



GALLERY

Summer 1998

Vol. 1 No. 2 • Guitarist's Magazine

HEAVEN unplugged

an interview with
Bryan Adams

Also:

The New Acoustic Breed
by Billy McLaughlin

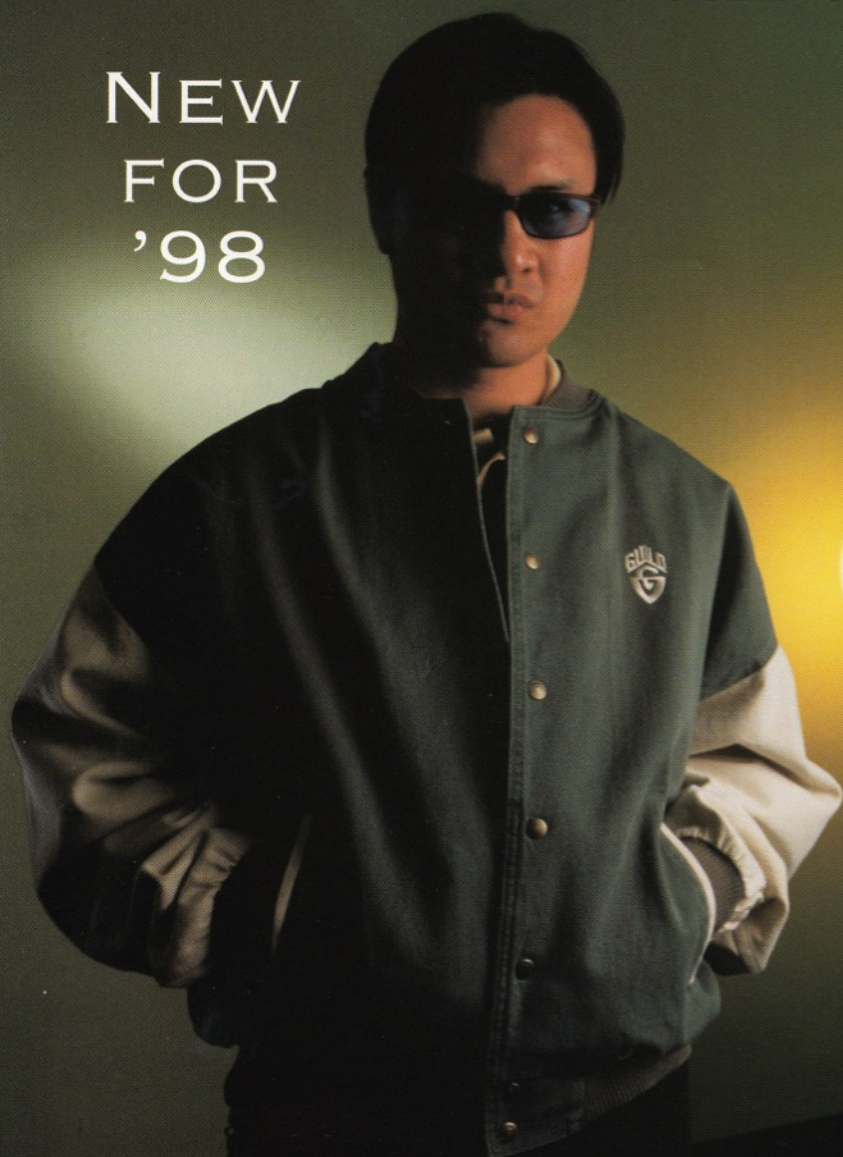
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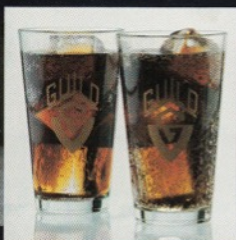


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About Our Contributors . . .

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. To hear Billy play his Guild F50, visit his Web site at www.billymclaughlin.com.

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



Long-time jazz guitarist and music journalist Charles Chapman has played Guild jazz guitars since 1966. As a Professor in the Guitar Department at Berklee College of Music in Boston, Charles has taught guitar since 1972.

Feature Story

Heaven Unplugged: An Interview with Bryan Adams

Bryan Adams' enduring reputation as a soulful, straight-ahead singer/songwriter rests squarely on two decades of chart-topping megahits like "Summer of '69" and "(Everything I Do) I Do It For You." Having won countless fans around the world, Adams has continued to re-invent himself. Fresh on the heels of his *Unplugged* album, Bryan talks about his career, his recent acoustic experiences and, yes, that Bigsby on his Guild JF55.



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We want to hear from you! Send us your letters, photos, Guild stories, anything Guild-related.

Send to the address listed above. Also, check out our Web site at www.guildguitars.com Please don't send anything you need back—sorry, we can't return it.

A Vision of Quality

by Bill Acton

Guild Guitars: Tools for Musical Expression

Music, that most perfect language—both player and listener are enriched by its expression. As a player, your ability to express your musical ideas is defined by your technical skill level, your understanding of music theory and your innate creativity. The same is true for guitar builders—we must master the technical basics, understand the theories of instrument construction and allow space for creativity in order to explore and express our ideas.

If the raw materials of musicianship are those inborn talents that we are unable to see, the raw materials of Guild guitars are the best available woods—the finest grades of rosewood, ebony, mahogany, spruce and maple. Our drying rooms are full and we are constantly searching for more.

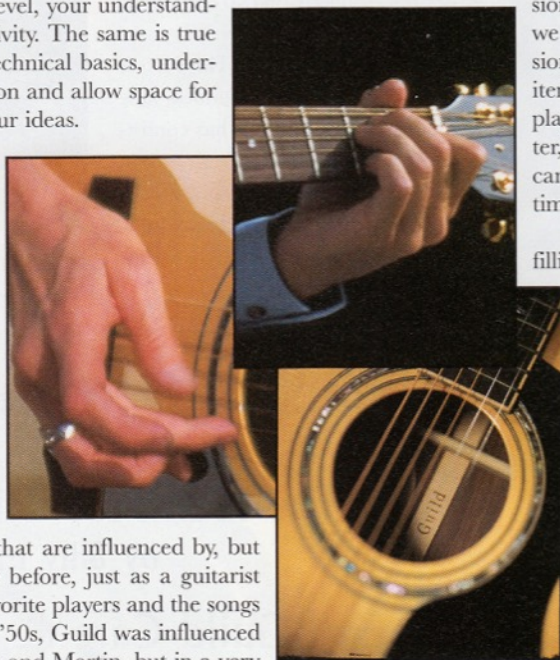
The effects of high quality materials are as undeniable as the beautiful music of a first-rate player. And just as a musician's raw ability will blossom with practice and experience, our skill level at Guild has matured steadily over the past 45 years.

Guild builds traditional style guitars that are influenced by, but not copies of, instruments that have gone before, just as a guitarist develops his own style learning from his favorite players and the songs they played. When we started in the early '50s, Guild was influenced by D'Angelico, Gibson, Epiphone, Gretsch and Martin, but in a very short time Guild had begun to develop its own style. Like the prodigy who learns his lessons quickly, Guild has come to stand shoulder to shoulder with, and even has come to influence, its old masters.

Throughout our entire history, we have understood that our purpose is to build instruments that enhance, not limit, the musical expression of guitar players. We have never built what we consider untouchable instruments. Our mission is not the intentional creation of collector's items, or works of art intended for museum display. If our guitars are beautiful, so much the better, but we build each guitar with the idea that it can only reach its full potential with the passage of time in the care of a player who nurtures it.

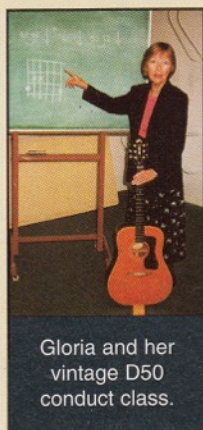
A perfect example of a Guild guitar fulfilling its given mission is the 1964 F30 pictured on page 12. This F30 belonged to Mississippi John Hurt and now resides in the Denver Folklore Center. Why is it a folklore treasure? Because it's a great guitar. It's not a great guitar because of its rare workmanship, but rather because a rare musician, given his choice of any acoustic, picked it off the wall and bonded with it. The F30 entered the unique world of Mississippi John Hurt and, in the skilled hands of the bluesman, became an important partner in the expression of that world.

So what about your world? Do you feel the urge to express yourself musically? If so, remember that Guild Guitars are here to help you do it. Our mission, and we have definitely chosen to accept it, is to build high quality tools for you and the expression of your music. 🍀



Letters to Gallery

Another Guild Owner Keeps the Faith



Gloria and her vintage D50 conduct class.

Dear Guild Gallery,

I've been the happy owner of a D50 since the early '70s. It has seen me thru 20+ years of folk, pop, disco and rock.

When my husband retired, we moved to Florida. I decided to bring only one guitar with me, my Martin or my Guild. It was no contest, and I never regretted choosing my Guild. It's built like a workhorse and sounds like an angel.

Now I'm teaching senior citizens how to play—me and my Guild D50 just keep going on and on.

Yours in Harmony,

Gloria Granert
Sun City, Florida

Thanks, Gloria, for your kind letter and the great photo. It's too bad you had to take just one guitar to Florida, but we're delighted you chose a Guild. We're sure you and your D50 will keep going for many, many decades to come. Keep teaching and spreading the joy of music. —Ed.

Lacquer Flaw: Stradivari and Nitro-cellulose

Dear Guild Gallery,

I received a copy of your new magazine along with my subscription to *Acoustic Guitar* and was somewhat amused to read on page 9 [Winter '97-'98 issue] the statement that Nitro-cellulose lacquer was used by Stradivari and makers since his time.

I am sure this statement will provoke more than a few knowledgeable luthiers and technology historians, as Nitro-cellulose lacquers date to the late 19th century and were a by-product of the invention of dynamite by Alfred Nobel (of Nobel Prize fame). I understand the desire to give credibility to what is essentially a 20th-century factory finishing method by associating it with the hand craftsmanship of a 17th-century Italian violin maker, but few will be swayed by such an exaggeration, which is something of a disservice to Guild and their instruments.

With all the best wishes, I am,

Sincerely,

R.E. Bruné
Evanston, Illinois

Thank you, Mr. Bruné, for bringing this error to our attention. You might say we were a little overzealous, perhaps, but we did not intentionally set out to misrepresent either Guild or Stradivari. We apologize for the error. —Ed. 🍀

The New Acoustic Breed

BRING ON THE ACOUSTIC GUITAR GODS

In the last edition of *Gallery*, I wrote about the New Acoustic Breed, a term we coined that recognizes today as a time of rapid evolution and rich variety among acoustic guitarists and their music. Acoustic traditionalists and electro-acoustic pioneers abound, offering listeners a broad palette of colors and an equally broad body of composition.

Though radio has yet to embrace an instrumental guitarist the way they have, say, saxophonist Kenny G, the time is drawing near for an "acoustic guitar superstar." In fact, it seems odd that over the years there haven't been several. There should be an acoustic guitarist's name to match each of the electric guitar-god figures: Hendrix, Page, Clapton, Vaughan, Van Halen, and so on.

My list of acoustic heroes is long, but you would expect that from an acoustic guitarist. You might think Leo Kottke and Michael Hedges have achieved guitar-god status, and I could't agree more—I would even add several more names to the list—but even with such talent laboring in the cause, acoustic guitar music still hasn't yet burst from its small circle of fans.

What has been missing from the acoustic scene, acoustic performances and composition that electric players have enjoyed a more recognizable profile in popular culture?

Maybe it's a question of style or accessibility. Rock is an aggressive yet relatively simple musical style. Power chords and a lot of youthful attitude dominate rock radio. Or perhaps acoustic guitar's image has held it back. For whatever reason, acoustic guitar has fallen into a niche and stayed there.

I think sometimes the niche itself is one of the barriers. Anyone who specializes in acoustic guitar performance knows the acoustic guitar circuit. There is a definite circuit, just as there is a definable and limited number of radio opportunities for acoustic guitarists.

If you play acoustic guitar and record acoustic guitar CDs, then chances are you've gotten to know a specific group of club and coffee-house owners, radio programmers and other players who live in this genre-specific world. You have all these players playing for the same devout guitar lovers, but the circle never gets any bigger. It seems like preaching to the converted. Isn't it time to reach out to the general public, taking this great-sounding instrument to the masses?

Of course it is, but how will it happen? Will it take something like *Riverdance*, which set the stage for the Celtic explosion of the past two years? Oh no—can you see it? Twenty acoustic guitarists playing the intro to "Stairway" and clogging across the stages of the world! Well, maybe not, but it wouldn't be bad to see the whole genre of acoustic guitar get a boost of some kind.

I think it's more likely that acoustic guitar lovers may get a bona fide "hero" before they get a *Riverdance*. I can't predict from what style this acoustic superstar will emerge—acoustic blues, smooth jazz, new age, alternative rock or R&B—or possibly we'll see an artist with a personality strong enough to blend many styles. Nonetheless, I do see it coming in the near future, and here are a couple of the reasons why.

Reason Number One. Computer sounds are out, acoustics sounds are in. Fewer and fewer phony-sounding synth tracks are topping the

Billboard charts. People want to hear real music played on real instruments by real musicians. Even Jimmy Jam and Terry Lewis, the most successful producers of sequencer/synth megahits by Janet Jackson and others, have new projects with acoustic guitar at the core (Angel).

You can hear acoustic guitar everywhere now. A new band called Days of the New have turned heavy metal heads into acoustic guitar fans by cranking out Billboard-topping mainstream rock performed entirely on down-tuned acoustic guitars. And Eric Clapton, a world recognized electric pioneer, enjoyed his biggest selling single, "Tears in Heaven," while playing both rhythm and lead parts on a nylon-string acoustic. It is clear how much enthusiasm listeners have for the timeless, multi-faceted sounds players like you are making on acoustic guitars.

As people become less attracted to the novelty of computer-generated sounds, the acoustic guitar continues to be sought out by listeners desiring something organic, human, real. It is as if the wonderfully imperfect aspects of acoustic guitar (and other acoustic instruments on the whole) are precisely what make it so believable and desirable.

And, what's more, you can actually hear that wonderful imperfection in live performances because the acoustic guitar now has so many viable options when it comes to amplification. Is it possible that Hendrix would have happened without amps, without being loud? Would rock have happened without amplification?

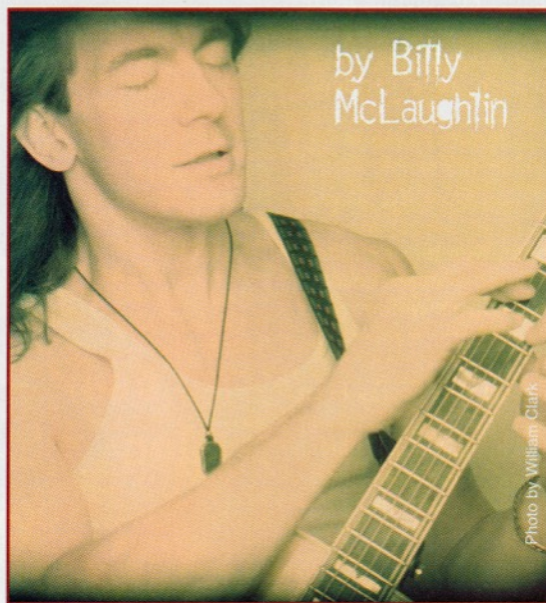
Reason Number Two. Acoustic guitar amplification has improved tremendously over the last two decades. And the sounds we hear from amplified acoustics are

more true to acoustic guitar than ever.

With the ability to be heard comes the ability to command attention. Let's not forget how much the tireless study of technique for classical guitar is really based on getting the most sound out of the instrument as possible. In pre-modern-day guitar playing, you had to know how to get the most projection out of your instrument.

But it is the new opportunity to project nuance, to project subtleties, to project dynamics, that is exciting in light of the playing field on which musicians vie for listeners. Often, that playing field determines which players get invited to the game. Consider an outdoor festival extravaganza with eleven stages all blaring music within a square half-mile. Rarely would an acoustic fingerstyle guitarist be booked for that type of an event, even today. But that is changing. Not without challenges, acoustic players are succeeding at larger venues where in the past they failed. I believe this will continue to spark more popular interest in the instrument. As it does, more and more talented individuals will focus on the acoustic guitar as the instrument of choice.

Maybe the simple fact that acoustic guitarists don't have to sit down or stand still in front of microphones anymore is the most telling harbinger of acoustic guitar gods. The ability to take the music literally another step closer to the listener and engage the audience is now at every acoustic guitarist's fingertips. Will we see an acoustic player who leaps around having fun while doing amazing things on the stage like Eddie Van Halen did before the hip replacement? Absolutely. That acoustic deity might be you. 🍀



HEAVEN

unplugged

an interview with **Bryan Adams**

by Eric Kingsbury

When Bryan Adams signed his first record contract in 1979, he stepped into the limelight just as the excesses of the '70s gave way to the cultural hangover of the early '80s. In a musical landscape where fading disco and prog rock jostled with burgeoning new wave and hair metal, Adams' straight-ahead, clean-cut, jeans and t-shirt image was a breath of fresh air.

A native of Canada, Adams spent the early '80s touring North America and honing his hard-hitting brand of guitar pop. By the time his 1983 breakthrough album *Cuts Like A Knife* hit the charts, he had already established a solid reputation as a decidedly unflashy, upretentious, working-class musician.

Cuts Like A Knife and its 1984 follow-up *Reckless* were blockbuster albums by anyone's standard, spawning the Number 1 hit "Heaven" and several Top 10 hits like "Straight From the Heart," "Run to You" and "Summer of '69."

Bryan's passionate yet earnest songwriting won him countless fans. The fact that his career coincided with the emergence of Music Television didn't hurt, and Bryan Adams videos were regular MTV fare, but it was his powerfully honest live performances that captivated the world.

A long-time vegan and animal rights activist, Adams has been involved in many humanitarian causes over the years, including many major charity events of the '80s, such as the prominent LiveAid and Amnesty International benefits. And while he continues to participate in charity events, he has preferred to keep a low profile on his involvement in social causes.

In the '90s, Adams produced fewer albums but continued to make the charts, doing the highly popular movie themes "(Everything I Do) I Do It For You" and "Have You Ever Really Loved A Woman." With over a decade of classic songs behind him, Bryan Adams refuses to rest on past achievements.

On his latest release, *Unplugged*, Adams revisits his signature hits, adds a few new songs and gives us his own take on the unplugged format MTV has made so popular. With his Guild JF55 (with Bigsby!), Adams turned the MTV program and CD into nothing less than a restatement of the themes that launched his career in the first place: no-nonsense, straight-ahead rock.

Although Bryan does so few print interviews—he has often been quoted as despising "press for press' sake"—he was kind enough to chat with us on his career, the *Unplugged* album and his custom Guild Jumbo.

Guild Gallery: When and how did you first get into playing guitar and writing songs?

Bryan Adams: My father bought me a Spanish guitar for Christmas while we were in England in 1969. I didn't start writing until I was 14, but they were not really songs, just ideas, just goofing around. My first published song was in 1975-76 and I don't think I've heard it since.

GG: After establishing a long and successful career as a straight-ahead rock stylist, the Unplugged album was something of a departure. What motivated you to do this acoustic project?

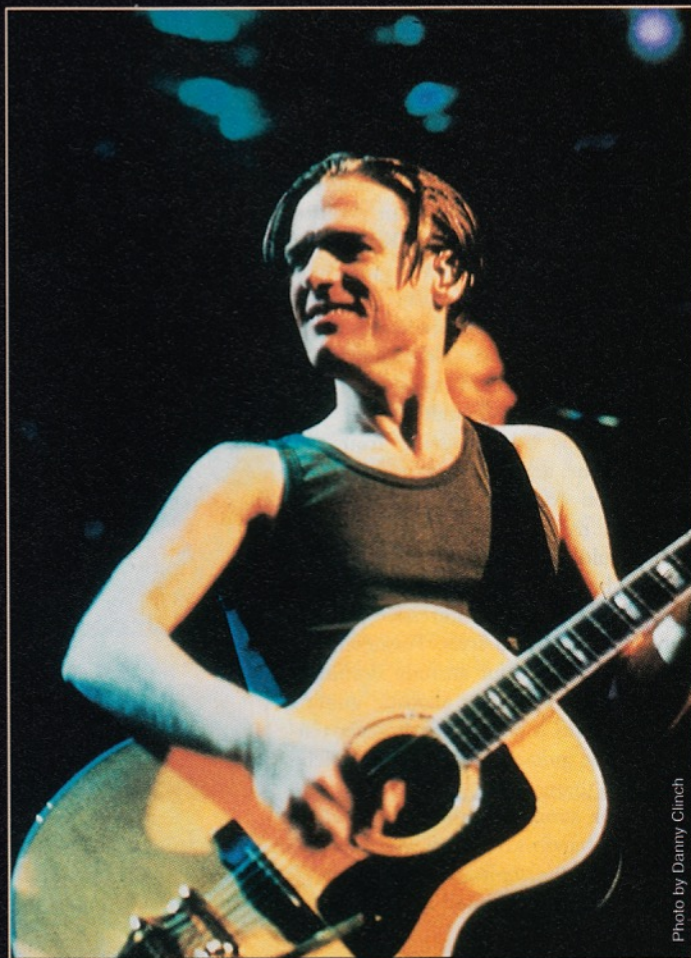


Photo by Danny Clinch

BA: Like all the records I have done, each one is slightly different. This concert was a chance to do something with a few of the old songs and re-invent them. MTV had been asking me to do this for years, and after the last tour, playing acoustically with songs like "Have You Ever Really Loved a Woman" and "Still Beautiful to Me" off the *18 Til I Die* CD, it felt like the right time.

GG: You've worked with a lot of the same musicians for many years, particularly guitarist Keith Scott. How did the other guys take to the acoustic project?

BA: They were very pleased, as I was. I spent a year and a half recording the last album and an hour and a half recording this one. That says it all really.

GG: For you, what was the highlight of the Unplugged album?

BA: The new songs are the highlights, and rearrangements of songs like "I'm Ready," "Fits Ya Good" and doing the blues jam. Any time you're moving forward, you're doing the right thing. Some of the

songs were written such a long time ago that I forgot how the original versions went, so I had to listen to all of my recordings for the first time since I finished them. That was interesting! Things have evolved musically, and I was happy to hear the evolution.

GG: *Acoustic guitars are used by many artists for songwriting. Do acoustic guitars have much of a role in your writing process?*

BA: The last three albums were written on acoustic guitar and then in some cases transposed to electric. New songs like "Back to You" were written with that deliberate strum-alongable, foot-tappable groove. It helped to be able to walk around the house with the acoustic guitar strung around my neck, thinking about it. I couldn't really have done that with my strat, unfortunately.

GG: *Do you feel much affinity with traditional acoustic folk music? Has it influenced you at all?*

BA: Not really. The closest to folk I was ever into was Crosby, Stills, Nash and Young, and Joni Mitchell. I was well into Jackson Browne too, but I don't know if you would consider him folk. Jackson was a big influence on me. I don't think I would have started playing piano if I hadn't heard his records.

GG: *As a guitarist, what do you look for in an acoustic guitar?*

BA: I have a few, and they are all such different beasts. I suppose I look for something that fits my hands and sounds good—that's about it. It has to feel like you want to own it. I love my Guild. It sounds lovely and records well. I also have a 00048 Martin from 1946, a 1954 Gibson, a 1954 Gretsch Synchronatic, a new Fender, a Dobro National from the '30s, a Fender Villager and an old beat-up Hofner, if my memory serves me correctly.

GG: *The Guild JF55 you play on Unplugged has raised quite a few eyebrows in the acoustic guitar world.*

BA: I'm glad that's all it raised!

GG: *What's the story behind the Bigsby on that guitar?*

BA: I wanted to find an acoustic guitar with a wang bar, and there wasn't one. So I asked Mark Presley, who works for Fender in London, to make me one. I actually have a 12-string [Guild JF55-12] that does the same thing. I know it's strange, but I like the idea of throwing in a little wang if needed, especially in recording.

GG: *How well does the Bigsby work on your JF55?*

BA: It works remarkably well. Sometimes I have to put a very slight amount of lubricant on the nut to stop any ping.

GG: *Unplugged, many of your established classics take on a different feel than their electric originals. What kind of challenges were involved in translating these songs into the acoustic format?*

BA: Just getting my head around the show itself was a challenge. I wanted to bring in colors to the show that perhaps hadn't been done before, to highlight the songs and perhaps even challenge MTV. Hence, the Irish sounds and the orchestra. In the case of a song like "The Only Thing That Looks Good on Me is You," it was the first time I had heard it in an acoustic setting and I think it worked better as a full-out, ballsy rocker, but it was a good experiment, as were songs like "18 Til I Die" and "Night to Remember," both of which got stripped down, redressed and completely rearranged. The only songs that actually reverted back to their original form were the slower numbers, which were essentially acoustic anyway.

GG: *You were involved in a few high-profile charity events in the '80s, such as LiveAid and the like. And while '60s rock activism is fondly remembered, we don't hear too much about "We Are the World" anymore. How do you feel about those events now?*

BA: Interesting question. I think they were great moments in time. People became very pessimistic about charity concerts after LiveAid, which is stupid. I just did a concert in Canada for breast cancer research, and we raised over a million dollars. I think musicians have the power to influence and change things, and the bigger the star, the more influence you have. I hope more musicians at the height of their careers stand up and help others. The concerts I've done were really fun and educational, especially Amnesty International.

GG: *Your efforts in the area of animal rights and in other less-visible humanitarian causes is well-respected, yet your music has never taken on a strongly social or political flavor. What, for you, is the relationship between your music and social/political views?*

BA: It's a fine line to tread when you bring social and political issues into your music, and if you can make it work in a song, then brilliant. If not, then "She Loves You" says it all.

GG: *What's next for you and your band?*

BA: I'm writing my new album, and I start recording some time in June. The band and I will probably get together for that and start gigging some time at the end of the year. 🐾

For more information on Bryan Adams and his upcoming album and tour, visit his official website at www.bryanadams.com.



Photo by Danny Clinch

"It's a fine line to tread, bringing social and political issues into your music, and if you can make it work in a song, then brilliant. If not, then 'She Loves You' says it all."

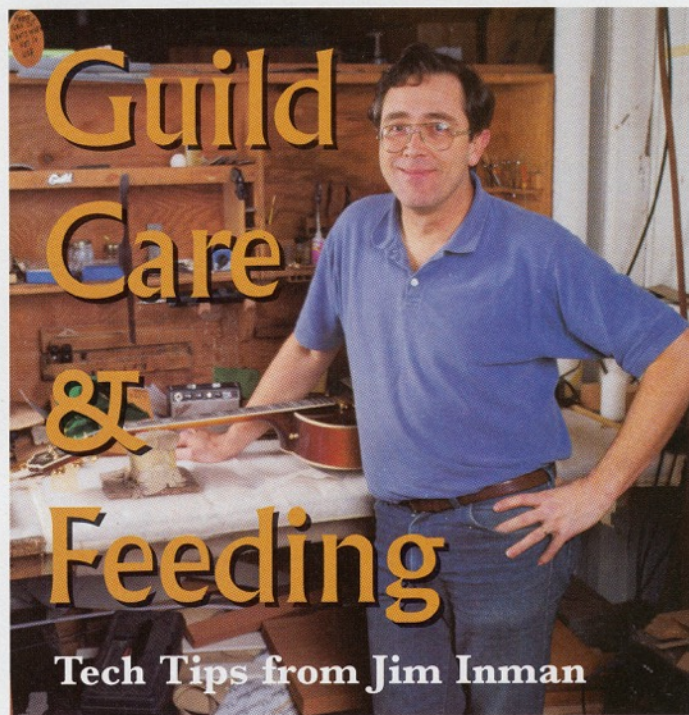


Photo by Jim Lundell

One of the questions I hear most often is, "Why did my expensive Guild crack when my cheapo imported guitar didn't?" People usually go on to ask me what caused the crack, and what they can do to prevent cracks from happening? This is a big issue in acoustic guitar construction and repair, so I would like to take some time this month to address cracks.

Cracks vs. Lacquer Checks

When talking about cracks in an acoustic guitar, it's important to distinguish between lacquer checks and actual cracks in the wood. Lacquer checks are those fine hairline cracks that develop in the finish of most guitars at some point in their life span. Although some people find lacquer checks aesthetically undesirable, they present no danger to the longevity of a guitar. In fact, some vintage buffs believe that lacquer checks actually enhance the tonal qualities of an acoustic guitar because checks allow the wood to breathe and vibrate more freely.

So why are solid wood guitars more susceptible to cracks than some cheaper instruments? The answer is quite simply that most inexpensive guitars are constructed of plywood, and plywood won't crack unless dropped or otherwise impacted. Even though plywood guitars are cheaper and more durable than solid wood guitars, they can't match the rich resonance of solid-wood acoustic guitar tone. And you buy a guitar for its sound, after all.

There are low-end guitars with solid wood tops, but these are almost exclusively finished with some kind of polyurethane. Although the poly finishes are extremely durable, and often protect the wood better than lacquer, they are also stiffer than lacquer and will inhibit the vibration of the top, resulting in less volume and poor tone.

What causes cracks?

There are two basic causes of cracks in a solid wood guitar. The first and most obvious is physical damage. If you drop your acoustic or

turn around suddenly and bang it into a piano, you'll probably crack your guitar.

The second and more insidious cause is humidity, or most often the lack of humidity. If a guitar is kept in a very dry environment, like a house or apartment with a wood stove for heat, the wood in the instrument dries out, causing it to contract. Wood is fairly flexible, but after it shrinks to a certain point, it can't shrink any more. Especially in places where the wood parts are glued to other wood parts and the wood's flexibility is limited, something could very easily crack.

In some rare cases, cracks can be caused by a surplus of humidity. As the guitar soaks up more and more moisture, it causes the wood to expand, and because tops are restricted by virtue of being glued to braces and other parts, something has to give.

In the case of a dry environment, the effects of low humidity can be offset by running a humidifier in your house or apartment during the driest times of the year. In the northeastern United States, it would be the winter; in the southwestern US, pretty much all year. In other parts of the US and the world, if you live there, you know when it's the driest.

If you frequently travel with your guitar, it would be a good idea to keep a guitar humidifier in your case. Guild has had great success with the Dampit™ guitar humidifier, pictured at right. It features a refillable water reservoir and a useful humidity gauge.

Conversely, if you live in a very humid environment, you need to be careful not to put your guitar into a situation in which it will be exposed to a sudden loss of moisture. Leaving it in a car on a hot day, for instance.



Dampit Guitar Humidifier

Should I worry about cracks?

It depends. In most cases, cracks in the top or back don't represent an immediate structural problem. I've known of many guitars with cracks in the top or back that were played continuously for years without complaint or any significant loss in playability or tone. However, it is always better to have a crack properly repaired.

An unrepaired crack can dislodge braces under the top, causing rattling, buzzing and an overall muffling of the guitar's tone. An open crack will also pick up dirt and skin oils over time. The cracks that represent the most serious structural threat are cracks in the side of the instrument. Once a crack develops in the side, it is possible for a slight concussion, even with the guitar in its case, to expand the size of an existing crack. Once the crack gets big, the structural integrity of the guitar is in serious trouble.

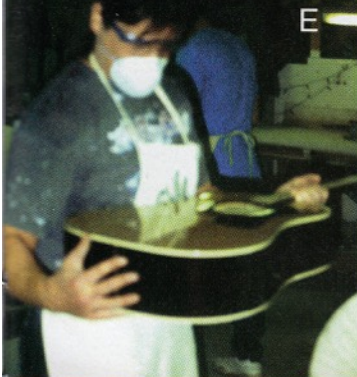
Finally, a lot of the phone calls I get are from Guild owners who have bought their Guilds used and who want to know what year their guitar was built. Now, they can get that information on the World Wide Web. Guild's Web site has a page dedicated to dating your instrument, along with pages of information on our current line of guitars. Visit our Web site at <http://www.guildguitars.com>.

If you have any questions on specific technical issues, mail them to me: Jim Inman, c/o Guild Gallery, 7975 N. Hayden Rd., C-100, Scottsdale, AZ 85258. See ya next time. 🐼

The Westerly Factory at Work

The Construction of a D55, Part 2

by Eric Kingsbury



This article is the second in a two-part series on the construction of a Guild D55. In the last issue of Gallery, we followed a D55 neck through the various steps in its construction process. In this issue, we cover the basic steps in the construction of the body, finishing and final assembly.

Building the Guitar Body

At the same time that guitar necks are being

built, the D55 acoustic guitar bodies are produced. A body consists primarily of the back, sides and the top with its bracing. Since its primary function is to provide a chamber in which sound resonates and gains volume, a high level of care is required in the construction of the body.

As in the case of the neck, there are many steps involved in making a body. Our example, the D55, consists of a solid spruce top, a solid rosewood back and solid rosewood sides. The operations involved number approximately 60, each of which is a step which must be done by an individual in the factory.

As with necks, raw wood enters the factory and is cut to a rough shape and planed. For the body, the woods are carefully graded and set in storage. The grade of the wood will determine the model on which each piece is used—higher grades for the higher-end models.

Early in the process, the sides are shaped to the proper contours. Planks are cut to length, treated in a solution and then put into side presses which, with a combination of heat and pressure, bend the wood according to their preset molds (see photo A).

Prior to joining the back and sides, the tops are assembled. Bracing is constructed and glued in, and the soundholes are cut in the tops. After this, the tops are routed for inlay, and abalone and mother-of-pearl patterns are inlaid in the

proper pattern around the soundhole (see photo B). When everything is set up and ready, the top will join the back and sides.

After the sides are glued together, they are reinforced with kerfing (see photo C). The top and back, which have themselves undergone some shaping and sanding refinements, are glued together and bound (see photo D). This is an important step to insure all parts bond properly and permanently.

Again, as with necks, the bodies are inspected along the line, in the event imperfections are uncovered. They are also inspected at the end of the process.

Now, finally the neck and the body are ready to come together. Neck fitters fine-tune the joints of the body and neck with chisels and sandpaper. When everything fits properly, the neck is glued into the body.

Finishing and Final Assembly

By the time it reaches the final assembly area of the factory, our example D55 has been through most of the construction process. The steps that remain include many small but very important refinements. The necks, for instance, are fitted with fretwire and the frets are carefully filed and crowned.

Now that neck and body are joined, a big part of the remaining work involves finishing. The guitar is now sanded into its final condition and ready for the hard lacquer finish that provides its beauty and durability. Lacquer is applied in the spraying booth, and then the guitar is carefully buffed to a gorgeous gloss finish (see photo E).

After the guitar leaves the finishing area, it enters final assembly, where all of the small pieces such as strings and hardware are put in place. Additionally, various refinements related to tone and playability are made to ensure each guitar is in top playing condition when it leaves the factory—tuning and intonation are checked, as are string height, fret dressing, neck set and tone quality.

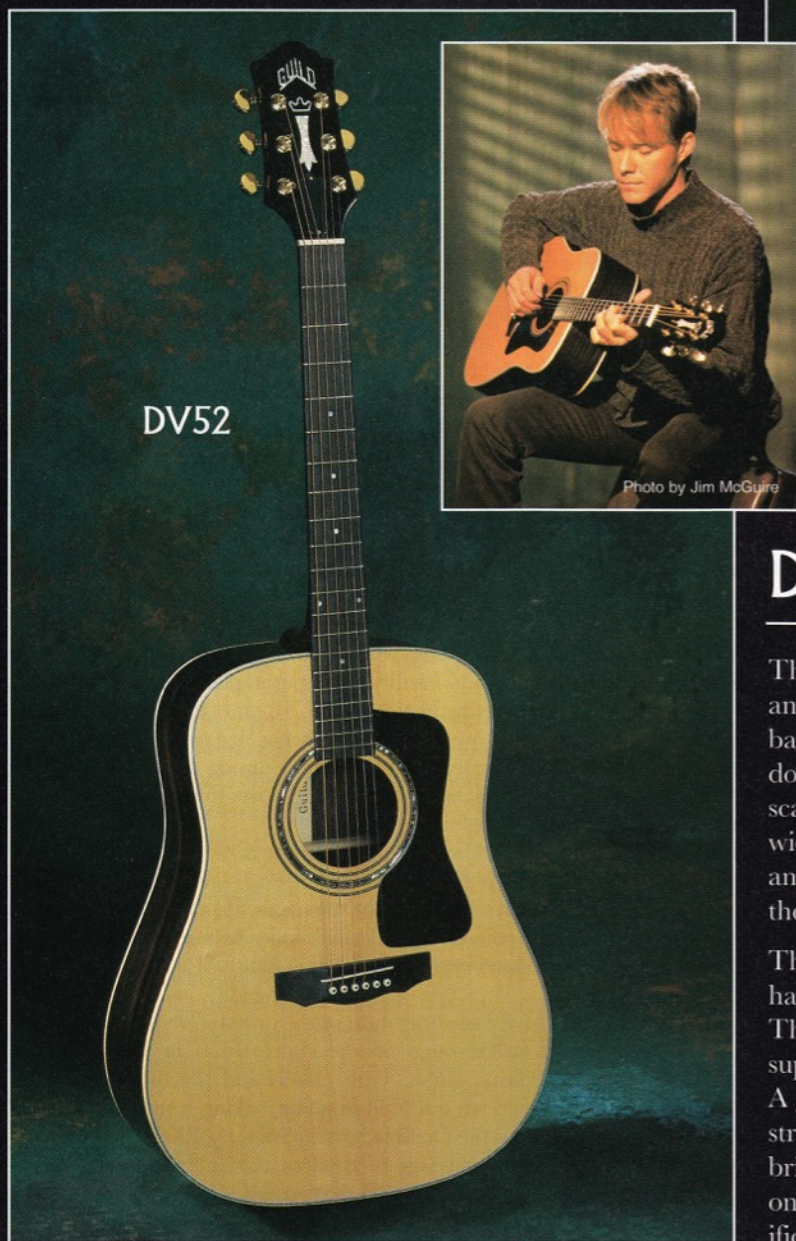
At the last stop before the door, the Quality Control team plays every note on every guitar to ensure that Guild's high quality standards are met. After our D55 has passed inspection, it's finished (see photo F) and it is shipped on into the waiting hands of a Guild player.

Briefly, covering most of the primary steps, this has been a walkthrough of the construction of a Guild D55 acoustic guitar. With chisels and machine-presses, an American tradition in guitar-making is re-enacted every day at the Guild factory in Westerly, Rhode Island. It's a happy marriage of modern machinery and traditional hand-craftsmanship that ensures Guild guitars are produced with value and quality in mind. 🎸

Acoustic Guitars

DV Series Dreadnoughts

The DV Series™ guitars are the product of years of research into how to tune the body and top of a new dreadnought to sound as rich and seasoned as a vintage equivalent. A vintage guitar has had years of additional drying time and many hours of music played on it, and these forces help create beautiful tone, but age isn't the only way to achieve vintage tone. The proper combination of design, materials and construction can achieve the same results. With the assistance of many players and vintage instrument dealers, Guild has tuned these future collector's items to sound mature beyond their years.



At left, country music star Bryan White and his DV52.

DV52, DV6 & DV6HR

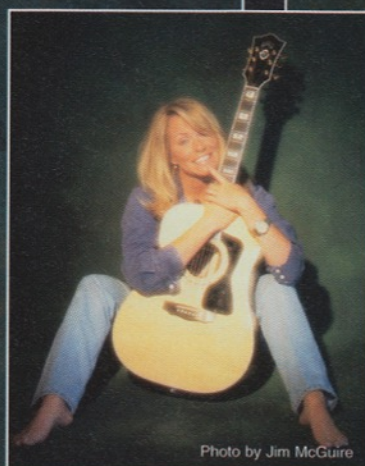
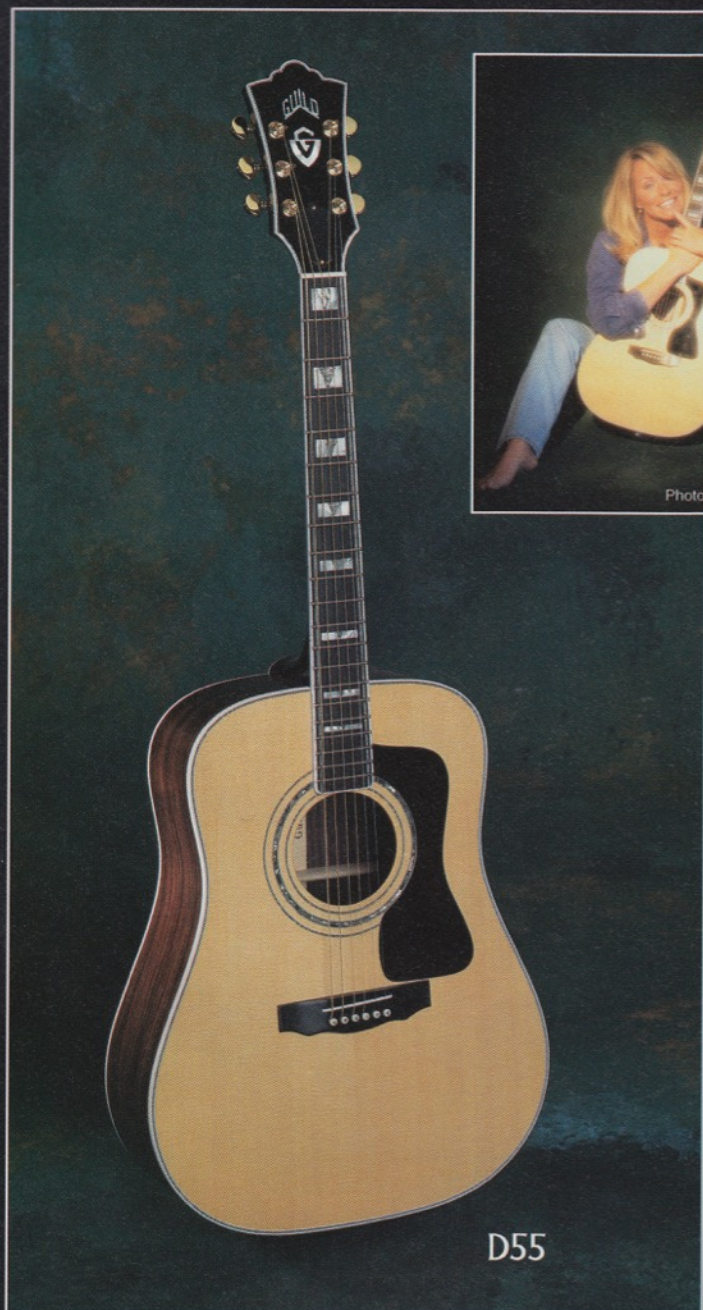
The **DV52** is crafted to the same exacting standards as any other Guild dreadnought, with solid Indian rosewood back and sides. The ebony fretboard has simple abalone dots. The solid sitka spruce top is double-A graded with scalloped bracing, and the rosette is abalone. The DV52 is widely recognized as the best value in its acoustic class, and its simple, elegant design was chosen as the basis for the Guild Custom Shop models.

The **DV6** features a solid mahogany back and sides that have been specially selected for grain, weight and tone. The mahogany neck and end blocks provide the DV6 superior strength but add little weight. The top is double-A graded sitka spruce and has shaved braces that provide strength while keeping the guitar light and playable. The bridge and fretboard are rosewood with pearl dot markers on the fretboard. The **DV6HR** features all the DV6 specifications but is finished in a hand-rubbed lacquer.

Dreadnoughts

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

Below, country music star Deana Carter and her D55.



D60

Guild's D60 is back in the line as of this summer because of the strong demand from the Nashville artist community. This stylish beauty is the first cousin of the D55—triple-A spruce top, ebony fretboard and D55 decorations, but with back and sides of maple. The high-end response of the flame maple blends with the hard ebony fretboard to make fabulous, cutting tone.

D55

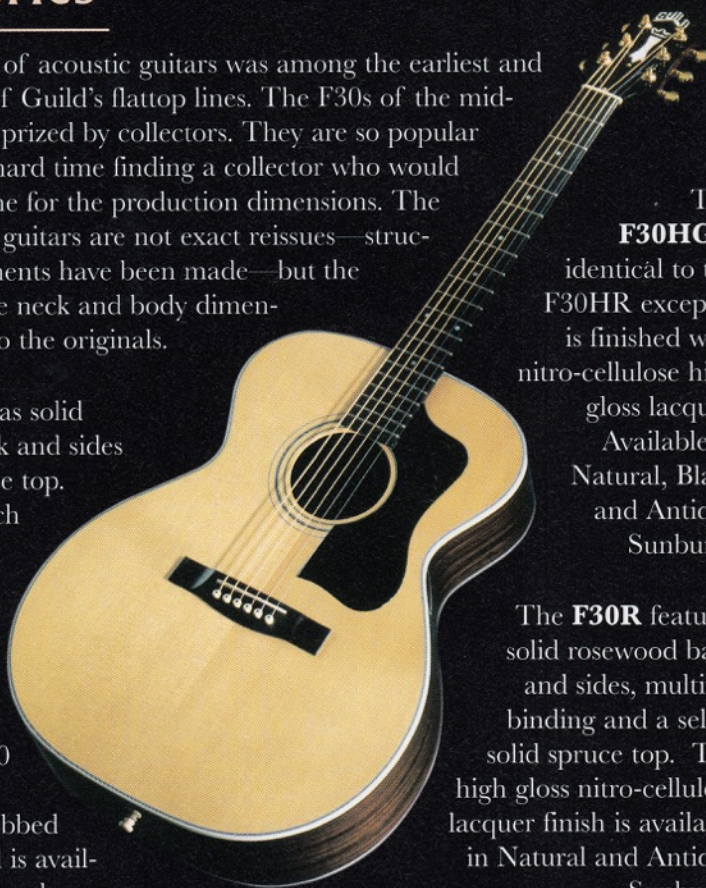
Our classic dreadnought D55 was introduced in 1968 as a special order item, but response to the D55 was so strong that it was soon added to the line on a regular production basis. Today, the D55 is still the top-of-the-line production model dreadnought. The D55 features back and sides of solid Indian rosewood and a triple-A graded solid sitka spruce top with scalloped bracing. The ebony fretboard is decorated with Guild's classic pearl and abalone inlays.

Acoustic Guitars

F30 Series

The F30 series of acoustic guitars was among the earliest and most popular of Guild's flattop lines. The F30s of the mid-'60s are highly prized by collectors. They are so popular that we had a hard time finding a collector who would let us dissect one for the production dimensions. The new F30 series guitars are not exact reissues—structural improvements have been made—but the bracing and the neck and body dimensions are true to the originals.

The **F30HR** has solid mahogany back and sides and solid spruce top. The 24 3/4 inch scale length mahogany neck has a vintage Guild profile and rosewood fretboard. The F30HR features Guild's handrubbed satin finish and is available in Natural only.



The **F30HG** is identical to the F30HR except it is finished with nitro-cellulose high gloss lacquer. Available in Natural, Black and Antique Sunburst.

The **F30R** features solid rosewood back and sides, multiple binding and a select solid spruce top. The high gloss nitro-cellulose lacquer finish is available in Natural and Antique Sunburst.



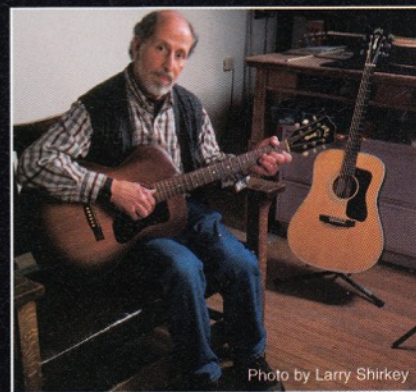
Blues on My Mind Mississippi John Hurt's F30

In the heyday of the great folk music revival of the 1960s, country blues enthusiasts managed to rediscover many brilliant artists of an authentic, heartfelt genre that had been forgotten for several decades. Like many of the original country blues performers, Mississippi John Hurt had given up music by the '60s and made his living working with his hands, tending cows in rural Mississippi.

When blues enthusiast Tom Hoskins located the farmer-musician, Hurt didn't even own a guitar. Convinced by Hoskins that Hurt's music was in demand, it didn't take him long to shake off the rust. Hurt hit the folk circuit in no time, playing to receptive audiences everywhere.

After Hurt's performance at the Newport Folk Festival in 1964, at which he was still playing a borrowed acoustic, Hoskins offered to buy Hurt the guitar of his choice. In a store filled with models of several brands and price points, Hurt chose a Guild F30.

John Hurt's sunburst F30, now kept at the Denver Folklore Center, became such a part of Hurt's sound that players have picked it up and, without knowing the guitar's history, commented casually that it "reminded them of John Hurt's guitar."



Harry Tuft of the Denver Folklore Center and John Hurt's F30.

D30

The flame maple back and sides are the signature of this beautiful acoustic. The brilliant response of the maple body and neck to the vibration of the scalloped-braced double-A spruce top creates a voice no other dreadnought can match. The fingerboard is rosewood with pearl dot markers. Gold Grover tuners and Guild's Chesterfield logo adorn the headstock. The combination of gorgeous woods and distinctive sound puts the D30 in a class by itself.



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 all crafted from the same raw materials in the spirit and tradition of American workmanship that lies at the heart of our Westerly, Rhode Island factory.

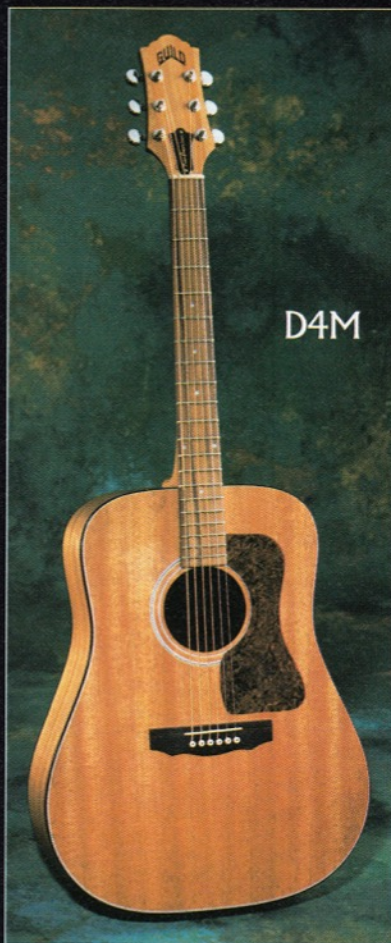
The acoustic-electric dreadnoughts are all matched with Fishman pickup and preamp systems that are chosen for their accurate reproduction of Guild's uncompromising tone standards. When you buy any one of the True Americans™, you can be confident that you are getting the quality product for which our brand name stands.



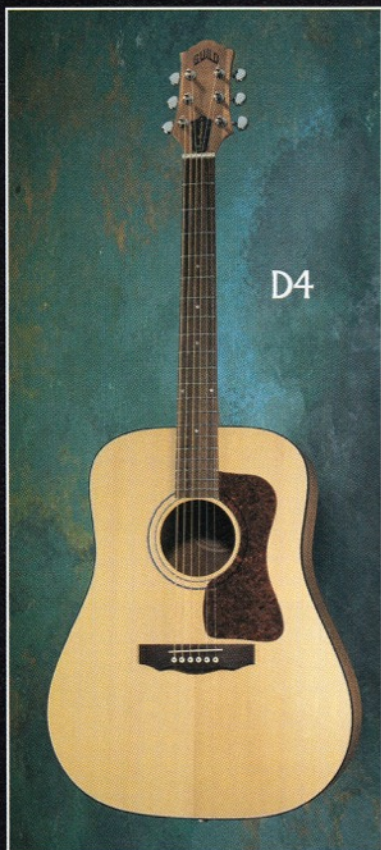
New True American

D4 Mahogany

The D4M utilizes the same format as the popular D4, but it features a solid mahogany top with the braces redesigned to match the more rigid hardwood. You can instantly see and hear the difference in the two guitars. The mahogany has a much tighter response that evokes a real mellow feel and the mahogany grain has a beautiful, natural look.



Acoustic Guitars



D4

D4 & D4G

Designed from the D25, the **D4** features a hand-rubbed natural satin finish. This finish is lighter and more environmentally friendly than traditional lacquer because nothing is sprayed into the atmosphere. Built to exacting standards for wood selection and playability, the D4 features a solid spruce top, bound solid mahogany sides and arched mahogany back. The neck is mahogany with a rosewood fretboard and rosewood bridge.

Recently, many buyers have expressed a desire for an affordable gloss finish. The **D4G** utilizes an environment-friendly hand-rubbed satin finish with a custom gloss top coat. The D4G fills the void between the nitro-cellulose D25 and the hand-rubbed D4.

D4-12

The D4-12 is the matching 12-string for the D4. The neck, however, features Guild's double truss rod system, and the nut width is increased 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. Available only in the hand-rubbed satin finish.



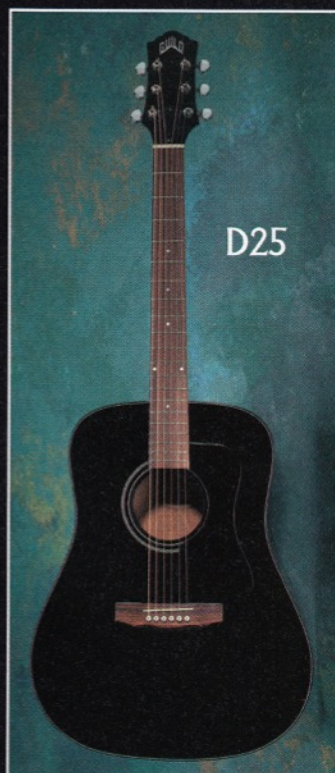
D4-12



The D25 & D25-12

The classic D25 has been in the line since 1968. The current model has a rosewood fingerboard and bridge, solid spruce top, solid mahogany sides and arched mahogany back. A loud and clear dreadnought, the D25 is at home on stage or in the studio where definition and sustain are critical. 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.

The D25-12 is the matching 12-string for the D25. The neck, however, features Guild's double truss rod system, and the nut width is increased 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.

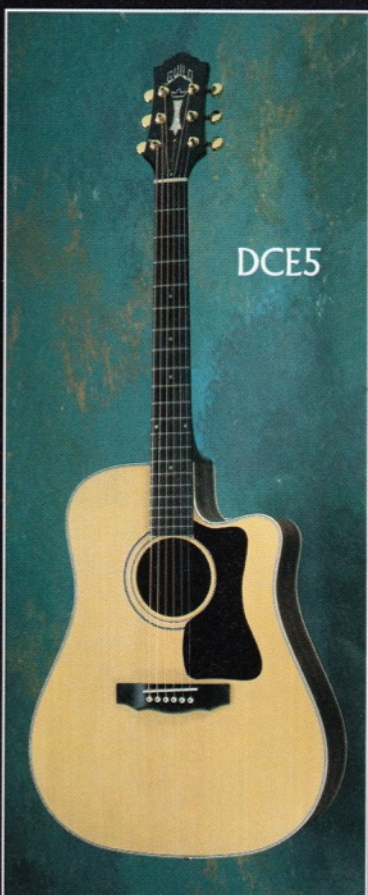


D25

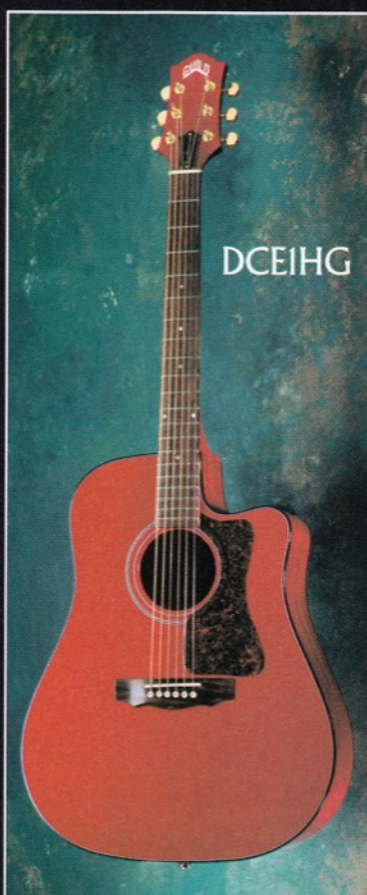


D25-12

True American Acoustic-Electrics



DCE5



DCE1HG

The True Americans™ began with these cutaway acoustic-electric guitars. Guild's balanced acoustic sound, combined with Fishman's expertise in pickup systems, creates instruments that are capable of real acoustic tone, plugged or unplugged.

DCE1 & DCE5

The **DCE1's** mahogany body, solid spruce top, rosewood fingerboard and bridge make this a workhorse acoustic-electric. It is available in Guild's exclusive hand-rubbed finish, the **DCE1HR**. The high-gloss model, the **DCE1HG**, is available in natural, black, sunburst and cherry as pictured here.

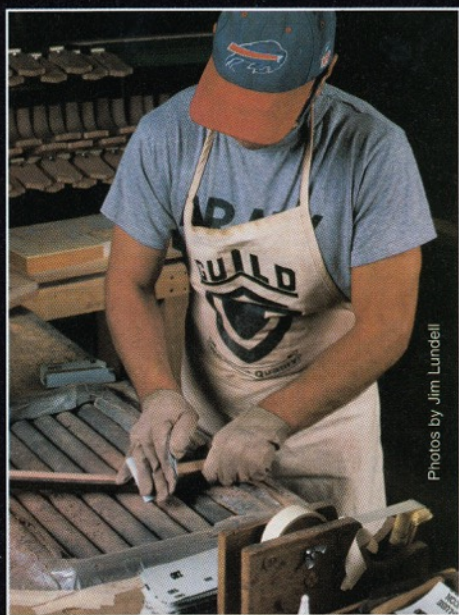
The rosewood body, select solid spruce top, ebony fretboard and bridge make the **DCE5** a real step-up. The Prefix Onboard Blender™, a microphone with a piezo system, combined with the True American acoustic sound of the DCE5, creates the most professional acoustic-electric available anywhere.

Acoustic Guitars

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.



Photos by Jim Lundell



JF65, JF55 & JF30

The **JF65** was introduced in mid '97, but the vintage guitar enthusiast will know it as the F50. The beautiful flame maple body has a triple-A solid spruce top with multiple binding and an abalone rosette around the sound hole. The three-piece laminated maple neck has an ebony fretboard that is decorated with Guild's classic top-of-the-line pearl and abalone inlays. The nitro-cellulose high gloss lacquer finish is available in Blonde and Antique Sunburst.

The **JF55** was originally designated the F50R Navarre. It has the same classic decorations as the JF65, but the body is made from solid rosewood instead of maple. The JF55 has a mellower, broader sound than its maple counterpart.

Since its introduction in 1986, the **JF30** has been Guild's most popular jumbo. The guitar-buying public has seen the value and performance of these workhorse jumbos. The JF30 features a solid spruce top, solid maple sides and an arched maple back. The neck is maple with a rosewood fretboard with pearl dot inlays.

JF65-12, JF55-12 and JF30-12—All JF models have matching twelve-string versions available in Blonde and Antique Sunburst.

Acoustic Basses

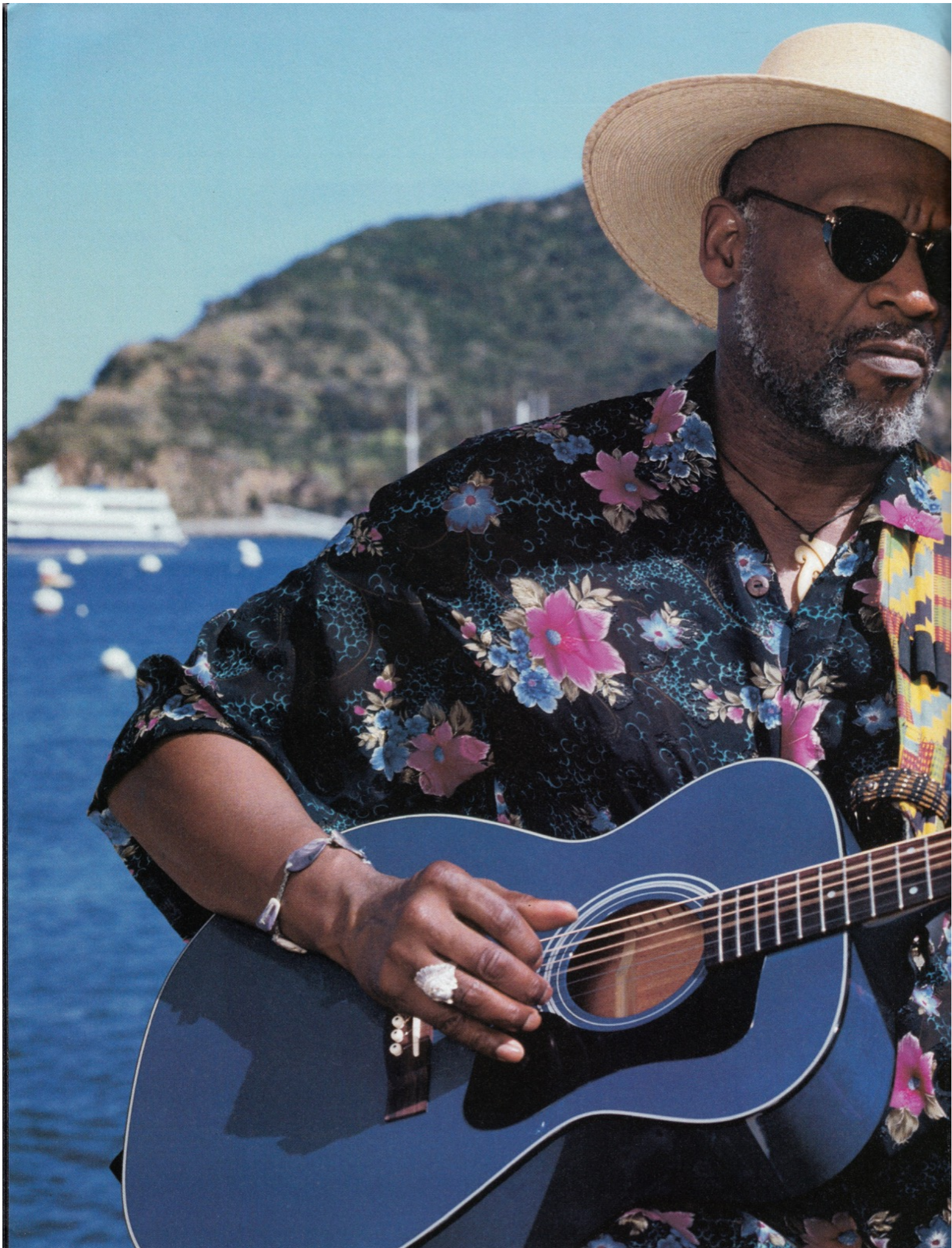
Guild has been making acoustic basses for over twenty years. Inspired by the guitarron, the B30E was born in 1975. A selected spruce top and mahogany body give this bass the warm mellow tone you expect from a true acoustic bass. Originally known as the B50, this standard of the industry continues to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

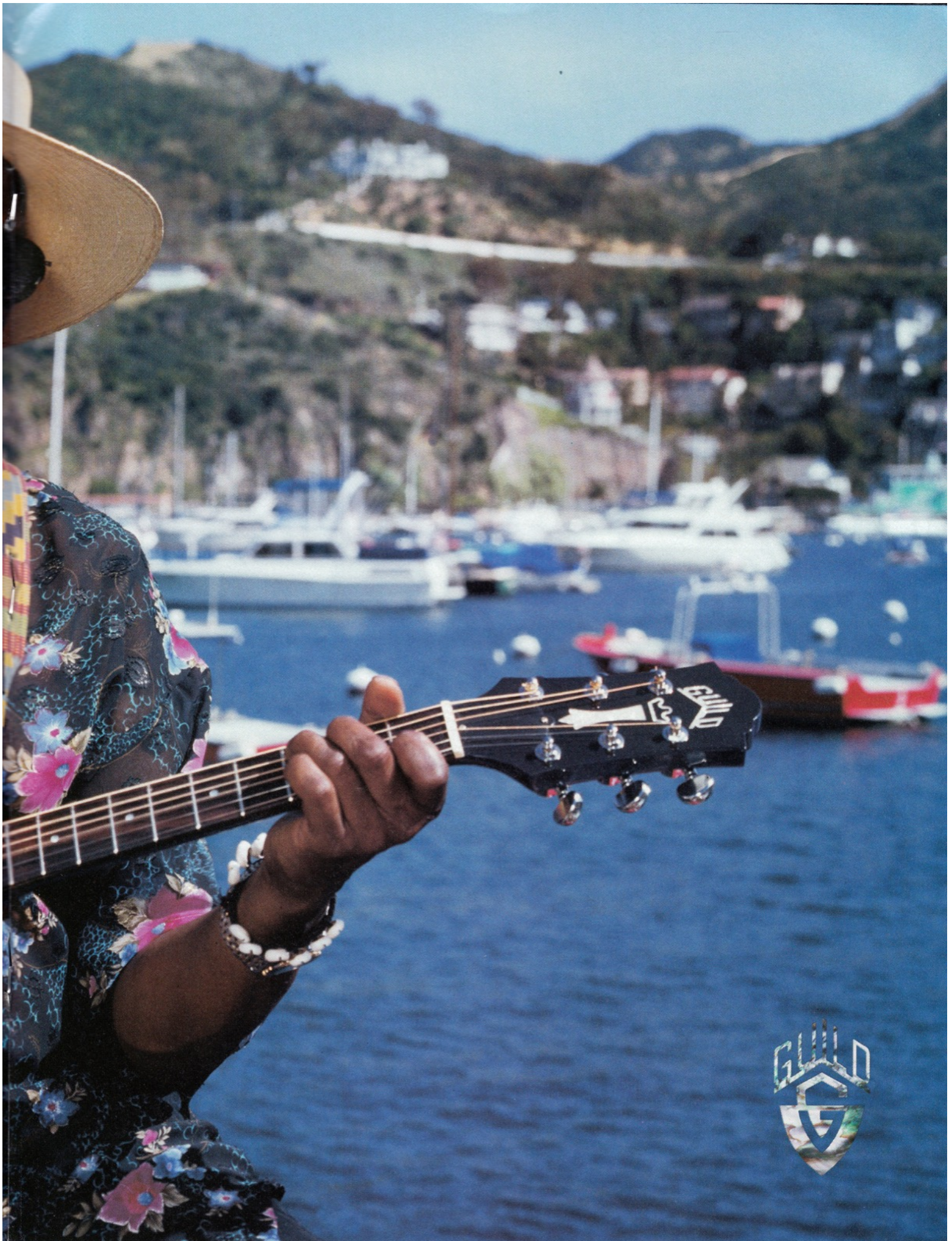
Similar praise has been given to the B4E, the little brother of the B30E. The direct result of working with pro bass players, the B4E uses the same neck and pickup system as the B30E, but it has a smaller, more comfortable mahogany cutaway body and spruce top that the pros requested. *Left, Guigsy of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



Photo by Jill Furmanovsky



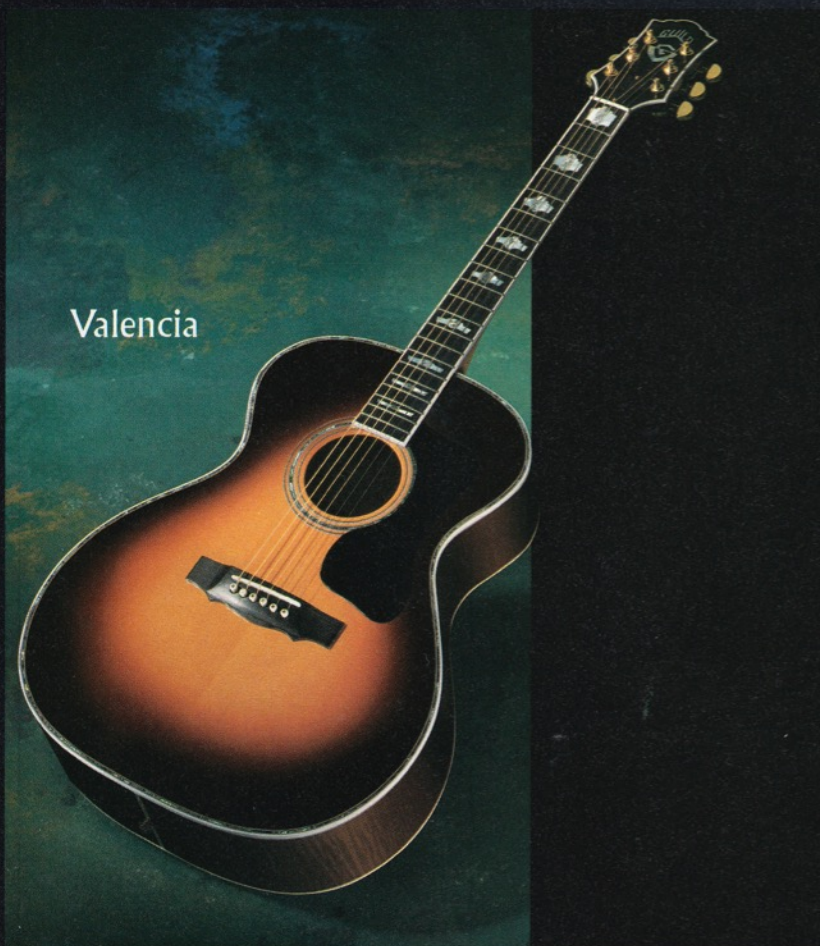




Custom Shop Guitars

Valencia

After a long absence, the Valencia™ nameplate returns to Guild for this special Custom Shop model. Incorporating design elements of the original 1950s F40 and the 1997 45th Anniversary, the sunburst Valencia™ is crafted with 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.



Crossroads

The Custom Shop in Nashville is now building the unique Crossroads™ double-neck guitar designed by Slash. The body is carved from solid mahogany with a laminated flame maple top. Under the twelve-string neck is an acoustic chamber with a traditional rosewood bridge for a true acoustic twelve-string sound. The body of the electric side is solid and sports Slash's Seymour Duncan pickups. The guitar is like "knockin' on heaven's door" when it comes to getting what you really want on stage. It has to be played to be believed.



Photo by Robert Knight

On the Previous Page:

Blues artist Taj Mahal plays his Guild F30 with custom "Catalina Blue" finish. Taj was a featured performer at the Guild Unplugged show, a part of the 2nd Annual Fender Catalina Blues Festival held May 1-3 on Catalina Island, California.



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.



Specialty Guitars

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.

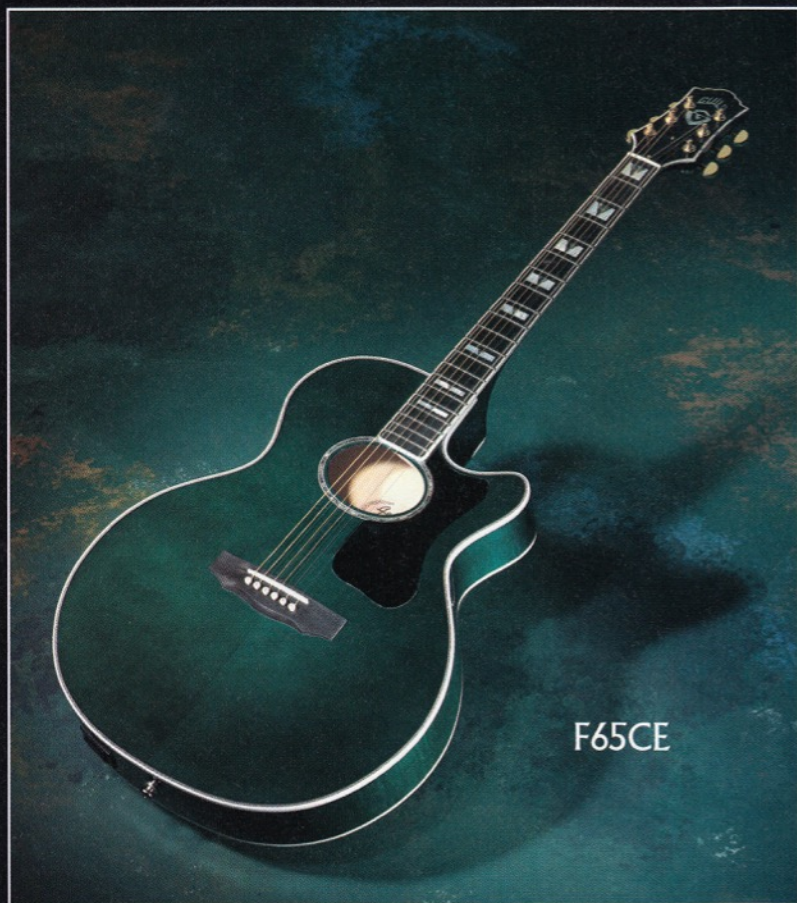
All F-Series acoustic-electrics are equipped with Fishman® pickup and preamp systems.



F5CE

F5CE

The Guild F5CE has rosewood back and sides and a select solid spruce top. The fretboard and bridge are rosewood. The headstock is decorated with Guild's Chesterfield logo and the fretboard has pearl dot inlays. The F5CE also features Fishman's new Prefix Preamp with acousti-matrix pickup. It is available in Natural and Antique Sunburst.



F65CE

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. The body is select maple and the top is triple-A grade sitka spruce. The top is decorated with an intricate abalone rosette around the signature oval sound hole. The neck is three-piece maple for added strength and the fingerboard is ebony with pearl and abalone inlays. The F65 features the latest in Fishman technology, the Onboard Blender. The F65 is finished in nitro-cellulose lacquer and is available in Blonde, Black, Antique Burst, Transparent Red, Transparent Blue and Transparent Green.



F4CEHG



F4CEHR

F4CEHG

The F4CE HG in Guild's nitro-cellulose high gloss lacquer finish is structurally the same as the F4CE HR. This guitar is available in Natural, Black, Antique Sunburst, Crimson Transparent and Teal Green Transparent finishes.

F4CEHR

The F4CE in Guild's hand rubbed satin finish is one of the best values in the musical instrument business. No compromise is made to the quality you expect from Guild. Fishman's Matrix pickup and new Prefix Preamp are standard equipment. The solid spruce top is supported by a comfortable mahogany body. Available in Natural only.

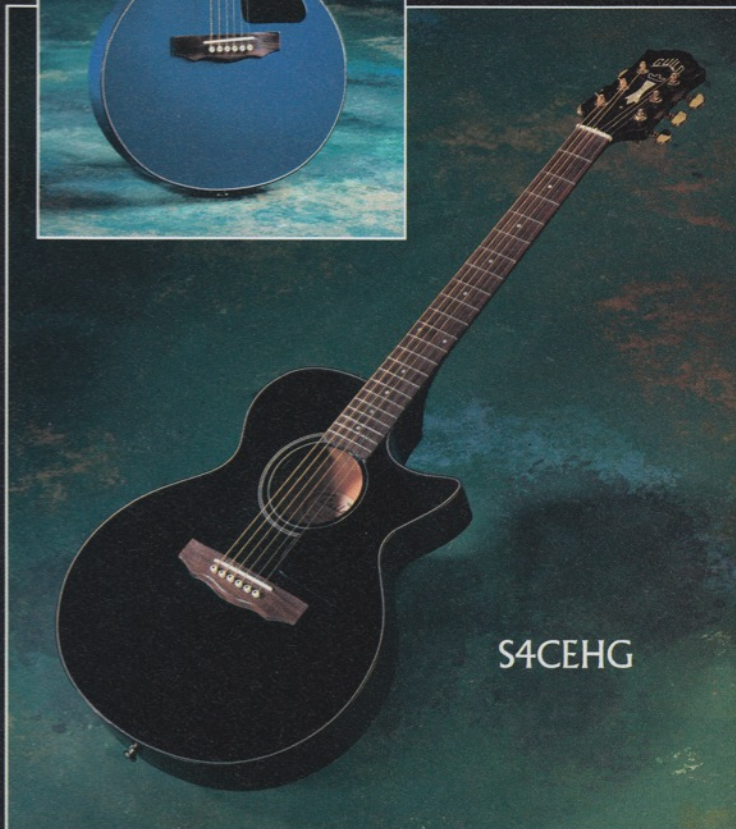
S4CE

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 both a high-gloss finish (S4CEHG) and in our unique hand-rubbed natural finish (S4CEHR). There is also the S4CE Barry Gibb limited edition model (S4CEBG). Designed in collaboration with legendary superstar Barry Gibb, the S4CEBG is custom version of the S4 High Gloss. Available in Metallic Blue or Crimson.



S4CEHG

by Bill Acton

Acoustic Guitar Bracing

Variations in the shape, size and positioning of an acoustic guitar's bracing impact the sound and structural integrity of the instrument. The bracing found in quality acoustic guitars serves several important functions, including the following.

Bracing provides structural support

Bracing strips are strategically glued in the guitar's interior to provide structural support to the top and back at points of high stress. These braces help prevent unwanted deformation of the wood due to string tension and everyday use. The braces directly under the bridge act like wooden springs that cause the top to return to its normal resting position.

Bracing conducts kinetic energy

Bracing strips are conductors of the energy imparted to the top by the strings. The force which travels through the bridge and bridge plate to reach the top must be conducted across the surface to generate the vibrations required. The pattern of the braces and their locations establish the pattern of energy distribution across the top. Patterns vary depending on the guitar body shape and the theory of distribution preferred by the luthier.



Bracing shapes acoustic tone

The shape of braces influences the distribution of the vibration as well as the dampening factors in each instrument. Design dimensions of length, width and height of the braces, as well as variations like scalloping or shaving, directly influence the tone and frequency of the vibrations emanating from the top. The final bracing shapes are generally developed over time by experimenting with all the variables for the desired tone and judging the tradeoffs to the structural integrity of the instrument.

At Guild, we carefully select and cut our own brace stock. We prefer the traditional "X" brace format for steel string guitars, because we know that it produces the best balance of tone with the least sacrifice of structural integrity. For our better top selections, we use a traditional "X" with scalloped cross members. The better top selections have tighter grain which withstands the string tension better so we can lighten the brace for increased tonal response.

Our Jumbo guitars never have scalloped bracing because of the breadth of the top. They also have an additional tone bar behind the "X" for greater support. Smaller guitars like the F30 series have smaller braces to increase response because the reduced area of the top has greater protection from the rims or sides. All quality guitar builders put a lot of thought into their bracing, and at Guild we feel we give you the best of that delicate balance of structure and tone. ♣

Guitar Woods

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 qualities are the direct results of resonance within the wooden sound chamber, but it is no less true of electrics, whether hollow, semi-hollow or solid-body.

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.



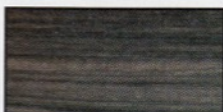
Maple. Used widely for sides and back. Bright, brilliant, emphasizes a jazzy treble response. Used also for necks.



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

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 durable enough 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.

In the Guild line, there are models with many different combinations of woods and finishes, made to suit a wide variety of tastes. There are many professional and armchair opinions on which combinations make the best guitar, but when buying a guitar, you—the player—are the bottom line. Your guitar should feel and sound good to you.

To get a feel for guitar woods, it's best to go to a well-stocked Guild dealer and sample all the flavors. Compare the tone and feel of a D30 with maple back and sides to a D55 with rosewood back and sides. Try a D4M with its mahogany top. Try them all. ♣

Guild Accessories



Guild Straps

Designed to give maximum comfort, Guild straps are made of the finest leather and cotton fabrics. These high quality, attractive straps are available in a variety of colors and styles, and are the perfect complement to your Guild guitar or bass.



Guild Picks

Made of Shell Celluloid, Guild picks are designed to provide maximum playability, with a warm, smooth tone. Guild picks are now available in four different shapes—346, 347, 351 and 358—in Thin, Medium and Heavy.



Guild Strings

Keep the tone that you love fresh and brilliant with genuine Guild strings. Guild strings are available for electric and acoustic guitars and basses in a wide variety of gauges and materials.

Guild Deluxe Hardshell Cases

All Guild electrics and many acoustics are shipped with high-quality hardshell cases specially designed to accommodate each specific model. They may be purchased separately as well.

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.

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.

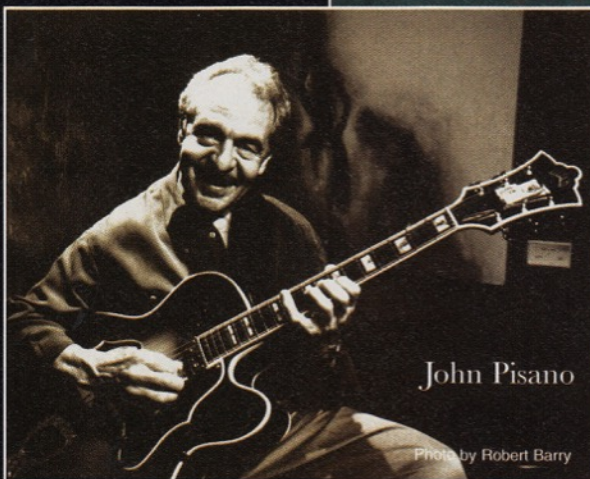
Guitar	Strings
Bluesbird, S100 Polara, Starfire II, III & IV	Guild Nickel-plated Steel 4350 (.010-.046)
Artist Award, X700 Stuart, X170 Manhattan, X150/D Savoy	Guild Nickel-plated Steel (.012-.054)
D4, D25, D30, D55, D60, D100, DV6, DV52, DCEI, DCE5, F30, F30R, JF30, JF55, JF65, JF100,	Guild Phosphor Bronze L350 (.012-.053)
Deco, Finesse, Valencia	Guild Phosphor Bronze M450 (.013-.056)
S4CE, F4CE, F5CE, F65CE	Guild Phosphor Bronze XL300 (.010-.047)
D25-12, D4-12, JF30-12, JF65-12, JF55-12, JF100-12	Guild Phosphor Bronze L1250 (.010-.049 12-string)
B4, B30	Guild Phosphor Bronze PBL 7400 (.045-.089)

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 Johnny Smith became early 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 our guitar line. Jazz guitarists like Paul Bollenback, Larry Baione and Jack Cecchini continue to make Guild their choice for tone, reliability and playability. With young cats and seasoned players like John Pisano (pictured above) in mind, Guild stays true to its legacy of great jazz guitars.



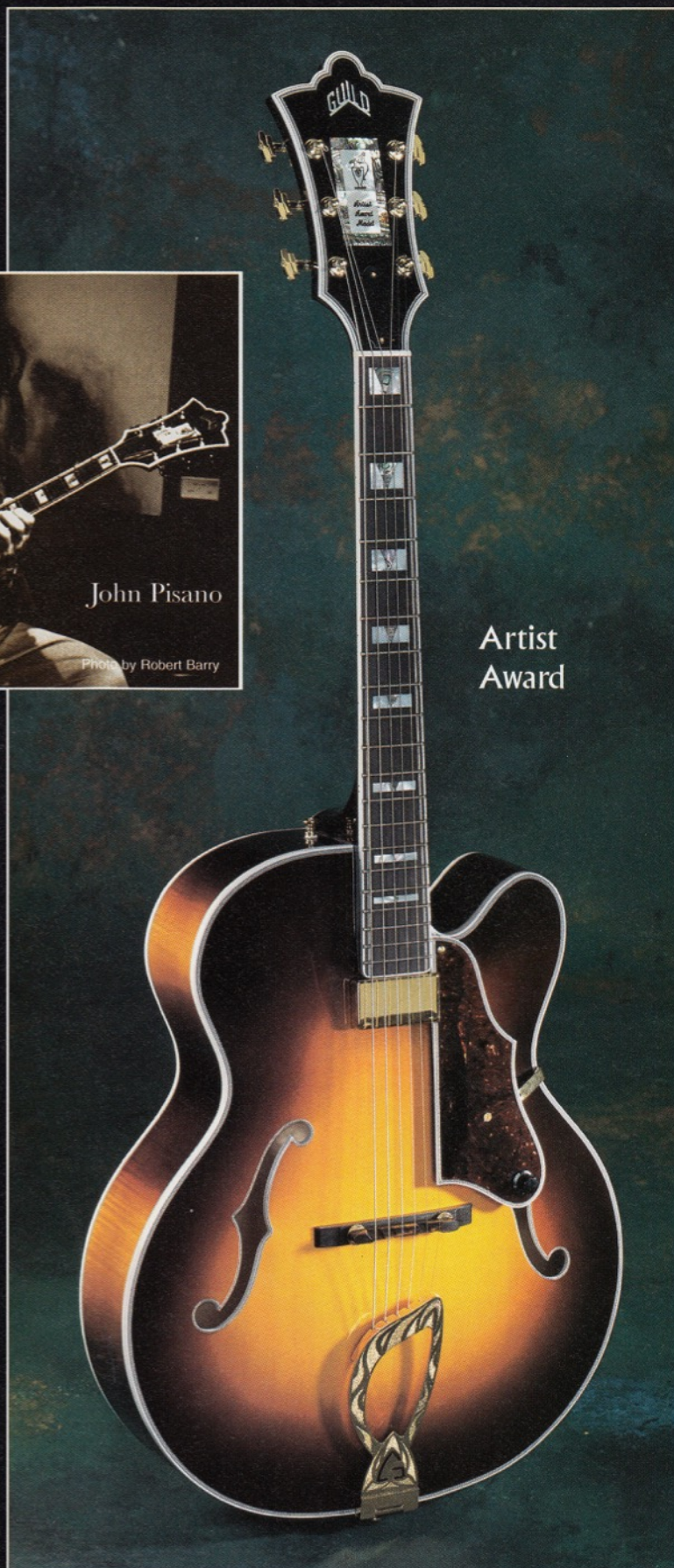
John Pisano

Photo by Robert Barry

Artist Award

The Artist Award™ is our flagship jazz guitar. It's an acoustic archtop 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. In the 40-year history of Guild, only 1,600 Artist Awards have been made, making this fine instrument not only a great-sounding and beautiful instrument, but a collector's item as well. No words can describe what must be experienced—this certainly applies to the Artist Award.



Artist
Award

How to Choose a Jazz Guitar

by Charles Chapman



When the archtop was developed 100 years ago, the concept was to have an acoustic instrument that would project the volume needed to cut through the loudest of the big jazz and swing bands.

In the years since the introduction of the archtop guitar, luthiers like John D'Angelico, Elmer Stromberg, and James D'Aquisto made significant contributions to the evolution of the archtop guitar, as did guitar manufacturers like Guild, Epiphone and Gibson.

When electronic enhancements came on the scene, archtop guitars became smaller, and thinner. Often, pickups were built into the top plate of the instrument, actually dampening and decreasing its acoustic properties. Even though volume and acoustic punch were greatly reduced, the traditional electric/acoustic jazz guitar sound was born.

But as with rock and blues, there are many colors in the rainbow of jazz tone, and there are many archtop variations to choose from. Archtop guitars come in different sizes, degrees of acousticity and many different combinations of electronic components. The trick is to match the guitar with the sound you want and also what, physically speaking, will be the most comfortable for you to play.

There are three general categories of archtops worth looking at—fully acoustic archtops with a suspended pickup, full-body archtops with built-in pickups and thinline archtops with built-in pickups. As discussed below, each has its own distinctive qualities.

Fully Acoustic with a Suspended Pickup

Acoustic archtops are the royalty of the archtop family. They are arguably the guitars that involve the most individual craftsmanship. They can also have the most variation in sound. Generally, these archtops are meant to be played acoustically and have a lower bout of 18 to 19 inches and a body thickness of 3 to 3 1/2 inches.

When pickups first came on the scene, a common thought among luthiers was to make the top and back plates slightly thicker so it would resonate less and have less feedback. The problem with this idea, as they later found out, was that it made guitars heavier, acoustically inferior and as susceptible to feedback as ever. Even though many of these instruments are now valuable from a collector's standpoint, they are inferior instruments from the player's perspective.

In my opinion, acoustic archtops should only be used at low volumes, with no sound processing. They are meant to produce their own sound, and the suspended pickup is only meant to give a little more projection, not to alter or process in any way the inherent sonorities of the guitar.

The Guild Artist Award is the flagship of Guild's archtop fleet and has a style and substance that is equal to or better than anything in its category.

Full-body Archtops with Built-in Pickups

These second-generation archtop guitars range in depth between 2 1/2 to 3 1/2 inches, with a lower bout size of 16 or 17 inches. They generally have the top and back plates made from laminates because guitar makers feel that using the stronger, lighter and less resonant type of wood is the way to go when installing pickups that diminish acoustic qualities. The Guild Manhattan is a good example of a laminated archtop with built-in pickups. Many companies and individual guitar makers still use solid carved tops, with either solid or laminated back plates.

This type of archtop guitar is the mainstay of professional performing guitarists. Feedback possibilities are much less than on full acoustic archtops and they also provide that electric/acoustic sound which is commonly associated with jazz guitar. The Guild Manhattan, Stuart and new Savoy models give enough variation in style, woods and pickups to satisfy even the most discerning guitarist interested in this style of archtop.

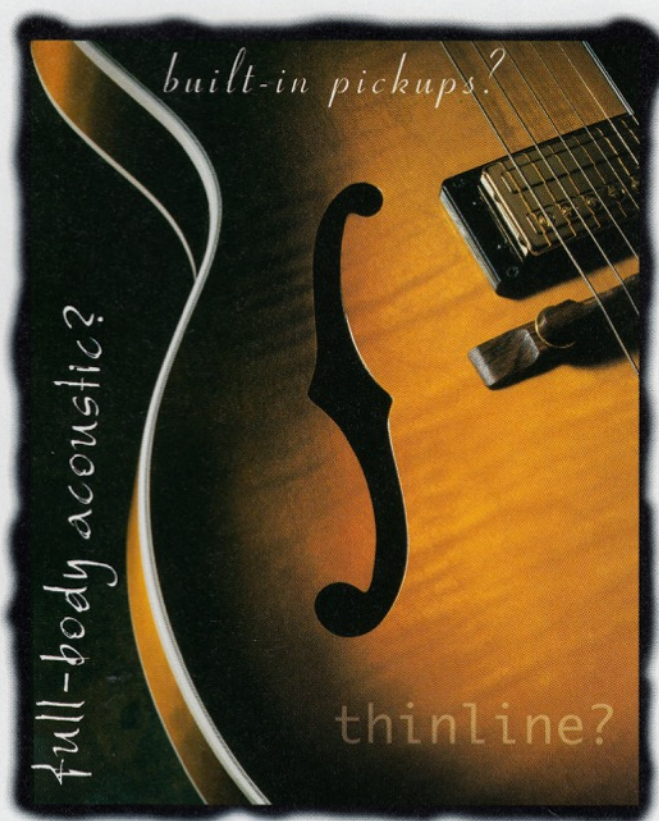
Thinline Acoustic Archtops with Built-in Pickups

The thinline acoustic archtop with built-in pickups may in many ways be the most versatile of the modern jazz-style guitars. It has been used widely in jazz, blues and rock styles.

The Guild Starfire series is a fine example of a thinline archtop. My personal favorite of this group is the mahogany Guild Starfires, which are the Starfires with the red or black finishes. The mahogany front, back and sides will give a warmth and round tone that I have not as yet found in any other thinline archtops. If you are into using sound processing like overdrive, chorus or something similar, I would strongly recommend the thinline pickup style of archtop.

No matter what sound you're looking for, make sure the archtop you choose fits you. With the multitudes of shapes and style variations, do not carry any preconceived notions of what you want until you have tried the gamut of what is available.

With the variety of building techniques and pickup technologies, you may be amazed at the acoustic sound you get from a thinline or just how versatile a full-size model can be. The bottom line is to make sure the guitar you use is physically and musically right for you.



Electric Guitars

X150 Savoy

The newest addition to Guild's jazz guitar line, the Savoy™ recalls the golden age of jazz. We are very proud of this single pickup traditional archtop model because of its classy styling and materials. The body is laminated flame maple; the neck is mahogany with a rosewood fretboard and block inlays. The Savoy is powered by our custom-designed Guild chrome-plated humbucking pickups; the Grover tuners and Guild harp tailpiece are also chrome. Available in Blonde and Antique Sunburst.

X150D Savoy

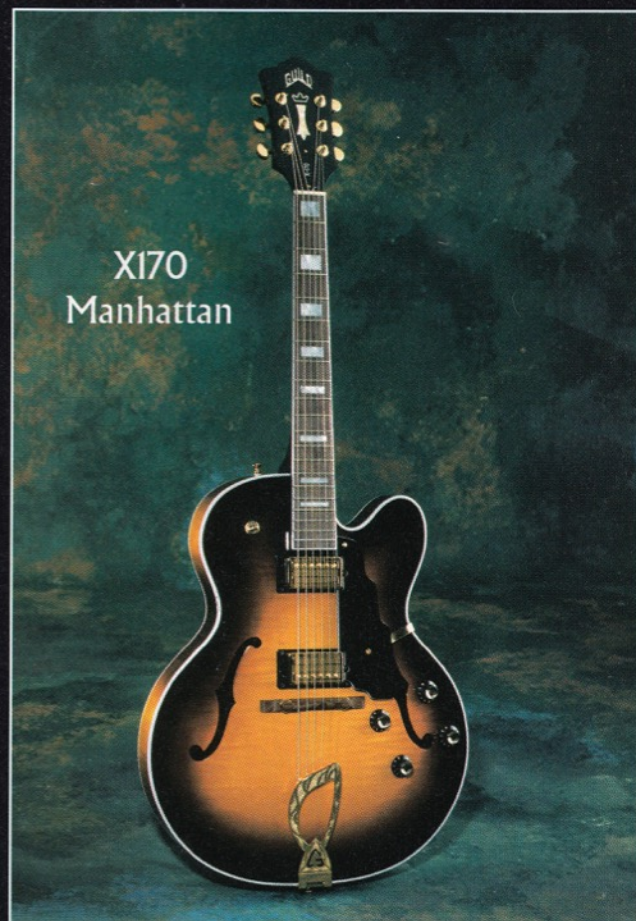
The X150D Savoy™ is built the same as the X150, but features two custom-designed Guild humbucking pickups.

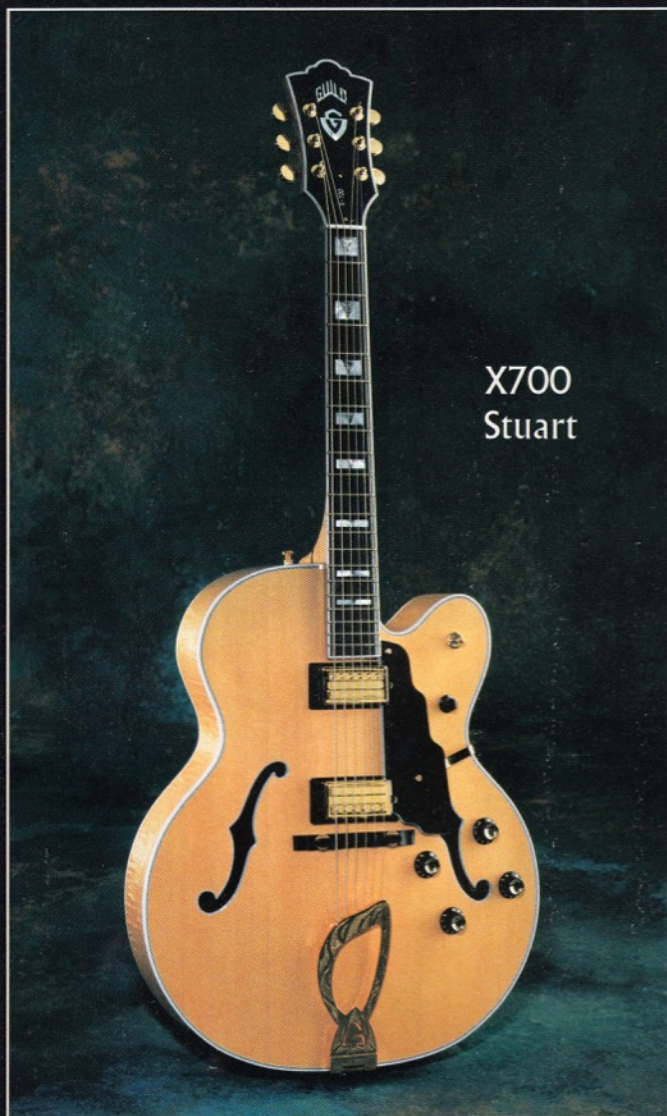
X170 Manhattan

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 cut-away guitar features a multi-laminate maple body in medium-full size: 16 5/8 inches wide by 2 1/2 inches deep. Its graceful design makes this instrument easy to hold and to play. The Manhattan features a "harp" tailpiece and gold hardware.



At left, Larry Baione, musician and Chair of the Guitar Department at Berklee College of Music, Boston, plays a Guild X170 Manhattan.





X700
Stuart

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 three pieces of selected hard maple and mahogany. The choice ebony fretboard is elegantly inlaid with deluxe two-tone abalone and mother-of-pearl position markers.

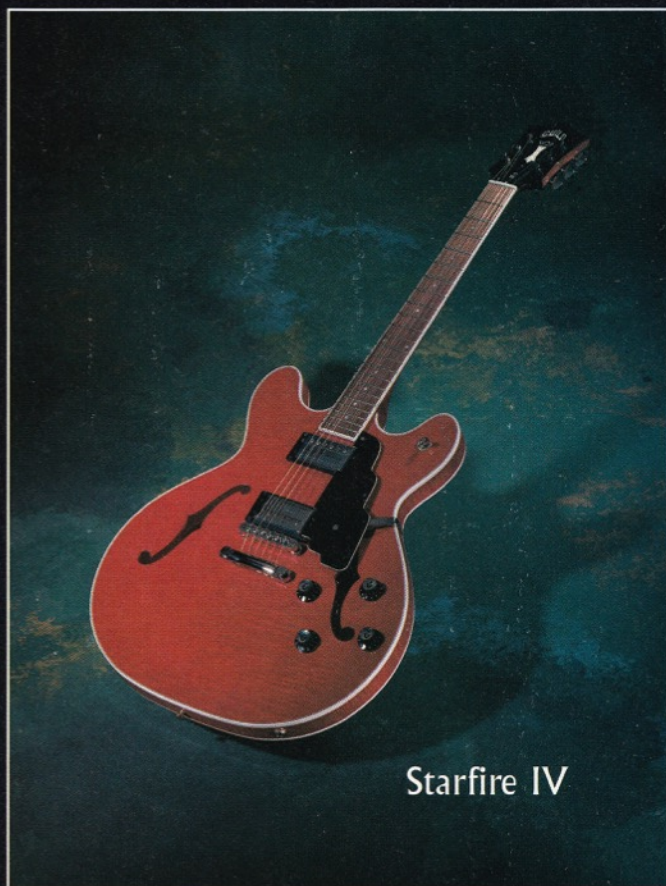
The Stuart's full "Venetian" cutaway body is 17 3/4 inches wide and 3 1/2 inches deep and boasts the same graduated carved solid spruce top as the Artist Award. Gold-plated hardware and engraved "harp" tailpiece add the final touches to this superb instrument.

Starfire Series

The Starfire™ series of thinline hollow-body archtop guitars is based on the specifications of the classic Guild Starfires of the early 1960s. Vintage styling and modern refinements make the Starfire one of the most versatile models in the Guild line—go from jazz to blues to rock with only a flip of a switch and the tweak of a knob.

Starfire IV

The Starfire IV's extra-thin double cutaway semi-hollow body is 16 3/8 inches wide by 1 1/2 inches 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 IV

Electric Guitars

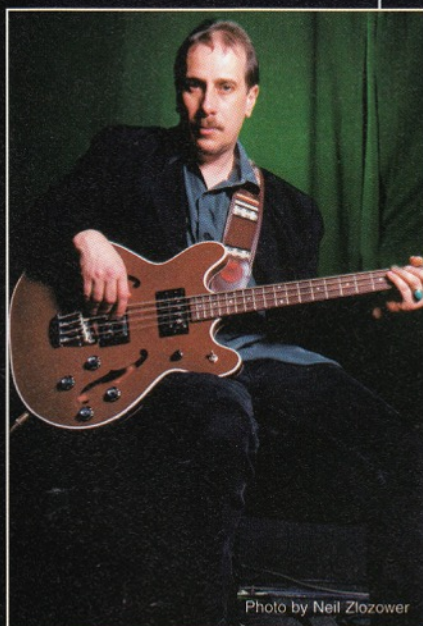
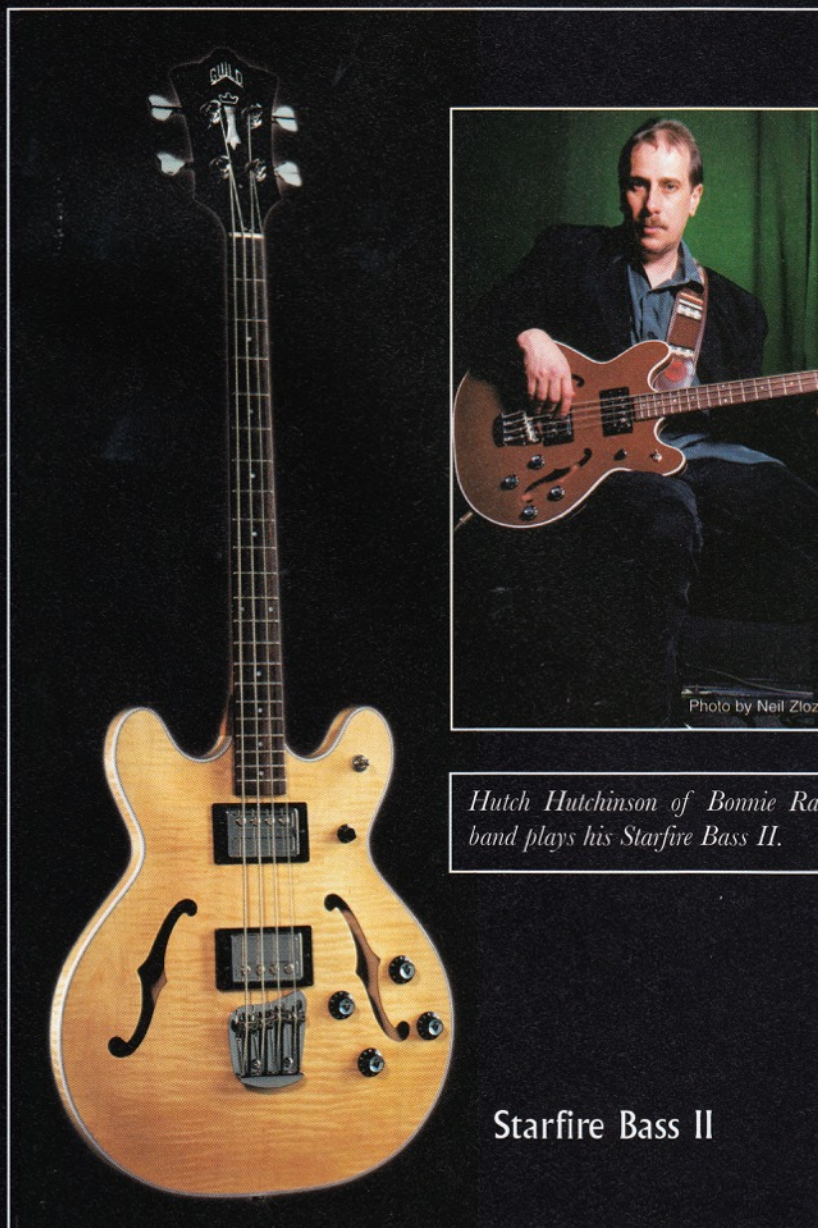
Starfire II & III

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 necessary for full, professional tone. 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.



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.



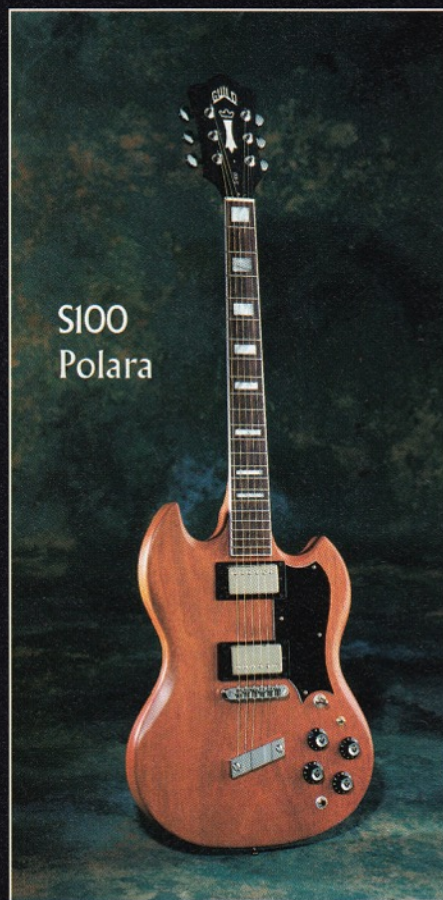
Hutch Hutchinson of Bonnie Raitt's band plays his Starfire Bass II.

Starfire Bass II

Classic Solidbody

S100 Polara

This solid mahogany model originated in 1963. Improved and refined over the years, the S100 Polara™ of today offers the electric guitar player a versatile set neck solidbody alternative. The critical player will find a more solid feel and better sustain when he or she compares the S100 to its better known counterpart. Now for the first time the S100 is being offered in Guild's exclusive hand-rubbed satin finish (pictured here). This more affordable finish is only available in Natural Mahogany. The S100 is also available in our classic high-gloss finishes of Black, Natural, Transparent Red and White.



Electric Guitars

Bluesbird

Standard 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 solidbody 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.

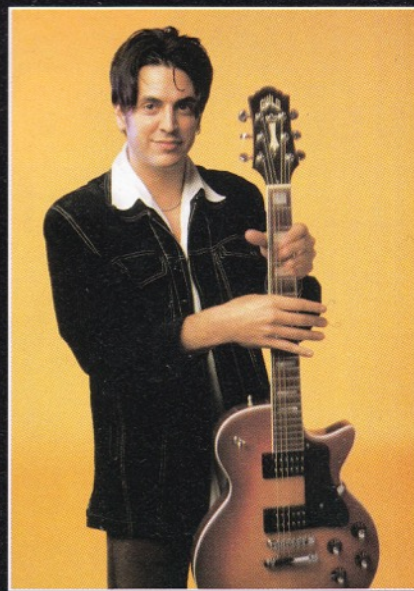
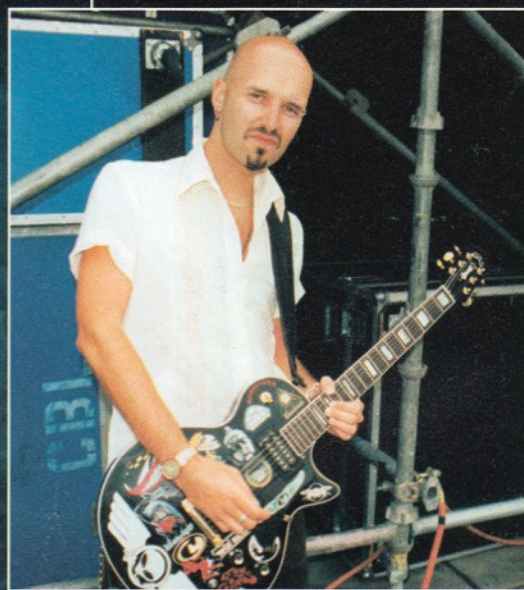
At the right, from top to bottom, Guild Bluesbird players Ace of England's Skunk Anansie and JJ Farris of The Tories.

AAA Bluesbird

The same construction techniques and materials are used for the Bluesbird AAA, except the selected maple must be completely figured from top to bottom and from side to side. Available in Amber, Cherry Sunburst and Tobacco Sunburst.



Standard Bluesbirds





AAA Bluesbirds

Guitar Specifications

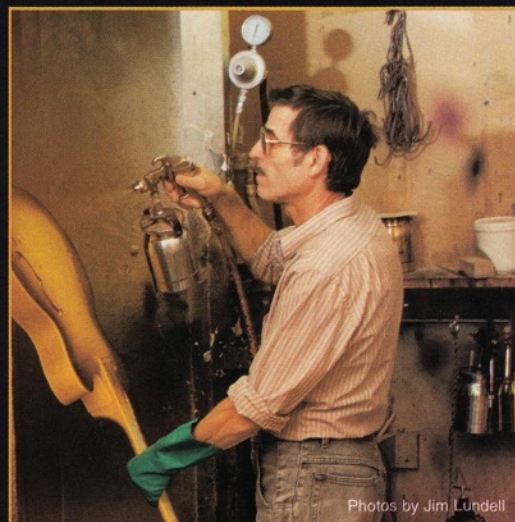
MODEL	SCALE	NUT WL.	BODY	TOP	BRACING	NECK	FRETBOARD	BRIDGE	PICKUPS
D4/D4G	25 5/8"	1 11/16"	Mahogany	Solid Spruce	Standard X	Mahogany	Rosewood	Rosewood	Optional
D4M	25 5/8"	1 11/16"	Mahogany	Mahogany	Standard X	Mahogany	Rosewood	Rosewood	Optional
D25	25 5/8"	1 11/16"	Mahogany	Solid Spruce	Standard X	Mahogany	Rosewood	Rosewood	Optional
D30	25 5/8"	1 11/16"	Maple	Solid Spruce	Scalloped	Maple	Rosewood	Rosewood	Optional
DV6	25 5/8"	1 11/16"	Mahogany	Solid Spruce	Shaved	Mahogany	Rosewood	Rosewood	Optional
DV52	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Scalloped	Mahogany	Ebony	Ebony	Optional
D55	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Scalloped	Mahogany	Ebony	Ebony	Optional
D60	25 5/8"	1 11/16"	Maple	Solid Spruce	Scalloped	Maple	Ebony	Ebony	Optional
DCE1	25 5/8"	1 11/16"	Mahogany	Solid Spruce	Shaved	Mahogany	Rosewood	Rosewood	Prefix Pro
DCE5	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Shaved	Mahogany	Ebony	Ebony	Onboard Blender
D4-12	25 5/8"	1 13/16"	Mahogany	Solid Spruce	12-String	Mahogany	Rosewood	Rosewood	Optional
D25-12	25 5/8"	1 13/16"	Mahogany	Solid Spruce	12-String	Mahogany	Rosewood	Rosewood	Optional
DI00C	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Scalloped	Mahogany	Ebony	Ebony	Optional
F4CE	25 5/8"	1 5/8"	Mahogany	Solid Spruce	Standard X	Mahogany	Rosewood	Rosewood	Prefix Pro
F5CE	25 5/8"	1 5/8"	Rosewood	Solid Spruce	Shaved	Mahogany	Rosewood	Rosewood	Prefix Pro
F65CE	25 5/8"	1 5/8"	Maple	Solid Spruce	Shaved	Maple	Ebony	Ebony	Onboard Blender
S4CE	25 5/8"	1 5/8"	Mahogany	Solid Spruce	Standard X	Mahogany	Rosewood	Rosewood	Matrix Pro
JF30	25 5/8"	1 11/16"	Maple	Solid Spruce	Jumbo X	Maple	Rosewood	Rosewood	Optional
JF55	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Jumbo X	Mahogany	Ebony	Ebony	Optional
JF65	25 5/8"	1 11/16"	Maple	Solid Spruce	Jumbo X	Maple	Ebony	Ebony	Optional
JF100C	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Jumbo X	Mahogany	Ebony	Ebony	Optional
JF30-12	25 5/8"	1 13/16"	Maple	Solid Spruce	12-String	Maple	Rosewood	Rosewood	Optional
JF55-12	25 5/8"	1 13/16"	Rosewood	Solid Spruce	12-String	Mahogany	Ebony	Ebony	Optional
JF65-12	25 5/8"	1 13/16"	Maple	Solid Spruce	12-String	Maple	Ebony	Ebony	Optional
F30	24 3/4"	1 11/16"	Mahogany	Solid Spruce	Hoboken X	Mahogany	Rosewood	Rosewood	Optional
F30R	24 3/4"	1 11/16"	Rosewood	Solid Spruce	Hoboken X	Mahogany	Ebony	Ebony	Optional
B4E	30 1/2"	1 5/8"	Mahogany	Solid Spruce	Standard X	Mahogany	Rosewood	Rosewood	Matrix Pro
B30E	30 1/2"	1 5/8"	Mahogany	Solid Spruce	Jumbo X	Mahogany	Rosewood	Rosewood	Matrix Pro
Finesse	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Scalloped	Mahogany	Ebony	Ebony	Matrix Natural
Deco	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Scalloped	Mahogany	Ebony	Ebony	Optional
Valencia	25 5/8"	1 11/16"	Maple	Solid Spruce	Scalloped	Maple	Ebony	Ebony	Optional
SI00 Polara	24 3/4"	1 11/16"	Mahogany	N/A	N/A	Mahogany	Rosewood	Adjust-o-matic	1 SH(N) 1 SH4(B)
Bluesbird	24 3/4"	1 11/16"	Mahogany	Maple	Carved Top	Mahogany	Rosewood	Adjust-o-matic	2 SH1 Humbuckers
Starfire II	24 3/4"	1 11/16"	Mahogany/Maple	Mahogany/Maple	Arched Top	Mahogany/Maple	Rosewood	Rosewood	2 SD1 Humbuckers
Starfire III	24 3/4"	1 11/16"	Mahogany/Maple	Mahogany/Maple	Arched Top	Mahogany/Maple	Rosewood	Bigsby	2 SD1 Humbuckers
Starfire IV	24 3/4"	1 11/16"	Mahogany/Maple	Mahogany/Maple	Tone Block	Mahogany/Maple	Rosewood	Adjust-o-matic	2 SD1 Humbuckers
Starfire II Bass	30 3/4"	1 1/2"	Mahogany/Maple	Mahogany/Maple	Arched Top	Mahogany	Rosewood	Adjust-o-matic	Bass Humbuckers
X150	24 3/4"	1 11/16"	Maple	Maple	Arched Top	Mahogany	Rosewood	Rosewood	1 Guild Humbucker
X150D	24 3/4"	1 11/16"	Maple	Maple	Arched Top	Mahogany	Rosewood	Rosewood	2 Guild Humbuckers
X170	24 3/4"	1 11/16"	Maple	Maple	Arched Top	Maple	Rosewood	Rosewood	2 SD1 Humbuckers
X700	24 3/4"	1 11/16"	Maple	Solid Spruce	Carved Top	Maple	Ebony	Ebony	2 SD1 Humbuckers
Artist Award	25 5/8"	1 11/16"	Maple	Solid Spruce	Carved Top	Maple	Ebony	Ebony	1 JS Floating PU

All Guild guitars are made with care in the U.S.A. Specifications and features are subject to change without notice. All Guild acoustic guitars feature Fishman® brand pickups and preamps whether optional or standard. All Guild necks are built with a nominal 12-degree radius.

Seymour Duncan® brand pickups are featured on Guild electric guitars unless otherwise noted by these specifications.

For more detailed specifications, contact your Guild dealer or refer to our Web site at www.guildguitars.com.

The Guild Guitar Factory
Westerly, Rhode Island



Photos by Jim Lundell

Guild Limited Lifetime Warranty

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

Guitar Colors



Compliments of your Guild dealer:

Photo by John Samora





GALLERY

Summer 1998

Vol. 1 No. 2 • Guitarist's Magazine

HEAVEN unplugged

an interview with
Bryan Adams

Also:

The New Acoustic Breed
by Billy McLaughlin

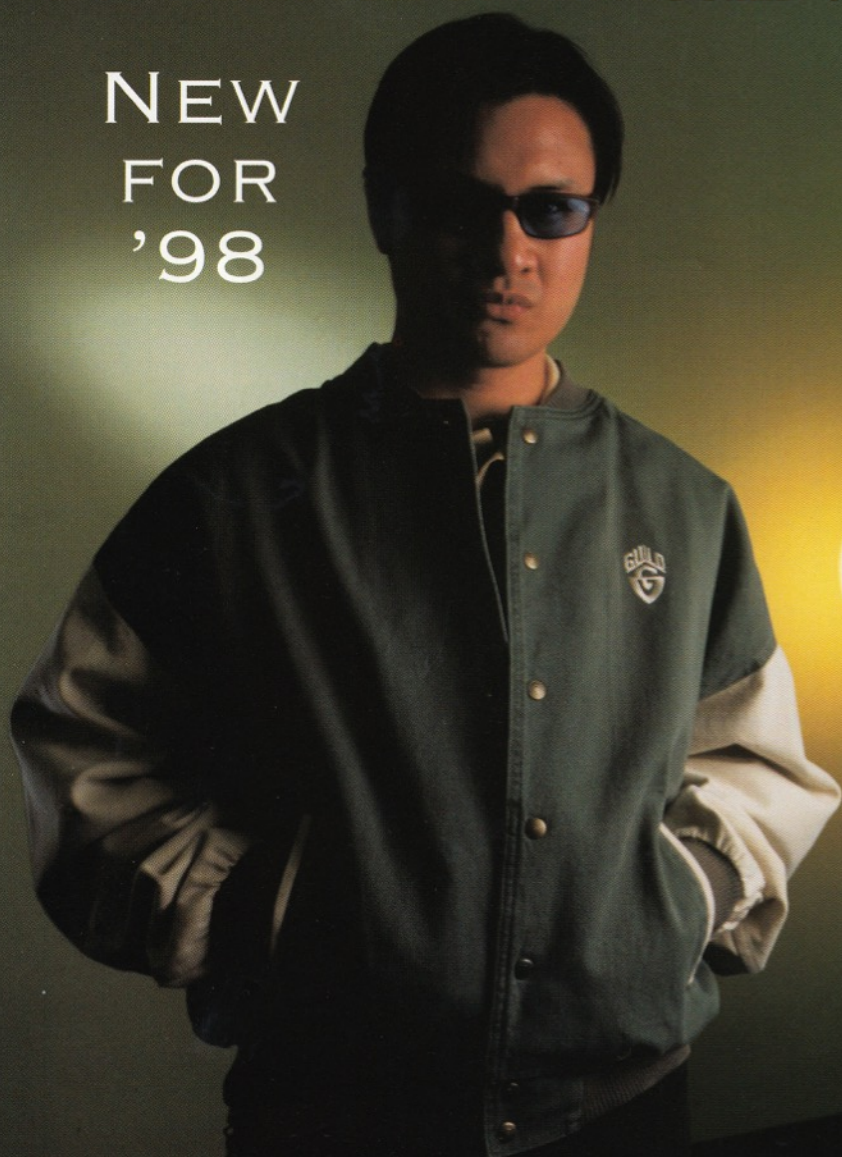
The Westerly Factory at Work

How to Choose a Jazz Guitar

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

NEW GUILD WEAR NEW GUILD WEAR NEW GUILD WEAR

NEW
FOR
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CLUB JACKETS

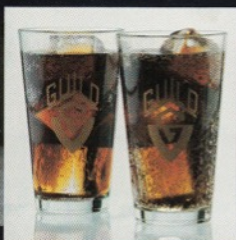


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Cover photo courtesy of A&M Records

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About Our Contributors . . .

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. To hear Billy play his Guild F50, visit his Web site at www.billymclaughlin.com.

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



Long-time jazz guitarist and music journalist Charles Chapman has played Guild jazz guitars since 1966. As a Professor in the Guitar Department at Berklee College of Music in Boston, Charles has taught guitar since 1972.

Feature Story

Heaven Unplugged: An Interview with Bryan Adams

Bryan Adams' enduring reputation as a soulful, straight-ahead singer/songwriter rests squarely on two decades of chart-topping megahits like "Summer of '69" and "(Everything I Do) I Do It For You." Having won countless fans around the world, Adams has continued to re-invent himself. Fresh on the heels of his *Unplugged* album, Bryan talks about his career, his recent acoustic experiences and, yes, that Bigsby on his Guild JF55.



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In This Issue

We want to hear from you! Send us your letters, photos, Guild stories, anything Guild-related.

Send to the address listed above. Also, check out our Web site at www.guildguitars.com Please don't send anything you need back—sorry, we can't return it.

A Vision of Quality

by Bill Acton

Guild Guitars: Tools for Musical Expression

Music, that most perfect language—both player and listener are enriched by its expression. As a player, your ability to express your musical ideas is defined by your technical skill level, your understanding of music theory and your innate creativity. The same is true for guitar builders—we must master the technical basics, understand the theories of instrument construction and allow space for creativity in order to explore and express our ideas.

If the raw materials of musicianship are those inborn talents that we are unable to see, the raw materials of Guild guitars are the best available woods—the finest grades of rosewood, ebony, mahogany, spruce and maple. Our drying rooms are full and we are constantly searching for more.

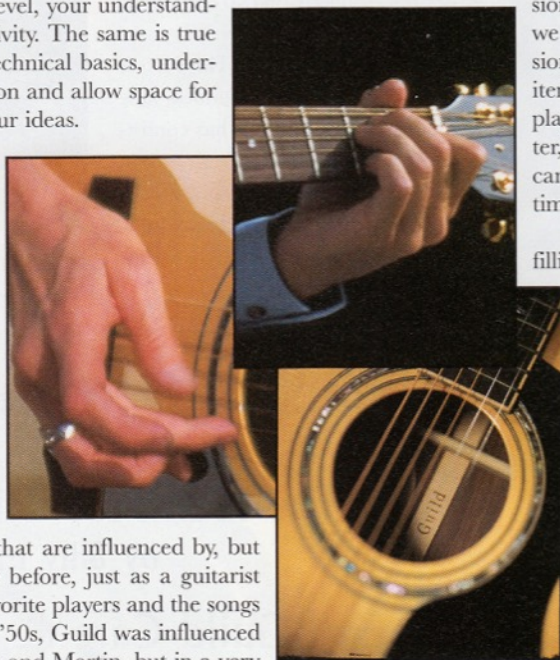
The effects of high quality materials are as undeniable as the beautiful music of a first-rate player. And just as a musician's raw ability will blossom with practice and experience, our skill level at Guild has matured steadily over the past 45 years.

Guild builds traditional style guitars that are influenced by, but not copies of, instruments that have gone before, just as a guitarist develops his own style learning from his favorite players and the songs they played. When we started in the early '50s, Guild was influenced by D'Angelico, Gibson, Epiphone, Gretsch and Martin, but in a very short time Guild had begun to develop its own style. Like the prodigy who learns his lessons quickly, Guild has come to stand shoulder to shoulder with, and even has come to influence, its old masters.

Throughout our entire history, we have understood that our purpose is to build instruments that enhance, not limit, the musical expression of guitar players. We have never built what we consider untouchable instruments. Our mission is not the intentional creation of collector's items, or works of art intended for museum display. If our guitars are beautiful, so much the better, but we build each guitar with the idea that it can only reach its full potential with the passage of time in the care of a player who nurtures it.

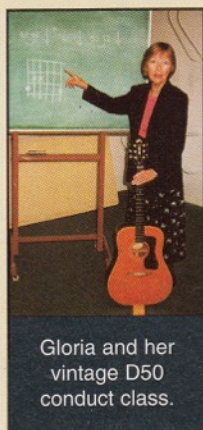
A perfect example of a Guild guitar fulfilling its given mission is the 1964 F30 pictured on page 12. This F30 belonged to Mississippi John Hurt and now resides in the Denver Folklore Center. Why is it a folklore treasure? Because it's a great guitar. It's not a great guitar because of its rare workmanship, but rather because a rare musician, given his choice of any acoustic, picked it off the wall and bonded with it. The F30 entered the unique world of Mississippi John Hurt and, in the skilled hands of the bluesman, became an important partner in the expression of that world.

So what about your world? Do you feel the urge to express yourself musically? If so, remember that Guild Guitars are here to help you do it. Our mission, and we have definitely chosen to accept it, is to build high quality tools for you and the expression of your music. 🍀



Letters to Gallery

Another Guild Owner Keeps the Faith



Gloria and her vintage D50 conduct class.

Dear Guild Gallery,

I've been the happy owner of a D50 since the early '70s. It has seen me thru 20+ years of folk, pop, disco and rock.

When my husband retired, we moved to Florida. I decided to bring only one guitar with me, my Martin or my Guild. It was no contest, and I never regretted choosing my Guild. It's built like a workhorse and sounds like an angel.

Now I'm teaching senior citizens how to play—me and my Guild D50 just keep going on and on.

Yours in Harmony,

Gloria Granert
Sun City, Florida

Thanks, Gloria, for your kind letter and the great photo. It's too bad you had to take just one guitar to Florida, but we're delighted you chose a Guild. We're sure you and your D50 will keep going for many, many decades to come. Keep teaching and spreading the joy of music. —Ed.

Lacquer Flaw: Stradivari and Nitro-cellulose

Dear Guild Gallery,

I received a copy of your new magazine along with my subscription to *Acoustic Guitar* and was somewhat amused to read on page 9 [Winter '97-'98 issue] the statement that Nitro-cellulose lacquer was used by Stradivari and makers since his time.

I am sure this statement will provoke more than a few knowledgeable luthiers and technology historians, as Nitro-cellulose lacquers date to the late 19th century and were a by-product of the invention of dynamite by Alfred Nobel (of Nobel Prize fame). I understand the desire to give credibility to what is essentially a 20th-century factory finishing method by associating it with the hand craftsmanship of a 17th-century Italian violin maker, but few will be swayed by such an exaggeration, which is something of a disservice to Guild and their instruments.

With all the best wishes, I am,

Sincerely,

R.E. Bruné
Evanston, Illinois

Thank you, Mr. Bruné, for bringing this error to our attention. You might say we were a little overzealous, perhaps, but we did not intentionally set out to misrepresent either Guild or Stradivari. We apologize for the error. —Ed. 🍀

The New Acoustic Breed

BRING ON THE ACOUSTIC GUITAR GODS

In the last edition of *Gallery*, I wrote about the New Acoustic Breed, a term we coined that recognizes today as a time of rapid evolution and rich variety among acoustic guitarists and their music. Acoustic traditionalists and electro-acoustic pioneers abound, offering listeners a broad palette of colors and an equally broad body of composition.

Though radio has yet to embrace an instrumental guitarist the way they have, say, saxophonist Kenny G, the time is drawing near for an "acoustic guitar superstar." In fact, it seems odd that over the years there haven't been several. There should be an acoustic guitarist's name to match each of the electric guitar-god figures: Hendrix, Page, Clapton, Vaughan, Van Halen, and so on.

My list of acoustic heroes is long, but you would expect that from an acoustic guitarist. You might think Leo Kottke and Michael Hedges have achieved guitar-god status, and I couldn't agree more—I would even add several more names to the list—but even with such talent laboring in the cause, acoustic guitar music still hasn't yet burst from its small circle of fans.

What has been missing from the acoustic scene, acoustic performances and composition that electric players have enjoyed a more recognizable profile in popular culture?

Maybe it's a question of style or accessibility. Rock is an aggressive yet relatively simple musical style. Power chords and a lot of youthful attitude dominate rock radio. Or perhaps acoustic guitar's image has held it back. For whatever reason, acoustic guitar has fallen into a niche and stayed there.

I think sometimes the niche itself is one of the barriers. Anyone who specializes in acoustic guitar performance knows the acoustic guitar circuit. There is a definite circuit, just as there is a definable and limited number of radio opportunities for acoustic guitarists.

If you play acoustic guitar and record acoustic guitar CDs, then chances are you've gotten to know a specific group of club and coffee-house owners, radio programmers and other players who live in this genre-specific world. You have all these players playing for the same devout guitar lovers, but the circle never gets any bigger. It seems like preaching to the converted. Isn't it time to reach out to the general public, taking this great-sounding instrument to the masses?

Of course it is, but how will it happen? Will it take something like *Riverdance*, which set the stage for the Celtic explosion of the past two years? Oh no—can you see it? Twenty acoustic guitarists playing the intro to "Stairway" and clogging across the stages of the world! Well, maybe not, but it wouldn't be bad to see the whole genre of acoustic guitar get a boost of some kind.

I think it's more likely that acoustic guitar lovers may get a bona fide "hero" before they get a *Riverdance*. I can't predict from what style this acoustic superstar will emerge—acoustic blues, smooth jazz, new age, alternative rock or R&B—or possibly we'll see an artist with a personality strong enough to blend many styles. Nonetheless, I do see it coming in the near future, and here are a couple of the reasons why.

Reason Number One. Computer sounds are out, acoustics sounds are in. Fewer and fewer phony-sounding synth tracks are topping the

Billboard charts. People want to hear real music played on real instruments by real musicians. Even Jimmy Jam and Terry Lewis, the most successful producers of sequencer/synth megahits by Janet Jackson and others, have new projects with acoustic guitar at the core (Angel).

You can hear acoustic guitar everywhere now. A new band called Days of the New have turned heavy metal heads into acoustic guitar fans by cranking out Billboard-topping mainstream rock performed entirely on down-tuned acoustic guitars. And Eric Clapton, a world recognized electric pioneer, enjoyed his biggest selling single, "Tears in Heaven," while playing both rhythm and lead parts on a nylon-string acoustic. It is clear how much enthusiasm listeners have for the timeless, multi-faceted sounds players like you are making on acoustic guitars.

As people become less attracted to the novelty of computer-generated sounds, the acoustic guitar continues to be sought out by listeners desiring something organic, human, real. It is as if the wonderfully imperfect aspects of acoustic guitar (and other acoustic instruments on the whole) are precisely what make it so believable and desirable.

And, what's more, you can actually hear that wonderful imperfection in live performances because the acoustic guitar now has so many viable options when it comes to amplification. Is it possible that Hendrix would have happened without amps, without being loud? Would rock have happened without amplification?

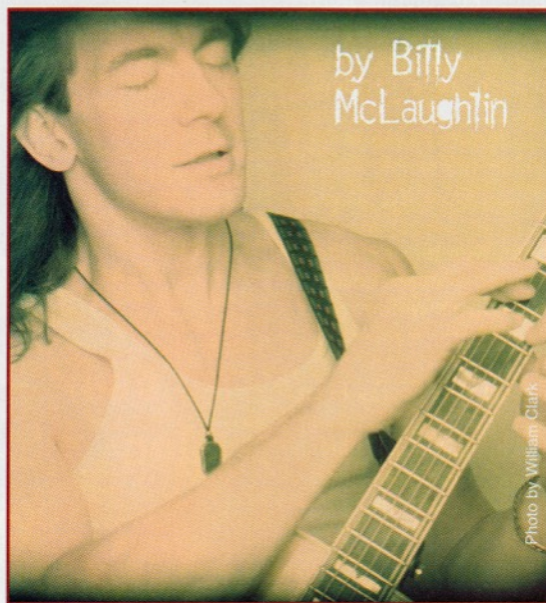
Reason Number Two. Acoustic guitar amplification has improved tremendously over the last two decades. And the sounds we hear from amplified acoustics are

more true to acoustic guitar than ever.

With the ability to be heard comes the ability to command attention. Let's not forget how much the tireless study of technique for classical guitar is really based on getting the most sound out of the instrument as possible. In pre-modern-day guitar playing, you had to know how to get the most projection out of your instrument.

But it is the new opportunity to project nuance, to project subtleties, to project dynamics, that is exciting in light of the playing field on which musicians vie for listeners. Often, that playing field determines which players get invited to the game. Consider an outdoor festival extravaganza with eleven stages all blaring music within a square half-mile. Rarely would an acoustic fingerstyle guitarist be booked for that type of an event, even today. But that is changing. Not without challenges, acoustic players are succeeding at larger venues where in the past they failed. I believe this will continue to spark more popular interest in the instrument. As it does, more and more talented individuals will focus on the acoustic guitar as the instrument of choice.

Maybe the simple fact that acoustic guitarists don't have to sit down or stand still in front of microphones anymore is the most telling harbinger of acoustic guitar gods. The ability to take the music literally another step closer to the listener and engage the audience is now at every acoustic guitarist's fingertips. Will we see an acoustic player who leaps around having fun while doing amazing things on the stage like Eddie Van Halen did before the hip replacement? Absolutely. That acoustic deity might be you. 🍀



HEAVEN

unplugged

an interview with **Bryan Adams**

by Eric Kingsbury

When Bryan Adams signed his first record contract in 1979, he stepped into the limelight just as the excesses of the '70s gave way to the cultural hangover of the early '80s. In a musical landscape where fading disco and prog rock jostled with burgeoning new wave and hair metal, Adams' straight-ahead, clean-cut, jeans and t-shirt image was a breath of fresh air.

A native of Canada, Adams spent the early '80s touring North America and honing his hard-hitting brand of guitar pop. By the time his 1983 breakthrough album *Cuts Like A Knife* hit the charts, he had already established a solid reputation as a decidedly unflashy, upretentious, working-class musician.

Cuts Like A Knife and its 1984 follow-up *Reckless* were blockbuster albums by anyone's standard, spawning the Number 1 hit "Heaven" and several Top 10 hits like "Straight From the Heart," "Run to You" and "Summer of '69."

Bryan's passionate yet earnest songwriting won him countless fans. The fact that his career coincided with the emergence of Music Television didn't hurt, and Bryan Adams videos were regular MTV fare, but it was his powerfully honest live performances that captivated the world.

A long-time vegan and animal rights activist, Adams has been involved in many humanitarian causes over the years, including many major charity events of the '80s, such as the prominent LiveAid and Amnesty International benefits. And while he continues to participate in charity events, he has preferred to keep a low profile on his involvement in social causes.

In the '90s, Adams produced fewer albums but continued to make the charts, doing the highly popular movie themes "(Everything I Do) I Do It For You" and "Have You Ever Really Loved A Woman." With over a decade of classic songs behind him, Bryan Adams refuses to rest on past achievements.

On his latest release, *Unplugged*, Adams revisits his signature hits, adds a few new songs and gives us his own take on the unplugged format MTV has made so popular. With his Guild JF55 (with Bigsby!), Adams turned the MTV program and CD into nothing less than a restatement of the themes that launched his career in the first place: no-nonsense, straight-ahead rock.

Although Bryan does so few print interviews—he has often been quoted as despising "press for press' sake"—he was kind enough to chat with us on his career, the *Unplugged* album and his custom Guild Jumbo.

Guild Gallery: When and how did you first get into playing guitar and writing songs?

Bryan Adams: My father bought me a Spanish guitar for Christmas while we were in England in 1969. I didn't start writing until I was 14, but they were not really songs, just ideas, just goofing around. My first published song was in 1975-76 and I don't think I've heard it since.

GG: After establishing a long and successful career as a straight-ahead rock stylist, the Unplugged album was something of a departure. What motivated you to do this acoustic project?

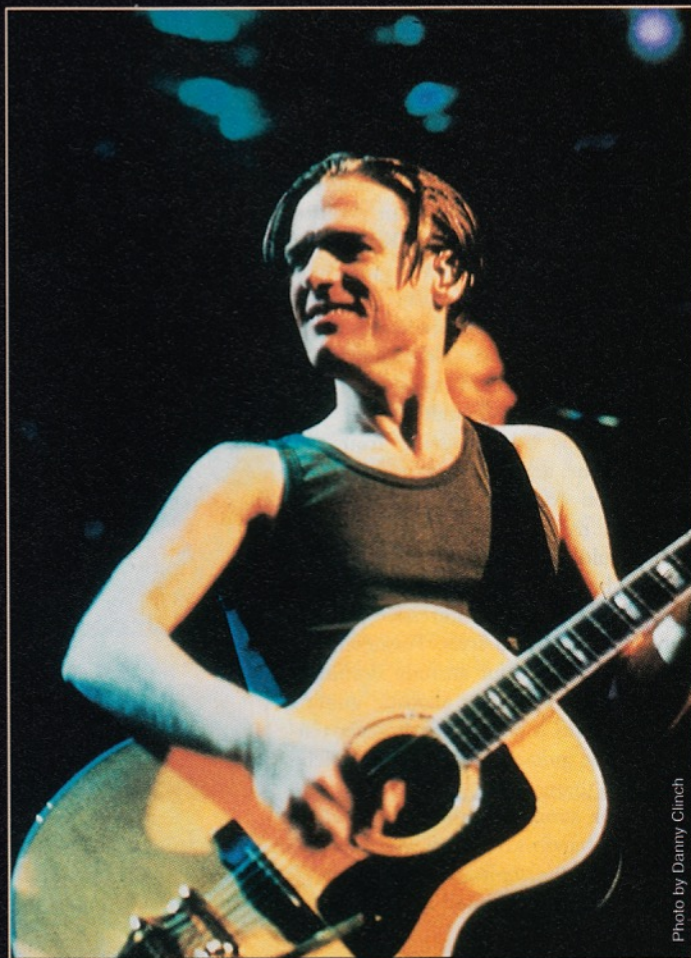


Photo by Danny Clinch

BA: Like all the records I have done, each one is slightly different. This concert was a chance to do something with a few of the old songs and re-invent them. MTV had been asking me to do this for years, and after the last tour, playing acoustically with songs like "Have You Ever Really Loved a Woman" and "Still Beautiful to Me" off the *18 Til I Die* CD, it felt like the right time.

GG: You've worked with a lot of the same musicians for many years, particularly guitarist Keith Scott. How did the other guys take to the acoustic project?

BA: They were very pleased, as I was. I spent a year and a half recording the last album and an hour and a half recording this one. That says it all really.

GG: For you, what was the highlight of the Unplugged album?

BA: The new songs are the highlights, and rearrangements of songs like "I'm Ready," "Fits Ya Good" and doing the blues jam. Any time you're moving forward, you're doing the right thing. Some of the

songs were written such a long time ago that I forgot how the original versions went, so I had to listen to all of my recordings for the first time since I finished them. That was interesting! Things have evolved musically, and I was happy to hear the evolution.

GG: *Acoustic guitars are used by many artists for songwriting. Do acoustic guitars have much of a role in your writing process?*

BA: The last three albums were written on acoustic guitar and then in some cases transposed to electric. New songs like "Back to You" were written with that deliberate strum-alongable, foot-tappable groove. It helped to be able to walk around the house with the acoustic guitar strung around my neck, thinking about it. I couldn't really have done that with my strat, unfortunately.

GG: *Do you feel much affinity with traditional acoustic folk music? Has it influenced you at all?*

BA: Not really. The closest to folk I was ever into was Crosby, Stills, Nash and Young, and Joni Mitchell. I was well into Jackson Browne too, but I don't know if you would consider him folk. Jackson was a big influence on me. I don't think I would have started playing piano if I hadn't heard his records.

GG: *As a guitarist, what do you look for in an acoustic guitar?*

BA: I have a few, and they are all such different beasts. I suppose I look for something that fits my hands and sounds good—that's about it. It has to feel like you want to own it. I love my Guild. It sounds lovely and records well. I also have a 00048 Martin from 1946, a 1954 Gibson, a 1954 Gretsch Synchronatic, a new Fender, a Dobro National from the '30s, a Fender Villager and an old beat-up Hofner, if my memory serves me correctly.

GG: *The Guild JF55 you play on Unplugged has raised quite a few eyebrows in the acoustic guitar world.*

BA: I'm glad that's all it raised!

GG: *What's the story behind the Bigsby on that guitar?*

BA: I wanted to find an acoustic guitar with a wang bar, and there wasn't one. So I asked Mark Presley, who works for Fender in London, to make me one. I actually have a 12-string [Guild JF55-12] that does the same thing. I know it's strange, but I like the idea of throwing in a little wang if needed, especially in recording.

GG: *How well does the Bigsby work on your JF55?*

BA: It works remarkably well. Sometimes I have to put a very slight amount of lubricant on the nut to stop any ping.

GG: *Unplugged, many of your established classics take on a different feel than their electric originals. What kind of challenges were involved in translating these songs into the acoustic format?*

BA: Just getting my head around the show itself was a challenge. I wanted to bring in colors to the show that perhaps hadn't been done before, to highlight the songs and perhaps even challenge MTV. Hence, the Irish sounds and the orchestra. In the case of a song like "The Only Thing That Looks Good on Me is You," it was the first time I had heard it in an acoustic setting and I think it

worked better as a full-out, ballsy rocker, but it was a good experiment, as were songs like "18 Til I Die" and "Night to Remember," both of which got stripped down, redressed and completely rearranged. The only songs that actually reverted back to their original form were the slower numbers, which were essentially acoustic anyway.

GG: *You were involved in a few high-profile charity events in the '80s, such as LiveAid and the like. And while '60s rock activism is fondly remembered, we don't hear too much about "We Are the World" anymore. How do you feel about those events now?*

BA: Interesting question. I think they were great moments in time. People became very pessimistic about charity concerts after LiveAid, which is stupid. I just did a concert in Canada for breast cancer research, and we raised over a million dollars. I think musicians have the power to influence and change things, and the bigger the star, the more influence you have. I hope more musicians at the height of their careers stand up and help others. The concerts I've done were really fun and educational, especially Amnesty International.

GG: *Your efforts in the area of animal rights and in other less-visible humanitarian causes is well-respected, yet your music has never taken on a strongly social or political flavor. What, for you, is the relationship between your music and social/political views?*

BA: It's a fine line to tread when you bring social and political issues into your music, and if you can make it work in a song, then brilliant. If not, then "She Loves You" says it all.

GG: *What's next for you and your band?*

BA: I'm writing my new album, and I start recording some time in June. The band and I will probably get together for that and start gigging some time at the end of the year. 🐾

For more information on Bryan Adams and his upcoming album and tour, visit his official website at www.bryanadams.com.



Photo by Danny Clinch

"It's a fine line to tread, bringing social and political issues into your music, and if you can make it work in a song, then brilliant. If not, then 'She Loves You' says it all."

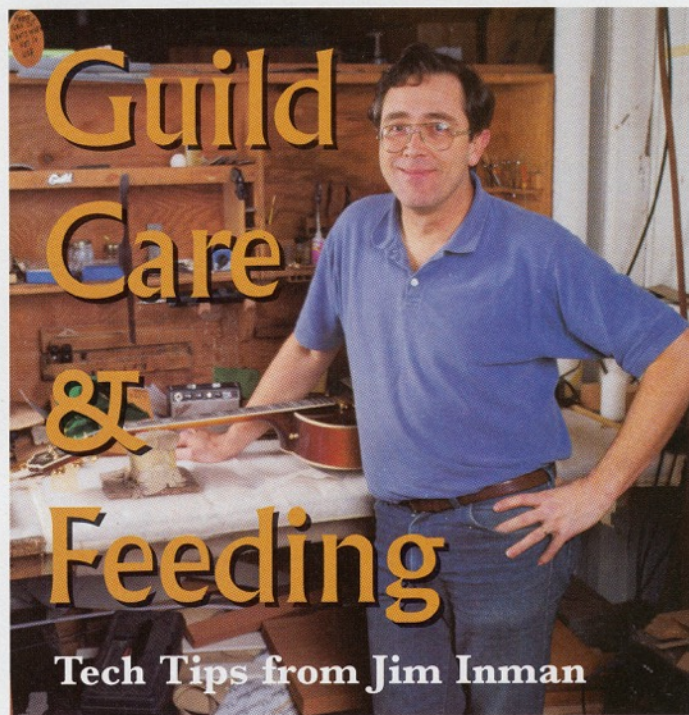


Photo by Jim Lundell

One of the questions I hear most often is, "Why did my expensive Guild crack when my cheapo imported guitar didn't?" People usually go on to ask me what caused the crack, and what they can do to prevent cracks from happening? This is a big issue in acoustic guitar construction and repair, so I would like to take some time this month to address cracks.

Cracks vs. Lacquer Checks

When talking about cracks in an acoustic guitar, it's important to distinguish between lacquer checks and actual cracks in the wood. Lacquer checks are those fine hairline cracks that develop in the finish of most guitars at some point in their life span. Although some people find lacquer checks aesthetically undesirable, they present no danger to the longevity of a guitar. In fact, some vintage buffs believe that lacquer checks actually enhance the tonal qualities of an acoustic guitar because checks allow the wood to breathe and vibrate more freely.

So why are solid wood guitars more susceptible to cracks than some cheaper instruments? The answer is quite simply that most inexpensive guitars are constructed of plywood, and plywood won't crack unless dropped or otherwise impacted. Even though plywood guitars are cheaper and more durable than solid wood guitars, they can't match the rich resonance of solid-wood acoustic guitar tone. And you buy a guitar for its sound, after all.

There are low-end guitars with solid wood tops, but these are almost exclusively finished with some kind of polyurethane. Although the poly finishes are extremely durable, and often protect the wood better than lacquer, they are also stiffer than lacquer and will inhibit the vibration of the top, resulting in less volume and poor tone.

What causes cracks?

There are two basic causes of cracks in a solid wood guitar. The first and most obvious is physical damage. If you drop your acoustic or

turn around suddenly and bang it into a piano, you'll probably crack your guitar.

The second and more insidious cause is humidity, or most often the lack of humidity. If a guitar is kept in a very dry environment, like a house or apartment with a wood stove for heat, the wood in the instrument dries out, causing it to contract. Wood is fairly flexible, but after it shrinks to a certain point, it can't shrink any more. Especially in places where the wood parts are glued to other wood parts and the wood's flexibility is limited, something could very easily crack.

In some rare cases, cracks can be caused by a surplus of humidity. As the guitar soaks up more and more moisture, it causes the wood to expand, and because tops are restricted by virtue of being glued to braces and other parts, something has to give.

In the case of a dry environment, the effects of low humidity can be offset by running a humidifier in your house or apartment during the driest times of the year. In the northeastern United States, it would be the winter; in the southwestern US, pretty much all year. In other parts of the US and the world, if you live there, you know when it's the driest.

If you frequently travel with your guitar, it would be a good idea to keep a guitar humidifier in your case. Guild has had great success with the Dampit™ guitar humidifier, pictured at right. It features a refillable water reservoir and a useful humidity gauge.

Conversely, if you live in a very humid environment, you need to be careful not to put your guitar into a situation in which it will be exposed to a sudden loss of moisture. Leaving it in a car on a hot day, for instance.



Dampit Guitar Humidifier

Should I worry about cracks?

It depends. In most cases, cracks in the top or back don't represent an immediate structural problem. I've known of many guitars with cracks in the top or back that were played continuously for years without complaint or any significant loss in playability or tone. However, it is always better to have a crack properly repaired.

An unrepaired crack can dislodge braces under the top, causing rattling, buzzing and an overall muffling of the guitar's tone. An open crack will also pick up dirt and skin oils over time. The cracks that represent the most serious structural threat are cracks in the side of the instrument. Once a crack develops in the side, it is possible for a slight concussion, even with the guitar in its case, to expand the size of an existing crack. Once the crack gets big, the structural integrity of the guitar is in serious trouble.

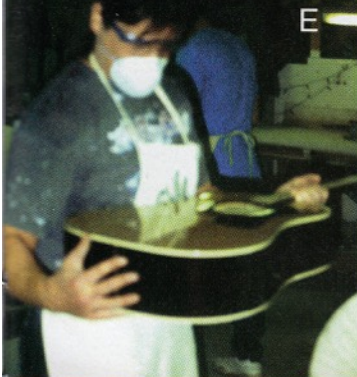
Finally, a lot of the phone calls I get are from Guild owners who have bought their Guilds used and who want to know what year their guitar was built. Now, they can get that information on the World Wide Web. Guild's Web site has a page dedicated to dating your instrument, along with pages of information on our current line of guitars. Visit our Web site at <http://www.guildguitars.com>.

If you have any questions on specific technical issues, mail them to me: Jim Inman, c/o Guild Gallery, 7975 N. Hayden Rd., C-100, Scottsdale, AZ 85258. See ya next time. 🐾

The Westerly Factory at Work

The Construction of a D55, Part 2

by Eric Kingsbury



This article is the second in a two-part series on the construction of a Guild D55. In the last issue of Gallery, we followed a D55 neck through the various steps in its construction process. In this issue, we cover the basic steps in the construction of the body, finishing and final assembly.

Building the Guitar Body

At the same time that guitar necks are being

built, the D55 acoustic guitar bodies are produced. A body consists primarily of the back, sides and the top with its bracing. Since its primary function is to provide a chamber in which sound resonates and gains volume, a high level of care is required in the construction of the body.

As in the case of the neck, there are many steps involved in making a body. Our example, the D55, consists of a solid spruce top, a solid rosewood back and solid rosewood sides. The operations involved number approximately 60, each of which is a step which must be done by an individual in the factory.

As with necks, raw wood enters the factory and is cut to a rough shape and planed. For the body, the woods are carefully graded and set in storage. The grade of the wood will determine the model on which each piece is used—higher grades for the higher-end models.

Early in the process, the sides are shaped to the proper contours. Planks are cut to length, treated in a solution and then put into side presses which, with a combination of heat and pressure, bend the wood according to their preset molds (see photo A).

Prior to joining the back and sides, the tops are assembled. Bracing is constructed and glued in, and the soundholes are cut in the tops. After this, the tops are routed for inlay, and abalone and mother-of-pearl patterns are inlaid in the

proper pattern around the soundhole (see photo B). When everything is set up and ready, the top will join the back and sides.

After the sides are glued together, they are reinforced with kerfing (see photo C). The top and back, which have themselves undergone some shaping and sanding refinements, are glued together and bound (see photo D). This is an important step to insure all parts bond properly and permanently.

Again, as with necks, the bodies are inspected along the line, in the event imperfections are uncovered. They are also inspected at the end of the process.

Now, finally the neck and the body are ready to come together. Neck fitters fine-tune the joints of the body and neck with chisels and sandpaper. When everything fits properly, the neck is glued into the body.

Finishing and Final Assembly

By the time it reaches the final assembly area of the factory, our example D55 has been through most of the construction process. The steps that remain include many small but very important refinements. The necks, for instance, are fitted with fretwire and the frets are carefully filed and crowned.

Now that neck and body are joined, a big part of the remaining work involves finishing. The guitar is now sanded into its final condition and ready for the hard lacquer finish that provides its beauty and durability. Lacquer is applied in the spraying booth, and then the guitar is carefully buffed to a gorgeous gloss finish (see photo E).

After the guitar leaves the finishing area, it enters final assembly, where all of the small pieces such as strings and hardware are put in place. Additionally, various refinements related to tone and playability are made to ensure each guitar is in top playing condition when it leaves the factory—tuning and intonation are checked, as are string height, fret dressing, neck set and tone quality.

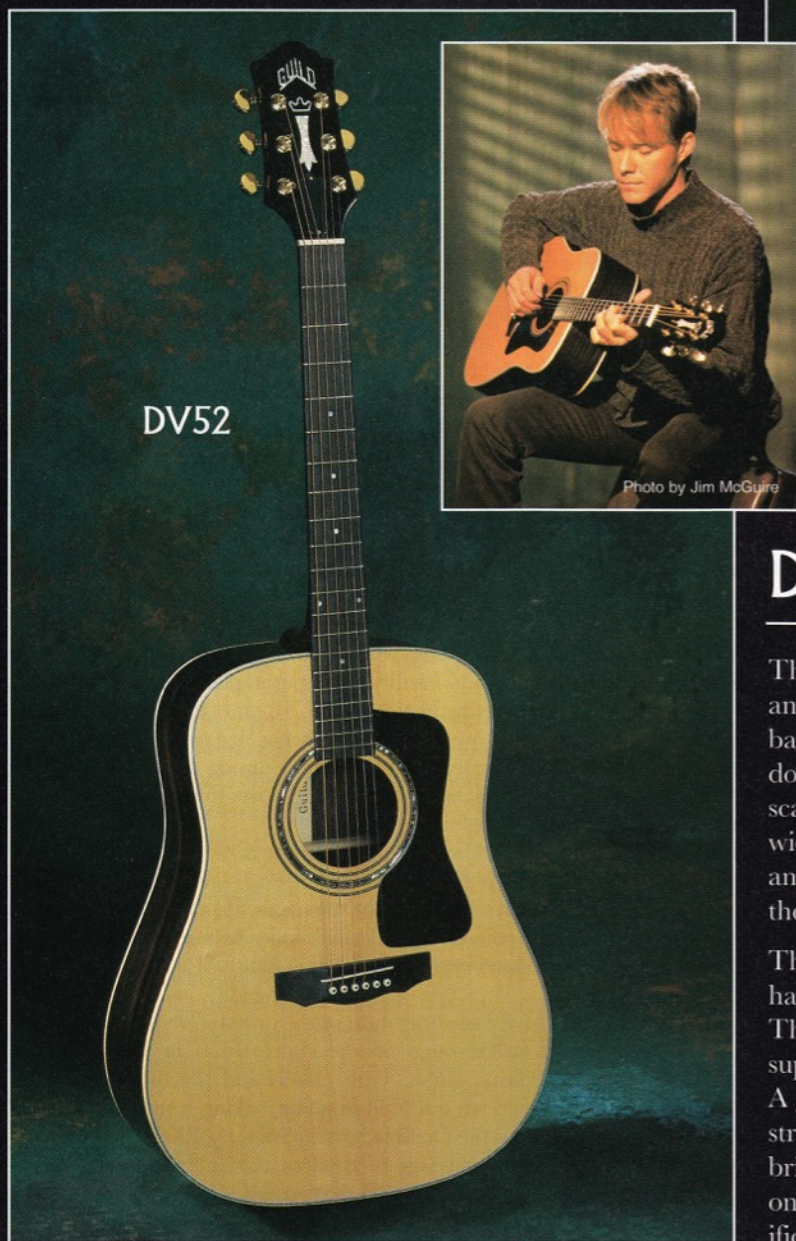
At the last stop before the door, the Quality Control team plays every note on every guitar to ensure that Guild's high quality standards are met. After our D55 has passed inspection, it's finished (see photo F) and it is shipped on into the waiting hands of a Guild player.

Briefly, covering most of the primary steps, this has been a walkthrough of the construction of a Guild D55 acoustic guitar. With chisels and machine-presses, an American tradition in guitar-making is re-enacted every day at the Guild factory in Westerly, Rhode Island. It's a happy marriage of modern machinery and traditional hand-craftsmanship that ensures Guild guitars are produced with value and quality in mind. 🎸

Acoustic Guitars

DV Series Dreadnoughts

The DV Series™ guitars are the product of years of research into how to tune the body and top of a new dreadnought to sound as rich and seasoned as a vintage equivalent. A vintage guitar has had years of additional drying time and many hours of music played on it, and these forces help create beautiful tone, but age isn't the only way to achieve vintage tone. The proper combination of design, materials and construction can achieve the same results. With the assistance of many players and vintage instrument dealers, Guild has tuned these future collector's items to sound mature beyond their years.



At left, country music star Bryan White and his DV52.

DV52, DV6 & DV6HR

The **DV52** is crafted to the same exacting standards as any other Guild dreadnought, with solid Indian rosewood back and sides. The ebony fretboard has simple abalone dots. The solid sitka spruce top is double-A graded with scalloped bracing, and the rosette is abalone. The DV52 is widely recognized as the best value in its acoustic class, and its simple, elegant design was chosen as the basis for the Guild Custom Shop models.

The **DV6** features a solid mahogany back and sides that have been specially selected for grain, weight and tone. The mahogany neck and end blocks provide the DV6 superior strength but add little weight. The top is double-A graded sitka spruce and has shaved braces that provide strength while keeping the guitar light and playable. The bridge and fretboard are rosewood with pearl dot markers on the fretboard. The **DV6HR** features all the DV6 specifications but is finished in a hand-rubbed lacquer.

Dreadnoughts

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

Below, country music star Deana Carter and her D55.



D55

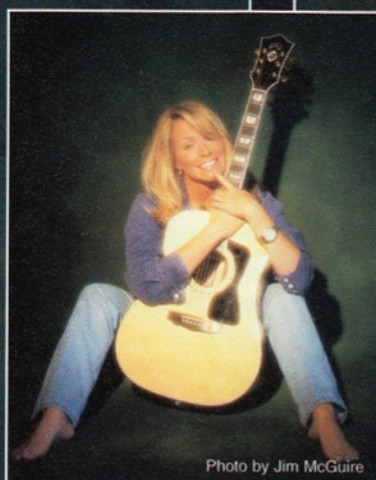


Photo by Jim McGuire



D60

D60

Guild's D60 is back in the line as of this summer because of the strong demand from the Nashville artist community. This stylish beauty is the first cousin of the D55—triple-A spruce top, ebony fretboard and D55 decorations, but with back and sides of maple. The high-end response of the flame maple blends with the hard ebony fretboard to make fabulous, cutting tone.

D55

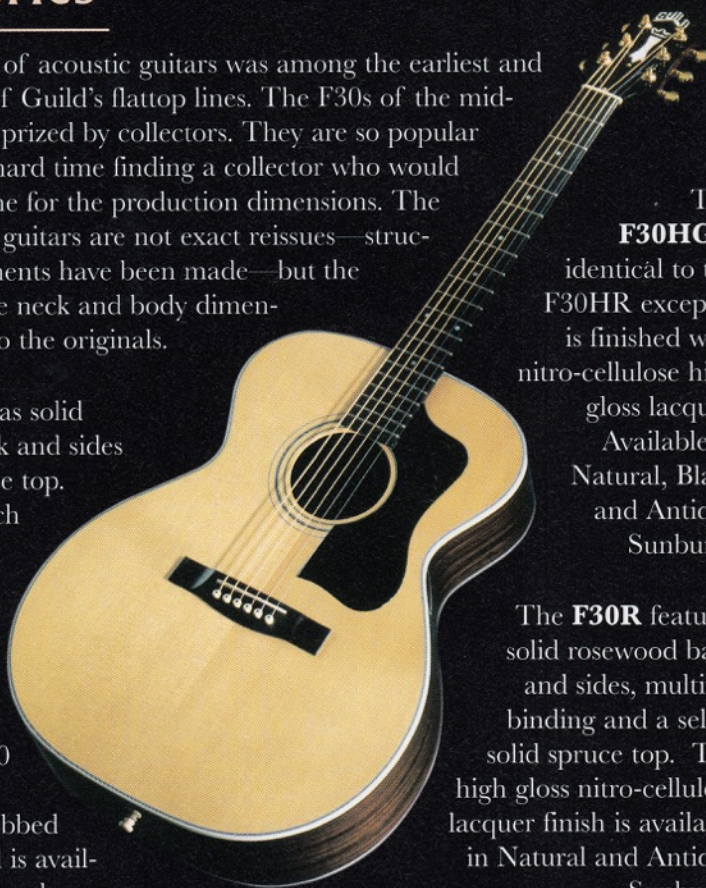
Our classic dreadnought D55 was introduced in 1968 as a special order item, but response to the D55 was so strong that it was soon added to the line on a regular production basis. Today, the D55 is still the top-of-the-line production model dreadnought. The D55 features back and sides of solid Indian rosewood and a triple-A graded solid sitka spruce top with scalloped bracing. The ebony fretboard is decorated with Guild's classic pearl and abalone inlays.

Acoustic Guitars

F30 Series

The F30 series of acoustic guitars was among the earliest and most popular of Guild's flattop lines. The F30s of the mid-'60s are highly prized by collectors. They are so popular that we had a hard time finding a collector who would let us dissect one for the production dimensions. The new F30 series guitars are not exact reissues—structural improvements have been made—but the bracing and the neck and body dimensions are true to the originals.

The **F30HR** has solid mahogany back and sides and solid spruce top. The 24 3/4 inch scale length mahogany neck has a vintage Guild profile and rosewood fretboard. The F30HR features Guild's handrubbed satin finish and is available in Natural only.



The **F30HG** is identical to the F30HR except it is finished with nitro-cellulose high gloss lacquer. Available in Natural, Black and Antique Sunburst.

The **F30R** features solid rosewood back and sides, multiple binding and a select solid spruce top. The high gloss nitro-cellulose lacquer finish is available in Natural and Antique Sunburst.



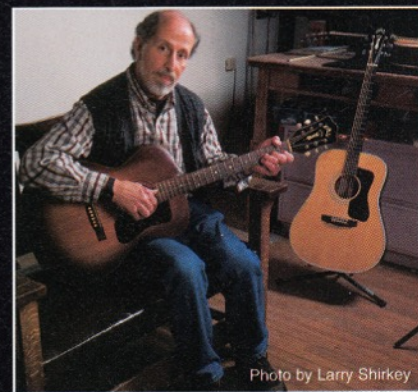
Blues on My Mind Mississippi John Hurt's F30

In the heyday of the great folk music revival of the 1960s, country blues enthusiasts managed to rediscover many brilliant artists of an authentic, heartfelt genre that had been forgotten for several decades. Like many of the original country blues performers, Mississippi John Hurt had given up music by the '60s and made his living working with his hands, tending cows in rural Mississippi.

When blues enthusiast Tom Hoskins located the farmer-musician, Hurt didn't even own a guitar. Convinced by Hoskins that Hurt's music was in demand, it didn't take him long to shake off the rust. Hurt hit the folk circuit in no time, playing to receptive audiences everywhere.

After Hurt's performance at the Newport Folk Festival in 1964, at which he was still playing a borrowed acoustic, Hoskins offered to buy Hurt the guitar of his choice. In a store filled with models of several brands and price points, Hurt chose a Guild F30.

John Hurt's sunburst F30, now kept at the Denver Folklore Center, became such a part of Hurt's sound that players have picked it up and, without knowing the guitar's history, commented casually that it "reminded them of John Hurt's guitar."



Harry Tuft of the Denver Folklore Center and John Hurt's F30.

D30

The flame maple back and sides are the signature of this beautiful acoustic. The brilliant response of the maple body and neck to the vibration of the scalloped-braced double-A spruce top creates a voice no other dreadnought can match. The fingerboard is rosewood with pearl dot markers. Gold Grover tuners and Guild's Chesterfield logo adorn the headstock. The combination of gorgeous woods and distinctive sound puts the D30 in a class by itself.



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 all crafted from the same raw materials in the spirit and tradition of American workmanship that lies at the heart of our Westerly, Rhode Island factory.

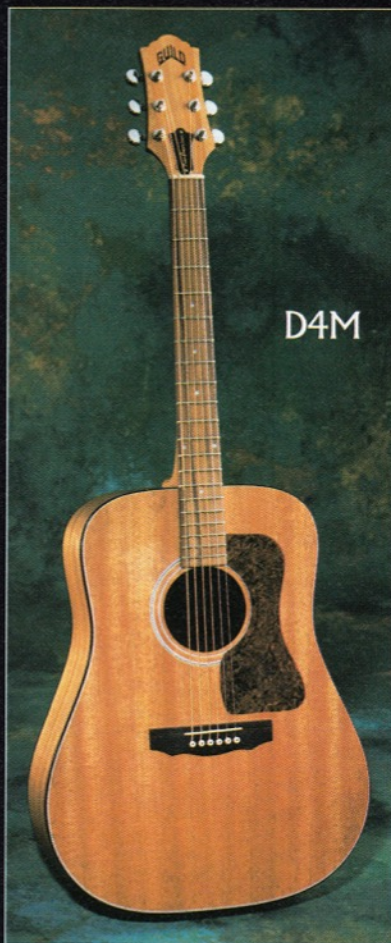
The acoustic-electric dreadnoughts are all matched with Fishman pickup and preamp systems that are chosen for their accurate reproduction of Guild's uncompromising tone standards. When you buy any one of the True Americans™, you can be confident that you are getting the quality product for which our brand name stands.



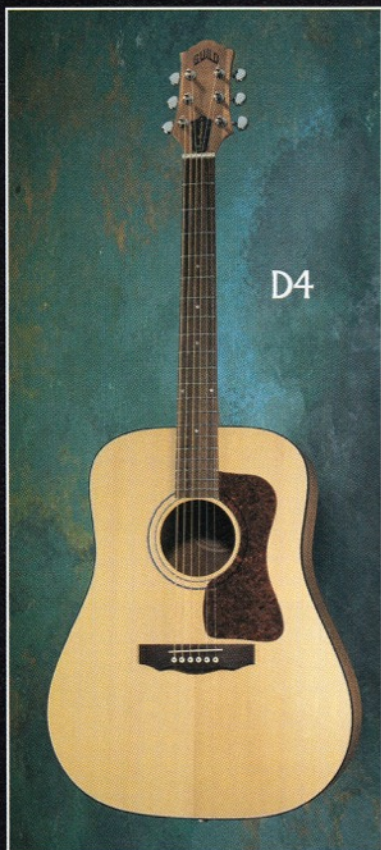
New True American

D4 Mahogany

The D4M utilizes the same format as the popular D4, but it features a solid mahogany top with the braces redesigned to match the more rigid hardwood. You can instantly see and hear the difference in the two guitars. The mahogany has a much tighter response that evokes a real mellow feel and the mahogany grain has a beautiful, natural look.



Acoustic Guitars



D4

D4 & D4G

Designed from the D25, the **D4** features a hand-rubbed natural satin finish. This finish is lighter and more environmentally friendly than traditional lacquer because nothing is sprayed into the atmosphere. Built to exacting standards for wood selection and playability, the D4 features a solid spruce top, bound solid mahogany sides and arched mahogany back. The neck is mahogany with a rosewood fretboard and rosewood bridge.

Recently, many buyers have expressed a desire for an affordable gloss finish. The **D4G** utilizes an environment-friendly hand-rubbed satin finish with a custom gloss top coat. The D4G fills the void between the nitro-cellulose D25 and the hand-rubbed D4.

D4-12

The D4-12 is the matching 12-string for the D4. The neck, however, features Guild's double truss rod system, and the nut width is increased 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. Available only in the hand-rubbed satin finish.



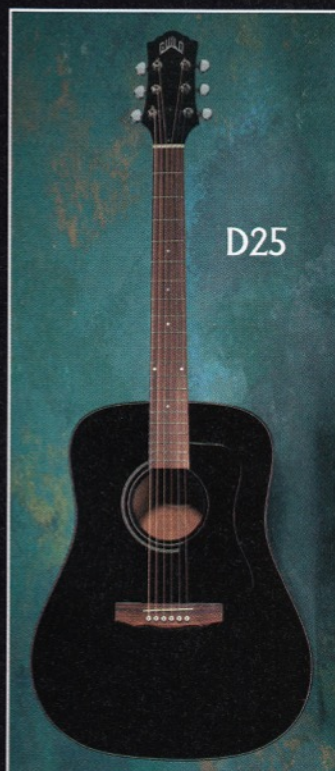
D4-12



The D25 & D25-12

The classic D25 has been in the line since 1968. The current model has a rosewood fingerboard and bridge, solid spruce top, solid mahogany sides and arched mahogany back. A loud and clear dreadnought, the D25 is at home on stage or in the studio where definition and sustain are critical. 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.

The D25-12 is the matching 12-string for the D25. The neck, however, features Guild's double truss rod system, and the nut width is increased 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.

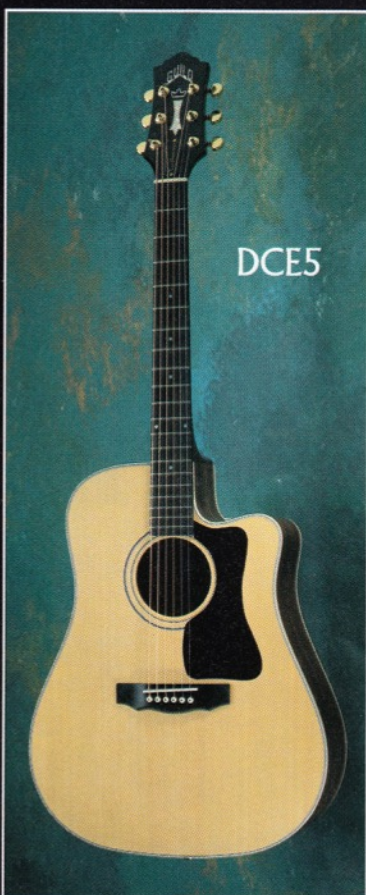


D25

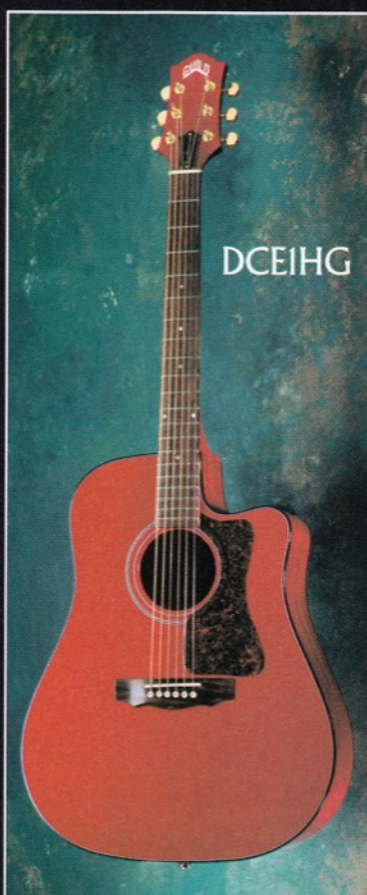


D25-12

True American Acoustic-Electrics



DCE5



DCE1HG

The True Americans™ began with these cutaway acoustic-electric guitars. Guild's balanced acoustic sound, combined with Fishman's expertise in pickup systems, creates instruments that are capable of real acoustic tone, plugged or unplugged.

DCE1 & DCE5

The **DCE1's** mahogany body, solid spruce top, rosewood fingerboard and bridge make this a workhorse acoustic-electric. It is available in Guild's exclusive hand-rubbed finish, the **DCE1HR**. The high-gloss model, the **DCE1HG**, is available in natural, black, sunburst and cherry as pictured here.

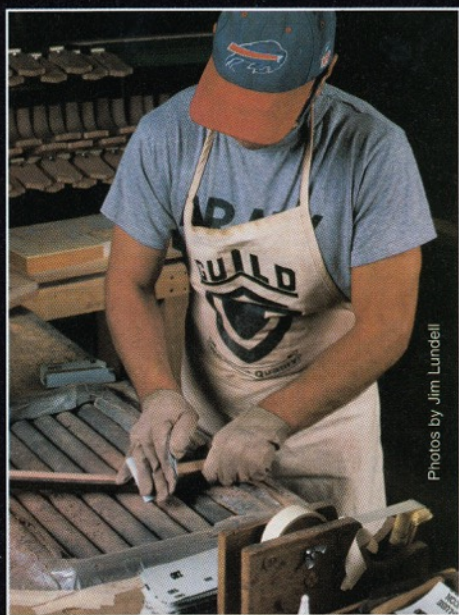
The rosewood body, select solid spruce top, ebony fretboard and bridge make the **DCE5** a real step-up. The Prefix Onboard Blender™, a microphone with a piezo system, combined with the True American acoustic sound of the DCE5, creates the most professional acoustic-electric available anywhere.

Acoustic Guitars

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.



Photos by Jim Lundell



JF65, JF55 & JF30

The **JF65** was introduced in mid '97, but the vintage guitar enthusiast will know it as the F50. The beautiful flame maple body has a triple-A solid spruce top with multiple binding and an abalone rosette around the sound hole. The three-piece laminated maple neck has an ebony fretboard that is decorated with Guild's classic top-of-the-line pearl and abalone inlays. The nitro-cellulose high gloss lacquer finish is available in Blonde and Antique Sunburst.

The **JF55** was originally designated the F50R Navarre. It has the same classic decorations as the JF65, but the body is made from solid rosewood instead of maple. The JF55 has a mellower, broader sound than its maple counterpart.

Since its introduction in 1986, the **JF30** has been Guild's most popular jumbo. The guitar-buying public has seen the value and performance of these workhorse jumbos. The JF30 features a solid spruce top, solid maple sides and an arched maple back. The neck is maple with a rosewood fretboard with pearl dot inlays.

JF65-12, JF55-12 and JF30-12—All JF models have matching twelve-string versions available in Blonde and Antique Sunburst.

Acoustic Basses

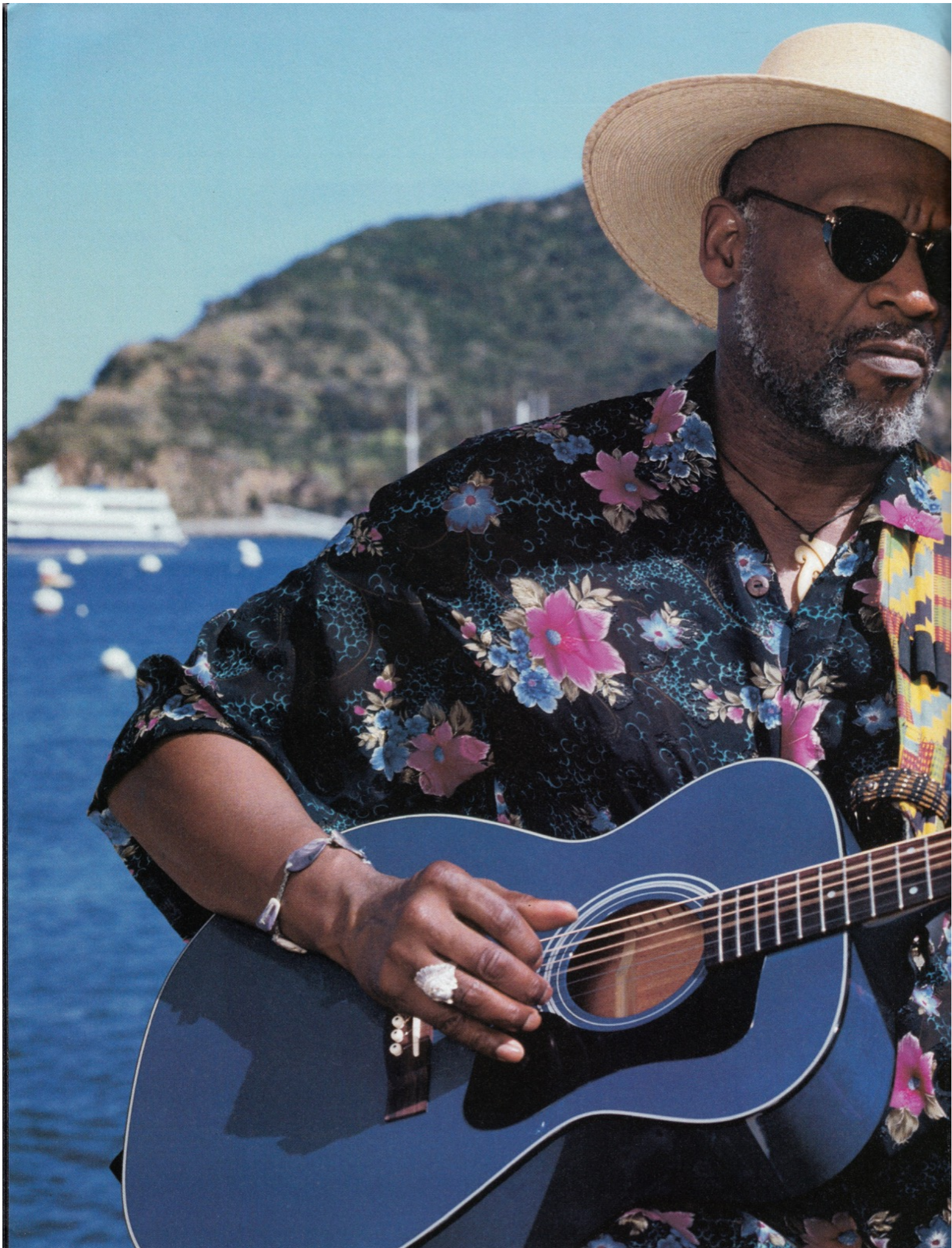
Guild has been making acoustic basses for over twenty years. Inspired by the guitarron, the B30E was born in 1975. A selected spruce top and mahogany body give this bass the warm mellow tone you expect from a true acoustic bass. Originally known as the B50, this standard of the industry continues to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

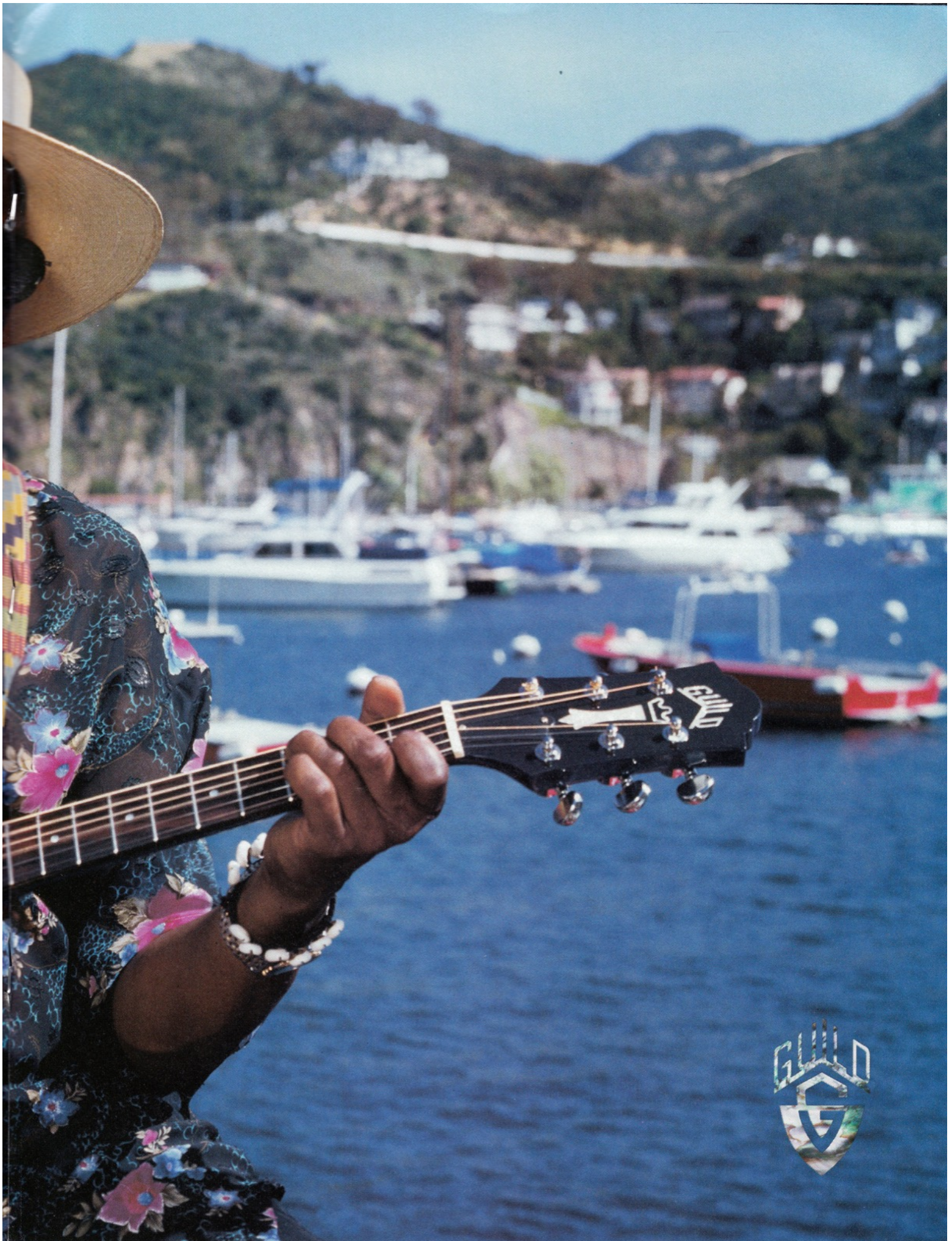


Photo by Jill Furmanovsky

Similar praise has been given to the B4E, the little brother of the B30E. The direct result of working with pro 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. *Left, Guigys of Oasis and his B4E.*



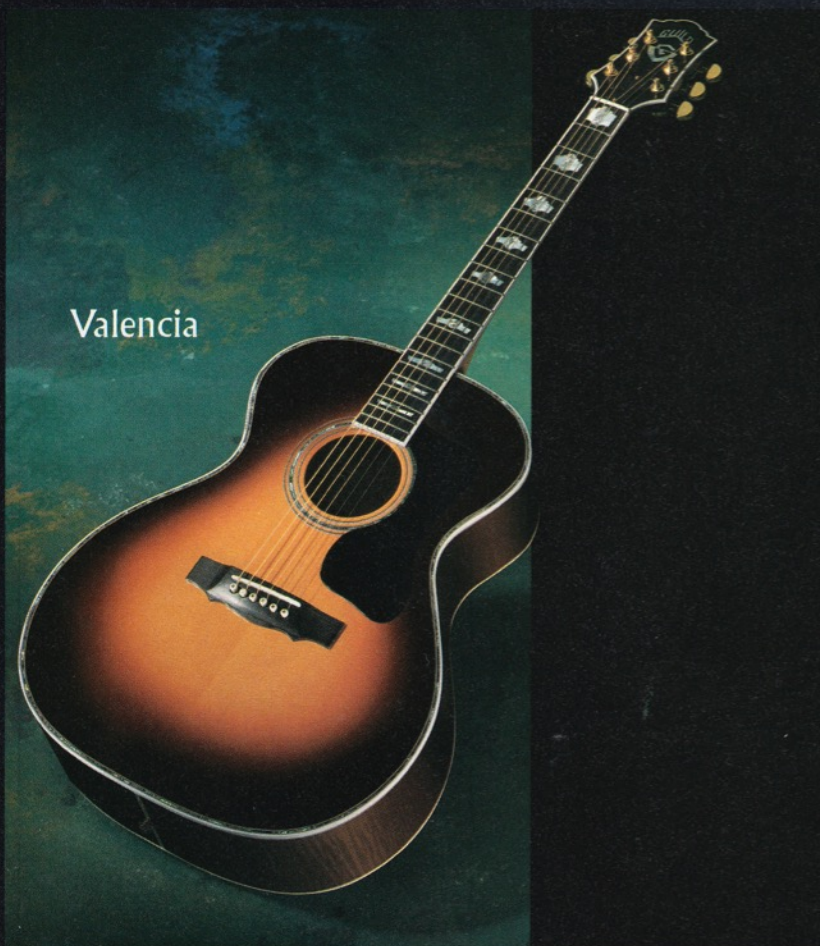




Custom Shop Guitars

Valencia

After a long absence, the Valencia™ nameplate returns to Guild for this special Custom Shop model. Incorporating design elements of the original 1950s F40 and the 1997 45th Anniversary, the sunburst Valencia™ is crafted with 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.



Crossroads

The Custom Shop in Nashville is now building the unique Crossroads™ double-neck guitar designed by Slash. The body is carved from solid mahogany with a laminated flame maple top. Under the twelve-string neck is an acoustic chamber with a traditional rosewood bridge for a true acoustic twelve-string sound. The body of the electric side is solid and sports Slash's Seymour Duncan pickups. The guitar is like "knockin' on heaven's door" when it comes to getting what you really want on stage. It has to be played to be believed.



Photo by Robert Knight

On the Previous Page:

Blues artist Taj Mahal plays his Guild F30 with custom "Catalina Blue" finish. Taj was a featured performer at the Guild Unplugged show, a part of the 2nd Annual Fender Catalina Blues Festival held May 1-3 on Catalina Island, California.



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.



Specialty Guitars

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.

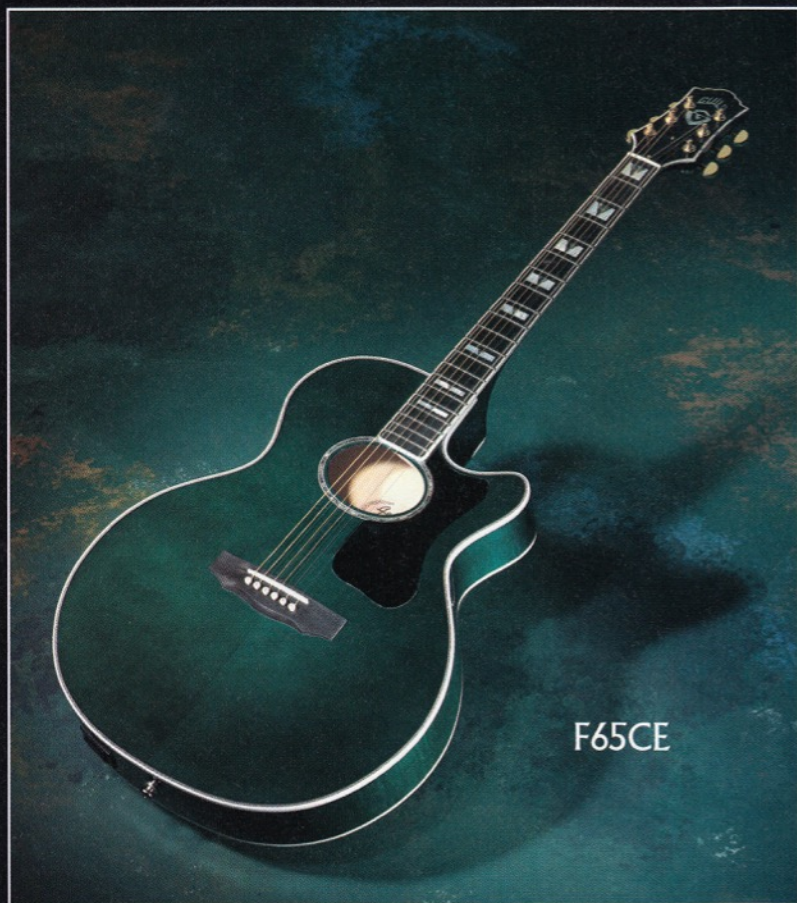
All F-Series acoustic-electrics are equipped with Fishman® pickup and preamp systems.



F5CE

F5CE

The Guild F5CE has rosewood back and sides and a select solid spruce top. The fretboard and bridge are rosewood. The headstock is decorated with Guild's Chesterfield logo and the fretboard has pearl dot inlays. The F5CE also features Fishman's new Prefix Preamp with acousti-matrix pickup. It is available in Natural and Antique Sunburst.



F65CE

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. The body is select maple and the top is triple-A grade sitka spruce. The top is decorated with an intricate abalone rosette around the signature oval sound hole. The neck is three-piece maple for added strength and the fingerboard is ebony with pearl and abalone inlays. The F65 features the latest in Fishman technology, the Onboard Blender. The F65 is finished in nitro-cellulose lacquer and is available in Blonde, Black, Antique Burst, Transparent Red, Transparent Blue and Transparent Green.



F4CEHG



F4CEHR

F4CEHG

The F4CE HG in Guild's nitro-cellulose high gloss lacquer finish is structurally the same as the F4CE HR. This guitar is available in Natural, Black, Antique Sunburst, Crimson Transparent and Teal Green Transparent finishes.

F4CEHR

The F4CE in Guild's hand rubbed satin finish is one of the best values in the musical instrument business. No compromise is made to the quality you expect from Guild. Fishman's Matrix pickup and new Prefix Preamp are standard equipment. The solid spruce top is supported by a comfortable mahogany body. Available in Natural only.

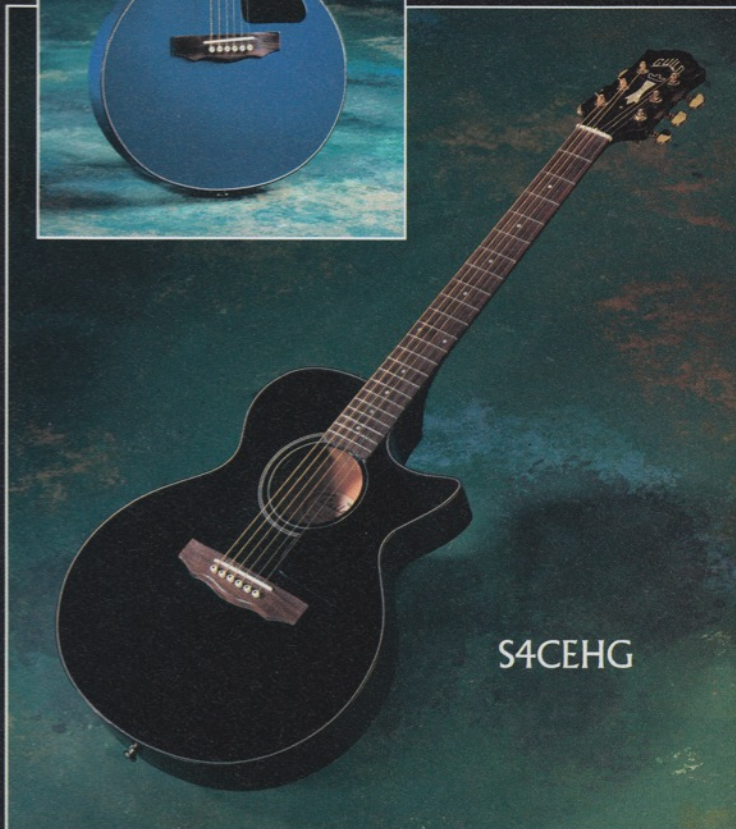
S4CE

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 both a high-gloss finish (S4CEHG) and in our unique hand-rubbed natural finish (S4CEHR). There is also the S4CE Barry Gibb limited edition model (S4CEBG). Designed in collaboration with legendary superstar Barry Gibb, the S4CEBG is custom version of the S4 High Gloss. Available in Metallic Blue or Crimson.



S4CEHG

by Bill Acton

Acoustic Guitar Bracing

Variations in the shape, size and positioning of an acoustic guitar's bracing impact the sound and structural integrity of the instrument. The bracing found in quality acoustic guitars serves several important functions, including the following.

Bracing provides structural support

Bracing strips are strategically glued in the guitar's interior to provide structural support to the top and back at points of high stress. These braces help prevent unwanted deformation of the wood due to string tension and everyday use. The braces directly under the bridge act like wooden springs that cause the top to return to its normal resting position.

Bracing conducts kinetic energy

Bracing strips are conductors of the energy imparted to the top by the strings. The force which travels through the bridge and bridge plate to reach the top must be conducted across the surface to generate the vibrations required. The pattern of the braces and their locations establish the pattern of energy distribution across the top. Patterns vary depending on the guitar body shape and the theory of distribution preferred by the luthier.



Bracing shapes acoustic tone

The shape of braces influences the distribution of the vibration as well as the dampening factors in each instrument. Design dimensions of length, width and height of the braces, as well as variations like scalloping or shaving, directly influence the tone and frequency of the vibrations emanating from the top. The final bracing shapes are generally developed over time by experimenting with all the variables for the desired tone and judging the tradeoffs to the structural integrity of the instrument.

At Guild, we carefully select and cut our own brace stock. We prefer the traditional "X" brace format for steel string guitars, because we know that it produces the best balance of tone with the least sacrifice of structural integrity. For our better top selections, we use a traditional "X" with scalloped cross members. The better top selections have tighter grain which withstands the string tension better so we can lighten the brace for increased tonal response.

Our Jumbo guitars never have scalloped bracing because of the breadth of the top. They also have an additional tone bar behind the "X" for greater support. Smaller guitars like the F30 series have smaller braces to increase response because the reduced area of the top has greater protection from the rims or sides. All quality guitar builders put a lot of thought into their bracing, and at Guild we feel we give you the best of that delicate balance of structure and tone. ♣

Guitar Woods

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 qualities are the direct results of resonance within the wooden sound chamber, but it is no less true of electrics, whether hollow, semi-hollow or solid-body.

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.



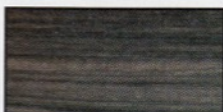
Maple. Used widely for sides and back. Bright, brilliant, emphasizes a jazzy treble response. Used also for necks.



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

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 durable enough 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.

In the Guild line, there are models with many different combinations of woods and finishes, made to suit a wide variety of tastes. There are many professional and armchair opinions on which combinations make the best guitar, but when buying a guitar, you—the player—are the bottom line. Your guitar should feel and sound good to you.

To get a feel for guitar woods, it's best to go to a well-stocked Guild dealer and sample all the flavors. Compare the tone and feel of a D30 with maple back and sides to a D55 with rosewood back and sides. Try a D4M with its mahogany top. Try them all. ♣

Guild Accessories



Guild Straps

Designed to give maximum comfort, Guild straps are made of the finest leather and cotton fabrics. These high quality, attractive straps are available in a variety of colors and styles, and are the perfect complement to your Guild guitar or bass.



Guild Picks

Made of Shell Celluloid, Guild picks are designed to provide maximum playability, with a warm, smooth tone. Guild picks are now available in four different shapes—346, 347, 351 and 358—in Thin, Medium and Heavy.



Guild Strings

Keep the tone that you love fresh and brilliant with genuine Guild strings. Guild strings are available for electric and acoustic guitars and basses in a wide variety of gauges and materials.

Guild Deluxe Hardshell Cases

All Guild electrics and many acoustics are shipped with high-quality hardshell cases specially designed to accommodate each specific model. They may be purchased separately as well.

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.

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.

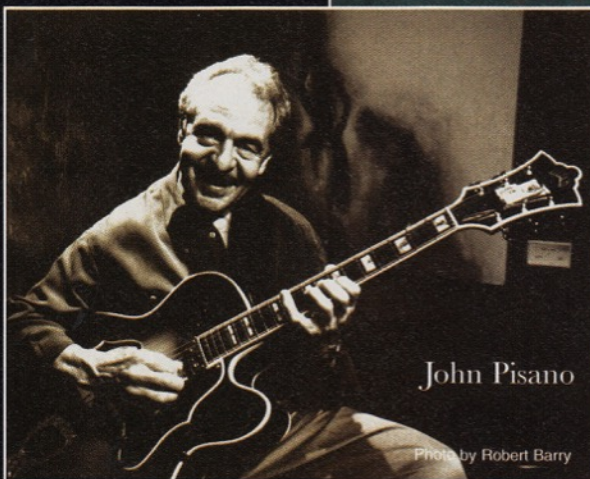
Guitar	Strings
Bluesbird, S100 Polara, Starfire II, III & IV	Guild Nickel-plated Steel 4350 (.010-.046)
Artist Award, X700 Stuart, X170 Manhattan, X150/D Savoy	Guild Nickel-plated Steel (.012-.054)
D4, D25, D30, D55, D60, D100, DV6, DV52, DCEI, DCE5, F30, F30R, JF30, JF55, JF65, JF100,	Guild Phosphor Bronze L350 (.012-.053)
Deco, Finesse, Valencia	Guild Phosphor Bronze M450 (.013-.056)
S4CE, F4CE, F5CE, F65CE	Guild Phosphor Bronze XL300 (.010-.047)
D25-12, D4-12, JF30-12, JF65-12, JF55-12, JF100-12	Guild Phosphor Bronze L1250 (.010-.049 12-string)
B4, B30	Guild Phosphor Bronze PBL 7400 (.045-.089)

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 Johnny Smith became early 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 our guitar line. Jazz guitarists like Paul Bollenback, Larry Baione and Jack Cecchini continue to make Guild their choice for tone, reliability and playability. With young cats and seasoned players like John Pisano (pictured above) in mind, Guild stays true to its legacy of great jazz guitars.



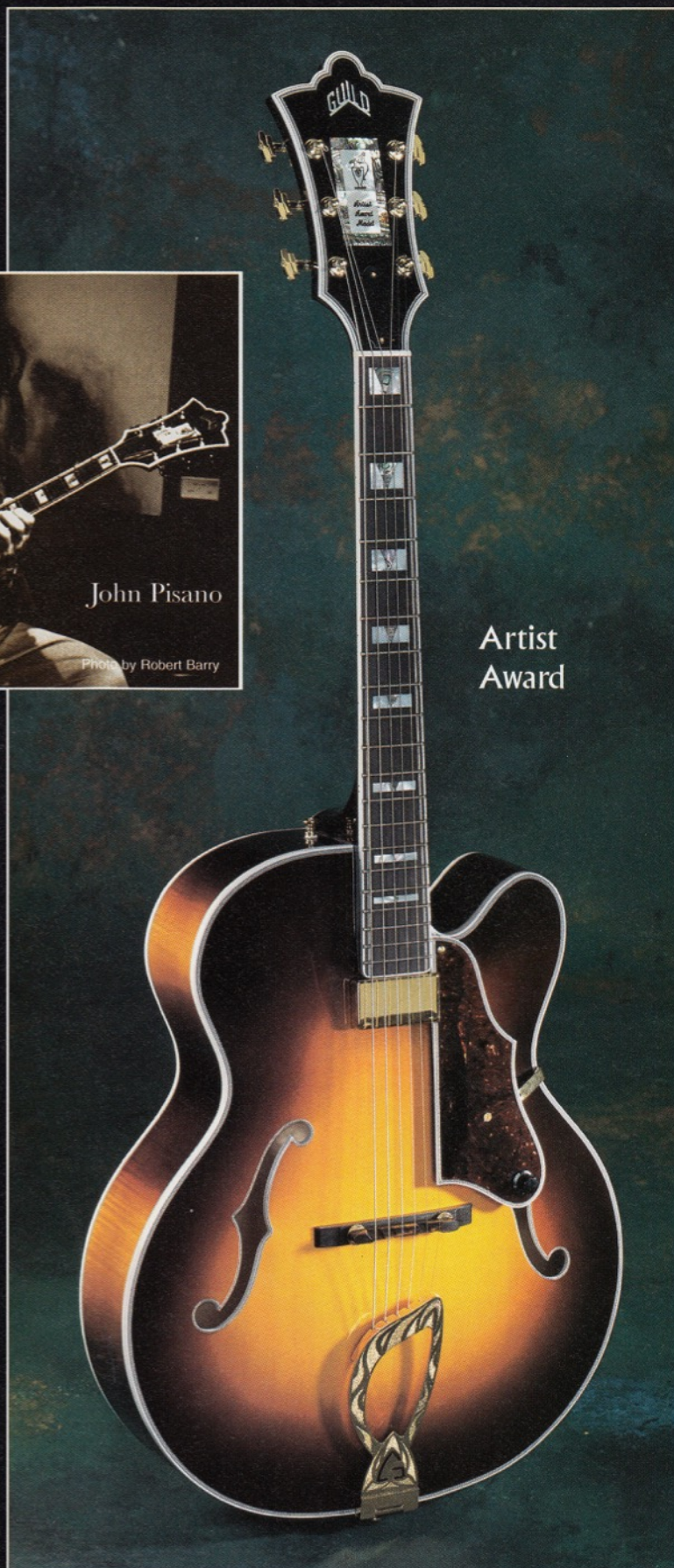
John Pisano

Photo by Robert Barry

Artist Award

The Artist Award™ is our flagship jazz guitar. It's an acoustic archtop 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. In the 40-year history of Guild, only 1,600 Artist Awards have been made, making this fine instrument not only a great-sounding and beautiful instrument, but a collector's item as well. No words can describe what must be experienced—this certainly applies to the Artist Award.



Artist
Award

How to Choose a Jazz Guitar

by Charles Chapman



When the archtop was developed 100 years ago, the concept was to have an acoustic instrument that would project the volume needed to cut through the loudest of the big jazz and swing bands.

In the years since the introduction of the archtop guitar, luthiers like John D'Angelico, Elmer Stromberg, and James D'Aquisto made significant contributions to the evolution of the archtop guitar, as did guitar manufacturers like Guild, Epiphone and Gibson.

When electronic enhancements came on the scene, archtop guitars became smaller, and thinner. Often, pickups were built into the top plate of the instrument, actually dampening and decreasing its acoustic properties. Even though volume and acoustic punch were greatly reduced, the traditional electric/acoustic jazz guitar sound was born.

But as with rock and blues, there are many colors in the rainbow of jazz tone, and there are many archtop variations to choose from. Archtop guitars come in different sizes, degrees of acousticity and many different combinations of electronic components. The trick is to match the guitar with the sound you want and also what, physically speaking, will be the most comfortable for you to play.

There are three general categories of archtops worth looking at—fully acoustic archtops with a suspended pickup, full-body archtops with built-in pickups and thinline archtops with built-in pickups. As discussed below, each has its own distinctive qualities.

Fully Acoustic with a Suspended Pickup

Acoustic archtops are the royalty of the archtop family. They are arguably the guitars that involve the most individual craftsmanship. They can also have the most variation in sound. Generally, these archtops are meant to be played acoustically and have a lower bout of 18 to 19 inches and a body thickness of 3 to 3 1/2 inches.

When pickups first came on the scene, a common thought among luthiers was to make the top and back plates slightly thicker so it would resonate less and have less feedback. The problem with this idea, as they later found out, was that it made guitars heavier, acoustically inferior and as susceptible to feedback as ever. Even though many of these instruments are now valuable from a collector's standpoint, they are inferior instruments from the player's perspective.

In my opinion, acoustic archtops should only be used at low volumes, with no sound processing. They are meant to produce their own sound, and the suspended pickup is only meant to give a little more projection, not to alter or process in any way the inherent sonorities of the guitar.

The Guild Artist Award is the flagship of Guild's archtop fleet and has a style and substance that is equal to or better than anything in its category.

Full-body Archtops with Built-in Pickups

These second-generation archtop guitars range in depth between 2 1/2 to 3 1/2 inches, with a lower bout size of 16 or 17 inches. They generally have the top and back plates made from laminates because guitar makers feel that using the stronger, lighter and less resonant type of wood is the way to go when installing pickups that diminish acoustic qualities. The Guild Manhattan is a good example of a laminated archtop with built-in pickups. Many companies and individual guitar makers still use solid carved tops, with either solid or laminated back plates.

This type of archtop guitar is the mainstay of professional performing guitarists. Feedback possibilities are much less than on full acoustic archtops and they also provide that electric/acoustic sound which is commonly associated with jazz guitar. The Guild Manhattan, Stuart and new Savoy models give enough variation in style, woods and pickups to satisfy even the most discerning guitarist interested in this style of archtop.

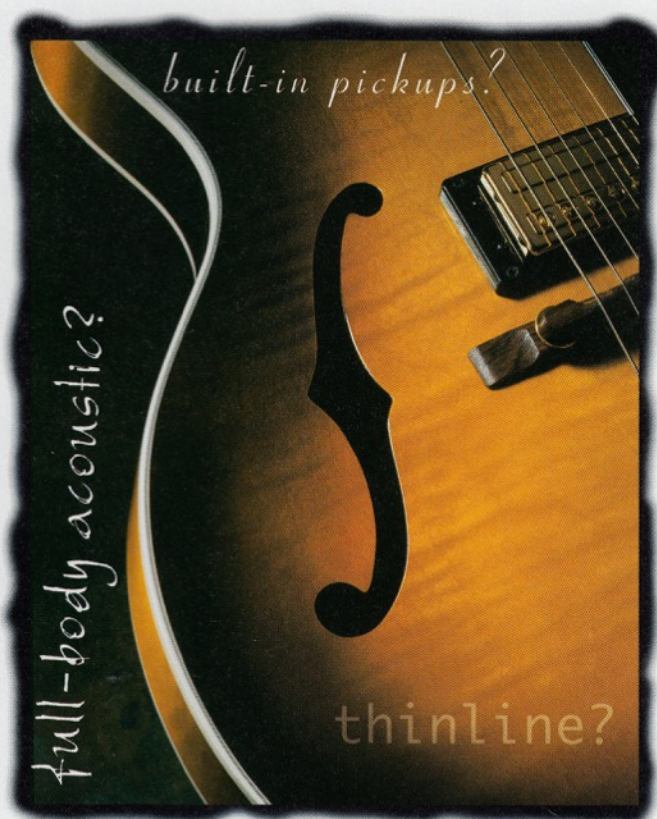
Thinline Acoustic Archtops with Built-in Pickups

The thinline acoustic archtop with built-in pickups may in many ways be the most versatile of the modern jazz-style guitars. It has been used widely in jazz, blues and rock styles.

The Guild Starfire series is a fine example of a thinline archtop. My personal favorite of this group is the mahogany Guild Starfires, which are the Starfires with the red or black finishes. The mahogany front, back and sides will give a warmth and round tone that I have not as yet found in any other thinline archtops. If you are into using sound processing like overdrive, chorus or something similar, I would strongly recommend the thinline pickup style of archtop.

No matter what sound you're looking for, make sure the archtop you choose fits you. With the multitudes of shapes and style variations, do not carry any preconceived notions of what you want until you have tried the gamut of what is available.

With the variety of building techniques and pickup technologies, you may be amazed at the acoustic sound you get from a thinline or just how versatile a full-size model can be. The bottom line is to make sure the guitar you use is physically and musically right for you.



Electric Guitars

X150 Savoy

The newest addition to Guild's jazz guitar line, the Savoy™ recalls the golden age of jazz. We are very proud of this single pickup traditional archtop model because of its classy styling and materials. The body is laminated flame maple; the neck is mahogany with a rosewood fretboard and block inlays. The Savoy is powered by our custom-designed Guild chrome-plated humbucking pickups; the Grover tuners and Guild harp tailpiece are also chrome. Available in Blonde and Antique Sunburst.

X150D Savoy

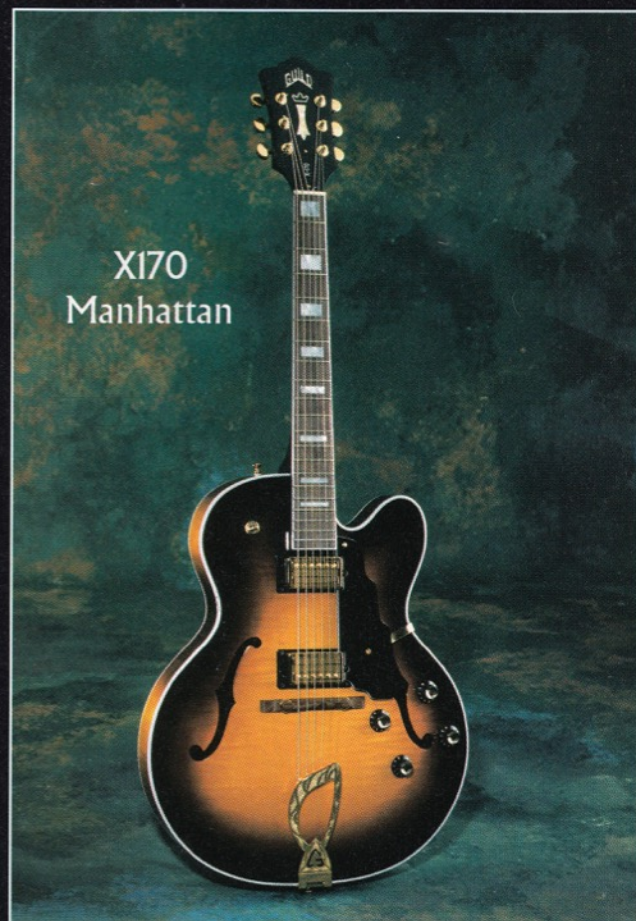
The X150D Savoy™ is built the same as the X150, but features two custom-designed Guild humbucking pickups.

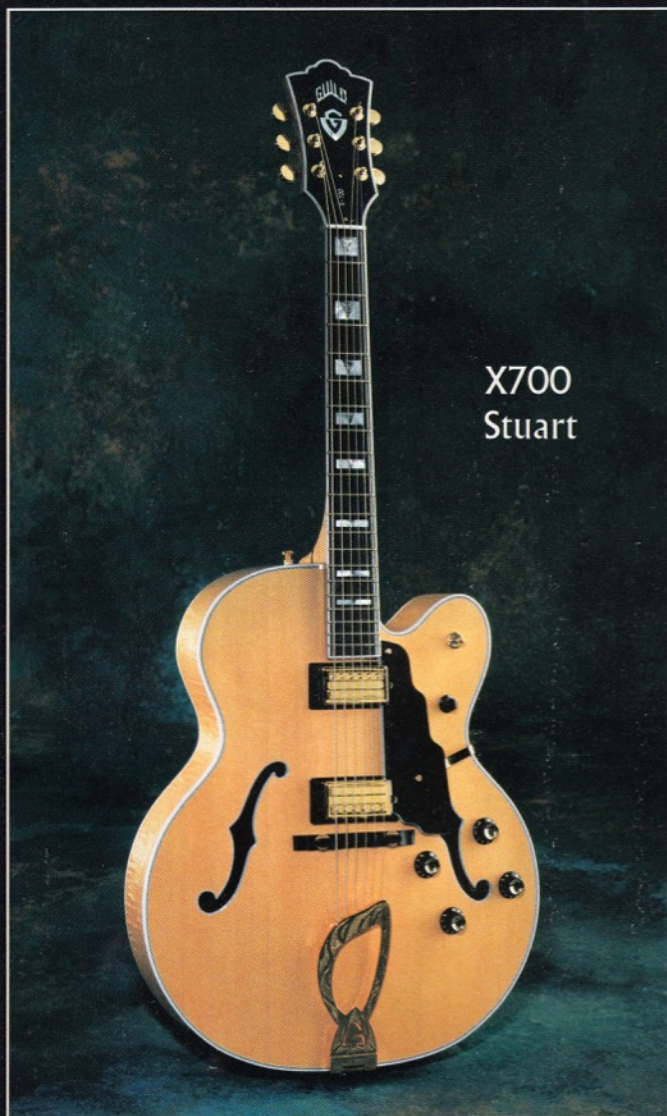
X170 Manhattan

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 cut-away guitar features a multi-laminate maple body in medium-full size: 16 5/8 inches wide by 2 1/2 inches deep. Its graceful design makes this instrument easy to hold and to play. The Manhattan features a "harp" tailpiece and gold hardware.



At left, Larry Baione, musician and Chair of the Guitar Department at Berklee College of Music, Boston, plays a Guild X170 Manhattan.





X700
Stuart

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 three pieces of selected hard maple and mahogany. The choice ebony fretboard is elegantly inlaid with deluxe two-tone abalone and mother-of-pearl position markers.

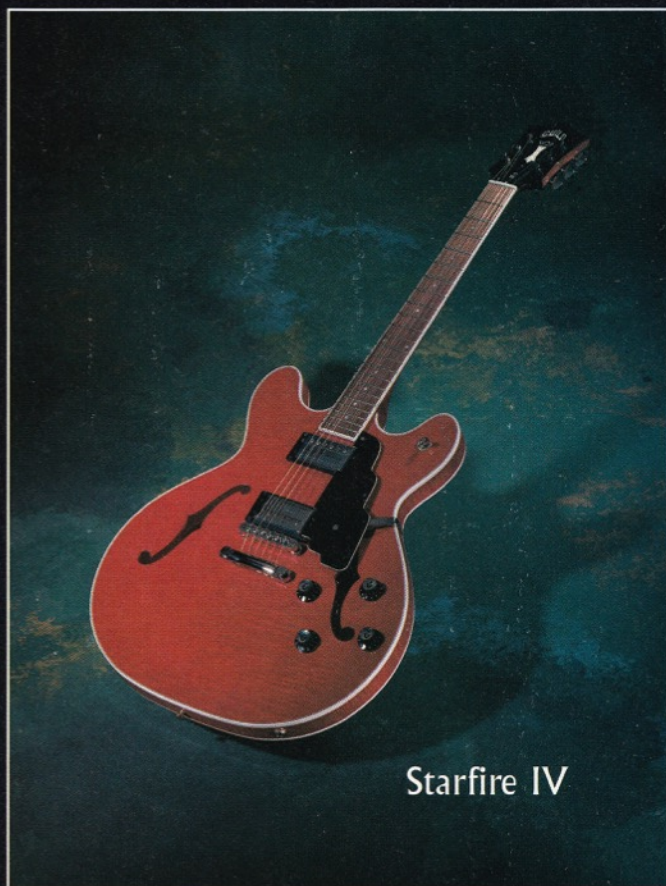
The Stuart's full "Venetian" cutaway body is 17 3/4 inches wide and 3 1/2 inches deep and boasts the same graduated carved solid spruce top as the Artist Award. Gold-plated hardware and engraved "harp" tailpiece add the final touches to this superb instrument.

Starfire Series

The Starfire™ series of thinline hollow-body archtop guitars is based on the specifications of the classic Guild Starfires of the early 1960s. Vintage styling and modern refinements make the Starfire one of the most versatile models in the Guild line—go from jazz to blues to rock with only a flip of a switch and the tweak of a knob.

Starfire IV

The Starfire IV's extra-thin double cutaway semi-hollow body is 16 3/8 inches wide by 1 1/2 inches 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 IV

Electric Guitars

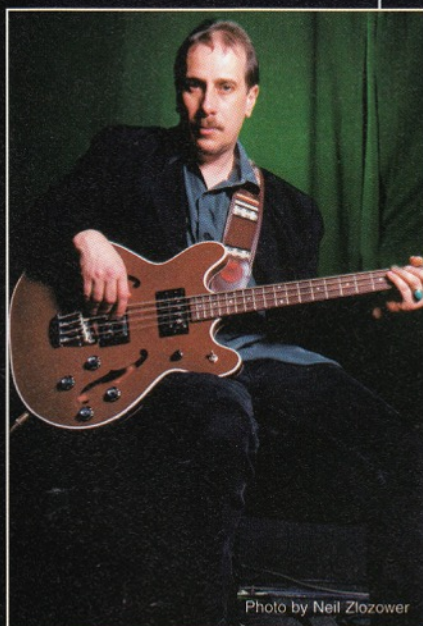
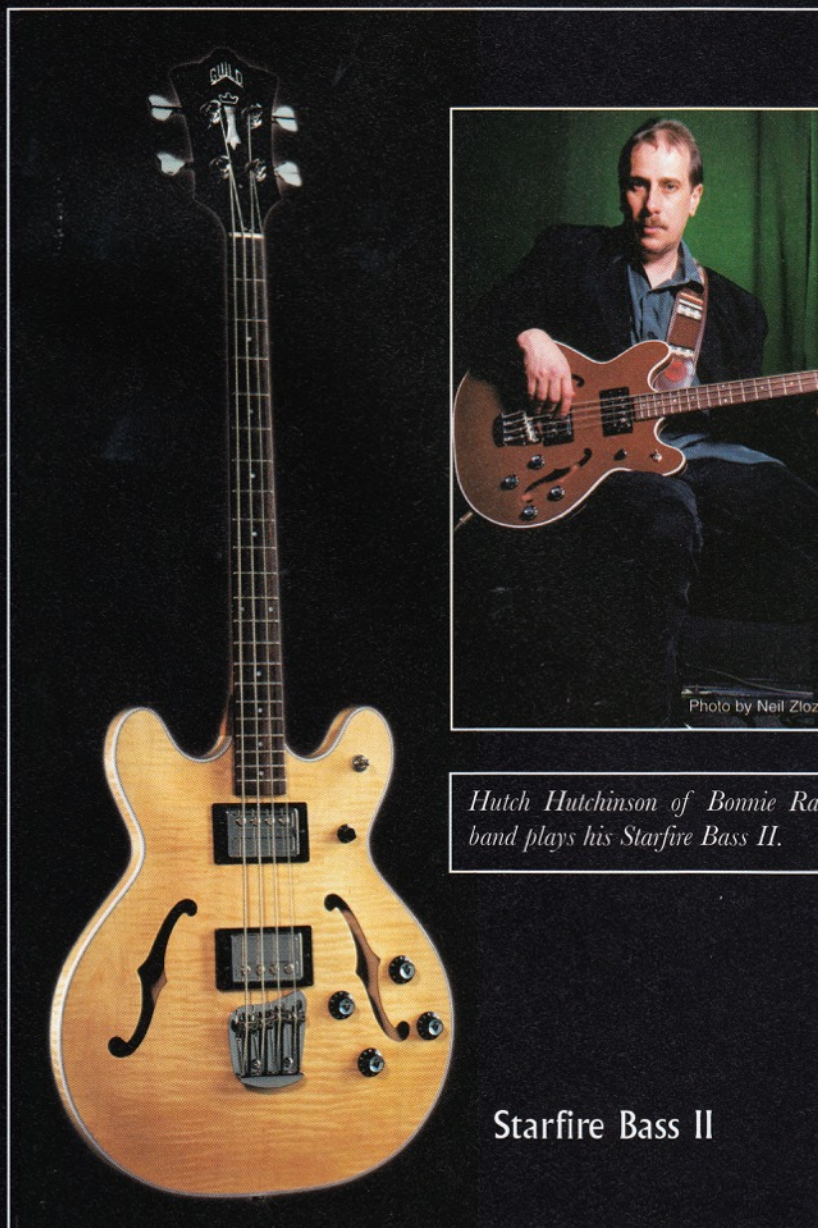
Starfire II & III

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 necessary for full, professional tone. 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.



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.



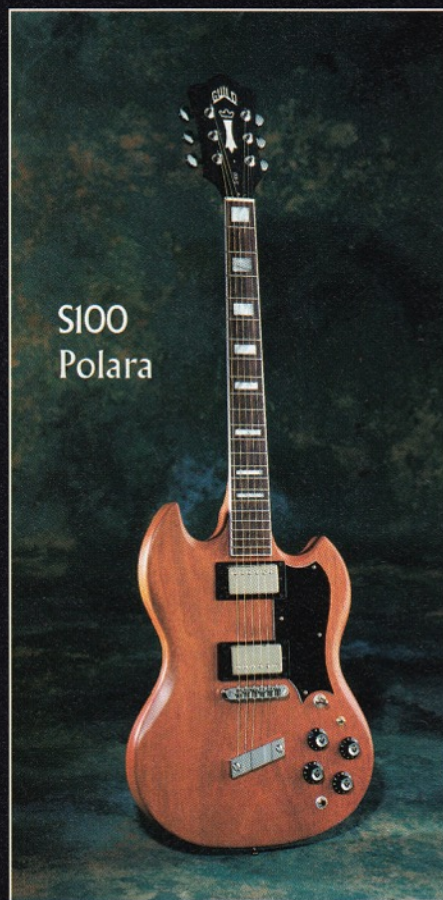
Hutch Hutchinson of Bonnie Raitt's band plays his Starfire Bass II.

Starfire Bass II

Classic Solidbody

S100 Polara

This solid mahogany model originated in 1963. Improved and refined over the years, the S100 Polara™ of today offers the electric guitar player a versatile set neck solidbody alternative. The critical player will find a more solid feel and better sustain when he or she compares the S100 to its better known counterpart. Now for the first time the S100 is being offered in Guild's exclusive hand-rubbed satin finish (pictured here). This more affordable finish is only available in Natural Mahogany. The S100 is also available in our classic high-gloss finishes of Black, Natural, Transparent Red and White.



S100
Polara

Electric Guitars

Bluesbird

Standard 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 solidbody 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.

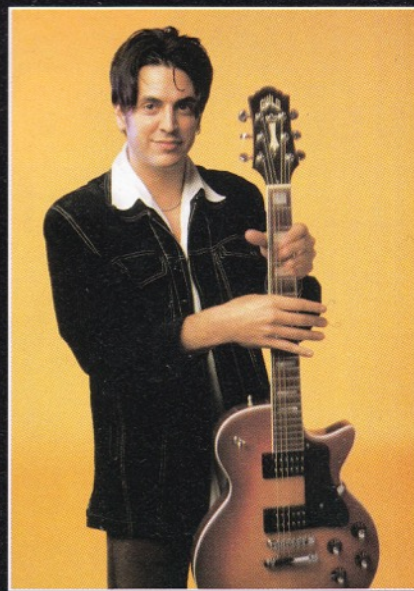
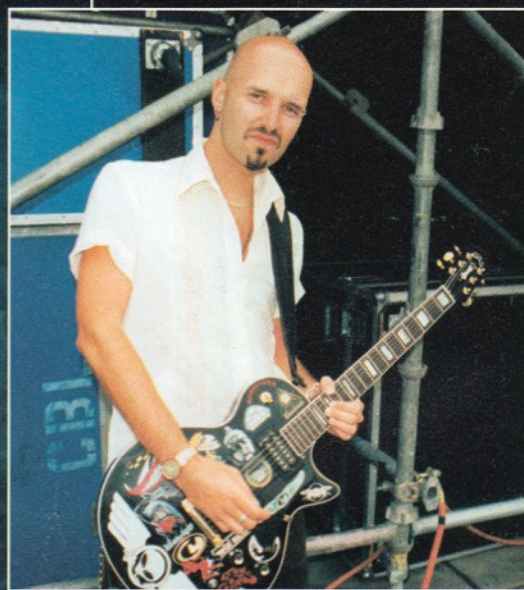
At the right, from top to bottom, Guild Bluesbird players Ace of England's Skunk Anansie and JJ Farris of The Tories.

AAA Bluesbird

The same construction techniques and materials are used for the Bluesbird AAA, except the selected maple must be completely figured from top to bottom and from side to side. Available in Amber, Cherry Sunburst and Tobacco Sunburst.



Standard Bluesbirds





AAA Bluesbirds

Guitar Specifications

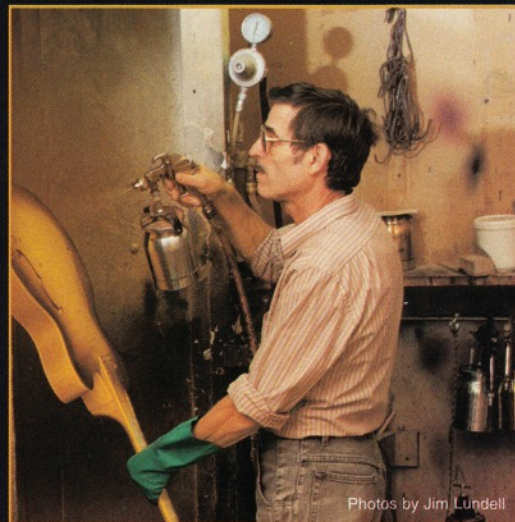
MODEL	SCALE	NUT WL.	BODY	TOP	BRACING	NECK	FRETBOARD	BRIDGE	PICKUPS
D4/D4G	25 5/8"	1 11/16"	Mahogany	Solid Spruce	Standard X	Mahogany	Rosewood	Rosewood	Optional
D4M	25 5/8"	1 11/16"	Mahogany	Mahogany	Standard X	Mahogany	Rosewood	Rosewood	Optional
D25	25 5/8"	1 11/16"	Mahogany	Solid Spruce	Standard X	Mahogany	Rosewood	Rosewood	Optional
D30	25 5/8"	1 11/16"	Maple	Solid Spruce	Scalloped	Maple	Rosewood	Rosewood	Optional
DV6	25 5/8"	1 11/16"	Mahogany	Solid Spruce	Shaved	Mahogany	Rosewood	Rosewood	Optional
DV52	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Scalloped	Mahogany	Ebony	Ebony	Optional
D55	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Scalloped	Mahogany	Ebony	Ebony	Optional
D60	25 5/8"	1 11/16"	Maple	Solid Spruce	Scalloped	Maple	Ebony	Ebony	Optional
DCE1	25 5/8"	1 11/16"	Mahogany	Solid Spruce	Shaved	Mahogany	Rosewood	Rosewood	Prefix Pro
DCE5	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Shaved	Mahogany	Ebony	Ebony	Onboard Blender
D4-12	25 5/8"	1 13/16"	Mahogany	Solid Spruce	12-String	Mahogany	Rosewood	Rosewood	Optional
D25-12	25 5/8"	1 13/16"	Mahogany	Solid Spruce	12-String	Mahogany	Rosewood	Rosewood	Optional
DI00C	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Scalloped	Mahogany	Ebony	Ebony	Optional
F4CE	25 5/8"	1 5/8"	Mahogany	Solid Spruce	Standard X	Mahogany	Rosewood	Rosewood	Prefix Pro
F5CE	25 5/8"	1 5/8"	Rosewood	Solid Spruce	Shaved	Mahogany	Rosewood	Rosewood	Prefix Pro
F65CE	25 5/8"	1 5/8"	Maple	Solid Spruce	Shaved	Maple	Ebony	Ebony	Onboard Blender
S4CE	25 5/8"	1 5/8"	Mahogany	Solid Spruce	Standard X	Mahogany	Rosewood	Rosewood	Matrix Pro
JF30	25 5/8"	1 11/16"	Maple	Solid Spruce	Jumbo X	Maple	Rosewood	Rosewood	Optional
JF55	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Jumbo X	Mahogany	Ebony	Ebony	Optional
JF65	25 5/8"	1 11/16"	Maple	Solid Spruce	Jumbo X	Maple	Ebony	Ebony	Optional
JF100C	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Jumbo X	Mahogany	Ebony	Ebony	Optional
JF30-12	25 5/8"	1 13/16"	Maple	Solid Spruce	12-String	Maple	Rosewood	Rosewood	Optional
JF55-12	25 5/8"	1 13/16"	Rosewood	Solid Spruce	12-String	Mahogany	Ebony	Ebony	Optional
JF65-12	25 5/8"	1 13/16"	Maple	Solid Spruce	12-String	Maple	Ebony	Ebony	Optional
F30	24 3/4"	1 11/16"	Mahogany	Solid Spruce	Hoboken X	Mahogany	Rosewood	Rosewood	Optional
F30R	24 3/4"	1 11/16"	Rosewood	Solid Spruce	Hoboken X	Mahogany	Ebony	Ebony	Optional
B4E	30 1/2"	1 5/8"	Mahogany	Solid Spruce	Standard X	Mahogany	Rosewood	Rosewood	Matrix Pro
B30E	30 1/2"	1 5/8"	Mahogany	Solid Spruce	Jumbo X	Mahogany	Rosewood	Rosewood	Matrix Pro
Finesse	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Scalloped	Mahogany	Ebony	Ebony	Matrix Natural
Deco	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Scalloped	Mahogany	Ebony	Ebony	Optional
Valencia	25 5/8"	1 11/16"	Maple	Solid Spruce	Scalloped	Maple	Ebony	Ebony	Optional
SI00 Polara	24 3/4"	1 11/16"	Mahogany	N/A	N/A	Mahogany	Rosewood	Adjust-o-matic	1 SH1(N) 1 SH4(B)
Bluesbird	24 3/4"	1 11/16"	Mahogany	Maple	Carved Top	Mahogany	Rosewood	Adjust-o-matic	2 SH1 Humbuckers
Starfire II	24 3/4"	1 11/16"	Mahogany/Maple	Mahogany/Maple	Arched Top	Mahogany/Maple	Rosewood	Rosewood	2 SD1 Humbuckers
Starfire III	24 3/4"	1 11/16"	Mahogany/Maple	Mahogany/Maple	Arched Top	Mahogany/Maple	Rosewood	Bigsby	2 SD1 Humbuckers
Starfire IV	24 3/4"	1 11/16"	Mahogany/Maple	Mahogany/Maple	Tone Block	Mahogany/Maple	Rosewood	Adjust-o-matic	2 SD1 Humbuckers
Starfire II Bass	30 3/4"	1 1/2"	Mahogany/Maple	Mahogany/Maple	Arched Top	Mahogany	Rosewood	Adjust-o-matic	Bass Humbuckers
X150	24 3/4"	1 11/16"	Maple	Maple	Arched Top	Mahogany	Rosewood	Rosewood	1 Guild Humbucker
X150D	24 3/4"	1 11/16"	Maple	Maple	Arched Top	Mahogany	Rosewood	Rosewood	2 Guild Humbuckers
X170	24 3/4"	1 11/16"	Maple	Maple	Arched Top	Maple	Rosewood	Rosewood	2 SD1 Humbuckers
X700	24 3/4"	1 11/16"	Maple	Solid Spruce	Carved Top	Maple	Ebony	Ebony	2 SD1 Humbuckers
Artist Award	25 5/8"	1 11/16"	Maple	Solid Spruce	Carved Top	Maple	Ebony	Ebony	1 JS Floating PU

All Guild guitars are made with care in the U.S.A. Specifications and features are subject to change without notice. All Guild acoustic guitars feature Fishman® brand pickups and preamps whether optional or standard. All Guild necks are built with a nominal 12-degree radius.

Seymour Duncan® brand pickups are featured on Guild electric guitars unless otherwise noted by these specifications.

For more detailed specifications, contact your Guild dealer or refer to our Web site at www.guildguitars.com.

The Guild Guitar Factory
Westerly, Rhode Island



Photos by Jim Lundell

Guild Limited Lifetime Warranty

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

Guitar Colors



Compliments of your Guild dealer:

Photo by John Samora

