aspect of music. And I don't care if you're a heavy metal singer, once you start playing an acoustic guitar you're a folk-rock singer then.

GG: *There was a folk music myth built around artists like yourself and Bob Dylan that a lot of people got into and still get into. Something's there.*

RH: You see it especially in contemporary folk music. I find that traditional music suffered a little bit, but in the sense that there are so many coffeehouses, there are still young people coming around to traditional music. And that blows my mind because the songs stay alive, because some of the people like Pete Seeger are still doing it. And kids get something out of it because I think they learn the stories of folk music. And that inspires their connection in terms of finding their place in the world as individuals. So they sort of gravitate toward the traditional music that relates to their voice, the thing that they wanna think about.

GG: *I understand you recently received an award from the White House.*

RH: Well, yeah, I did. A couple of them, actually. Really, the last one was the most important. It was an award that was not in a sense given to me, even though I started the organization, but to the kids that are in the organization. It's called the Natural Guard and it's an organization of young people. It's more or less like chapters of an organization around the country. Even outside the country. We have chapters in Central America. But it's kids using their own communities as endangered environments and changing their community by arousing concern for the things that they find wrong. And I find that kids are the only people who include “people” in the word “environment.” They're the only ones. So the real environmentalists are all under four feet tall. They want us to survive. And the animals. And the plants. 🌱

Richie Havens' next album, *Wishing Well*, will be available in stores by early 1998. Visit Richie on the World Wide Web at [www.richiehavens.com](http://www.richiehavens.com) and check out all the things he's been up to, including Net Concerts live on the Web.



# The New Acoustic Breed

## The Acoustic Guitar: More Versatile Than Ever

Internationally recognized guitar editor and publisher John Stropes calls this the "Golden Age" of fingerstyle acoustic guitar, but I would add that whether you are a fingerstylist or have another favorite way to play your acoustic, you are part of the most exciting period this instrument has ever seen.

The variety of sounds being produced on the steel-string acoustic guitar today would seem incredible to anyone 20 years ago. Personally, I grew up in the musical zone that straddled the '60s, '70s and '80s. From Led Zeppelin to James Taylor, a smorgasbord of guitar sounds rolled out of my radio every day after school. And I wanted to do it all. I spent as much time bashing around on electrics as I did trying to coax subtle tones out of my acoustic.

In those days, acoustic guitar pickup technology wasn't very advanced, so it was easier to perform live on electric guitar. Many great recordings featured acoustic guitar, but it was layered in the studio between electrics and drums, in a way that was never effectively reproduced in concert.

I remember struggling myself to get a big sound off my acoustic with drums, keyboards and everything else blaring away on stage. All we could do was to put a mic on it, turn the bass way down and hope for the best. It never sounded very good. But the very same guitar that sounded less-than-great on stage would sound fabulous later that night while playing on the hotel balcony. It always felt like two instruments in one—Dr. Jekyll and Mr. Hyde.

In the years since, as guitar players have explored the capabilities and limitations of acoustic guitar, new, unexpected attitudes have emerged. Artists, engineers and producers have a whole new set of expectations for what the acoustic guitar can do, both as a solo instrument and in ensemble.

Composition for fingerstyle acoustic guitar is expansive and has influenced what is being written for classical guitar. Popular recordings once dominated by electric guitar solos now just as often feature acoustic and nylon-string solos. In short, the palette of sounds we think of as "acoustic guitar" is expanding as artists venture into new, unexplored musical territories.

Acoustic players as a whole have progressed as well. It used to be that you were a pretty hot acoustic guitarist if you could play a James Taylor part accurately and follow it up with a little Merle Travis-style solo piece.

Or maybe you were an electric player who could pick up an acoustic and dash off a clean rendition of *Stairway to Heaven*. Now, the average player aspires to greater heights. Junior-high kids are learning the most complex solo acoustic guitar repertoire, including pieces from Leo Kottke, Michael Hedges and Pierre Bensusan. Times have definitely changed.

The acoustic purist may disagree, but to me it is a sign of progress that in studios and in live performances, sound engineers, as a group, seem to have let go of forcing acoustic tone into the pigeonhole of what I call the "Arlo Guthrie-Alice's Restaurant" sound. Actually, I love the way Arlo's guitar sounds

Add your own names to the list and watch the variety grow.

It's important to note that each of these successful players has taken advantage of some sort of electronics in establishing their signature sound. In each case, these artists have found a new voice for the instrument, though they all remain *acoustic* guitarists. It's no longer a Jekyll-and-Hyde story, plugged and unplugged. The advance of guitar pickup technology and the manufacture of guitars with the idea of amplification in mind have increased the tonal quality of amplified acoustic guitars.

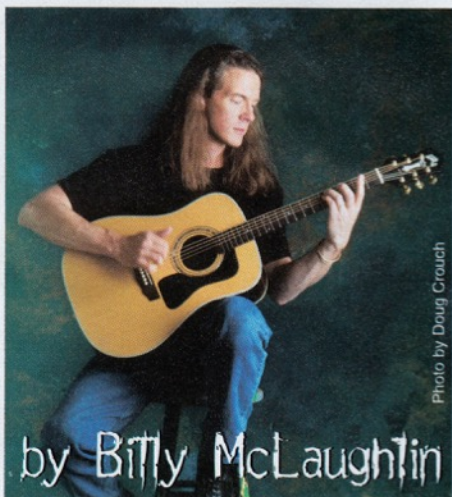
Many players like myself are extremely fascinated by the peculiar things that a good acoustic guitar can do under amplification. We don't want an acoustic tone that matches a solidbody electric. Nor does the amplified acoustic have to sound like the unplugged acoustic. Instead, let's explore the unique possibilities of the amplified acoustic itself.

I predict there will be some amazing recordings in the near future that showcase the unique tones and sustaining qualities of the acoustic when recorded under amplification. In a way, what we once tried to avoid in amplifying our acoustic guitars, we can now exploit as a new means of musical expression.

Another telling sign of the instrument's evolution is the amount of literature now available for the acoustic guitar. The historic significance of books like *Rhythm, Sonority, Silence*—a collection of Hedges' works—may have done more to advance the broader cause of acoustic guitar than the obvious promotion of his recordings.

The efforts of musicologists to document the recent advances in acoustic guitar composition, notation and technique remind me of the same process by which violin and piano music became distinguished as respected fields of study and performance. The steel-string acoustic guitar has blossomed beyond the folk, word-of-mouth stage and now rivals the classical guitar in compositional and performance sophistication. In street terms, "Hey, classical guitar snobs—try smokin' some of this if you think you're so bad!"

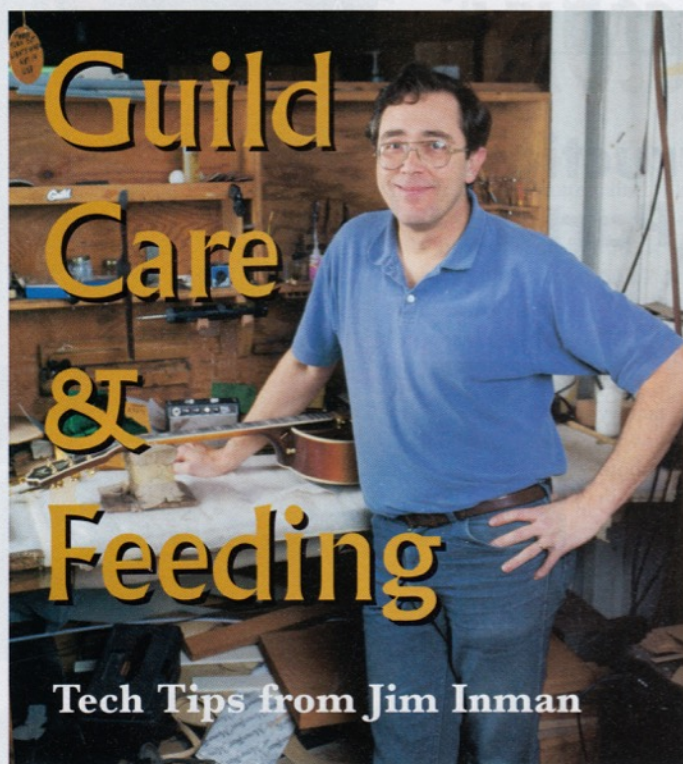
There are so many great things happening for acoustic guitarists—new sounds, new literature, new directions—that it's hard for me not to get excited. I really believe we are part of the most dynamic period the steel-string acoustic has ever seen. So don't miss out on all the fun available today: join the New Acoustic Breed. 🍷



on that track, but the problem is that for so long players were unthinkingly steered into that classic, organic acoustic guitar sound every time they went into the studio or took the stage. It is this long-standing tone stereotype that many professional players have recently put aside, reaching instead into their own resources of imagination to develop new styles and sounds.

Many people still champion the traditional acoustic tone, which is fine, but what makes this an exciting time to be an acoustic guitarist is the abundance of new sounds players are now projecting. It reminds me of the years when synthesizers matured and went from having one or two pretty good sounds per brand name to the electrifying period when each keyboard suddenly had a vast menu of great sounds. The acoustic guitar is now in a similar stage. Michael Hedges sounds very different than Adrian Legg, who in turn sounds different than Craig Chaquico, who sounds different than Pierre Bensusan.





A great acoustic guitar is, by definition, a pretty stable and durable instrument, but there is no getting around the fact that acoustics are made of wood and that wood is subject to natural factors which act upon it, positively and negatively. The good news is the tone and playability of a fine acoustic guitar; the woods work together with the steel strings to produce a tone and feel no synthetic material has been able to match. The bad news is that, if you don't take proper care of your acoustic, the sound and playability can go right down the tube. To help you preserve and protect your investment, I'd like to try to address a few technical questions and problems people normally have with their acoustic guitars.

## Truss Rods and Action

The first topic I would like to discuss is the adjustable truss rod. It is a common misconception that the "adjustable" part refers to adjusting the action of the guitar. Wrong. The truss rod is for adjusting the neck only. If your neck is bowed forward and you adjust it to make it straight, your action will in fact be lower, but that is only a fortunate side effect. If you over-adjust your neck so that it becomes back bowed, the action will become lower still, but it will undoubtedly cause fret buzzing.

If your action needs adjusting, let's talk about the right way. The Guild factory specifications for action measured at the twelfth fret are between 5/64 and 6/64 for the low E string (see Figure 1) and between 4/64

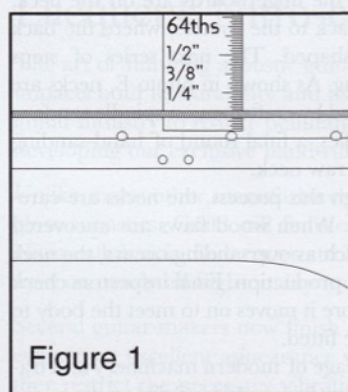


Figure 1

Graphic by Bob Whitney

and 5/64 for the high E string. For every 1/64 you want to raise or lower the string height at the twelfth fret, you must raise or lower the saddle height 2/64. If you decide to alter the saddle yourself, it is important that you maintain the crown of the saddle. The saddle crown should match the crown of the fingerboard. In current production at Guild, the fingerboard crown is a 12" radius. In the past, the radius of the fingerboard has varied from 12" to 16".

## Saddle-style Transducer Pickups

I have had a number of calls recently from Guild owners who have installed under the saddle-style transducer pickups, but were unable to make them work properly. The common complaint is that the pickup didn't balance correctly, i.e., one or more strings being louder than the others. There are two types of transducer pickups in wide usage today. The first, and most troublesome, has six individual crystals arrayed along the length of the pickup. With this type, it is imperative that the crystals be located directly under each corresponding string. The second kind, or "matrix" type, picks up evenly along the entire length of the pickup, and is therefore much more forgiving of different string spacings.

There is an important step in the installation process that is often omitted. The depth of the saddle slot is reduced by the thickness of the transducer. This can cause the saddle to lean forward, decreasing contact with the pickup and causing balance problems. To avoid this, the depth of the saddle slot should be increased by slightly more than the thickness of the transducer. This is best done with a router in the hands of a qualified guitar repairman. Routing the saddle slot deeper can also eliminate another potential cause of the balancing problem. If the bottom of the saddle slot is not perfectly flat, the saddle will contact the pickup unevenly, resulting in an unbalanced output.

## Miscellaneous Care and Feeding

When choosing a strap or stand, be aware that many kinds of plastic will react adversely with the lacquer used to finish a guitar. The dyes used in some leather straps can also cause mottling and discoloration of the lacquer.

For those of you living in a part of the country that experiences low humidity during part or all of the year, I can't stress strongly enough the importance of using a Dampit™ or some other guitar humidifier. Properly humidifying your guitar will reduce the likelihood of the wood cracking, as well as eliminating the necessity of seasonal action adjustments.

I'm often asked what to use when cleaning a guitar. A slightly damp cloth is adequate in most instances, but if you want to use a commercial product it is wise to avoid most furniture polishes. Many furniture polishes contain silicone, which will cause problems if your guitar ever needs to have the finish touched up or refinished. Most music stores sell polish/cleaners specially formulated for use with guitars.

In future issues of *Guild Gallery*, I will be discussing many more subjects on the care and feeding of your Guild guitar, both electric and acoustic. If you have any questions on specific technical issues, history, or about any Guild models, I'd be more than happy to address them in this column. Mail your questions to me: Jim Inman, c/o *Guild Gallery*, 7975 N. Hayden Rd., C-100, Scottsdale, AZ 85258. See ya then. 🐾



# The Westerly Factory at Work

## The Construction of a D55, Part 1

by Eric Kingsbury

When you're sitting in front of a wall of acoustics at a guitar store, you know the important questions you ask before buying. How does it sound? How does it feel? How much does it cost? And while you're mulling these things over, you may not be thinking too much about manufacturing processes.

But maybe you should. Tone, playability and cost are nothing but functions of the materials and processes that go into the manufacture of any guitar. From a construction standpoint, an acoustic guitar is a complex and delicate project. Just ask any budding luthier who has attempted it. A one-off in a home workshop is one thing, but when you step up to manufacturing in quantity, the complexity of the task expands a hundredfold.

There are many answers to the problems of guitar-making. A glance at any guitar magazine will demonstrate the range of approaches—from guitars mass-produced in computer-controlled factories overseas, to custom instruments handcrafted a few per month in small one-man lutheries across America. The former are affordable, but their quality leaves something to be desired. The latter sound great, but few can afford them. These are, of course, the extremes, but taken together many guitar makers can be defined by their willingness to sacrifice quality for cost, or cost for quality.

The task of contemporary guitar makers lies in finding a happy medium between the extremes. In other words, making high-quality guitars that people can afford. At Guild, this is achieved through a marriage of tradition and technology. While the factory houses machines that handle various processes, many operations are still done by the hands of guitar makers whose histories at Guild go back 20 to 30 years.

To illustrate the Guild philosophy of guitar making, we'd like to present a series of columns showing the steps in the construction of a D55. It won't be possible to cover all the steps involved, but a quick summary should suffice. First, let's look at the neck.

One of the most striking facts of guitar making is the sheer number of steps required to build a fine guitar. On a D55 neck, 39 separate operations are performed. Each operation requires the time, effort and expertise of an individual on the production line.

To begin with, raw mahogany enters the factory, is inspected and rough-cut into manageable diamond-shaped slabs. The diamonds are then planed and laid out with a neck-profile template. Marked and ready to cut, the diamonds move on to the bandsaw, where they are cut up into necks (see photo A).

Side blocks are glued on to each neck. This creates the large, flat headstock area. After the glue sets up, the necks move on to the routers, where several operations are performed on separate router blades machined specially for the operation. The front of the neck is faced,


and a groove is routed for the truss rod (see photo B).

Next, the factory crew fits the necks with truss rods (see photo C). With chisels in hand, workers cut dovetails and shape heels in preparation for the eventual step of fitting neck to body. At this point also, headplates, which bear the Guild logo, are glued to the headstock. Brand-new hydraulic presses apply uniform pressure to the plates to insure a tight adhesive bond.

After the glue sets, the headstock, which at this point is just a rectangle, gets cut into its distinctive shape. In the meantime, the fingerboards have gone through their own series of assembly steps, 19 in all for a bound fingerboard such as on the D55. As shown in photo D, fingerboards are glued on to the necks by careful hands. After the glue and the fretboards are applied, the necks are put in a radio-frequency press, which excites the atoms in the glue and provides for the strongest possible bond.

Now that the fingerboards are on the neck, the necks go back to the routers, where the back contours are shaped. The next series of steps involves sanding. As shown in photo E, necks are precision-sanded by craftsmen on spindle sanders. After the spindles, a final round of hand-sanding finishes up the raw neck.

All through this process, the necks are carefully inspected. When wood flaws are uncovered or a mistake such as oversanding occurs, the neck is pulled out of production. Final inspectors check every neck before it moves on to meet the body to which it will be fitted.

In a marriage of modern machinery and traditional hand-craftsmanship, Guild guitars are produced with value and quality in mind. In the next installment, I will cover the process of constructing the body of a D55. 

Photos by Jim Lundell





# Guitar Woods & Finishes

## A Guild Guide



### The Woods



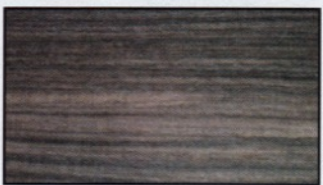
Ebony



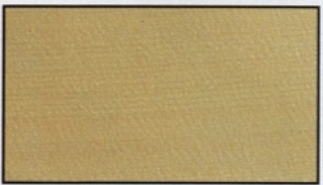
Mahogany



Maple



Rosewood



Spruce

The woods that make up a guitar are the most important elements that define its sound, appearance, playability and ultimate value. This is most obvious with acoustic guitars, where volume and tonal quality are the direct results of resonance within the wooden sound chamber, but it is no less true of electrics, whether hollow, semi-hollow or solidbody. The following discussion applies primarily to acoustic guitars, but look for information on electrics in upcoming issues of *Guild Gallery*.

### Tonewoods

Tonewoods can be defined as those woods which have been discovered to combine exceptional qualities of strength and resonance. Tonewoods are strong enough to withstand the tension of stringed instruments, and they resonate in such a way as to produce pleasant sound. The primary tonewoods used in Guild acoustic guitars are mahogany, maple and rosewood. Different woods have different qualities of hardness or density. The harder the wood, the brighter the tone. The differences between these three woods are not a matter of good vs. bad. They sound different in the same way two singers will sound different, even though they sing the same song at the same pitch.

**Mahogany.** Used widely for sides and backs. Loud, mellow, emphasizes mid-range response. Used also for necks due to its strength and straight-grained properties.

**Maple.** Used widely for sides and backs. Bright, brilliant, emphasizes a jazzy treble response. Used also for necks.

**Rosewood.** Used widely for sides and backs. Loud, deep, smooth tone, emphasizes bass and treble. Also used for fingerboards and bridges.

### Tops or Soundboards

The resonant properties of the top, or soundboard, are very important to an acoustic guitar's sound. The top has to be thin and strong. A great deal of stress is applied to a guitar's top, both from the player and from string tension, so tops are always braced to lend additional strength.

**Spruce.** Used widely for acoustic guitar tops, spruce has unique qualities of strength and resonance at a low weight. The best-sounding spruce tops are cut from the innermost parts of the tree and consist of straight, tight-grain slabs.

### Fingerboard and Bridge Woods

The demands of the player define the qualities necessary in a fingerboard wood. Fingerboard and bridge woods need to be strong to endure string tension, smooth to enhance playability and strong to resist wear.

**Rosewood.** The most common wood for fingerboards and bridges. Strong, durable, attractive.

**Ebony.** A rare, dark and elegant wood. Strong and striking. Used on high-end Guild guitars.

### Lacquers: Nitro-cellulose and the Others

The art of finishing acoustic guitars is critical to the production process. The finish on an acoustic guitar impacts both its durability and its sonic characteristics. Recently, there has been great pressure upon the guitar industry to reduce pollutants associated with finishing, and Guild has responded to this pressure by developing our exclusive hand-rubbed satin finish and by researching other methods.

Unlike many other manufacturers, however, Guild has not made any changes to the finishing of high-gloss acoustics. Guild still finishes its high-gloss acoustics with nitro-cellulose lacquer, as it always has. Nitro-cellulose is the lacquer attributed to violin-maker Antonio Stradivari and is the traditional lacquer used on nearly all high-quality musical instruments since Stradivari.

Several guitar makers now finish their instruments with polyester or polyurethane finishes. These finishes have an excellent appearance when executed properly, but these finishes are very hard and therefore they restrict the necessary vibration of the top. Using this type of finish on solidbody electrics or laminated-top acoustics is acceptable, but solid spruce tops need to be finished with nitro-cellulose. Otherwise, they will not breathe, vibrate and produce the warm wood tone that has been prized by musicians for countless years. 🍷



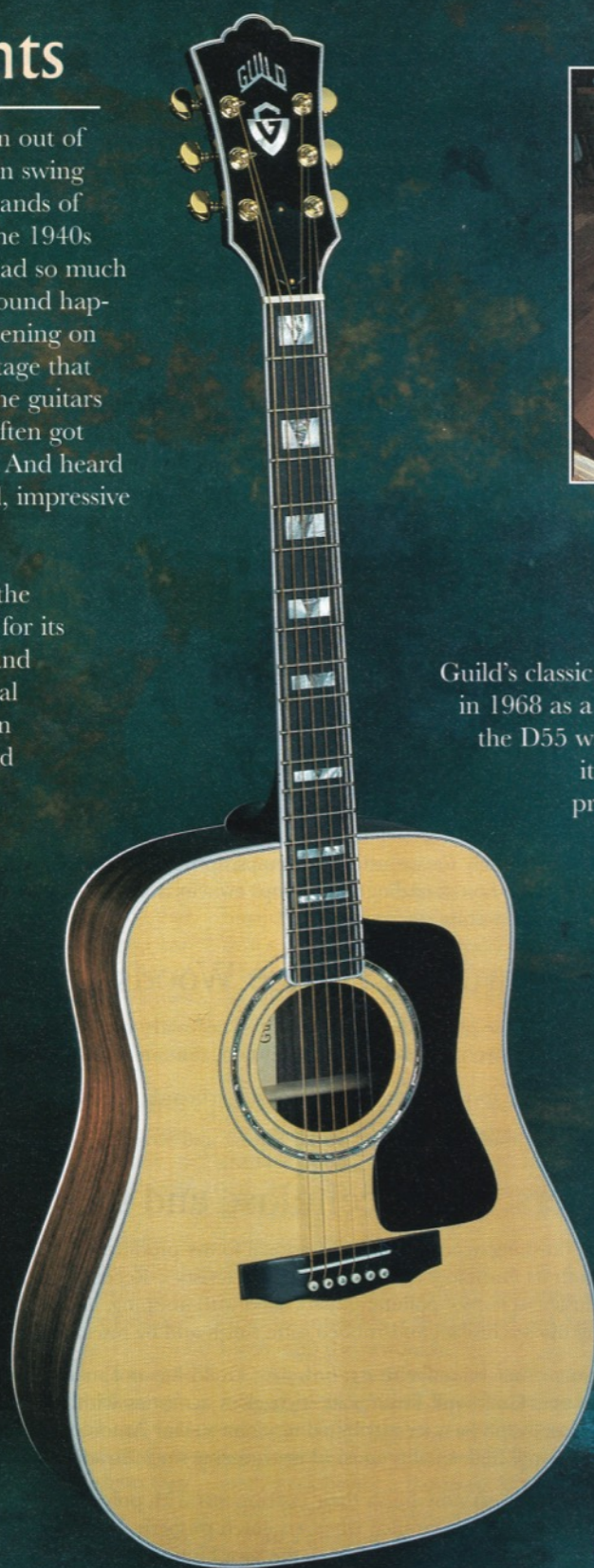
# Acoustic Guitars

## Dreadnoughts

Dreadnought guitars were born out of necessity. The traveling Western swing bands of the 1940s had so much sound happening on stage that the guitars often got lost. But they had to be heard. And heard they were when these big, loud, impressive instruments were released.



The best-selling of all Guilds, the Dreadnought Series is revered for its value, outstanding projection and sustain, as well as its exceptional miking capabilities. Available in Standard, Acoustic-Electric and 12-String versions, each Guild Dreadnought body measures 15 3/4 wide and a full 5 inches deep, the deepest body of all major American-made Dreadnoughts.



## The D55

Guild's classic Dreadnought D55 was introduced in 1968 as a special order item, but response to the D55 was so strong that within a few years it was added to the line on a regular production basis. The D55 is still the top of the production model Dreadnoughts. Prized by players everywhere, the D55 features the traditional Guild "G-shield" logo on the large Guild headstock and a three-piece mahogany neck.

The D55's body has white multiple bindings on the top and back. The back and sides are solid Indian rosewood with a triple-A graded solid Sitka spruce top and scalloped bracing. The ebony bridge features abalone inlaid bridge pins. The ebony fretboard is decorated with Guild's classic pearl and abalone inlays.

D55



# True Americans™

All Guilds are made with an integrity of design and commitment to value that cannot be found elsewhere. What is a "True American"? It's the real deal. These guitars are made in the USA to the same exacting standards of all Guild guitars. They are made from the same raw materials, shaped and braced in our own Westerly, Rhode Island factory.

The acoustic-electric dreadnoughts are all matched with Fishman pickup and preamp systems that are chosen for their accurate reproduction of Guild's uncompromising tone standards. When you buy any one of the True Americans™, you can be confident that you are getting the quality product that our brand name stands for. These Guilds are built by the same men and women using the same tried and true methods of all our guitars.



## New True American™



D4G

### D4 Gloss

In recent years, American guitar makers followed the lead of the Guild Company in developing lower-cost American guitars by using satin finishing techniques. The proliferation of these finishes made guitars more affordable, but many buyers expressed a desire for an affordable gloss finish. Enter the Guild D4 Gloss. Guild's new revolutionary gloss finish utilizes an environmentally friendly hand-rubbed satin finishing process with a lacquer top coat that creates a gloss finish. With gorgeous tone and appearance, the D4G fills the void between the traditional nitro-cellulose high gloss-finished D25 and the hand-rubbed D4.



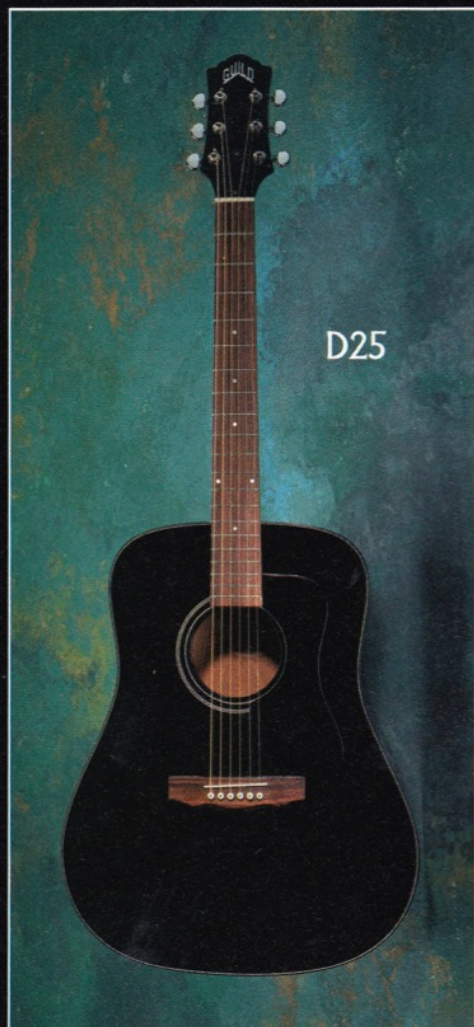
D4

## The D4

The D4 was added to the Guild line in 1991. Designed from the D25, it features a hand-rubbed natural satin finish. The hand-rubbed finish is lighter and more environmentally friendly than most guitar finishes because nothing is sprayed into the atmosphere. The D4 is built to exacting standards for wood selection and playability.



# Acoustic Guitars



D25

## The D25

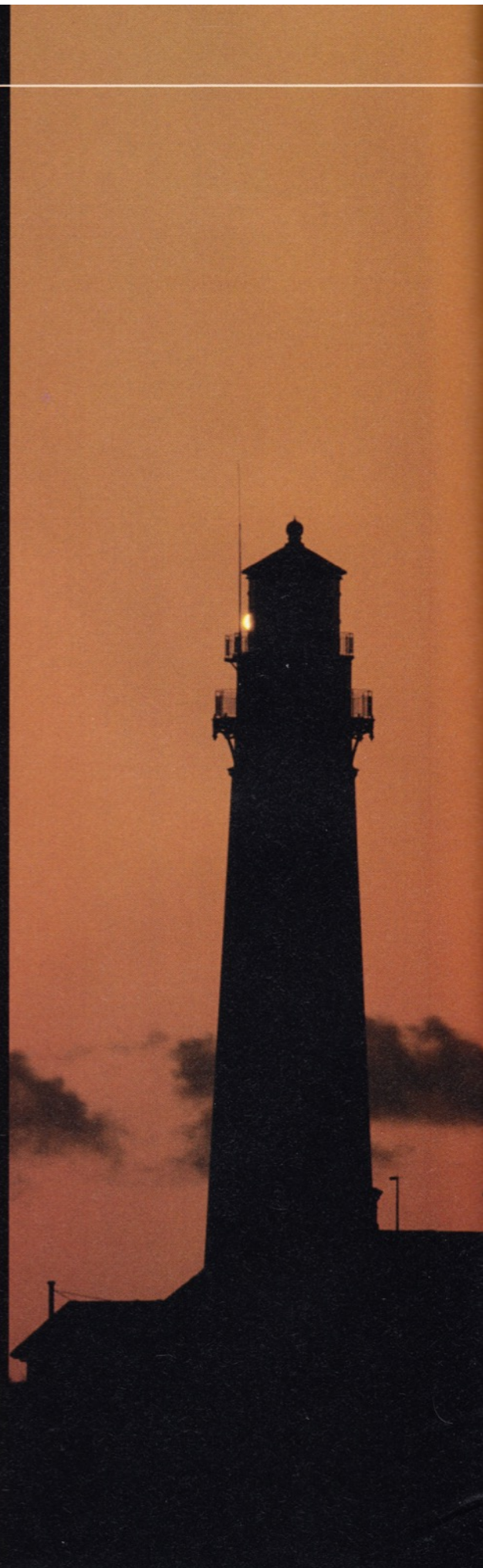
Guild's classic dreadnought, the D25, has been in the line since 1968. The current model has solid spruce top, solid mahogany sides and arched mahogany back. The D25 features a rosewood fingerboard and bridge. More D25s have been sold than any other Guild. The D25 is finished with nitro-cellulose lacquer available in Natural, Black, Antique Sunburst and Cherry.



D25-12

## The D25-12

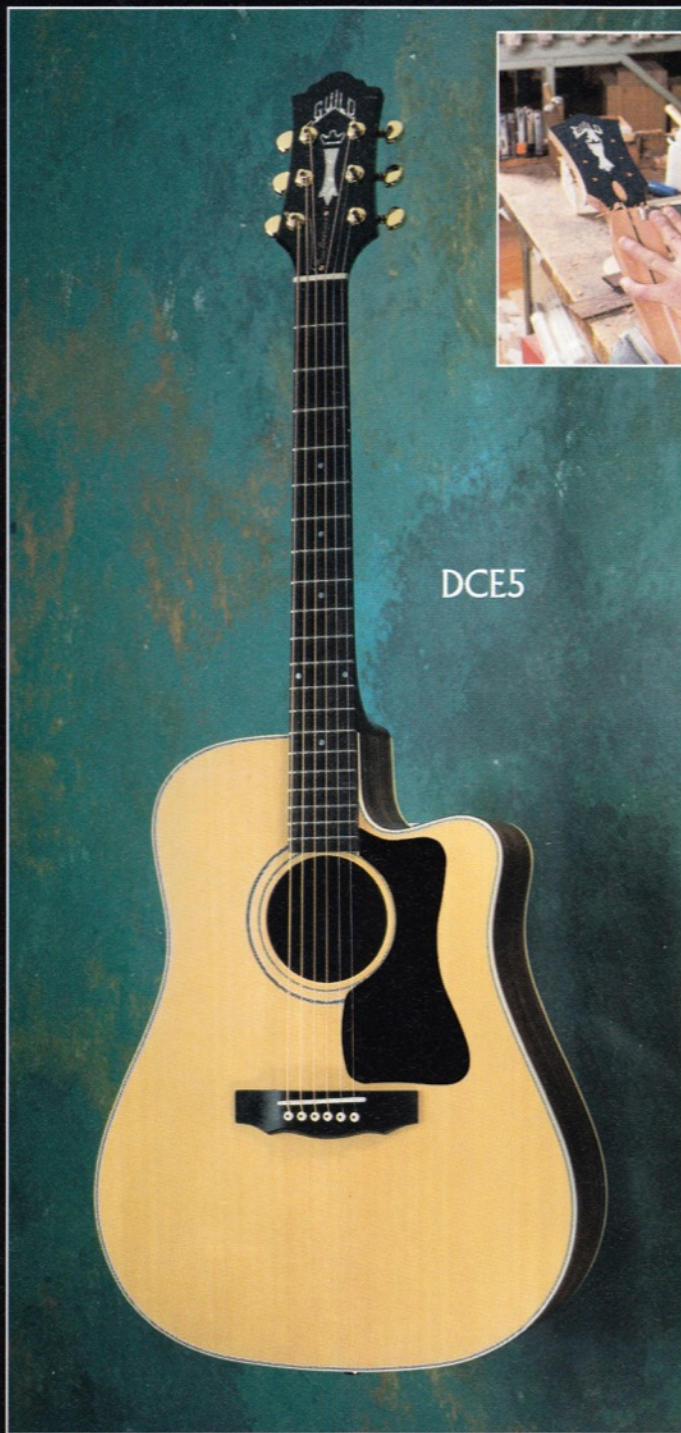
The D25-12 is the matching 12-string for the D25. Like the D25, it has a solid spruce top, solid mahogany sides, arched mahogany back and rosewood fingerboard and bridge. The neck, however, features Guild's double truss rod system, and the nut width is increased  $\frac{2}{16}$  of an inch. The body is constructed with an additional transverse brace, called a tone bar, to maintain the structural integrity of the top.





# True American™ Acoustic-Electrics

The True Americans™ began with these Dreadnought Cutaway Electric guitars. They were designed as an alternative to imported acoustic-electrics. Guild's balanced acoustic sound, combined with Fishman's expertise in piezo electric pickup systems, creates instruments that are capable of real acoustic tone, plugged or unplugged.



DCE5



DCE1HG

## DCE1 & DCE5

Mahogany body, solid spruce top, rosewood fingerboard and rosewood bridge are the basic features of this workhorse acoustic-electric. It is available with Guild's exclusive Hand-Rubbed finish (DCE1HR) or with a nitro-cellulose lacquer high gloss finish (DCE1HG).

The rosewood body, select solid spruce top, ebony fretboard and ebony bridge make the DCE5 real step-up. The Prefix Onboard Blender™, a microphone with a piezo system, combined with the True American™ acoustic sound of the DCE5 creates the most professional acoustic-electric available anywhere.



# Acoustic Guitars

## DV6 & DV52

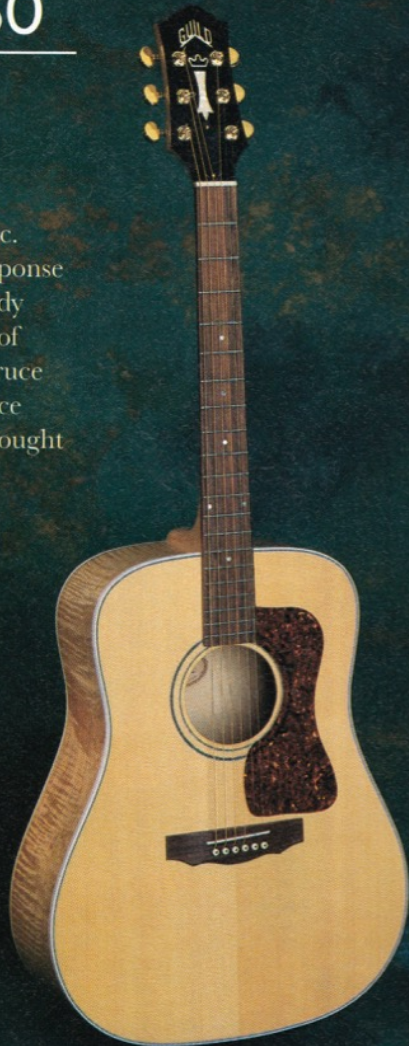
The DV Series guitars are the product of research in how to tune the bodies and tops of these Dreadnoughts to sound like vintage guitars. The DV6 has a solid mahogany back and sides that have been sanded down. The mahogany neck and end blocks have been specially selected for light weight and superior strength. The top is double-A graded sitka spruce and has shaved braces that provide strength while reducing weight. The DV52 is built to the same exacting standards, with solid rosewood back and sides and with an ebony fretboard and bridge. The solid spruce top has Guild scalloped bracing. The DV52 is widely recognized as the best value in the acoustic realm and it was chosen as the basis for the Guild Custom Shop models.

DV52



## The D30

The flame maple back and sides are the signature of this beautiful acoustic. The brilliant response of the maple body to the vibration of the double-A spruce top creates a voice no other dreadnought can match. The combination of gorgeous woods and distinctive should put the D30 in a class by itself.



D30



DV6HG

DV6HR



## F-Series Acoustic-Electrics

Guild has designed the ideal guitar for those who are looking for a natural sound plugged or unplugged. The F-Series acoustic-electrics are unmistakably Guild. The classic Guild Valencia™ body shape continues in these modern guitars. The body has been given a custom cutaway and an oval sound hole. The body depth has been reduced, but the feel and sound is still there. Available in maple, rosewood and mahogany bodies, all the F-Series acoustic-electrics feature Fishman® pickup and preamp systems.

We never rest at Guild when it comes to perfecting the guitars we build. The F-Series is an excellent example of that statement. These guitars have been worked and reworked to achieve the balance, sound and reliability that are the hallmarks of Guild.

All F-Series acoustic-electrics are equipped with Fishman® pickup and preamp systems.



F5CE

### F65CE

The F65 is the top of the line and it features the classic G shield on the small size headstock for better balance with the body. It comes with all the decoration appropriate for a top of the line Guild.



F65CE



F4CEHG



F4CEHR



# Acoustic Guitars

## Jumbos

The Guild Jumbo Series guitars are classic Guilds. These guitars were first manufactured in Manhattan in 1954. They are the original Guild flattops. The JF designation (Jumbo Folk) was added to these models in the 1980s.

The JF guitars are built with matching six- and twelve-string models and no guitar collection is complete without one of these pairs. All Guild twelve-string guitars are fitted with double truss rods and custom bracing to stand up to the extra tension exerted by twelve strings. These guitars are exceptionally well balanced for recording as well as live performance.



JF65

JF65-12



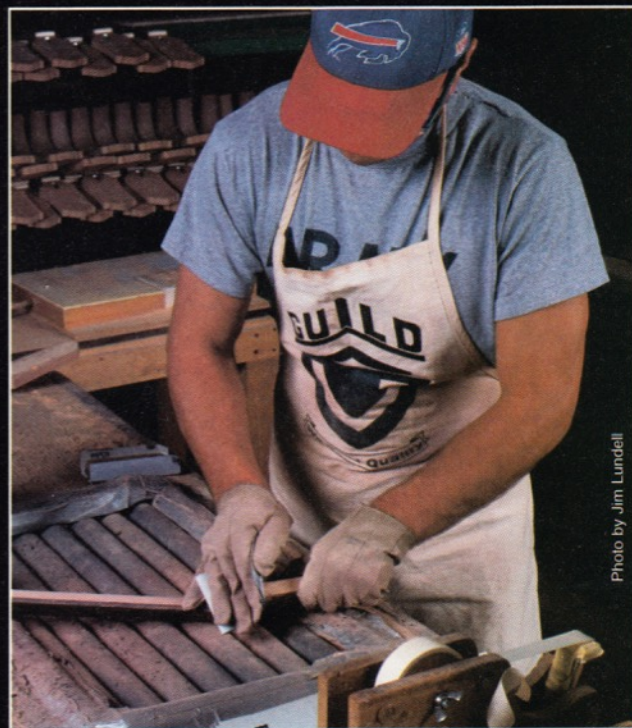


Photo by Jim Lundell

## JF65, JF55 & JF30

The JF65 was introduced in mid '97, but the vintage guitar enthusiast will know it as the F50. It has a more brilliant sound than its rosewood counterpart, the JF55, which was originally designated the F50R. The Guild Jumbo guitars can be found at the top of the charts; from Buddy Holly's F50 sunburst to Kenny Wayne Shepherd's JF55 natural, they have always been the "artist's choice."

The JF guitars are built with matching six- and twelve-string models and no guitar collection is complete without one of these pairs. All Guild twelve-string guitars are fitted with double truss rods and custom bracing to stand up to the extra tension exerted by twelve strings. These guitars are exceptionally well balanced for recording as well as live performance.













# Guild Custom Shop

by Bruce Bolen

NEW DIRECTIONS • NEW DIRECTIONS • NEW DIRECTIONS • NEW DIRECTIONS • NEW DIRECTIONS

Ever since Guild was founded in 1952, the company has created and built special instruments. Alfred Dronge, the founder, knew many artists in New York, and the company made many custom jazz guitars for this demanding clientele.

In the 1960s, folk artists like Paul Simon ordered and played custom Guild acoustics, while John Denver and Bonnie Raitt enjoyed their custom Guild jumbos a few years later. During the 1980s, Guild designed and built electrics for Motley Crue and Roy Buchanan, a unique, patented double-neck for Slash of Guns'n'Roses (more about the Crossroads project later), and the only authorized version of Brian May's legendary handmade electric.

Fender's purchase of Guild in November of 1995 opened new doors of opportunity, not only for new acoustic and electric models, but for an enhanced continuation of custom-built guitars. The company elected to open a custom shop and R&D center in Nashville, Tennessee, a town often referred to as "Music City, USA."

Although several hundred miles from the Guild factory in Westerly, Rhode Island, Nashville offered new possibilities for Guild. Fender has had an office in Nashville since early 1991, during which time the Nashville-based staff has worked with hundreds of headlining artists and key musicians, not only in country music, but in all musical genres. Each member of the Nashville staff is a musician, designer, and instrument builder.

Combine these years of experience with guitar know-how, a love for Guild instruments, and the strongest artist association on the planet, and you have the perfect setting for a custom shop and R&D center. With the support of the Fender R&D team in Corona, California, some incredible things are bound to happen.

Since 1997 marked the 45th anniversary of the Guild company, the Guild Custom shop designed a new model celebrating the occasion. The 45th Anniversary features a well-known traditional Guild body

For 1998, the Custom Shop plans to follow these designs with additional ideas. To begin with, the "Valencia" nameplate will return to Guild after a long absence. With design elements of the original 1950s F-40 and the 1997 45th Anniversary, the sunburst Valencia will feature solid curly maple back and rims, abalone top trim, and the "Deco" series fingerboard inlay. Like the other Custom Shop acoustic models, the Valencia features a triple-A grade Sitka spruce top with the Custom Shop's signature "floating X" scalloped bracing pattern.

This year, Guild fans will also see the availability of a limited production version of the unique, patented Crossroads™ double-neck, which Guild artisans in Westerly built for Slash. The guitar fuses an acoustic 12-string with a solid-body 6-string for the first time, allowing players to rapidly switch between two very different tonalities.

The 12-string side features an X-braced top, Fishman® transducer-equipped bridge, and a special acoustic chamber, while the electric side is equipped with two special-

design humbucking pickups as well as Guild's popular Bluesbird™ neck and electronics.

The Custom Shop and Guild's Westerly factory have cooperated closely in the reintroduction of Guild's F-30 Series from the 1960s. These short-scale jumbos were the basis for Paul Simon's custom F-30Rs. Known as superb fingerstyle instruments, their return showcases Guild's recognition of, and respect for, the most significant instruments from its history, as well as its continued commitment to offer players the finest guitars available.

In 1998, the shop will expand into an 8,000 square foot, climate-controlled facility near Nashville's downtown, which will allow additional space for both production and raw materials. The division expects to devote additional R&D time to acoustic, archtop and solidbody models. Custom instruments are already in process for several customers, and the shop plans to offer individual custom guitars through the Guild dealer network later in the year. ♪

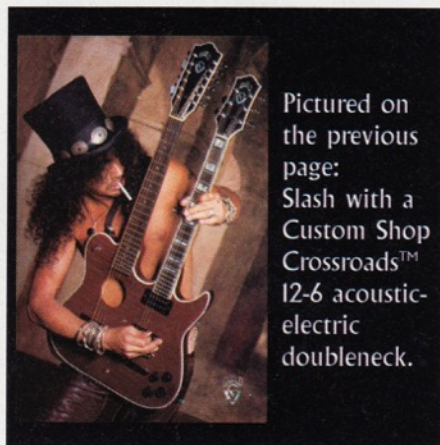


All Guild Custom Shop guitars are meticulously crafted by a select group of seasoned luthiers at the Custom Shop in Nashville.

shape, scalloped "floating X" top bracing, an ebony "cloud" bridge design, exotic solid flame maple back and rims, and almost 12 feet of abalone trim. Only 45 were built, each one individually signed and numbered by the luthiers who build it.

The 45th Anniversary was only one of many very special guitars built by the Custom Shop. At the January 1997 NAMM show, the shop also introduced the "Deco" and "Finesse" models. These powerful sounding, handmade dreadnoughts were accepted as being among the finest guitars ever built, combining Guild's legendary balanced tone with painstaking attention to the smallest construction details.

Many very special Guild guitars have been ordered by artists as well. Among these was an orange JF-30-12 with a hand-painted medieval "sunburst" design around the soundhole for U2's Bono, as well as custom rosewood jumbos for Bryan White and Elliot Easton, and a B-30 bass for Reggie Hamilton with special neck dimensions and electronics.



Pictured on the previous page: Slash with a Custom Shop Crossroads™ 12-6 acoustic-electric double-neck.



# Acoustic Guitars

## Valencia™

After a long absence, the Valencia™ nameplate returns to Guild for this special Custom Shop model. Incorporating design elements of the original 1950s F-40 and the 1997 45th Anniversary, the sunburst Valencia™ features solid curly maple back and rims, abalone top trim and the Deco™ series fingerboard inlay. Like the other Custom Shop acoustic models, the Valencia™ features a triple-A grade Sitka spruce top with the Custom Shop's signature "floating X" scalloped bracing pattern.



Valencia™

Below, Custom Shop craftsman Tim Shaw works on a headstock. A guitar builder for more than 20 years, Tim is one of the driving forces in the development of the Valencia™ and the other Guild Custom Shop models.



Photo by Bucky Barrett



# Acoustic Guitars



## D100 & JF100

The Guild 100 Series guitars are without doubt the most beautiful acoustics ever built by Guild. These masterpiece instruments were originally built at the factory in Westerly, but are now the proud products of the Guild Custom Shop in Nashville, Tennessee.

The maple and abalone bound rosewood bodies are combined with a natural finished, hand-carved mahogany neck. The ebony fretboard has distinctive cloud inlays of abalone and an abalone inlaid, multi-layered headstock. The D100 dreadnought and JF100 jumbo are made of our most select spruce and rosewood.

As you would expect from Guild, all Custom Shop guitars are made with an integrity of design and commitment to value that cannot be found elsewhere.

## Deco™ & Finesse™

Deco™ and Finesse™ models are guitars designed and built by the Guild Custom Shop. The Deco™ has a customized art deco pearl and abalone inlay pattern on its ebony fingerboard.

The Finesse™, on the other hand, features a very understated approach to ornamentation. The body and neck are bound with shell, and simple abalone dot inlays decorate the fingerboard.

Both models are based on the stock DV52 with hand-scalloped bracing and custom-cut bridge with compensated saddle. The chesterfield headstock decorations are vintage style, cut from abalone and pearl. These limited production guitars will impress the most critical players for sound and presentation.





## S4CE

The most unique Guild model, the S4CE was an idea that came to Guild from Nashville. The body is the size of the famous Guild Bluesbird™ with an acoustic chamber that is routed from a solid piece of mahogany. The body is then fitted with an “X” brace solid spruce top. The result is an acoustic-electric instrument that is the size of an electric guitar with the sound of a true acoustic.



S4CEBG

The S4CE is available in a high-gloss finish (S4CE-HG) and in Guild's unique hand-rubbed natural finish (S4CEHR). There is also the S4CE Barry Gibb limited edition model (S4CE-BG). Developed in collaboration with legendary superstar Barry Gibb, the S4CEBG is a custom version of the S4 High Gloss finished in metallic blue or crimson.



S4CEHG

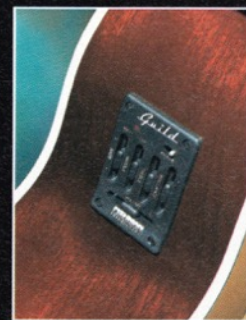


B4E

B30E

## Acoustic Basses

Guild has been making acoustic basses for over twenty years. Inspired by the guitarron, the B30E was born in 1975. A selected spruce top and mahogany body give this bass the warm mellow tone you expect from a true acoustic bass. Originally known as the B50, this standard of the industry continues to thrive today with the addition of a Fishman® pickup and preamp system. No imitator has matched this professional pioneer for tone and value.



Similar praise has been given to the B4E, the little brother of the B30E. The direct result of working with professional bass players, the B4E uses the same neck and pickup system as the B30E, but it has a smaller, more comfortable mahogany cutaway body and spruce top that the pros requested.



# *Guild Clothing*

Call 1-800-926-2651 for a free Guild clothing catalog.



Guild Embroidered Sweatshirts



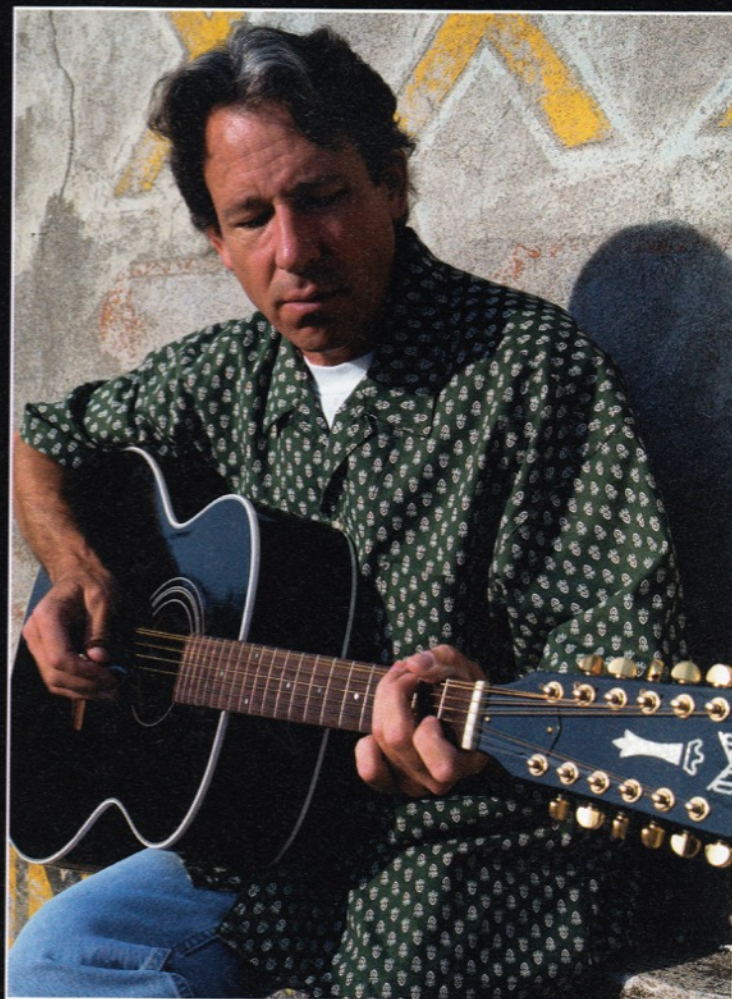
Guild Denim Shirt



Guild Embroidered T-Shirts



Guild Embroidered Hats



Guild Camp Shirt



# Guild Strings

Guild players often ask what kind of strings are originally installed on their guitars when they leave the factory. The following table lists all guitars and the strings with which they're shipped.

Guitar	Strings
Bluesbird™, S100 Polara™, Starfire™ (II, III, IV), XI70 Manhattan™	Guild Nickel-plated Steel 4350 (.010-.046)
Artist Award™, X700 Stuart™	Guild Plain Steel (.011-.050)
D4, D25, D30, D55, D100, DV6, DV52, DCEI, DCE5, F30, F30R, JF30, JF55, JF65, JF100	Guild L350 (.012-.053)
Deco™, Finesse™, Valencia™	Guild M450 (.013-.056)
S4CE, F4CE, F5CE, F65CE	Guild Phosphor Bronze (.010-.047)
D25-12, D4-12, JF30-12, JF65-12, JF55-12, JF100-12	Guild L1250 (.010-.049 12-string)
B4, B30	PBL 7400 Guild Phosphor Bronze (.045-.089)

Guild Strings are available from your local dealer.





# Electric Guitars

## Jazz Guitars

The Guild story began with jazz guitars, and the tradition that commenced in 1953 continues today. The early days saw the introduction of models like the X500 Stuart, X350 Stratford and the Johnny Smith, which became the Artist Award™, and Guild hummed with activity as artists like Carl Kress, George Barnes and Dave Gonzalez became endorsers of the new American Jazz Guitar.

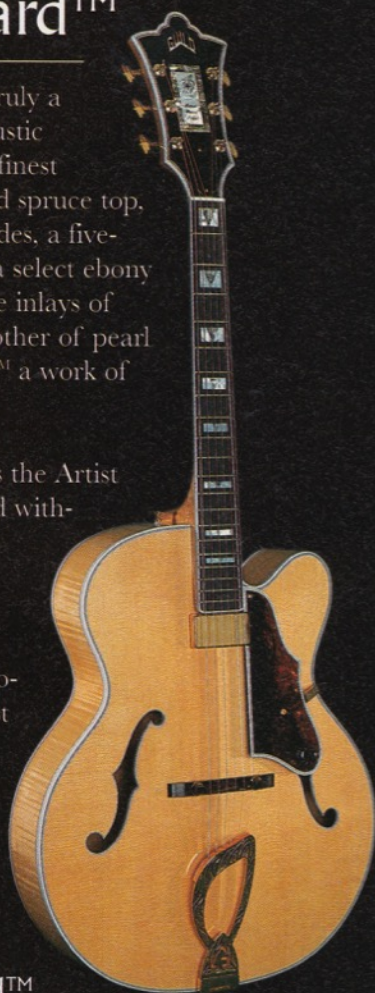
Today, as Guild prepares to enter the new millenium, these classic jazz guitars are still a mainstay of the Guild guitar line. Jazz guitarists like Paul Bollenback, Larry Baione and Jack Cecchini continue to make Guild their choice for tone, reliability and playability. Guild has stayed true to its legacy of great jazz guitars.

## Artist Award™

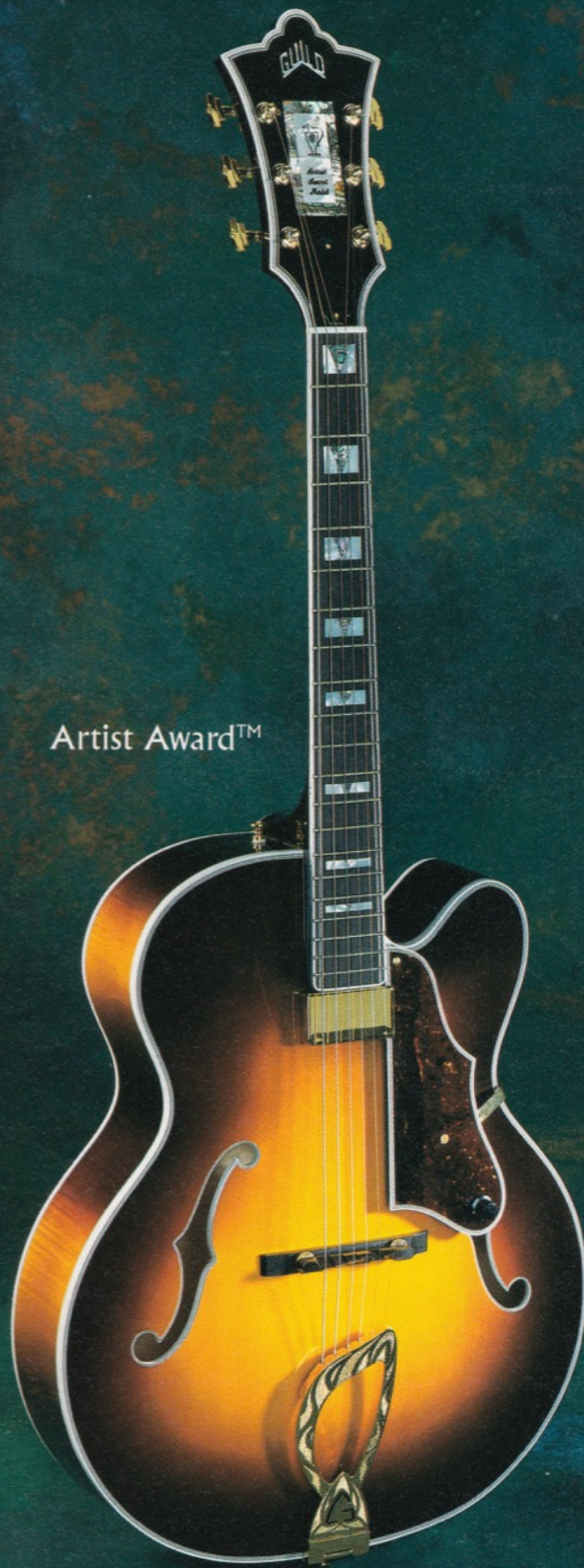
The Artist Award™ is truly a work of art. It's an acoustic instrument built of the finest materials. A carved solid spruce top, solid maple back and sides, a five-piece maple neck with a select ebony fretboard and distinctive inlays of natural abalone and mother of pearl make the Artist Award™ a work of art to both ear and eye.

A floating pickup allows the Artist Award™ to be amplified without interfering with the true acoustic nature of this masterpiece. Our most experienced and skilled craftsmen are chosen to work on the Artist Award™. No words can describe what must be experienced—this certainly applies of the Artist Award™.

Artist Award™



Artist Award™





## X170 Manhattan™

The X170 Manhattan™ features dramatic performance in a highly versatile guitar with rich, professional tone quality and excellence of workmanship at a moderate price. This Old World-style cutaway guitar features a multi-laminate maple body in medium-full size: 16 5/8" wide by 2 1/2" deep. Its graceful design makes this instrument easy to hold and to play. The Manhattan™ features a "harp" tailpiece and gold hardware.

At right, Paul Bollenback, solo jazz musician and guitarist with jazz organist Joey DeFrancesco (background), plays a Guild X700 Stuart™.



X170 Manhattan™

X700 Stuart™

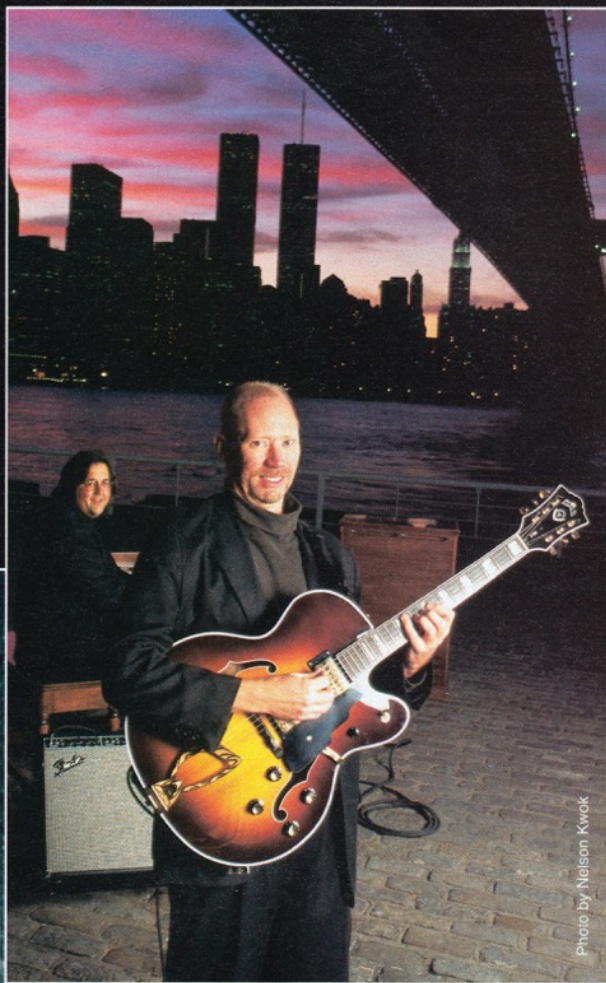


Photo by Nelson Kwok

## X700 Stuart™

The X700 Stuart™ is simply one of the tops in electric jazz guitars, and the pride of our sound engineers and wood craftsmen. The Stuart's distinctive fast-action neck is fashioned of 5-piece selected hard maple and mahogany. The choice ebony fretboard is elegantly inlaid with deluxe two-tone abalone and mother-of-pearl position markers.

The Stuart's full "Venetian" cutaway body is 17 3/4" wide and 3 1/2" deep and boasts the same graduated carved solid spruce top as the Artist Award. Gold-plated hardware and engraved "harp" tailpiece add the final touches to this superb instrument.



# The Return of the Starfires

by Jay Pilzer

The Starfire II and III trace their lineage back to the Guild CE-100 that was first made in the 1950s. The CE-100 begot the T-100. The T-100, called the Slim Jim, was Guild's first thin body. They were available in either sunburst or blonde.

In 1960 some T-100s were given red finishes and the Starfire was born. Like today's models, the II had a harp tailpiece and the III came with a Guild Bigsby. Starfires looked great, played great, and could go from jazz to blues to rock with a flip of a switch and the tweak of a knob.

Incidentally, the Starfire series boasts one of the strangest endorsement deals in guitar history. In the 1960s the Starfire line was endorsed by none other than Gary Lewis of Gary Lewis and the Playboys. OK, so lots of guitars were promoted by rock players, but Gary Lewis was a drummer. Yep, the Starfire was the drummers' choice, too.

The current models are made to the same specifications as those great guitars of 30 years ago. The blonde and sunburst finishes are all maple bodies while the red and black finishes have bodies of mahogany. All Starfires have mahogany necks.

The pickguards, knobs and pickup covers are all made to the exact original specs. The pickups retain the Guild tilt adjustment and other features from the first series, but use modern production techniques to yield a pickup perfectly voiced for the new Starfire.

When I first saw these guitars, it was like seeing old friends, but they are not merely a nostalgia trip. They are well-made true hollow bodies that will make music from the '60s through the '90s come alive. 🎸

Jay Pilzer has a PhD in History, which he teaches in his home state of Tennessee. He has played Guilds since 1964. He and his wife Kay operate New Hope Guitar Traders which specializes in Guild guitars.

Photo by Jay Pilzer



A 1962 Starfire III with a very unusual master volume knob.



## Starfire II & III™

Favorites for many years because their ultra-light, thin hollow bodies provide both the comfort and the sonic responsiveness to inspire long playing sessions. The Starfire IIs and IIIs boast one-piece mahogany necks and multi-laminate, single "Florentine" cutaway bodies that will deliver the punch and drive to keep other instruments rocking all night long. The Starfire II features a harp tailpiece and floating rosewood bridge, while the Starfire III is equipped with a Guild vibrato tailpiece and floating bridge.

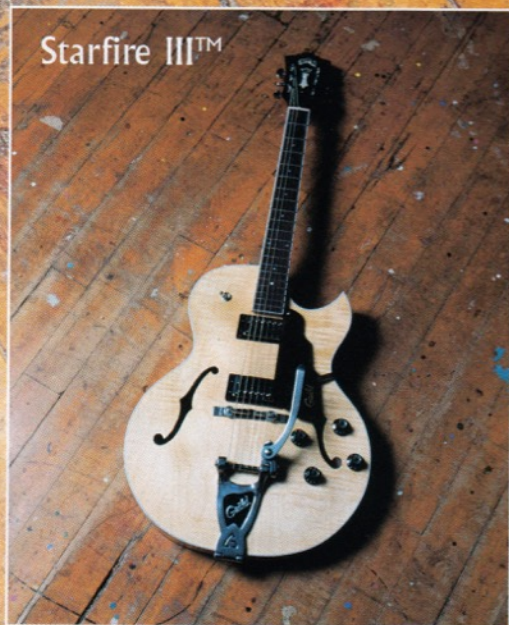




Photo by John Samora

Blues guitarist and Berklee College of Music Assistant Professor Johnny DeFrancesco and his Starfire IV.

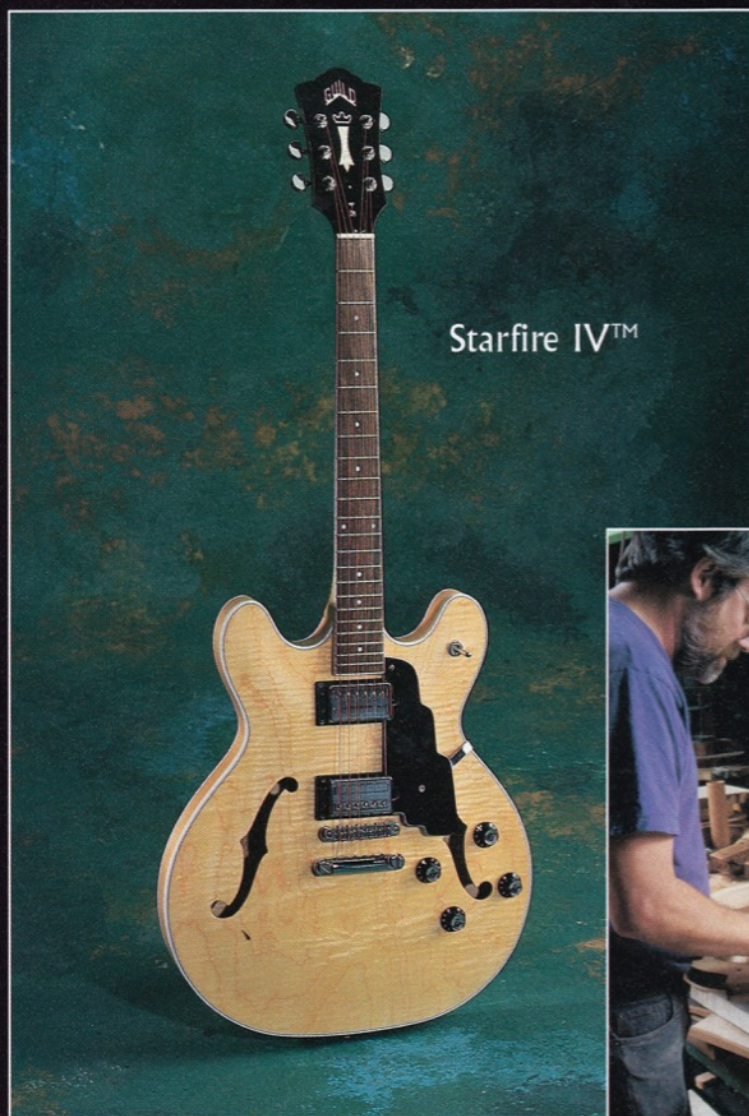
Starfire II™



Starfire III™



# Electric Guitars



Starfire IV™

## Starfire IV™

The Starfire IV's extra-thin double cutaway semi-hollow body is 16 3/8" wide by 1 1/2" deep for great comfort and handling. The slender, fast-action neck is joined to the body at the 18th fret for easy access to upper registers. The stop-tailpiece and Guild Adjust-o-matic™ bridge provide sustain and precise intonation. The Starfire IV™ spells "showmanship" in every feature.



## Starfire Bass II™

The Starfire Bass II™, the legendary bottom end of '60s psychedelia, returns with a late-'90s attitude. Loved by the likes of Jack Cassady of Jefferson Airplane, Phil Lesh of the Grateful Dead, and many others, the original Starfire Bass II had a reputation for full, deep, resonant bass tone. Production stopped as fashions changed, but collectors continued to pursue Starfire basses, and now, due to popular demand, Guild announces a modern version of the vintage classic. Featuring a double cutaway thinline semi-hollow body, laminated mahogany top, back and sides, and two Guild humbucking bass pickups, the Starfire Bass II offers the same full, deep tone of its legendary namesake.



Starfire Bass II™



# The Legend of the Bluesbird™

The legend of the Bluesbird™ began in 1954 when Guild guitars introduced the M75 Aristocrat. Designed as a scaled-down version of the company's popular jazz guitars, the Aristocrat featured a shorter 24 3/4" scale length.

Soon after its introduction, the Aristocrat name was dropped, and the guitar became simply the M75. Due to its great tone and playability, the M75 became a favorite among blues guitarists. Blues legends on the scale of John Lee Hooker and Muddy Waters were often seen plying their trade with Guild M75s.

The guitar's growing popularity in the blues scene spurred the company to rechristen it the M75 Bluesbird. Its tone was smooth and expressive. The same qualities that attracted blues players in the early days continue to attract players of all styles to Guild's current Bluesbirds.

Bluesbirds all feature a figured maple top on a solid mahogany body. Acoustic chambers are carved in the body to create an acoustic liveliness not found in any similar guitar. The Bluesbird picture at left sports a tobacco sunburst finish; it, along with the cherry sunburst and amber Bluesbirds, is built with extra select figured maple. There is a nominal additional charge for these finishes, as opposed to the standard finishes—gold, black and crimson transparent—pictured on the following page. 🐦



Bluesbird™

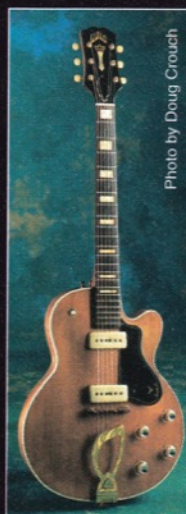


Photo by Doug Crouch

A 1959 M75 Bluesbird. These semi-hollow classics were played by many blues legends.



# Electric Guitars

## Bluesbird™

With its combination of fine woods and elegant styling, the Bluesbird™ is as playable as it is alluring. Its solid mahogany body with carefully engineered sound chambers and exquisitely figured maple top blend perfectly to create an openness not found in normal solid-body guitars. This big-sounding guitar has a range of response that goes from meaty lead to jazzy archtop just by backing off the tone knobs. Topped off with the generous sound provided by two humbucking pickups, the Guild Bluesbird will satisfy the needs of even the most demanding player.



Standard Bluesbirds™



# Kim Thayil

and his Guild S-100

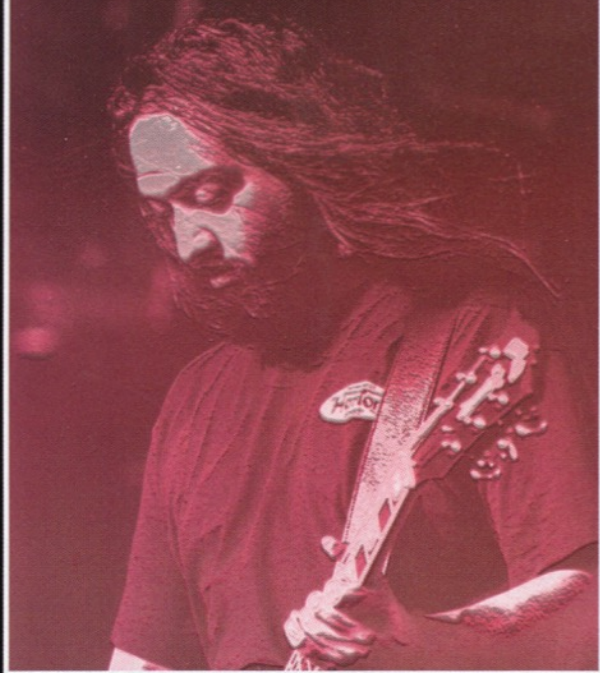


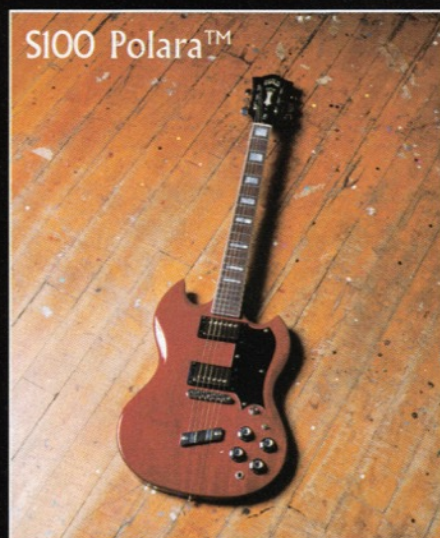
Photo by Paul Stahnke



S100 Polara™

## S100 Polara™

This solid mahogany model originated in 1963, one of the earliest solid-body guitars built by Guild. In 1973, while Jim Deurloo was Plant Manager at Guild, the S100 Polara™ was redesigned. The contoured body of the new S100 was far more comfortable than its predecessor. Guild reintroduced this classic in the early 1990s and paid careful attention to the original features. The substantial neck set creates a more stable guitar that sustains better than the instrument for which the S100 Polara is often mistaken.



S100 Polara™



# Acoustic Specifications

MODEL	SCALE	NUT WL.	TOP	BACK	SIDES	NECK	FINGERBOARD	BRIDGE	BRACING	FINISH OPTIONS
D4/D4G	25 5/8"	1 11/16"	Solid Spruce	Arched Mahogany	Solid Mahogany	Mahogany	Rosewood	Rosewood	Standard	Hand Rub & Gloss
D25	25 5/8"	1 11/16"	Solid Spruce	Arched Mahogany	Solid Mahogany	Mahogany	Rosewood	Rosewood	Standard	High Gloss
D30	25 5/8"	1 11/16"	Solid Spruce	Arched Maple	Solid Maple	3 Ply Maple	Rosewood	Rosewood	Scalloped	High Gloss
D55	25 5/8"	1 11/16"	Solid Spruce	Solid Rosewood	Solid Rosewood	3 Ply Mahogany	Ebony	Ebony	Scalloped	High Gloss
DV6	25 5/8"	1 11/16"	Solid Spruce	Solid Mahogany	Solid Mahogany	Mahogany	Rosewood	Rosewood	Shaved	Hand Rub & Gloss
DV52	25 5/8"	1 11/16"	Solid Spruce	Solid Rosewood	Solid Rosewood	Mahogany	Ebony	Ebony	Scalloped	Satin & Gloss
D4-12	25 5/8"	1 13/16"	Solid Spruce	Arched Mahogany	Solid Mahogany	Mahogany	Rosewood	Rosewood	12 String	Handrubbed
D25-12	25 5/8"	1 13/16"	Solid Spruce	Arched Mahogany	Solid Mahogany	Mahogany	Rosewood	Rosewood	12 String	High Gloss
DCE1	25 5/8"	1 11/16"	Solid Spruce	Arched Mahogany	Mahogany	Mahogany	Rosewood	Rosewood	Standard	Hand Rub & Gloss
DCE5	25 5/8"	1 11/16"	Solid Spruce	Arched Rosewood	Rosewood	Mahogany	Ebony	Ebony	Standard	High Gloss
JF30	25 5/8"	1 11/16"	Solid Spruce	Arched Maple	Solid Maple	3 Ply Maple	Rosewood	Rosewood	Standard	High Gloss
JF55	25 5/8"	1 11/16"	Solid Spruce	Solid Rosewood	Solid Rosewood	3 Ply Mahogany	Ebony	Ebony	Shaved	High Gloss
JF65	25 5/8"	1 11/16"	Solid Spruce	Arched Maple	Solid Maple	3 Ply Maple	Ebony	Ebony	Shaved	High Gloss
JF30-12	25 5/8"	1 13/16"	Solid Spruce	Arched Maple	Solid Maple	3 Ply Maple	Rosewood	Rosewood	12 String	High Gloss
JF55-12	25 5/8"	1 13/16"	Solid Spruce	Solid Rosewood	Solid Rosewood	3 Ply Mahogany	Ebony	Ebony	12 String	High Gloss
JF65-12	25 5/8"	1 13/16"	Solid Spruce	Arched Maple	Solid Maple	3 Ply Maple	Ebony	Ebony	12 String	High Gloss
F30	24 3/4"	1 11/16"	Solid Spruce	Solid Mahogany	Solid Mahogany	Mahogany	Rosewood	Rosewood	Custom	Hand Rub & Gloss
F30R	24 3/4"	1 11/16"	Solid Spruce	Solid Rosewood	Solid Rosewood	Mahogany	Ebony	Ebony	Custom	High Gloss
F4CE	25 5/8"	1 5/8"	Solid Spruce	Arched Mahogany	Mahogany	Mahogany	Rosewood	Rosewood	Standard	Hand Rub & Gloss
F5CE	25 5/8"	1 5/8"	Solid Spruce	Arched Rosewood	Rosewood	Mahogany	Rosewood	Rosewood	Standard	High Gloss
F65CE	25 5/8"	1 5/8"	Solid Spruce	Arched Maple	Maple	3 Ply Maple	Ebony	Ebony	Standard	High Gloss
S4CE	25 5/8"	1 5/8"	Solid Spruce	Solid Mahogany	Solid Mahogany	Mahogany	Rosewood	Rosewood	Standard	Hand Rub & Gloss
B4E	30 1/2"	1 5/8"	Solid Spruce	Arched Mahogany	Mahogany	Mahogany	Rosewood	Rosewood	Standard	Hand Rub & Gloss
B30E	30 1/2"	1 5/8"	Solid Spruce	Arched Mahogany	Mahogany	Mahogany	Rosewood	Rosewood	Standard	High Gloss
D100	25 5/8"	1 11/16"	Solid Spruce	Solid Rosewood	Solid Rosewood	3 Ply Mahogany	Ebony	Ebony	Scalloped	High Gloss
JF100	25 5/8"	1 11/16"	Solid Spruce	Solid Rosewood	Solid Rosewood	3 Ply Mahogany	Ebony	Ebony	Shaved	High Gloss
Finesse™	25 5/8"	1 11/16"	Solid Spruce	Solid Rosewood	Solid Rosewood	3 Ply Mahogany	Ebony	Ebony	Scalloped	High Gloss
Deco™	25 5/8"	1 11/16"	Solid Spruce	Solid Rosewood	Solid Rosewood	3 Ply Mahogany	Ebony	Ebony	Scalloped	High Gloss
Valencia™	25 5/8"	1 11/16"	Solid Spruce	Solid Maple	Solid Maple	5 Ply Maple	Ebony	Ebony	Scalloped	High Gloss

*All Guild guitars are made with care in the U.S.A. Specifications and features are subject to change without notice.*

## Guild Limited Lifetime Warranty

Because the folks at the Westerly factory are devoted to quality and the ideals of traditional craftsmanship, Guild warrants all of its instruments to be free from defects in materials and workmanship for as long as it is owned by the original retail purchase. Terms subject to certain limitations and restrictions set forth in the Guild Owner's Manual.



Photo by Jim Lundell



# Electric Specifications

MODEL	SCALE	NUT WIDTH	BODY	NECK	FINGERBOARD/BRIDGE	NO. OF FRET	MACHINE HEADS	PICKUPS	CONTROLS	COLORS
Artist Award™	25 5/8"	1 11/16"	Solid Maple w/ Carved Solid Spruce Top	Maple	Ebony w/ Engraved Tailpiece	20	Gold w/ Imperial Buttons	Floating Single Coil	Master Vol.	01, 37
X700 Stuart™	24 3/4"	1 11/16"	Maple w/ Carved Solid Spruce Top	Maple	Ebony w/ Engraved Tailpiece	20	Gold	2 SD-1 Humbuckers	Master Vol., 2 Vol., 2 Tone	01, 37
X170 Manhattan™	24 3/4"	1 11/16"	Maple w/ Maple Top	Maple	Rosewood w/ Engraved Tailpiece	20	Gold	2 SD-1 Humbuckers	2 Vol., 2 Tone	01, 37
Starfire IV™	24 3/4"	1 11/16"	Maple or Mahogany	Maple or Mahogany	Rosewood w/ Adjust-o-matic Bridge	22	Chrome	2 SD-1 Humbuckers	2 Vol., 2 Tone	01, 06, 37, 38
Starfire III™	24 3/4"	1 11/16"	Maple or Mahogany	Mahogany	Rosewood w/ Bigsby Tailpiece	22	Chrome	2 SD-1 Humbuckers	2 Vol., 2 Tone	01, 06, 37, 38
Starfire II™	24 3/4"	1 11/16"	Maple or Mahogany	Mahogany	Rosewood	22	Chrome	2 SD-1 Humbuckers	2 Vol., 2 Tone	01, 06, 37, 38
Starfire Bass II™	30 1/2"	1 5/8"	Maple or Mahogany	Mahogany	Rosewood	20	Chrome	2 Bass Humbuckers	Master Volume 2 Vol., 2 Tone	01, 06, 37, 38
Bluesbird™	24 3/4"	1 11/16"	Mahogany Back Figured Maple Top	Mahogany	Rosewood	22	Chrome	2 Guild Humbuckers	2 Vol., 2 Tone	06, 20, 30, 32, 38, 78
S100 Polara™	24 3/4"	1 5/8"	Solid Mahogany Mahogany	Mahogany	Rosewood	22	Chrome	Rosewood	2 Vol., 2 Tone	06, 21, 38, 80

All Guild electrics feature the following: 12" fingerboard radius, Grover Rotomatic® machine heads, deluxe hardshell case, and the Guild Limited Lifetime Warranty.

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## Electric Guitar Colors



Photo by Jim Lundell

## Guild Deluxe Hardshell Cases

All Guild electrics and many acoustics come with high-quality hardshell cases specially designed to accommodate each specific model. Each case displays a stamped Guild logo and features five strong latches, a comfortable molded handle

and a plush, velvet-lined interior. A fine American-made guitar is often a serious investment, and Guild cases are made to provide maximum protection for your investment for many years to come.



