



GALLERY

Winter/Spring '99
Volume 2, Number 1

Guitarist's Magazine

a little bit
more than
alright

an interview with

Pearla
CARTER

Also Inside:

Hank Hill
Sounds Off
on Guild Guitars



All About Eve 6
Youngsters Turn Rock Inside Out

Time on My Hands
Jazz Tips by Charles Chapman

Music City Craftsmanship
A Visit to the Guild Custom Shop

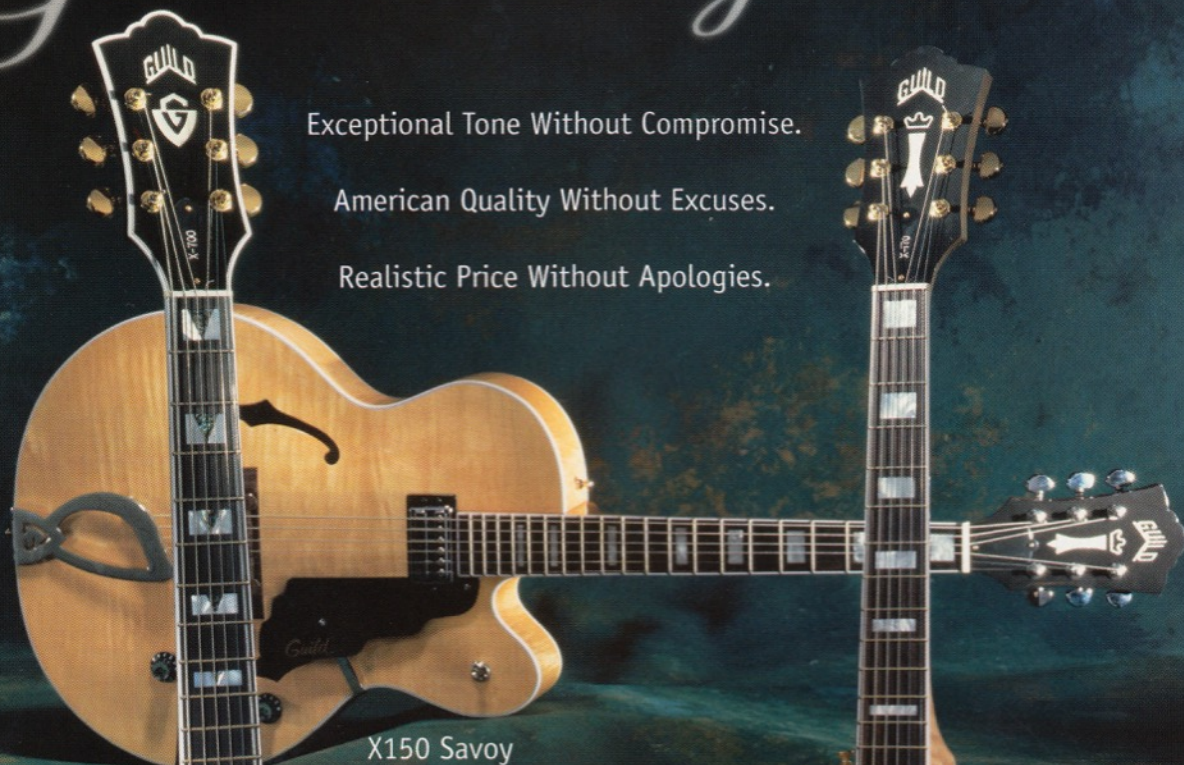
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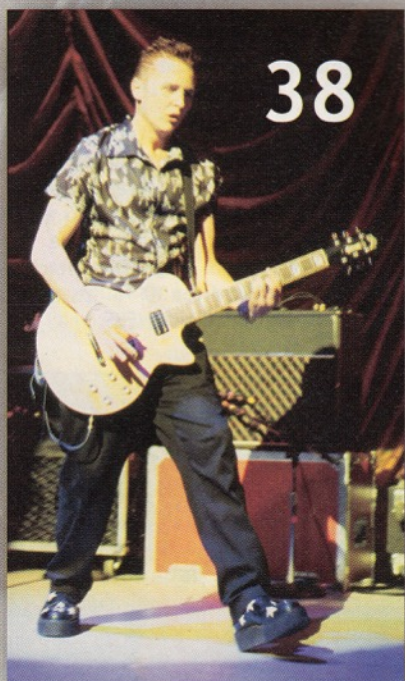
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Deana Carter



Jon Siebels of Eve 6

Background photo: Alana Davis
on the HORDE tour

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Letters

My Maria

Guild Gallery,

I have been playing Guild acoustics since I was 14 years old and have always been impressed with the quality and tone of your instruments.

Last year, when I was in the recording studio I was playing a blonde J30 when our producer said he wanted a "darker" tone. He suggested his Guild D100. It was absolute perfection; I was speechless.

The next day, I went out and ordered my D100 and was lucky enough to get the last one the Custom Shop had in stock. When I showed up at the studio with the D100 (I named her Maria), it was our producer's turn to be speechless. A month later, I ordered a D55 for playing live because I'm not taking my Maria anywhere!

Anyway, thanks for the years of joy you have brought to the working musicians everywhere, and keep up the great tone!

Stephen Grillos, Del Bombers
San Bruno, California

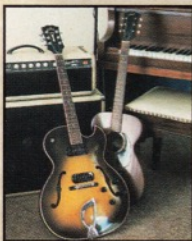
Thanks, Stephen, for the thumbs-up. Gallery readers—check out Stephen and Maria on Life is Pain, the latest release from Del Bombers. Check www.delbombers.com for more information.—Ed.

Two Classic Guilds

Friends at Guild Gallery,

Thank you for your years of dedication to the fine art of guitar craftsmanship. Here are photos of two classic Guilds that I am proud to own. The acoustic is an M20. I think it is a '62. My parents bought this guitar for me from my cousin's music store in Manistee, Michigan, when I was in high school. It is a 3/4 size, but has a great tone and a really comfortable neck and fingerboard. I have used it for recording, and it mics up very well.

The electric is a T100DP. I think it is a '58. I found this beauty in a music store in



We want to hear from you! Send us your letters, photos, Guild stories, anything Guild-related. Send to Guild Gallery, 7975 North Hayden Road, Suite C-100, Scottsdale, AZ 85258. Also, check out our Web site at www.guildguitars.com. Unfortunately, we can't return your submissions, so please don't send anything you need back.

Grand Rapids, Michigan, in 1979 while shopping for a Gibson ES335. I looked no further and never bought a 335.

I have never had these guitars appraised, but I would be interested to know a little more about these models, e.g. what they cost, how long they were produced and what an approximate range of current market value might be (even though I would never sell either of them).

I have enjoyed both of these instruments a great deal, and I was glad to see your solicitation for Guild stories in the Summer '98 issue of Guild Gallery. Thanks for your interest in hearing from us.

Sincerely,

Jay Fortier
Jenison, MI

Jay, if you liked the '60s M20, be sure to check out our new edition—see page 15. We are often asked by Guild owners about vintage Guilds, but since we are a guitar manufacturer and not a vintage dealer, we do not always have the facts on hand. While we treasure our heritage, the best we can do is to refer vintage Guild fans to the vintage guitar experts. A good source for vintage market values is 20th Century Guitar magazine. For more information on Guild history, check out The Guild Guitar Book, by Hans Moust (Guitararchives/Hal Leonard).—Ed.

Growing Up with Guild

Dear Guild Gallery,

I got my first guitar circa 1964 in Jr. High. I was fortunate that my mother was a piano teacher, and she asked a family friend what would be a good guitar for me to start with. He recommended Guild, and my mother bought one that fit me just right. Wow! I played it non-stop for 11 years with different groups and it never missed a lick!

Now I have a new Guild that I use with an "oldies" group and a "Western" group. I played it at this past year's National Cowboy Symposium and it sounded great unplugged and run through the various sound systems. Thank you, Guild, for making good guitars that make playing more fun!

Sincerely,

Jan Marc Olson
Seminole, Texas

P.S. When I grow up, I want to get a Valencia!

The more things change, the more they stay the same. Our history is something we're proud of, and we're delighted that you've been a part of it, Jan Marc!—Ed.



GALLERY

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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. His recent album *Fingerdance* reached the Billboard top 10. He has played his Guild F50 since 1985.

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



Since completing his studies in classical guitar in the early '70s, Ron Huntoon has spent two decades as a performer, teacher and musical instrument industry insider. He is currently Guild's Acoustic Products Specialist and clinician.

A Vision of Quality

by Bill Acton

The Quest for Quality Continues in Guild's Westerly Factory

One of the keys to long-term success in any endeavor is self-examination, the ability to step back and look at your work with a critical eye and, if something is lacking, to step in and make a change. The best musicians and record producers go back and listen carefully to the playback when they think they've laid down a good track, asking themselves in the process whether the track is everything they want it to be. Winning football coaches, similarly, make a religion of watching post-game films to see what went right and what went wrong. Furthermore, to be undefeated and at the top of the standings does not mean the coach can stop analyzing film. The best coaches know that this process never ends—if you want to stay a winner, you need to keep up the self-examination.

At Guild, we also check and recheck our work, inspect and re-inspect every guitar in the same way a producer of hit records listens and re-listens to take after take. And while every winning coach examines and re-examines his game films with the disadvantage of not being able to change what is on film, the advantage our inspectors have is that they can change what is still in process and, if the parts aren't coming together the way they are supposed to, they can stop it where it is and have it corrected.

Beginning with our raw wood storage, Guild's craftsmen select and inspect the spruce and hardwoods that will become our work in process. Once these raw materials are processed into backs, sides, necks and tops, our woodshop inspectors step in to make sure these parts conform


to our strict standards. When the parts that pass this rigorous inspection have been braced and glued together into what we call "white wood," they must pass yet another inspector.

Once they pass the white wood inspection, the guitars move into Guild's finishing department where we carefully apply the appropriate finish for each particular guitar model. Before our final assembly department accepts the guitar from finishing, it must again pass inspection. The final assembly department puts on the bridge, pickguard, tuners and strings, and then adjusts and tunes the guitar. Here, the guitar must pass our final inspector who has a no-exceptions policy when it comes to playability. The final inspector has the final say

whether a Guild guitar is ready to go into our warehouse for shipping. If the guitar is in our warehouse for more than a day or two, we have the advantage of inspecting it again just before it is shipped to a Guild Dealer.

All these inspections are designed to assure that Guild guitars are everything discerning players expect them to be. Wood is a sometimes difficult and always beautiful material, and quality control is essential at every stage in the construction process.

A Guild guitar will sound better the more you play it, and we sincerely

hope that you and your record producer, when you are listening to your song on playback, both agree that your Guild is one of the best parts of the song. 



Final inspector Brian Pentel



"White wood" inspector Janice Inman

The Festival by the Sea

Don't Miss Guild at the Third Annual Catalina Blues Fest

The Third Annual Fender Catalina Island Blues Festival will take place from May 14 to May 16, 1999. Of special interest to Guild fans will be the Guild acoustic show in the exquisite Art Deco Casino Theatre.

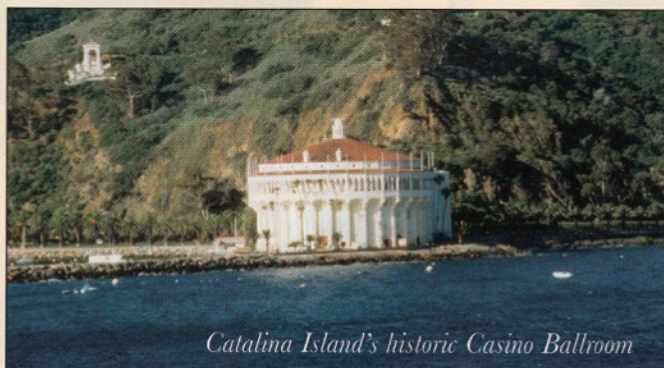
Sponsored by Guild guitars and *Guitar Player* magazine, the acoustic show will take place on Saturday the 15th and will feature Delta blues legend **Robert Lockwood, Jr.** Lockwood is one of only three living musicians who have performed with Robert Johnson. Lockwood also happens to be Johnson's stepson. If you were at the Guild show last year, you would have heard Honeyboy



Robert Lockwood, Jr.

Edwards, another of the three surviving bluesmen with a connection to Johnson.

Taj Mahal and his band will perform Saturday afternoon on picturesque Descanso Beach. The ageless Taj, who will be celebrating his birthday during the festival, returns by popular demand. Taj's immensely enter-




Catalina Island's historic Casino Ballroom

taining show at last year's Guild acoustic show was one of the biggest hits of the festival.

Opening for Taj will be ex-Arc Angel **Doyle Bramhall, Jr.** with his new band and new record. **Kenny Wayne Shepherd** will headline at the Casino Ballroom Saturday night.

Other scheduled acts include blues act **Big Nick and the Gila Monsters**, who will kick off the festival on Friday night with a special free concert at the Catalina Country Club. **Karen Lawrence & Blue By Nature** and **Debrah Liv Johnson** will do the same on Sunday night, closing three days of acoustic and electric blues in a paradise setting.

For more information, call 1-888-25-EVENT. 

a little bit more than alright

an interview with
Deana Carter

by Eric Kingsbury

With her 1996 smash hit "Strawberry Wine," Deana Carter seemed to come from nowhere, but what few people knew at the time was that her breakthrough came as the result of many years of commitment and hard work.

The daughter of respected Nashville songwriter and studio musician Fred Carter, Deana first took her shot at a music career at age 17 when her father took her around to several labels. Though she had been writing songs and singing demos, no recording deal materialized, and Deana went on to the University of Tennessee and got a master's degree in rehabilitation therapy.

Working then in a hospital, Deana kept music alive as a hobby. At 23, she took up the guitar and began to dabble again in songwriting. In 1991, one of Deana's demo tapes came into the hands of Willie Nelson, who booked her on Farm Aid VII. That same demo also earned her her long-sought-after record deal, with Capitol Nashville.

If all these setbacks weren't enough, her first album almost never made it to stores due to a personnel shakeup at the label. When that album, *Did I Shave My Legs For This?*, finally reached the public, listeners recognized at once the sound of an authentic voice and spirit. "Strawberry Wine" went #1 on the charts and the album when multi-platinum.

Deana Carter is an exceptional combination of maturity and passion. Her long road to stardom, coupled with her family orientation, seems to keep her feet on the ground amid all these dizzying successes. Her new album, *Everything's Gonna Be Alright*, reflects her personality, and represents as good as a sophomore effort as we've seen in a long time. Drawing on her youth in the '70s, filled with pop radio, the album pleasantly blurs the boundaries between country and pop.

A Guild player for many years, Deana plays D55 dreadnoughts and her new X170 Manhattan, custom-finished in Tennessee Orange.

Guild Gallery: You come from a very musical family—did you always see yourself being in the position you are in today, with a successful music career?

Deana Carter: I don't know that I saw myself here, but I know I dreamt of it a lot. I hoped. I hoped.

GG: Your family must have been a great support for you early on, but you had to struggle and climb the ladder like most everyone else. Was there a point in your career that you really had to fall back on your own resources to get through?

DC: Oh yeah, I mean there's been so many times where I don't even tell my family what's going on, because I don't want them to freak out. And I know it seems great now, but there are still tough spots. It's still hard. For one thing, I want to be able to make music and not owe a lot of money to the record company. By the time my parents find out about something that's happening with me, it's usually over.

GG: In what ways has success impacted your family life?

DC: It's been difficult. Because more people know about you, you have less of a normal life. You just can't go out like you used to. I've always been my own person, but Chris and I have been married for three years, and in that time we've only seen each other like three months. So in that way, it's tough.

GG: Your brother Jeff, who also plays Guild, plays with you in your band. What kind of relationship do you two have, musically speaking?

DC: Well, he's a better guitar player than me, so I hate his guts. [laughs] No, I'm kidding. It's great having Jeff out there with me. I was nine years old when Jeff was born, so he's almost more than just my little brother, you know what I mean? If I'm having a hard day, I know I can always go to Jeff and know he'll pick me up.

GG: You took up the guitar when you were 23, how has your guitar-playing developed over the years?

DC: It's gotten better. Actually, for a while there, before I was in the spotlight at all, I was playing a lot more, but with everything else, I wasn't playing as much as I'd like. But I've been doing a lot better. I do play on this album, guitar and keyboards. You know what, I grew up playing keyboards, so I wanted to get back to that.

GG: Who were some of your primary musical inspirations, in terms of other artists?

DC: Over the years, in interviews, when people ask me that question, I don't know what to say. I was raised on country music, but I listened to everything, so I'd say rock, pop, blues, whatever. There was a lot of great music on the radio in the '70s, when I grew up. Elton John, David Bowie, Bob Dylan. All those guys who were great then are still great today.

GG: Certain artists have been able to keep transforming themselves throughout their careers. Speaking of Bob Dylan, I've heard you talk about being blown away when you studied Dylan in a college class. Has his work had an effect on your songwriting?

DC: Totally. I mean, Bob is it, as far as that goes. You know, I was just watching a program on David Bowie's career. I was never a big Bowie fan. I liked a lot of his songs, but I thought he was kind of odd. But, watching this program, I loved the way he kept reinventing himself over and over again. So I most admire people like that, who are confident with themselves and what they want to do, and that are not afraid to break new ground.

GG: How does the songwriting process usually go for you?

DC: Well, a lot of the time, I'll come up with a melody, or sometimes just a few lyrics, and it will grow from there. I wish I could bottle it, you know, I wish I knew, but sometimes I don't know how it's going to work. The main thing for me is to be in a creative frame of mind.

GG: Did I Shave my Legs for This? was a runaway smash, and is still on the charts. What kind of pressure did that put on the making of this new album?

DC: I think there was some pressure from the record company people, because the first one was so big. There was a little bit of pressure I put on myself, you know, not wanting to fail on my sophomore album. But I have to say that it was not a problem. The people around me, the band and myself, felt really good doing this album.

GG: How do you compare it to the first one, in terms of the approach you took going in and the results you got coming out?

DC: Well, actually I didn't want to make the first album again, you know what I mean? I wanted to take some chances and I think there's a little bit more of my background on this album than there was on the first one.

GG: That goes back to what you said about your favorite artists reinventing themselves.

DC: Right. Exactly.

GG: Tell me about the guitars you used in the studio.

DC: Well, the one that I have on the cover of the album [her Tennessee Orange X170]. I used it on the album, but I don't take that out on the road. It's too beautiful. I played my acoustics [D55s], and I take those out on the road.

GG: What do you look for in a guitar?

DC: I look for the form. The thing I like about the Guild guitars is that they have such elegant lines. They always sound so great and big live.

GG: It seems as though music fans have taken readily to you and your work. Has the public response surprised you?

DC: No, it's very heart-warming. It's always wonderful. So when I get a nice card or a letter, that makes me feel better as a person.

GG: You contributed a song and voice to the animated film Anastasia. Will we ever be seeing you acting in the future?

DC: It would be fun. If I could be myself—not necessarily Deana Carter, but my own personality—I would love to do it. 🐾



Photos Courtesy of Capitol Records

"I most admire people who are confident with themselves and are not afraid to break new ground."

NEW

ARTIST

SPOT
LIGHT

Singer-Songwriter Alana Davis

The daughter of two New York jazz musicians, 24-year-old Alana Davis grew up in a household of music. Inspired early on by a wide range of music, Davis gravitated to an acoustic folk-inspired sound all her own. Lightly funky and peppered with expressive, soulful vocals, Davis' debut CD, *Blame it on Me*, has been well-received by critics and audiences alike. Sporting her blonde Guild F65CE, Alana opened the show at last summer's Horde Tour, where we were able to catch up with her.

GG: When did you start playing and writing songs?

AD: I started playing guitar in college. I started writing songs then, as a way to learn chords, to express my little diary thoughts. The thing that surprises me about my music is that the stuff I write is all quite personal. The fact that I've now recorded all of my little personal thoughts and I'm now travelling the country playing to thousands of people freaks me out. I really didn't think I would show my diary thoughts to anyone. They were just like private stuff.

GG: But wouldn't you feel dishonest any other way?

AD: At this point, yeah. When we were working on the record, we thought that I was going to get help, to make it easier, since this was my first record. After about a year of farming myself out to various songwriters and producers, I realized that in order to sing a performance that was worth hearing, I had to be singing words that meant something to me. So I was reluctant to actually record all my stuff, but I felt like I had to in order to care about singing.

GG: How does it feel kind of "freaky" performing these songs? Like people are looking in your window?

AD: Yeah, I might as well be buck naked. It's weird when I feel like I'm playing for people who have never heard me before, because I'm baring my soul and they don't even know my name. We don't usually get that personal with people we don't know. But it's wonderful when I feel like people have already heard my record

and they relate to it. I don't feel like I'm singing it for me anymore; I feel like these are not just my little problems or issues, that I'm a human being just like everyone else, and people can relate to it.

GG: Do you ever come up with something that you just say, "I can't do this. This is too far."

AD: Yeah, I have a song like that on the record. I didn't even know where it came from or anything. All I knew was that every time I sang it, I would just fall apart. It was crazy. You know, it's a song that people seem to scream out for at my shows. So it's like, "Okay, I'll play the damn thing." And it gives me something; I wrote them all for a reason. So even if it's hard to do sometimes, it's worth it. Sometimes, even

more worth it because it's hard to do. There's something to be gained for myself and the people listening to it.

GG: What kind of qualities do you look for in a guitar?

AD: Well, I love to run my fingers up the guitar and hit the harmonics and have it ring out for the next minute and a half. I've only invested in

two guitars, one of which is this Guild [F65CE] that I play all the time. It talked to me the second I picked it up. I did my little harmonic thing and it was all loud, and I was like, "Wow, this is great." An acoustic also has to sound big. The Guild is the only acoustic I've played that you can plug in and still sound acoustic. It's an acoustic-electric, but it seems geared toward sounding acoustic, which is a big thing to me.

GG: So what's next for Alana Davis?

AD: I've been writing now and then out here on the road. But I've written a lot of stuff about being on the road, you know. And it seems very cliché to make a sophomore record that's all about being on the road. You know, "Looking out the window of my bus, watching the trees go by," blah blah blah. So I'm thinking I'll go home and try to write from a place more people can relate to. Because most people I know don't live on a bus, you know. 🍸



Photo by Joseph Umbrio

Guild Artists—Recent Releases

Deana Carter

Everything's Gonna Be Alright
(Capitol Nashville)

Following up on her smash debut, *Did I Shave My Legs for This?*, Deana Carter has just released *Everything's Gonna Be Alright*, a solid and enchanting sophomore effort. While not exactly a "crossover" album, the golden-haired Nashville songstress broadens her upbeat country repertoire with songs that will radiate their appeal beyond the hallowed halls of Nashville and into the larger world of pop. Standout tracks include a deft cover of Melanie's "Brand New Key" and Deana's own "You Still Shake Me."



Eve 6

Eve 6 (RCA)

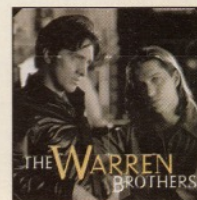
With their self-titled debut, L.A.-area youngsters Eve 6 present such a powerful package of sophisticated songwriting and fine-tuned, pop-punk attitude that it's hard to believe they're all under 21. Led by vocalist/bassist Max Collins and guitarist Jon Siebels, *Eve 6* is a fresh take on the bitter brew of angst and joy that is youth. The feel and attitude of tunes like the radio hit "Inside Out" and the road anthem, "Open Road Song," are accessible without any trace of dumbing-down.



The Warren Brothers

Beautiful Day in the Cold Cruel World
(BMG)

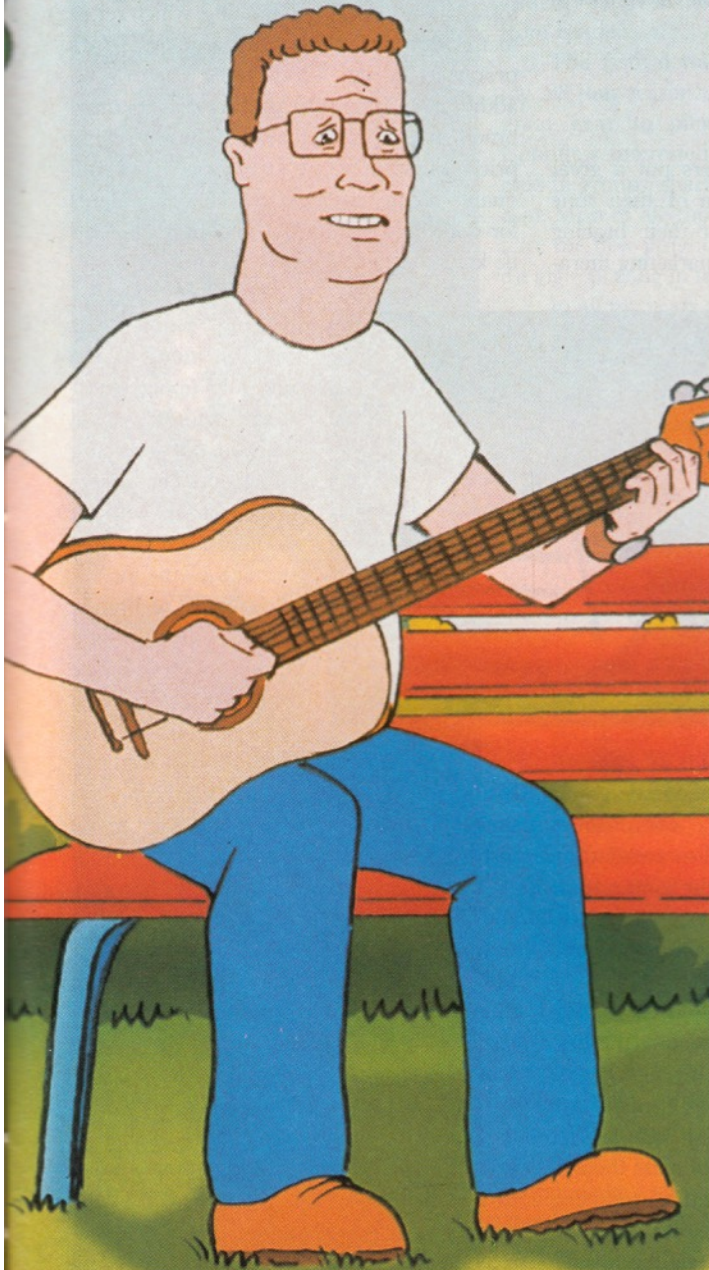
On this new release out of Nashville, brothers Brad and Brett Warren handle all the guitars and vocals. The young, photogenic, prolific pair wrote or co-wrote every one of the 12 tunes on this very listenable CD. The songs are mostly country/rock love songs, including the uptempo hit single, "Guilty." The influences of Tom Petty, John Mellencamp and The Eagles are clear, but the guys still manage a great take on good ol' Western swing on "She Wants to Rock." 🍸



KING OF THE GUILD

Interview by Eric Kingsbury

Hank Hill Sounds Off on Guild Guitars



"If someone had invented a propane-powered amplifier, my whole life might have taken a different turn."

—Hank Hill

Hank Hill, the down-home propane-peddling star of Fox Television's hit animated sitcom *King of the Hill*, has quickly become an American icon. Residing in the small town of Arlen, Texas, Hank's a straight-shooting American everyman whose day-to-day comforts include a well-groomed lawn, a can of beer with his eccentric buddies and the timeless joys of hunting and fishing. Having jammed with his hero Willie Nelson, and being the proud owner of a 1963 Guild D40, Hank is no stranger to the fretboard. In an exclusive interview, *Guild Gallery* was able to catch a few minutes with the busy, multi-faceted star.

Guild Gallery: You got your beloved Guild, Betsy, back in 1963. Was there something about the musical climate in Arlen at that time that inspired you to take up the guitar?

Hank Hill: I did not buy Betsy in 1963. Betsy was born in 1963, one of the finest years for Guild Solid Tops. I got her in 1972—which isn't to suggest she had been with many men before me. I bought her from a little old lady who had only played her once, with the Beatles at Shea Stadium in 1965.

GG: Guild guitars have been made in America since 1952. Is "Made in U.S.A." one of the things that makes Betsy one of your most treasured possessions?

HH: Well, since all my possessions are made in the U.S.A., it wouldn't be fair to single any one out.

GG: Did you ever have the desire to get into the music business or has propane always been your true ambition?

HH: Let's just say, if someone had invented a propane-powered amplifier, my whole life might have taken a different turn. I have no regrets, though.

GG: What went through your mind when you saw your son Bobby playing your guitar with a piece of cheese?

HH: "Aaaaaaahhhhhhhhh!!!" Something like that. It was so upsetting, I've repressed the memory.

GG: Willie Nelson is one of your musical heroes. How did it feel to actually meet Willie and jam with him?

HH: Imagine you sold 100 Vogner Char-King grills in five minutes. And then multiply that times three.

GG: What do you think of today's "modern rock" music?

HH: To tell you the truth, you'd have to drive up to Dallas to hear it on the radio, and I don't really have the time. Or the inclination, because I don't like modern rock music. Or Dallas (the city, not the team). Speaking of "time," I'm now on Tuesday nights at 8:00, 7:00 Central. Heh, heh. I gotta tell you what I just did: I plugged my show. 🍷

Guild News

• **GUILD GUITARS SPONSORS ACOUSTIC GUITAR FESTIVAL**—In August of 1998, at Dominican College in San Rafael, CA, Guild Guitars participated in the first-ever Acoustic Guitar



The Guild Display

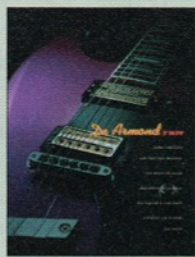
Festival. *Acoustic Guitar* magazine designed the festival as a celebration of the art of acoustic guitar playing as well as the craft of acoustic guitar building. The gathering brought together guitar students, renowned guitarists, individual luthiers and major acoustic guitar manufacturers like Guild.

Guild's exhibit was highlighted by Billy McLaughlin's super demos on Friday and Saturday. One young couple, in fact, drove all the way from San Diego when they saw the internet announcement that Billy McLaughlin was playing at the Guild booth. Tim Shaw, Guild's R&D Manager, participated in panel discussions on acoustic guitar design, along with other industry giants like Larry Fishman of Fishman Industries. The Guild exhibit also included special guest Richard McDonald, Fender's Amplifier Marketing Manager, who blew everybody's mind with his new Acoustasonic SFX amp.



Tim Shaw (right) talks with Larry Fishman

• **GUILD LAUNCHES DEARMOND GUITAR LINE**—January '99 will mark the U.S. launch of DeArmond by Guild. A line of affordable electric guitars and basses built along classic Guild lines, the new DeArmonds include the M75 solidbody and the JetStar bass. DeArmond set-neck guitars and basses feature American-made pickups, a part of the Total Sonic Response (or TSR) approach to guitar construction.



DeArmond Guitar Catalog

For a free catalog of DeArmond guitars and basses, write to DeArmond Guitars, 7975 N. Hayden Rd., Suite C-100, Scottsdale, AZ 85258.

Guild Care & Feeding

Tech Tips from Jim Inman

Acoustic Guitar Bracing in Theory & Practice

Jim:

I'm interested in buying a Guild guitar and would like to know more about the bracing (standard, scalloped, shaved, scalloped floating X). What do these terms mean, and what effect will the bracing have on the sound of the guitar?

Jack Perkins

Grandjunction, Tennessee

Acoustic guitar manufacturers put a great deal of care into the design of their tone bracing and often highlight their bracing patterns in advertising and marketing literature, but unless you're a seasoned acoustic designer, it's difficult to grasp the subtle causal connection between bracing and tone.

Bracing, therefore, is a topic that occasionally baffles guitar buyers. When we brag about our "scalloped" bracing on the D55, well, what does it mean?

First off, the design of all elements of an acoustic guitar represents a challenging compromise between the strength needed to prevent the string tension from pulling the guitar apart and the delicacy and lightness required to produce a pleasing tonal response, none more so than the bracing of the top.

The three basic physical characteristics which must be balanced to achieve the best results in bracing a top are strength, mass and stiffness. All three of these elements are interrelated so that changing one aspect effects the other two. The less mass there is the more the strings drive the top, producing more volume. If you reduce the mass too much you also reduce the strength and stiffness, resulting in a muddy, washed-out tone. If the top is too stiff you get a tinkling, brittle sound with little volume and no bass response.

Where the mass is removed also plays an important role in the end result, which

leads us to the different bracing schemes used at Guild Guitars.

We employ four basic variations of the classic "X" bracing pattern on the different Guild flattops. The lower echelon Guild flattops use the "standard" bracing, which refers to the standard dimensions and profiles as produced by the wood shop. There is no additional trimming or shaving done to these braces in an effort to maintain the low selling price. These instruments rely on the overall quality of the materials in their components for the robust sound that they have come to be known for.

The "shaved" bracing pattern, as used on many of the mid and upper price-range guitars, is a method of voicing which reduces unnecessary mass without unduly reducing the strength of the top.

This technique produces an even, balanced tonal response which works very well for vocal accompaniment, both acoustical-



Guild's Shaved Bracing

ly and amplified, while maintaining the volume and drive needed to stand out in an instrumental setting.

The "scalloped" bracing on the high-end "D" models is an adaptation of the pattern first used on some of the pre-war Martin guitars. This bracing results in the thunderous bass and sparkling midrange response heavily prized by instrumentalists around the world.

The "scalloped floating X" is used by the Guild Custom Shop, and is a further extension of scalloped bracing, providing the extra voicing and attention to detail only possible in a custom guitar. The "floating" refers to the fact that the X doesn't extend all the way to sides.

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 New Acoustic Breed

by Billy McLaughlin

ONE OF THE TOUGHEST (AND BEST) GIGS



Photos by Rory Earnshaw

This past August, Guild guitars invited me to the Acoustic Guitar Festival in San Rafael, California to attend a workshop and then follow up with a few performances and demonstrations at the Guild "room," which was impressively outfitted with jumbos, dreadnoughts, archtops and the latest in acoustic guitar amplification from Fender.

The festival was one of the highlights of my '98 tour season. At every corner, there was great gear to pick up, play and try out. Countless interested guitar people were gathered in groups, sharing their ideas and enthusiasm. Most of all, though, the festival experience gave me new insight on every guitarist's toughest gig—playing in front of other guitarists.

In all my years as a professional player, I had never attended an acoustic guitar festival, as such. I expected performing there would bring back memories of my times as a student, playing juries and recitals in the guitar department at USC. Some of you probably know the feeling—"Uh-oh, this room is full of guitar players. I'd better play something *really great*." You then experience an odd sensation while performing that gets in the way of the music and the fun.

Arriving at the festival, I noticed a few familiar faces, people I had been reading about or listening to, but had yet to meet in person: Ed Gerhard, Laurence Juber, Larry Fishman, to name just a few. I saw them out on the sidewalk laughing, chatting, and sharing their ideas with other professionals and dedicated amateurs.

It was easy to hear the passion in their voices. I just wanted to stand around listening and feeling the energy you get when you are around people who love what they do. I began to think of how many good things happen in this situation. Advancing the broader fields of acoustic guitar playing, construction, composition, amplification and so on rests firmly on the shoulders of our ability to exchange ideas, engage in debate and ultimately encourage each other to higher heights. Guitarists should get together *at least* once a year for just this purpose.

As performance time crept closer, I decided to investigate the stage and sound system. My sound is so closely linked to the custom system I play through that I hired a driver to transport my gear all the way from Minnesota. But before

I even figured out the best way to back up the truck, Richard McDonald from Fender amplifiers was politely suggesting that I try out some new amps that they were showing at the festival.

Well, I have to tell you how much I have always disliked the way all-in-one acoustic amps work for the style of music I play, so on the sly I instructed my driver to load my gear in off to the side. I followed Richard to the Guild exhibit area and gave the Acoustasonic SFX a test drive. I couldn't believe quite what I was hearing at first. I looked at him. He looked at me. We were both smiling ear to ear. Needless to say, we carried those new SFX amps over to the stage and I could not help but glance at the big pile of gear over in the corner that I was going to be shipping back to Minnesota unused!

Some of you probably know the feeling—"Uh-oh, this room is full of guitar players. I'd better play something *really great*."

So my moment arrived, and I was about to play for a room full of guitarists, and not just any guitarists, but some of the most knowledgeable players, luthiers and industry figures. My defense mechanism is always to close my eyes and not open them until the song is over. As I played my first notes, I shut my eyes and just tried to listen to the music. I was sure when I opened them, I would see that classic "oh yeah you *think* so" look staring back at me.

I got so curious half way through my first piece that I literally had to force myself to keep my eyes closed. Finally, I stole a peek just before the end. I was amazed to see most of the audience with their eyes closed or intently focused on my hands and the guitar. I realized then that I was surrounded by people who work hard every day to help themselves and others to play music that is only given its true voice through this awesome, wonderful, pain-in-the-ass instrument we call the acoustic guitar.

What an *easy* crowd to play for! As soon as I opened my eyes, I had nothing but fun adding my own music to the heap of great offerings from so many great players at this year's festival.

So if you think your interest in guitar playing or guitar building needs a shot in the arm, or just an influx of new energy, find an acoustic guitar festival and check it out. I'll look forward to seeing you there with your eyes closed—or open, whichever brings you closer to the New Acoustic Breed. 🎸

Dreadnought

The most popular of all Guilds, the Dreadnought Series is revered for value, outstanding projection, balance and sustain, as well as exceptional acoustic-electric capabilities. 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.

D55

TOP:
Solid AAA Spruce

BACK & SIDES:
Solid Rosewood

FRETBOARD
& BRIDGE:
Ebony

INLAY:
Pearl & Abalone

D55

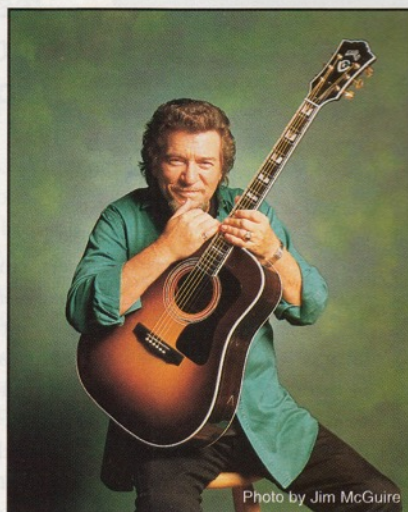


D55

Guild has been building dreadnought acoustics since the early '60s. Though others have built this body style longer, no builder does a better job than Guild does on the D55. Not only is this classic dreadnought built better, it is a beauty to behold. The body is all solid Indian rosewood, the top is our super-select, solid sitka spruce and the appointments are natural pearl and abalone. Thirty years of D55s have been built, but don't rush out to a vintage guitar show, the best D55s are being built right now.

D60

Guild offers the guitar-playing public a real choice in the high-end dreadnought market. The D60 looks and sounds very different than the D55. Guild uses the same quality spruce and the same beautiful appointments, but the body is a stunning curly maple. The solid curly maple sides and Guild's unique laminated flame maple arch back give the guitar player a bright and punchy sound that looks like a million bucks on stage.



Waylon Jennings and his D55

D60

TOP:
Solid AAA Spruce

BACK & SIDES:
Curly Maple

FRETBOARD
& BRIDGE:
Ebony

INLAY:
Pearl & Abalone

D60



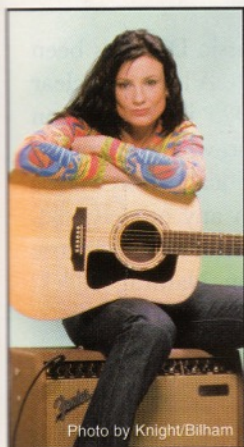


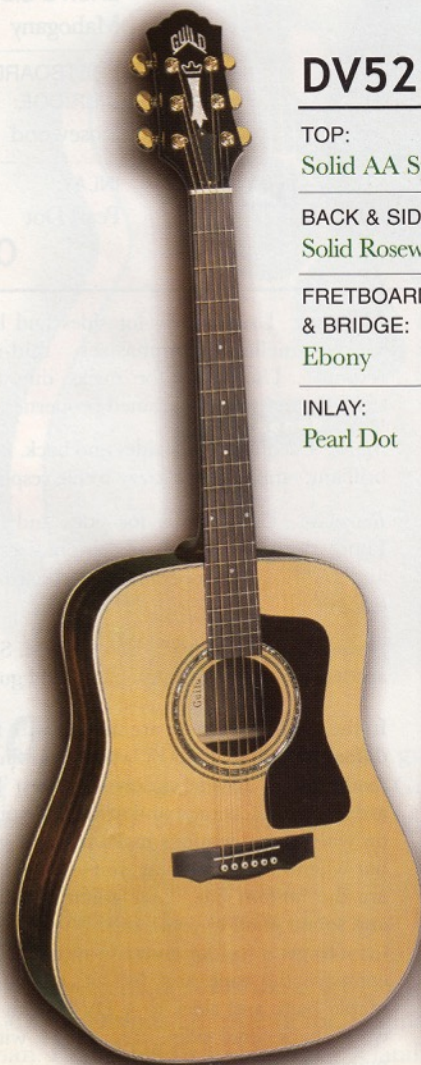
Photo by Knight/Bilham

Meredith Brooks
and her DV52

DV52 The DV52 is 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. The DV52 is widely recognized as the best value in its acoustic class. Acoustic guitar experts are stunned by the simple elegance and value of the DV52. The DV52 is finished with nitro-cellulose lacquer in both satin and high-gloss versions

D40 The big news for guitar lovers in 1999 is the return of the D40. The first Guild dreadnought, originally known as the Bluegrass Jubilee, returns to claim its place among the classic guitars of the '60s. This is the model that Richie Havens used to open Woodstock, where thousands heard his anthem "Freedom" being born on stage. All solid mahogany body, solid sitka spruce top, custom braced by Guild for that classic mahogany body sound.

D30 The Guild D30 is a flame maple dreadnought that gives the bright, punchy sound that Nashville frontmen love. The D30 has simple appointments, with dot inlays on the rosewood fretboard. The unique sound of Guild's maple guitars is anything but simple, however. The complex mix of brilliance and punch delivers beautiful tone for all styles of music.



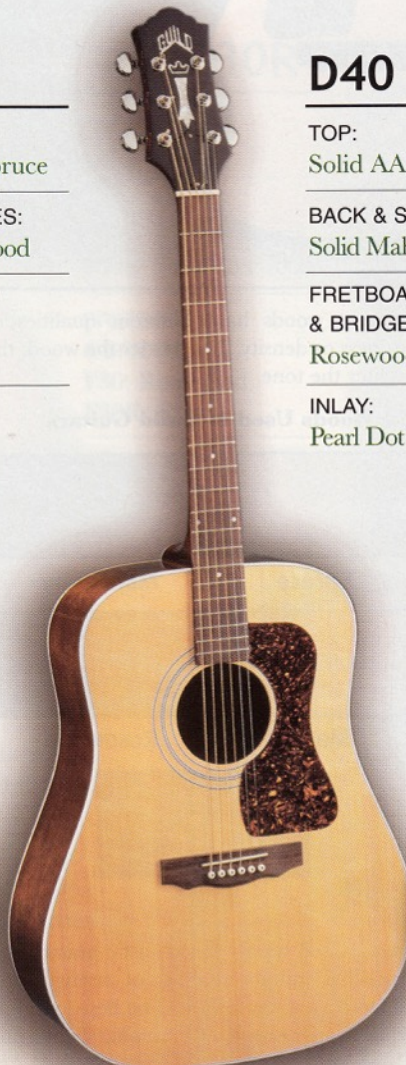
DV52

TOP:
Solid AA Spruce

BACK & SIDES:
Solid Rosewood

FRETBOARD
& BRIDGE:
Ebony

INLAY:
Pearl Dot



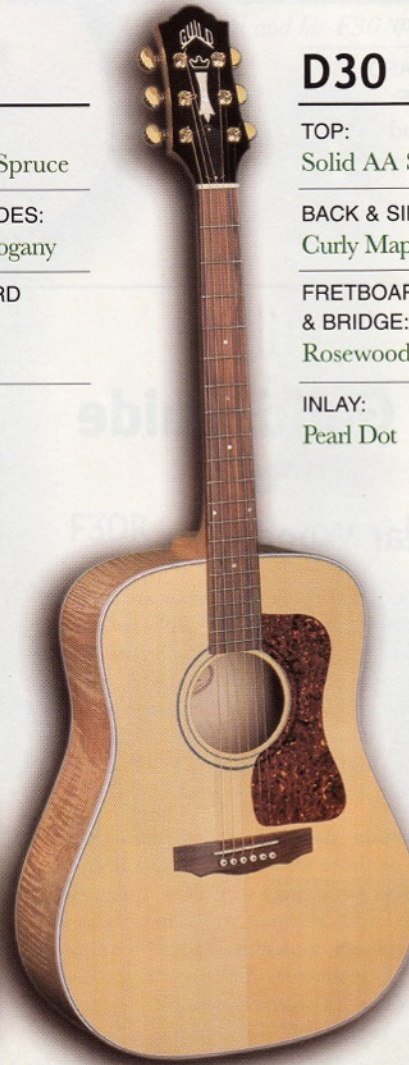
D40

TOP:
Solid AA Spruce

BACK & SIDES:
Solid Mahogany

FRETBOARD
& BRIDGE:
Rosewood

INLAY:
Pearl Dot



D30

TOP:
Solid AA Spruce

BACK & SIDES:
Curly Maple

FRETBOARD
& BRIDGE:
Rosewood

INLAY:
Pearl Dot

DV52

D40

D30

Dreadnought

D4 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. A variation on the D4 is the **D4G**, which utilizes an environment-friendly hand-rubbed satin finish with a custom gloss top coat. Winner, 1998 Player's Choice Award, *Acoustic Guitar* magazine.

D4/D4G

TOP:
Solid Spruce

BACK & SIDES:
Mahogany

FRETBOARD
& BRIDGE:
Rosewood

INLAY:
Pearl Dot

D4



D25 The classic D25 has been in the line since 1968. 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.

D25

TOP:
Solid Spruce

BACK & SIDES:
Mahogany

FRETBOARD
& BRIDGE:
Rosewood

INLAY:
Pearl Dot

D25



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 solidbody.

Tonewoods defined. 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 Woods Used in Guild Guitars



Spruce. Used widely for acoustic guitar tops, spruce has unique qualities of strength and resonance at a low weight. The best-sounding spruce tops consist of straight, tight-grain slabs.

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.

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

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 compare the tone and feel of a D30 with maple back and sides to a DV52 with rosewood back and sides. Try a D4 with its mahogany sides. Try them all. 🎸

M20

TOP:
Solid Mahogany

BACK & SIDES:
Solid Mahogany

FRETBOARD
& BRIDGE:
Rosewood

INLAY:
Pearl Dot



M20

M20 The concert-body F30 has an old friend joining in this year. The flat-back, all-solid mahogany M20 parlor-size concert body returns to the Guild line after over 30 years' absence. The first guitar built in our Westerly factory, the M20 was favored by players who wanted a big sound in a small box. The tiny M20 has a big voice indeed, and the sweet tone that is available only in Guild's hand-rubbed satin finish.

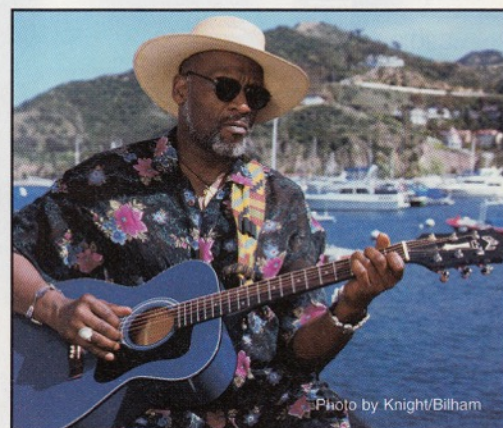


Photo by Knight/Bilham

Taj Mahal and his F30

F30/F30R

TOP:
Solid Spruce

BACK & SIDES:
F30: Solid Mahogany
F30R: Solid Rosewood

FRETBOARD
& BRIDGE:
F30: Rosewood
F30R: Ebony

INLAY:
Pearl Dot



F30R



F30

F30 The F30 series of acoustic guitars was among the earliest and most popular of Guild's flat-top 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. When bluesman Taj Mahal first played his "Catalina Blue" F30, he commented, "This thang drives like a Volvo."

Dreadnought

D4 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. A variation on the D4 is the **D4G**, which utilizes an environment-friendly hand-rubbed satin finish with a custom gloss top coat. Winner, 1998 Player's Choice Award, *Acoustic Guitar* magazine.

D4/D4G

TOP:

Solid Spruce

BACK & SIDES:

Mahogany

FRETBOARD

& BRIDGE:

Rosewood

INLAY:

Pearl Dot

D4



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D25

TOP:

Solid Spruce

BACK & SIDES:

Mahogany

FRETBOARD

& BRIDGE:

Rosewood

INLAY:

Pearl Dot

D25



Guitar Woods

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M20

TOP:
Solid Mahogany

BACK & SIDES:
Solid Mahogany

FRETBOARD
& BRIDGE:
Rosewood

INLAY:
Pearl Dot



M20

M20

The concert-body F30 has an old friend joining in this year. The flat-back, all-solid mahogany M20 parlor-size concert body returns to the Guild line after over 30 years' absence. The first guitar built in our Westerly factory, the M20 was favored by players who wanted a big sound in a small box. The tiny M20 has a big voice indeed, and the sweet tone that is available only in Guild's hand-rubbed satin finish.

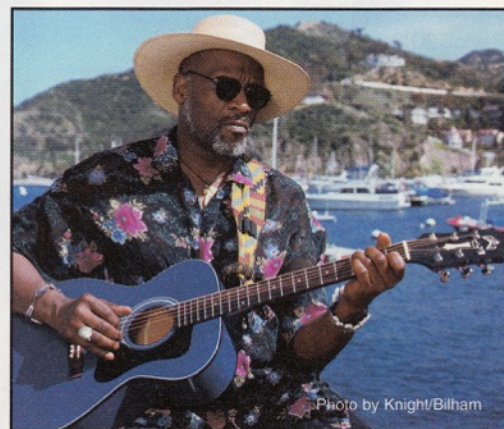


Photo by Knight/Bilham

Taj Mahal and his F30

F30/F30R

TOP:
Solid Spruce

BACK & SIDES:
F30: Solid Mahogany
F30R: Solid Rosewood

FRETBOARD
& BRIDGE:
F30: Rosewood
F30R: Ebony

INLAY:
Pearl Dot



F30R



F30

F30

The F30 series of acoustic guitars was among the earliest and most popular of Guild's flat-top 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. When bluesman Taj Mahal first played his "Catalina Blue" F30, he commented, "This thang drives like a Volvo."



JF65

JF65-12

JF65

TOP:
Solid AAA Spruce

BACK & SIDES:
Curly Maple

FRETBOARD
& BRIDGE:
Ebony

INLAY:
Pearl & Abalone

The Guild Jumbo Series guitars were first manufactured in Manhattan in 1954, the original Guild flattops.

Our JF (Jumbo Folk) models have matching twelve-string versions available in Blonde and Antique Sunburst. All Guild twelve-string guitars are fitted with double truss rods and custom bracing to stand up to the extra tension exerted by twelve strings. These guitars are exceptionally well balanced for recording as well as live performance.



JF65

The JF65 was introduced in mid-'97, but the vintage guitar enthusiast will know it as the F50. Features include a beautiful curly maple body, AAA solid spruce top with multiple binding and an abalone rosette around the sound hole. The nitro-cellulose high gloss lacquer finish is available in Blonde and Antique Sunburst.

JF55

Originally designated the F50R Navarre, the JF55 sports the same decorations as the JF65, but the body is solid rosewood. The JF55 has a mellower, broader sound than its maple counterpart.

JF55

TOP:
Solid AAA Spruce

BACK & SIDES:
Solid Rosewood

FRETBOARD
& BRIDGE:
Ebony

INLAY:
Pearl & Abalone



JF55

JF55-12

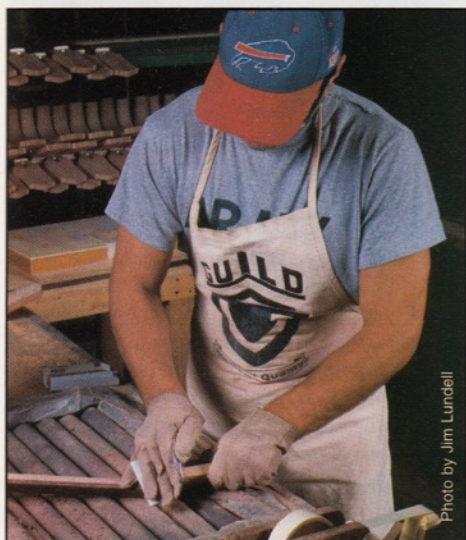


Photo by Jim Lundell

F212XL

Guild's F212XL returns to the line this year for the first time since the mid-1980s. This powerhouse 12-string features an all-solid mahogany body and our selected solid spruce top. The ebony fretboard has a very classy look, with no inlays on its face and pearl position markers located on the side facing the player. The tonal warmth of this 12-string classic has never been matched. The F212XL, like all Guild 12-strings, features our double truss rod system and is available in Natural, Antique Burst and Black nitro-cellulose lacquers.

F212XL

TOP:
Solid AA Spruce

BACK & SIDES:
Solid Mahogany

FRETBOARD
& BRIDGE:
Ebony

INLAY:
N/A

F2-12XL



JF30

TOP:
Solid AA Spruce

BACK & SIDES:
Curly Maple

FRETBOARD
& BRIDGE:
Rosewood

INLAY:
Pearl Dot

JF30-12



JF30

JF30

Since its introduction in 1986, the JF30 has been Guild's most popular jumbo. Year after year, the guitar-buying public has testified to 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. The JF30, like the JF55 and JF65, is available in a matching 12-string model.

Music City Craftsmanship

A Look Inside the Guild Custom Shop in Nashville

Story by Eric Kingsbury Photos by Bucky Barrett

From the eras of Jimmie Rodgers and Loretta Lynn to our own time of George Strait and Shania Twain, Nashville, Tennessee, has been the undisputed heart and soul of country music. While faces and fashions have come and gone, that heart beats as loudly as ever in the honky-tonks downtown where hotshot session players gather to jam. It beats in the historic studios along Music Row, where the walls still ring with the classic sounds of Chet Atkins, Hank Williams and Merle Travis.

Ask most anybody about Nashville and it's this legacy that springs to mind—cowboy crooners, hillbilly pickers, The Opry, Hee-Haw and Nudie suits, country music in its most conspicuous forms. If you ask people in the music industry, however, a different picture emerges. Blues, rock, jazz, soul, gospel—all kinds of music gets performed and recorded in Nashville on a regular basis. A day or two in the streets of the Music City will smash your preconceptions and convince you that the Nashville community cares about music, period, without conditions.

More specifically, Nashville is a great place for guitar players. On an average weeknight, one can stroll from club to club and hear some of the best session players in the nation. Everyone seems to play. On my three-day visit, I was propositioned four or five times by musicians looking for one more player to round out a group. And, of course, there's a bevy of first-rate guitar stores capable of satisfying the most selective gear addicts.

The Perfect Place for a Custom Shop

Nashville's musical orientation, along with the growing number of artists living and working in the Music City, caught the attention of Guild management when the idea of opening a Guild Custom Shop came up in 1996. All things considered, Nashville seemed the perfect place to locate the Guild Custom Shop. Fender, Guild's parent company, had already

opened a Nashville office in 1991, and the head of Fender Nashville, Bruce Bolen, Sr., seemed the perfect man to bring the Guild Custom Shop to life.

Born in England, Bolen took up the guitar at age six and hasn't put it down since. After migrating to America as a young man, he studied under the likes of Howard Roberts, Johnny Smith, Reggie Boyd and Homer Haynes, developing a sophisticated stylistic blend of jazz, rock, country, blues and funk. Over the years, Bruce has released several solo albums and has played studio sessions for more major artists than he can count.

A calm, genial man, Bolen is as comfortable in the woodshop as he is in the recording studio. He has worked as a guitar designer since the mid-'60s, first at Gibson and then at Fender, and over the years, he has been responsible for the design of guitars for such top-shelf players as BB King and Chet Atkins.



Under the personal direction of Bolen and fellow guitar-design veteran Tim Shaw, Guild opened the Custom Shop in 1997, but space, and therefore production, was limited. The Shop focused initially on high-end acoustics such as the Deco and the Finesse, as well as the limited edition 45th Anniversary, a gorgeous maple-bodied version of the old

Guild F44. The limited edition of 45 guitars was created to celebrate the anniversary of the founding of Guild Guitars in 1952.

In 1998, the Custom Shop was expanded considerably when it moved into an 8,000 square-foot former pharmaceutical warehouse. The new Shop was immediately equipped with climate-control systems and a sophisticated spray booth. Additionally, the Shop in Nashville received a boost from Corona, California in the person of Fender Custom Shop master builder Mark Kendrick, who took the job of Production Manager at the Guild Custom Shop in January of 1998.

"We ran an ad," recounts Bolen, "and I interviewed several people, but none of them felt right. So one day, I get a call from Mark Kendrick.



Far left, Bruce Bolen and repairman Mark Piper confer with studio ace Michael Rhodes (center) on a Starfire bass.

Near left, Custom Shop Production Manager Mark Kendrick cuts out a Crossroads body.

Below, the Custom Shop crew, from left, Mark Kendrick, Tim Shaw, Mark Piper, John Kornau, Ronnie Anderson, Evan Ellis and Thane Shearon.





From left, Evan Ellis builds a D100; John Kornau in the spray booth; Thane Shearon buffs a Crossroads.

He says, "Can you tell me a little about the job?" So I told him what we're doing, and I talked to him about Nashville. It's a big move from Southern California to Tennessee. Later, he accepted the position, and I'm tickled pink to have him. He ties into the artist thing so well, because he has so much experience building for artists. I mean, the shop is Marty Stuart's favorite hangout now. He comes down all the time to hang with Mark."

Kendrick grew up both with guitar building and country music. His uncle, Buddy Kendrick, traded time between playing with Bob Wills and the Texas Playboys and working at the Fender factory. Himself an eight-year veteran of Fender R&D and the Fender Custom Shop, Mark has built custom guitars for everyone from Eric Clapton and Courtney Love to Merle Haggard and Marty Stuart.

Energetic and intense, Kendrick often wonders how long it will take a SoCal guy raised on frenetic traffic to get used to the pace of a sleepy Tennessee town, but he's abuzz with excitement for the growing Nashville music scene.

"There's more music going on in Nashville now than in New York and LA put together," he says. "I mean, you've even got major rock stars looking at real estate here now. Larry Carlton lives here. Peter Dinklage, too. It's really like the third coast."

The Crossroads Doubleneck

One of Kendrick's first challenges at the Guild Custom Shop involved putting the Crossroads doubleneck into production. The Crossroads was commissioned from Guild by Slash of Guns N' Roses in the early '90s. Slash had gone first to a few other manufacturers, all of whom turned the project down, believing that Slash's desire for a double-neck incorporating a hollow acoustic 12-string and a solidbody six-string was untenable.

After working with Slash, the Guild factory was able to build prototypes which exceeded Slash's expectations in tone and playability. The one-offs went to Slash, but no guitars were put into production. When the Guild Custom Shop was opened in 1997, Guild now had a facility which, with assistance from the Westerly factory, was capable of building an instrument as intricate and specialized as the Crossroads. The task of bringing the doubleneck online would fall to Kendrick.

"When I started working on the Crossroads at first," says Kendrick, "I was like 'agh!'"

"Now he likes them," interjects Bolen.

"Now that I got it figured out," Kendrick replies. "I tore the prototype apart. The biggest problem was that it had to be fixtured. All the routing templates had to be made. In order to do that, you have to reverse engineer the guitar. You just don't pop the thing out."

"But it came along pretty quickly once I got into it and started doing the fixtures and saw that it would work. The other guys in the shop were

like 'nah, we're not gonna build those, we won't be able to build those,' but when I started making fixtures and things, everybody chimed in, 'oh yeah, I see how that works.'"

Kendrick made the additional innovations of refining a few of the Crossroads' lines, and senior builder John Kornau designed the stunning AAA maple-topped versions. The results have been tremendous and point to a bright future for guitar design in the Guild Custom Shop, but designing speciality instruments is only one part of the Shop's mission.

The Future's Wide Open

"Our primary mission here," explains Kendrick, "is to raise the general awareness of the quality of Guild guitars, whether they're made in Westerly or in Nashville. With that said, there's room for all kinds of projects, and that's what's so fun about it. When someone asks me, 'What is the direction,' I say the possibilities are endless. It can be whatever you want."

The Custom Shop in Nashville works closely with the Guild factory in Westerly, Rhode Island, assisting Westerly in various R&D areas, and receiving generous assistance from Westerly in production-related areas.


With its wide-open agenda, the Custom Shop in Nashville thrives on the variety of projects it receives and its own flexibility. A talented staff and well-equipped facility give the Shop the ability to handle everything from warranty repairs, to custom orders like George Strait's vine-inlaid D100 (as seen on the recent CMA Awards), to line pieces like the new F30R-LS, to the designing and

building of custom Guild guitars.

On an average day in the Shop, you'll find a hive of industry. Fender amplifier tech Ronnie Anderson is busy handling custom amp modifications and warranty repairs. Guitar repairman Mark Piper handles Guild warranty repairs. Master builder Evan Ellis delicately hand-scallops the bracing for the Deco and Finesse acoustics. Builder Thane Shearon installs the intricate electronics on a Crossroads doubleneck. Senior builder John Kornau crafts the abalone inlay of the Deco and, as the Shop's ace finishing man, creates stunning sunbursts and custom color finishes.

So, what can we look for in the way of future products?

"We're working on several new concepts," says Bolen, "like a thinner jazz box, lighter weight, more responsive, different electronics, maybe a piezo in the bridge, combined with different humbuckers. My dream is to come in and see a rack of fabulous jazz boxes ready to go out the door."

Drawing on Guild's rich heritage of guitar-building, and infusing it with the spirit of the Music City, the Guild Custom Shop is the guitar industry's best kept secret. For more information on ordering a Guild Custom Shop guitar, check out the "Custom Shop Dream Sheet" on the next page or write to Guild Custom Shop, 516 Rundle Avenue, Nashville, TN 37210. 



Custom Shop Dream Sheet

The craftsmen at the Guild Custom Shop are capable of turning any player's dreams into reality. From gussied-up inlaid dreadnoughts to swanky one-of-a-kind jazz boxes, many things are possible. If you're seriously interested in ordering a custom guitar from Guild, we recommend that you consider the following points while designing the Guild of your dreams. Keep in mind that most dreams are possible, but not all—the Custom Shop will not, for instance, build a guitar that is structurally unsound. With this completed Dream Sheet in hand, you're ready to go to your Guild dealer with all the information he or she needs to conceptualize your guitar and give you a quote on it.

Basic Design (Acoustic):

- ☐ Dreadnought
- ☐ Jumbo
- ☐ Concert
- ☐ Other _____

Basic Design (Electric):

- ☐ Solidbody
- ☐ Carved Top
- ☐ Thinline Semi-hollow
- ☐ Hollow-body Jazz
- ☐ Other _____

Basic Design (Bass):

- ☐ Solidbody Electric
- ☐ Semi-hollow Electric
- ☐ Jumbo Acoustic
- ☐ Other _____

Body Wood (Back/Sides):

- ☐ Mahogany
- ☐ Maple
- ☐ Rosewood
- ☐ Other _____

Body Wood (Top):

- ☐ Spruce
- ☐ Mahogany
- ☐ Other _____

Bracing (Acoustic):

- ☐ Standard X
- ☐ Shaved
- ☐ Hoboken X
- ☐ Scalloped
- ☐ Other _____

Fingerboard:

- ☐ Rosewood
- ☐ Ebony
- ☐ Other _____

Bridge:

- ☐ Rosewood (Acoustic)
- ☐ Ebony (Acoustic)

- ☐ Adjust-o-matic (Elec)
- ☐ Bigsby Vibrato (Elec)
- ☐ Other _____

Fret Size

- ☐ Acoustic
- ☐ Electric
- ☐ Other _____

Scale:

- ☐ 24 3/4"
- ☐ 25 5/8"
- ☐ 30 1/2" (bass)
- ☐ Other _____

Fingerboard Inlay:

- ☐ Pearlloid Block
- ☐ Pearl & Abalone Block
- ☐ Deco
- ☐ Other _____

Binding/Purfling:

- ☐ Abalone
- ☐ Herringbone
- ☐ Shell
- ☐ Other _____

Machine Heads:

- ☐ Chrome
- ☐ Gold
- ☐ Chrome Imperial
- ☐ Gold Imperial
- ☐ Other _____

Pickguard:

- ☐ Black
- ☐ Tortoise Shell
- ☐ Other _____

Finish:

- ☐ Satin
- ☐ Gloss

Color:

- ☐ Blonde
- ☐ Black
- ☐ Amber
- ☐ Natural
- ☐ Cherry Sunburst
- ☐ Tobacco Sunburst
- ☐ Antique Sunburst
- ☐ Transparent Red
- ☐ Transparent Green
- ☐ Transparent Blue
- ☐ Gold
- ☐ White
- ☐ Other _____

Pickups (Acoustic):

- ☐ AGP-2
- ☐ Matrix Pro
- ☐ Onboard Blender
- ☐ Prefix Pro
- ☐ Other _____

Pickups (Electric):

- ☐ 2 SD1 Humbuckers
- ☐ 1 SH1 (n)/1 SH4 (b)
- ☐ 2 SH1 Humbuckers
- ☐ 2 Bass Humbuckers
- ☐ 1 JS Floating Pickup
- ☐ Other _____

Other Options:

- ☐ Custom Rosette
- ☐ Bound Fingerboard
- ☐ Bound Peghead
- ☐ Custom Inlay
- ☐ 12-String
- ☐ Left-Handed
- ☐ Arched Back (Acoustic)
- ☐ Florentine Cutaway
- ☐ Venetian Cutaway
- ☐ Other _____
- ☐ Other _____
- ☐ Other _____

F30R-LS

The F30R-LS has the understated look of the Finesse. The body is solid rosewood with a AAA solid spruce top, bound with celluloid shell. The long-scale version of the F30 is only available through our Custom Shop, and the higher tension required for pitch makes a big difference in the sound of this excellent small-body guitar. The F30 sports a rare Guild pearl script logo that was used only briefly in the late 1950s on the Guild Aristocrat.



F30R-LS

TOP:

Solid AAA Spruce

BACK & SIDES:

Solid Rosewood

FRETBOARD

& BRIDGE:

Rosewood

INLAY:

Pearl Dot



F30R-LS

Deco & Finesse

Our 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. Both models are based on the stock DV52 with hand-scalloped bracing and custom-cut bridge with compensated saddle. These limited production guitars will impress the most critical players for sound and presentation.

Deco & Finesse

TOP:

Deco—Solid AAA Spruce
Finesse—Solid AAA Spruce

BACK & SIDES:

Deco—Rosewood
Finesse—Rosewood

FRETBOARD & BRIDGE:

Deco—Ebony
Finesse—Ebony

INLAY:

Deco—Pearl & Abalone
Finesse—Pearl & Abalone



Deco

Finesse



D100

JF100

D100 & JF100

TOP:

D100—Solid AAA Spruce
JF100—Solid AAA Spruce

BACK & SIDES:

D100—Rosewood
JF100—Rosewood

FRETBOARD & BRIDGE:

D100—Ebony
JF100—Ebony

INLAY:

D100—Abalone
JF100—Abalone

D100 & JF100

The Guild 100 Series guitars are without doubt the most beautiful acoustics ever built by Guild. These masterpiece instruments are built at 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.





Blues Legend Son Seals

with his trusty Starfire V



Photo by Paul Thomas

Crossroads

The Crossroads Double Neck, designed by Slash, changes from wailing six-string electric to articulate Guild 12-string with the flip of a mini-switch. Nothing in the world performs these two functions on stage like the Crossroads. The body is carved from a solid mahogany block with an acoustic chamber under the 12-string side. It is then topped with a laminated flame maple top and finished in Black, Transparent Red, Transparent Green, White or Antique Burst. Now available in a solid top AAA maple version (inset), the Crossroads is stunning to look at and a joy to play.



Photo by Knight/Bilham

Slash and his Crossroads



Crossroads



Valencia

Valencia

TOP:
Solid Spruce

BACK & SIDES:
Maple

FRETBOARD
& BRIDGE:
Ebony

INLAY:
Pearl & Abalone

Valencia

The Valencia body design dates back to the 1954 Guild F40s built in Manhattan. Our Nashville Custom Shop selected this mini-jumbo body design as their favorite among all Guild's classic designs. Most of these beautiful guitars have been built for artists like the one pictured here, custom-built in black for David Kersh, and we will build one for you in any color you choose. A favorite finish is Antique Burst (shown at right) because it highlights the exquisite flame maple so well. Whatever color you choose, the stunning Deco inlay pattern on the aged ebony fretboard puts this guitar in a class of its own.



Pure, naturally acoustic tone begins with our 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 Since Guild's DCE1 was introduced in 1993, thousands have been sold to players everywhere. Guild acoustic-electrics have the uncanny ability to sound great acoustically and still sound acoustic when amplified. The DCE1 now features Fishman's new Prefix Pro preamp system with matrix pickup.

DCE3 The DCE3 is the newest of our Dreadnought Cutaway acoustic-electric guitars. The DCE3 features a laminated curly maple body that is a natural addition to our mahogany and rosewood body models. The maple body makes the DCE3 acoustically brighter. The DCE3 also features the Fishman Prefix Pro system.

DCE5 The DCE5 is the top model in our Dreadnought acoustic-electric series. The laminated rosewood body has more warmth than the maple DCE3 and more cut-through than the mahogany DCE1. The DCE5's ebony fretboard and bridge complement its sound, plugged or unplugged. Features Fishman's Onboard Blender system.



DCE5



DCE3



DCE1

DCE1

TOP:

Solid Spruce

BACK & SIDES:

Mahogany

FRETBOARD

& BRIDGE:

Rosewood

INLAY: Pearl Dot

DCE3

TOP:

Solid Spruce

BACK & SIDES:

Curly Maple

FRETBOARD

& BRIDGE:

Rosewood

INLAY:

Pearl Dot

DCE5

TOP:

Solid Spruce

BACK & SIDES:

Rosewood

FRETBOARD

& BRIDGE:

Ebony

INLAY:

Pearl Dot

Acoustic-Electric

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.

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.



F4CE

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.

F4CE

TOP:
Solid Spruce

BACK & SIDES:
Mahogany

FRETBOARD
& BRIDGE:
Rosewood

INLAY:
Pearl Dot



F4CE

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.

F5CE

TOP:
Solid Spruce

BACK & SIDES:
Rosewood

FRETBOARD
& BRIDGE:
Rosewood

INLAY:
Pearl Dot

F5CE



F65CE

The F65 is the top of the line and it features the classic G shield on the small size headstock for better balance with the body. The body is select curly 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.

S4CE

TOP:
Solid Spruce

BACK & SIDES:
Solid Mahogany

FRETBOARD
& BRIDGE:
Rosewood

INLAY:
Pearl Dot

F65CE

TOP:
Solid Spruce

BACK & SIDES:
Curly Maple

FRETBOARD
& BRIDGE:
Ebony

INLAY:
Pearl & Abalone

F65CE



S4CE



S4CEBG in Metallic Blue

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.

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.

Viva La Re-evolution!

The Return of the Classic F47

The Guild factory in Westerly, Rhode Island, is known as one of the few remaining “Old World” style guitar facilities, yet the design and engineering practices are modern and progressive.

The craftsmen in Westerly apply modern production techniques to the best traditional Guild designs, resulting in the development of guitars that can best be described “re-evolutionized” versions of classic Guild guitars.

That’s right, “re-evolutionized”—not quite revolutionary, because the guitars preserve the lines and feel of vintage classics—but these guitars pick up on the elegant ideas of the original designers and take those ideas to the next level by applying techniques and materials not available in the “good old days.”

Personally, a new “re-evolutionized” model has me excited and takes me back. I remember a day in the late ’60s when, after hearing Paul Simon playing his Guild F30 Special, I poured over the Guild guitar catalogs in my uncle’s store, where I worked as a teacher and counter man.

Back then, I aspired to the elegance and power of an F50R with its beautiful inlay pattern and 17” rosewood body. But after counting my cash and realizing that my right hand would probably need to catch a taxi cab to reach the first string while trying to crawl over that wide body, I decided to order an F47. It had the same body contour as the F50, but was 16” wide (across the lower bout) instead of 17”, which fit my body contour a little better. It had large block inlays similar to its big brother, and a mahogany body, both of which fit the contour of my wallet better. When I first opened the case, my jaw dropped. I was blown away by its simple elegance. And when I played my first chord, I shivered from the volume and sweetness of the tone. I knew I had made the right choice.

Now, Guild is pleased to announce the release of two re-evolutionized versions of the F47—the F47CE and F47RCE. The F47CE has a 16” mini jumbo mahogany body with traditional Guild block inlays in its rosewood fingerboard. The one-piece mahogany neck will carry a simple modern headstock design and a powerful 25-5/8” scale length. A modern “Venetian” (round) cutaway will satisfy the contemporary fingerstyle player and a Fishman Prefix Onboard Blender system will be installed as standard equipment. The Fishman system combines the sounds of a Fishman Acoustic Matrix under-saddle pickup and a preamp-mounted miniature electret condenser microphone. This system is truly “State of the Art” for the live and studio player. Guild will also offer the F47RCE, the same design, but featuring a rosewood body for a slightly darker, deeper tone and added power.

What a guitar for the modern player! Not a reissue, but a “re-evolution.”



by Ron Huntoon



F47CE/ F47RCE

TOP:
Solid Spruce

BACK & SIDES:
F47CE: Mahogany
F47RCE: Rosewood

FRETBOARD
& BRIDGE:
Rosewood

INLAY:
Pearloid Block

F47RCE

Genuine Guild Strings



There are two things that most players instantly notice about any Guild guitar when they first pick it up—how great it feels and how great it sounds. Whether you're playing an acoustic or electric, a guitar or bass, every last detail of the instrument has

been designed to make sure that when you pick up a Guild, you can't put it back down. Every last detail, from the woods to the bracing to the hardware to the strings. You might wonder how much impact strings have on the way your Guild sounds or feels, but ask around. Players know that strings make a huge impact.

In the same way that there are a lot of different ways to make guitars, there are a lot of different ways to make strings, too. At Guild, we start designing the string sets when we start designing the instruments. Guild engineers provide exact specifications for tensions and gauging to the Guild string manufacturing facility. Strings are designed to meet these exacting specifications, and because we make our own strings, we are able to pay the same level of attention to the details of our strings as we do with our guitars. This helps to ensure that whether you're buying a new Guild or re-stringing an old favorite, you get the sweet sustain and balanced tone that Guild is famous for.

Every player is different, and because of this, Guild makes a variety of different string sets in different materials and gauges. For acoustic players, we offer both Phosphor and 80/20 Bronze (Acoustic Bass Strings available in Phosphor Bronze only). In electric guitar and bass strings, we offer both Nickelplated Steel (NPS) or Stainless Steel Flatwound. An easy guide to each of the materials and gauges that we currently offer appears to the right. Keep the sound you loved when you bought your Guild—use Genuine Guild Strings.

Acoustic Guitar Phosphor Bronze

6-String Sets (Darker, warm tone)

XL300	.010/.014/.023/.030/.039/.047
L350	.012/.016/.024/.032/.042/.053
ML400	.012/.016/.026/.035/.045/.056
M450	.013/.017/.026/.035/.045/.056

12-String Sets

XL1200	.009/.013/.021/.029/.036/.045
	.009/.013/.008/.011/.016/.026
L1250	.010/.013/.024/.029/.039/.049
	.010/.013/.009/.013/.018/.029

Acoustic Bass Phosphor Bronze

4-String Set—30" Scale

PBL7400	.045/.065/.080/.098
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Acoustic Guitar 80/20 Bronze

6-String Sets (Brightest, most brilliant tone)

XL2300	.010/.014/.023/.030/.039/.047
L2350	.012/.015/.025/.032/.042/.054
M2450	.013/.017/.025/.035/.045/.056

Electric Guitar Nickelplated Steel

6-String Sets (Medium brightness, long life, great sustain)

SL4250	.008/.011/.014/.022/.030/.038
XL4300	.009/.011/.016/.024/.032/.042
L4350	.010/.013/.017/.026/.036/.046
R4400	.011/.014/.022w/.032/.042/.050
M4450	.012/.015/.024w/.034/.044/.054

Electric Bass Nickelplated Steel

4-String Sets—34" Scale

XL8300	.040/.060/.070/.095
L8350	.045/.065/.080/.100
M8400	.050/.070/.085/.100
L8355	.045/.065/.080/.100/.130

4-String Set—30" Scale

SS8200	.040/.060/.080/.100
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Electric or Acoustic Stainless Steel Flatwound

(Darkest, mellowest tone, low string noise)

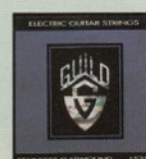
6-String Sets

L5350	.012/.016/.024w/.032/.042/.052
M5450	.013/.017/.026w/.034/.044/.054

Electric Bass Stainless Steel Flatwound

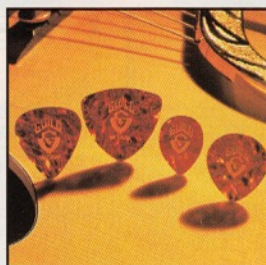
4-String Sets—34" Scale

L9350	.045/.060/.080/.095
ML9400	.050/.065/.085/.100



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 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.



Coming Soon—Guild Guitar Polish and Guild Bridge Pins!



Time on Your Hands

by Charles Chapman

Groovin' with the Freddie Green Rhythm

The term "time playing" is used so often in reference to rhythm guitar that its true meaning is sometimes lost. In the broadest sense, time playing refers to laying down a bed of sound, or a "string drum" part, as my friend and former teacher Bill Leavitt calls it. Generally, time playing is done in the old "four-to-the-bar" rhythm style associated with big bands of the '40s and '50s.

The guitarist most associated with this style is Freddie Green, who performed with the Count Basie big band from 1937 until his death in 1987. Green's guitar was vitally important to the Basie sound, and the story



goes that he missed only one gig in those 40 years, despite the band averaging 10 months a year on the road. And on that one missed job, the Basie band members found out how difficult it was to function without him.

Green never played an electrified instrument with the band, and his guitar of choice was a 19-inch Master 400 series archtop built by the famed Boston luthier Elmer Stromberg. Green also never played lead guitar or single-string parts, instead devoting his entire career to rhythm guitar in the time-playing style. In fact, many refer to "four-to-the-bar" playing as Freddie Green rhythm.

Instead of large five- and six-string bar chords, Green used mostly two- and three-note chord structures, which he would often reharmonize and masterfully weave around the bass line so the listener could not tell where the guitar left off and the bass began.

To get this traditional rhythm sound, start off by placing the 3rd and 7th of the chord on either strings ③ & ④, with the root or 5th (not both) being placed on strings ⑤ or ⑥.

Example 1

Example 1 shows a four-measure phrase in 4/4 time. The chords are C7, A7, D7, and G7. The notation includes a treble clef, a key signature of one flat, and a bass line with fingerings.

This style of rhythm can be played on any type of guitar, although it was originally meant to be played on acoustic archtops, such as the Guild Artist Award or X700 Stuart. During the '50s, '60s and into the '70s, quite a few recording artists played this style of rhythm on Guild guitars, such as Billy Bauer, Barry Galbraith, Carl Kress, Bill Leavitt, George Barnes, Mundell Lowe and even George Benson.

For today's guitarists who may prefer guitars such as the Guild Bluesbird, S100 Polara or one of the Starfire series, these voicings can also sound great. The trick is to keep the volume low and to play as legato as possible, never chopping the chords, but releasing pressure (though not sounds) between each beat. Even if the guitar is a thin line or solid body, the sonorities of the wood will come through.

For these chord structures to fit into the styles of contemporary jazz, funk or blues, deviate from the "four-to-the-bar" technique by sustaining or punching the chords. And by adding a little stereo chorus, flange or echo, you can get a quasi-Leslie-organ sound that is very cool and will blend nicely with almost any instrumentation.

Example 2

Example 2 shows a four-measure phrase in 4/4 time. The chords are C7, A7, D7, and G7. The notation includes a treble clef, a key signature of one flat, and a bass line with fingerings.

To get a little closer to the way in which many of the great jazz rhythm guitarists played, approach a new chord chromatically by a single note or full chord.

Example 3

Example 3 shows a four-measure phrase in 4/4 time. The chords are C7, A7, D7, and G7. The notation includes a treble clef, a key signature of one flat, and a bass line with fingerings.

The time-playing style of rhythm guitar works with nearly any kind of music or type of guitar you play, so with a little "Time On Your Hands," you can groove with the best of them.

Artist Award

TOP:
Solid AAA Spruce

BACK & SIDES:
Solid Curly Maple

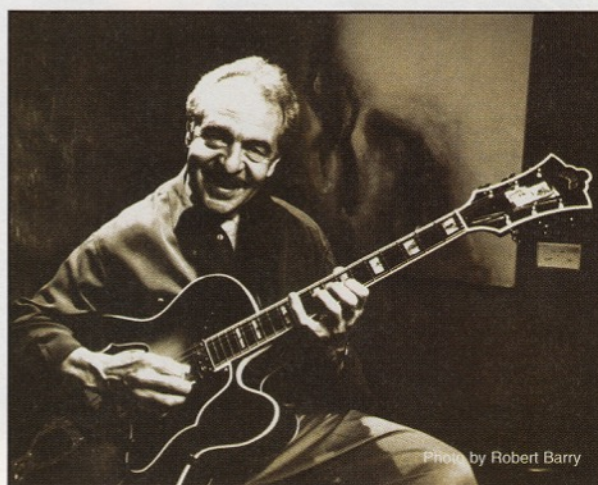
FRETBOARD
& BRIDGE:
Ebony

INLAY:
Pearl & Abalone

Artist
Award

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. 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 millennium, these classic jazz guitars are still the flagships 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 below) in mind, Guild stays true to its legacy of great jazz guitars.



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 curly 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.

Arch Top



**X150
Savoy**

**X150D
Savoy**

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 curly 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.

X150/D

TOP:
Curly Maple

BACK & SIDES:
Curly Maple

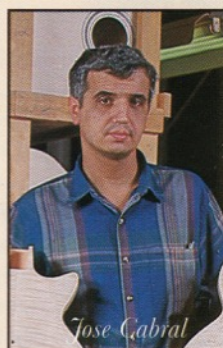
FRETBOARD
& BRIDGE:
Rosewood

INLAY:
Pearloid Block

The Jazz Team

Guild guitars began in New York in 1954 with the production of traditional archtop jazz guitars. Through the years, Guild archtops have been esteemed by guitarists the world over for tone and playability. Archtop builders, who know first-hand the great effort and precision that go into

crafting a traditional jazz guitar, are as impressed by the quality and affordability Guild offers in its jazz guitar line.



Today, at the Guild factory in Rhode Island, archtop jazz guitars are crafted by the "Jazz Team,"

a select group of veteran builders who devote the greater part of their time and labor to continuing the tradition of great value and performance players expect from Guild's jazz guitars.

The Jazz Team is led by Jose Cabral. Jose has been at Guild since 1978. Jose's experience and superior wood-working skills are directly responsible for the high level of workmanship now flourishing at the factory. Along with team members George Heidler and Peter Fish, Jose ensures that all the carved tops, from the Artist Award to the Bluesbird, meet exacting specifications. All structural details of the jazz guitar body, from wood selection to the f-holes, are handled by the Jazz Team.



The classic quality of Guild jazz guitars springs directly from skilled craftsmen building traditional jazz guitars from traditional materials by traditional methods. The sound, feel and value of these instruments is real, just like the people who build them. 🍷

X170 Manhattan

The X170 Manhattan™ features dramatic performance in a highly versatile guitar with rich, professional tone quality and excellence of workmanship at a moderate price. This Old World-style cutaway guitar features a multi-laminate maple body in medium-full size: 16 5/8 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..

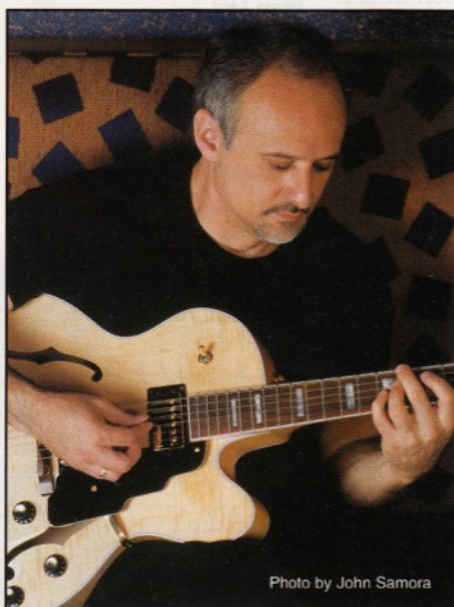


Photo by John Samora

Vegas Jazz Artist Bill Moio and his X170

X170

TOP:
Curly Maple

BACK & SIDES:
Curly Maple

FRETBOARD
& BRIDGE:
Rosewood

INLAY:
Pearloid Block

X170
Manhattan



X700
Stuart

X700

TOP:
Solid AAA Spruce

BACK & SIDES:
Curly Maple

FRETBOARD
& BRIDGE:
Ebony

INLAY:
Pearl & Abalone

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 AAA spruce top as the Artist Award. Gold-plated hardware and engraved “harp” tailpiece add the final touches to this superb instrument.



Arch Top

The Starfire™ series of thinline hollow-body and semi-hollowbody archtop guitars is based on the specifications of the classic Guild Starfires of the early 1960s. Vintage styling and modern refinements make the Starfires 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.

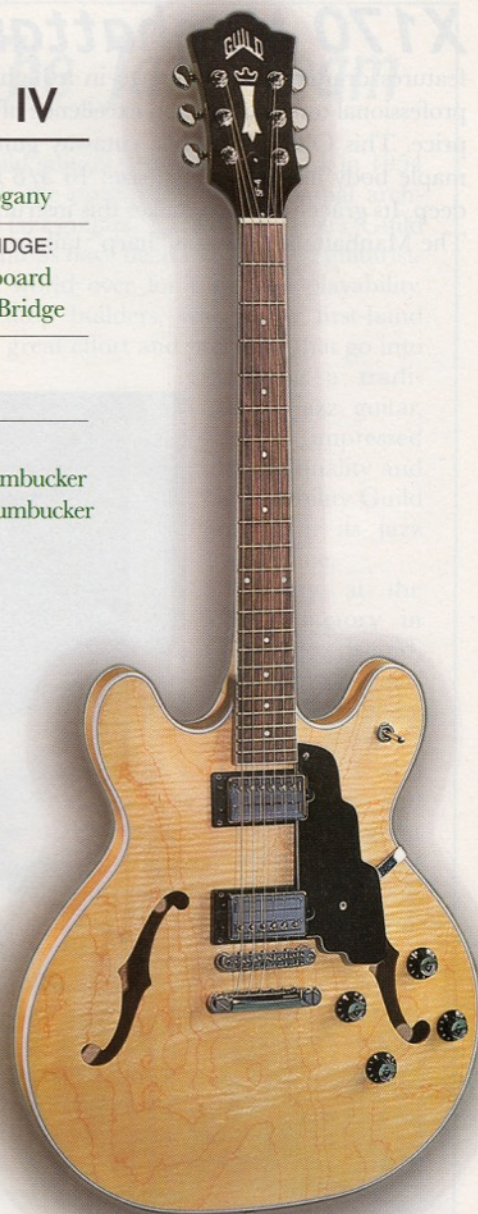
Starfire IV

TOP & BODY:
Maple or Mahogany

FRETBOARD/BRIDGE:
Rosewood Fretboard
Adjust-o-matic Bridge

INLAY:
Pearl Dot

PICKUPS:
Neck—SD1 Humbucker
Bridge—SD1 Humbucker



Starfire IV

Starfire II & III

TOP & BODY:
Curly Maple or Mahogany

FRETBOARD/BRIDGE:
II/III: Rosewood Fretboard
II: Rosewood Bridge
III: Guild Bigsby Vibrato

INLAY:
Pearl Dot

PICKUPS:
Neck—SD1 Humbucker
Bridge—SD1 Humbucker



Starfire II

Starfire III

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.

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. 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 (pictured here).

S100 Polara

BODY:
Solid Mahogany

FRETBOARD/BRIDGE:
Rosewood Fretboard
Adjust-o-matic Bridge

INLAY:
Pearloid Block

PICKUPS:
Neck—SH1 Humbucker
Bridge—SH4 Humbucker



S100
Polara

Starfire V

TOP & BODY:
Curly Maple

FRETBOARD/BRIDGE:
Rosewood Fretboard
Bigsby Model 7 Trem

INLAY:
Pearloid Block

PICKUPS:
Neck—SD1 Humbucker
Bridge—SD1 Humbucker



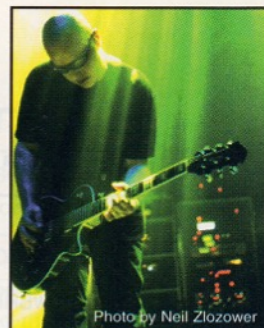
Starfire V

Starfire V

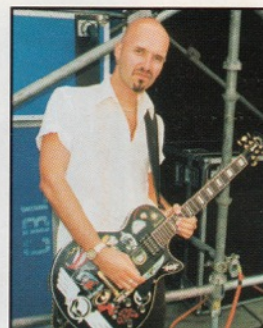
The Guild Starfire V returns to the line in 1999. Pictured with the venerable Blues legend Son Seals in our centerfold, the Starfire V features two Guild humbucking pickups and a wiring setup like the X700, which includes Guild's unique master volume system. The Starfire V is offered in a two-inch deep laminated curly maple body, which is slightly deeper than the Starfire IV. The rosewood fretboard has pearloid block inlays and the headstock features the distinctive Guild chesterfield logo. Jazz, Blues, Swing or rock, any style sounds great on this classic semi-hollow body. The Guild Bigsby Model 7 is included on the Starfire V.

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. Check out the new Bluesbird NT, a Standard Bluesbird with a gorgeous natural finish.



Steve Marker of Garbage



Ace of Skunk Anansie



Standard
Bluesbird

Standard Bluesbird

TOP & BODY:

AA Maple Top
Mahogany Body

FRETBOARD/BRIDGE:

Rosewood Fretboard
Adjust-o-matic Bridge

INLAY: Pearlloid Block

PICKUPS:

Neck—SD1 Humbucker
Bridge—SD1 Humbucker

New
Bluesbird
NT

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.

AAA Bluesbird

TOP & BODY:

AAA Maple Top
Mahogany Body

FRETBOARD/BRIDGE:

Rosewood Fretboard
Adjust-o-matic Bridge

INLAY: Pearloid Block

PICKUPS:

Neck—SD1 Humbucker
Bridge—SD1 Humbucker

AAA
Bluesbirds



All About

Guitarist
Jon Siebels
& Company
Turn Rock
Inside Out

EVE 6

by Eric Kingsbury



It has to be every teenage musician's dream—you're gigging around town on a regular basis and you've signed a unique deal with a major record label that finances two indie-label EPs and pays you on a weekly basis just to stay in school and hone your craft. More like a pipe-dream, you might say, but that's exactly what happened to alternative rockers Eve 6.

The Los Angeles-based trio originally formed in 1993 around the core of bassist/vocalist Max Collins and guitarist Jon Siebels. At the tender ages of 15 and 14, respectively, the two La Crescenta Valley High School underclassmen viewed their musicianship seriously enough to take their act to the local club scene. Despite their youth, both had been banging away at guitars for several years.

"I was probably in the fifth or sixth grade when I started playing guitar," says Siebels. "My Dad was a musician, and he had this old gut-string guitar sitting around. He taught me a few chords, and I played those three chords over and over. I kind of took lessons off and on, but from early on, I was always in a band."

After their first drummer left, Siebels and Collins were joined by Tony Fagenson, the 19-year-old son of uber-producer Don Was. With a solid line-up, the band came together as Eve 6, a name they borrowed from an episode of *The X-Files*. Once Siebels and Collins graduated, RCA Records released Eve 6's self-titled debut, which has been a huge smash due to the single "Inside Out."

Judging from the band's positive reception in the music press, Eve 6 could easily be voted this year's Least Likely to Fade into Obscurity. Beyond the radio single, their entire debut shimmers with gem after gem of aggressive, entirely listenable and intelligent tracks, including the swaggering "Superhero Girl" and the almost-brooding "Tongue-Tied."

Since the album's release, Eve 6 has been touring the nation with Third Eye Blind. They have also performed on *Late Night with David Letterman*. But the real yardstick of their success, according to Siebels, is the ride they've just picked up for the tour.

"It's really great," says Siebels. "we've got a bus now, instead of a van."

Eve 6's sound definitely comes out of the Green Day tradition—they were raised on California punk rock, after all—but there is a

uniqueness that can be attributed to the broad tastes of its members. The band cites influences as diverse as Chuck Berry, Tom Petty and the Pixies.

"I never really had any guitar heroes," says Siebels. "I was into people like Brian Setzer or Mike Ness, but I was more into the band thing than an individual guitarist."

Siebels has come a long way from strumming three chords on a gut-string guitar. His taut punk-pop riffing gives ample evidence of both his youth and the sophistication that comes from years in a live band setting. His axe of choice is the Guild Bluesbird, a guitar he favors from similar models from other guitar makers for both its light feel and its sound. He tried the Bluesbird out after seeing it in an issue of *Guild Gallery* and ended up hooked on it.

"The Bluesbird is more open-sounding," says Siebels. "It's not quite so dry. But the thing I like most about it is its big sound. Because I'm the only guitar player in the band, you know. I play out of two amps and turn up the volume to try to make my sound as big as possible. The Bluesbird is cool because it's so big and airy, but at the same time you can get a straight-ahead distortion sound."


A minor modification on the Bluesbird—the addition of coil splitting—gives Siebels all the tone he needs. He also plays a Guild S100 on one of Eve 6's tunes, a song which, as Jon says, calls for a "rattier" tone which the S100 supplies.

While the guys in Eve 6 are enjoying their success, they keep their feet on the ground, taking things day by day. When asked if he planned for his music career to blossom so early in life, Siebels answers with a "No, definitely not."

"When we first started," he explains, "we weren't thinking about careers at all. We never really projected, like, four years down the road. We just wanted to play as much as we could and take whatever opportunities came our way."

While many popular acts that come out of a punk rock ethos are wary of appearing to "sell out," Eve 6 shrugs the issue off.

"We're not going to try to keep ourselves small," says Siebels, "but we're not going to change in order to get big."

So, come what may, Eve 6 plans to stay focused on their music and, already wise beyond their years, keep on keeping on. 



Eve 6 Guitarist Jon Siebels

Acoustic Basses

Guild has been making acoustic basses for over twenty years. Inspired by the guitarron, the **B30E** was born in 1975. This industry standard 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.



B4E

TOP:
Solid AA Spruce

BACK & SIDES:
Mahogany

FRETBOARD
& BRIDGE:
Rosewood

INLAY:
Pearl Dot

B30E

TOP:
Solid AA Spruce

BACK & SIDES:
Mahogany

FRETBOARD
& BRIDGE:
Rosewood

INLAY:
Pearl Dot

Starfire Bass II

TOP:
Maple or Mahogany

BACK & SIDES:
Maple or Mahogany

FRETBOARD
& BRIDGE:
Adjust-o-matic

INLAY:
Pearl Dot

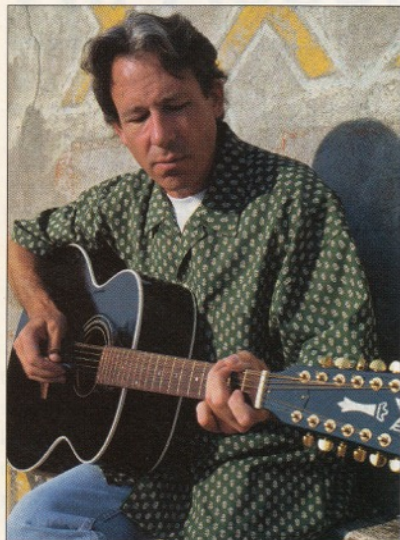
Starfire Bass II

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 or curly maple top, back and sides, and two Guild humbucking bass pickups, the Starfire Bass II offers the same full, deep tone of its legendary namesake.



Guild Solidbody Gear



Guild Embroidered Sweatshirt

PRODUCT #:
350-0050

COLORS:
Green/Sand trim, Sand/Blue trim
Sand/Green trim, Blue/Sand trim

SIZES:
S, M, L, XL

DESCRIPTION:
Guild Embroidered Sweatshirts feature heavyweight cotton/poly blend fabric with a two-tone crew neck and matching embroidered Guild logo. Imported



Guild Camp Shirt

PRODUCT #:
350-0030

COLORS:
Bottle Green or Lagoon Blue

SIZES:
M, L, XL, XXL

DESCRIPTION:
Featuring custom-made, pre-shrunk 100% cotton fabric, the Guild Camp Shirt is roomy and comfortable - perfect for layering over a T-shirt.

Guild Pique Knit Shirt

PRODUCT #:
350-0010

COLORS:
L-R: Basil, Putty, Slate Blue

SIZES:
M, L, XL, XXL

DESCRIPTION:
Made in the USA of 100% heavyweight cotton pique, featuring the Guild logo embroidered in contrasting thread.



Guild Headstock Lapel Pin

PRODUCT #:
350-0991 -000

COLORS:
Black enamel with gold finish and a clutch back

DESCRIPTION:
The Guild Headstock Lapel Pin is a replica of the distinctive Guild guitar headstock, bearing the Guild shield logo.

Guild Coffee Mug

PRODUCT #:
350-0064

COLORS:
Black, White

DESCRIPTION:
These sturdy ceramic mugs feature the Guild logo on both sides in frosted gold. Imported. Dishwasher safe.



Solidbody
GEAR

You Can Order Your
Guild Solidbody Gear
Direct By Calling BMJ Promotions
1-800-926-2651



Guild Embroidered Hat

PRODUCT #:
350-0070

COLORS:
Sand/Green bill, Blue/Sand bill,
Green/Sand bill, Sand/Blue bill

SIZES:
Adjustable

DESCRIPTION:
Brushed Bull Denim cap with contrasting bill and matching embroidered Guild logo. Made in U.S.A.



Guild Zippo Lighter

PRODUCT #:
350-0060

COLORS:
Polished Chrome, Polished Brass

DESCRIPTION:
This classic Zippo lighter meets the classic Guild guitar. The Guild shield logo is beautifully etched on Zippo's Vintage style lighter. USA made.

Guild Denim Shirt

PRODUCT #:
350-0040

SIZES:
M, L, XL, XXL

DESCRIPTION:
Rugged, generously cut - this long sleeve denim shirt is USA made from 100% cotton and features the Guild logo embroidered above the pocket



Guild Embroidered T-Shirt

PRODUCT #:
350-0000

COLORS:
L-R: Olive, Black, Blue Thunder,
Khaki, Natural,

SIZES:
M, L, XL, XXL

DESCRIPTION:
Guild T-shirts are comfortable 100% cotton tees with matching embroidered Guild logo. USA made.



Guild Pint Glasses

PRODUCT #:
350-0065-049

DESCRIPTION:
These beautiful glasses are dishwasher safe and feature the classic Guild shield logo in frosted gold. Made in U.S.A - set of four.

Guild Club Jacket

PRODUCT #:
350-0020

COLORS:
Sage/Natural, Blue/Khaki

SIZES:
M, L, XL, XXL

DESCRIPTION:
Made from 100% cotton denim, this varsity style jacket is lightweight and generously cut. Imported.



Specifications

MODEL	SCALE	NUT W.	BODY	TOP	BRACING	NECK	FRETBOARD	BRIDGE	PICKUPS
D4/D4G	25 5/8"	1 11/16"	Mahogany	Solid Spruce	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
D40	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	Standard X	Mahogany	Rosewood	Rosewood	Prefix Pro
DCE3	25 5/8"	1 11/16"	Maple	Solid Spruce	Standard X	Maple	Rosewood	Rosewood	Prefix Pro
DCE5	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Standard X	Mahogany	Ebony	Ebony	Onboard Blender
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	Standard X	Mahogany	Rosewood	Rosewood	Prefix Pro
F65CE	25 5/8"	1 5/8"	Maple	Solid Spruce	Standard X	Maple	Ebony	Ebony	Onboard Blender
F47CE	25 5/8"	1 11/16"	Mahogany	Solid Spruce	Scalloped	Mahogany	Rosewood	Rosewood	Onboard Blender
F47RCE	25 5/8"	1 11/16"	Rosewood	Solid Spruce	Scalloped	Mahogany	Rosewood	Rosewood	Onboard Blender
S4CE	25 5/8"	1 11/16"	Mahogany	Solid Spruce	Standard X	Mahogany	Rosewood	Rosewood	Matrix Pro
F2-12XL	25 5/8"	1 13/16"	Mahogany	Solid Spruce	12-String	Mahogany	Ebony	Ebony	Optional
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
JFI00C	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
M20	24 3/4"	1 11/16"	Mahogany	Mahogany	Hoboken X	Mahogany	Rosewood	Rosewood	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
S100 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 SHI Humbuckers
Starfire II	24 3/4"	1 11/16"	Mahogany/Maple	Mahogany/Maple	Arched Top	Mahogany	Rosewood	Rosewood	2 SDI Humbuckers
Starfire III	24 3/4"	1 11/16"	Mahogany/Maple	Mahogany/Maple	Arched Top	Mahogany	Rosewood	Bigsby	2 SDI Humbuckers
Starfire IV	24 3/4"	1 11/16"	Mahogany/Maple	Mahogany/Maple	Tone Block	Mahogany	Rosewood	Adjust-o-matic	2 SDI Humbuckers
Starfire V	24 3/4"	1 11/16"	Maple	Mahogany/Maple	Tone Block	Mahogany	Rosewood	Bigsby	2 SDI 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 SDI Humbuckers
X700	24 3/4"	1 11/16"	Maple	Solid Spruce	Carved Top	Maple	Ebony	Ebony	2 SDI 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.



Fishman Electronics

Information courtesy of Fishman Transducers



AGP-2

Used in all Guild models with optional "Fishman Pickup and Preamp."

The Fishman AGP-2 is the classic onboard design that wrote the book on compact preamps and freed performers to move all over the stage, wherever the music took them. It is equipped with electronic buffering and tone controls. Elegantly simple to operate, it contains tasteful knob-style rotary volume and stacked bass/treble controls.

Guild acoustic guitars are also available with transducer only, i.e. without the preamp.



Acoustic Matrix Pro

S4CE (HR, HG, BG), B4E (HR and HG) and B30E

Fishman's Acoustic Matrix Professional System features Fishman's Acoustic Matrix under-saddle pickup—a proprietary unitary sensor and an onboard EQ with five slider controls: Volume, Bass, Middle, Treble and Brilliance. A phase switch, sub-bass control and low-battery LED round out this compact, easy-to-use onboard system.



Prefix Onboard Blender

DCE5, F47CEs & F65CE

The Prefix Onboard Blender is a new onboard acoustic guitar preamp system with a unique battery-access feature: the preamp pivots outside of the guitar so that the battery is right at the player's fingertips. The preamp also features an electret condenser mic built into the chassis of the EQ. The system provides maximum sound-shaping and feedback-fighting capabilities. It produces a clean, noiseless signal suitable for recording.



Prefix Pro

DCE1 (HR and HG), DCE3, F4CE (HR and HG) and F5CE.

The Prefix Pro preamp is supplied with Fishman's Acoustic Matrix transducer, a proprietary copolymer-film pickup with a frequency response and dynamic range superior to that of traditional piezoceramic pickups. The preamp features Bass, Middle, Treble and Brilliance slide controls, phase switch, low-battery LED, notch filter for tone shaping and feedback control, and a rotary volume control for a clean, noiseless output signal.

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:

Blank white rectangular area for a message or signature.

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Photo by Doug Crouch

