

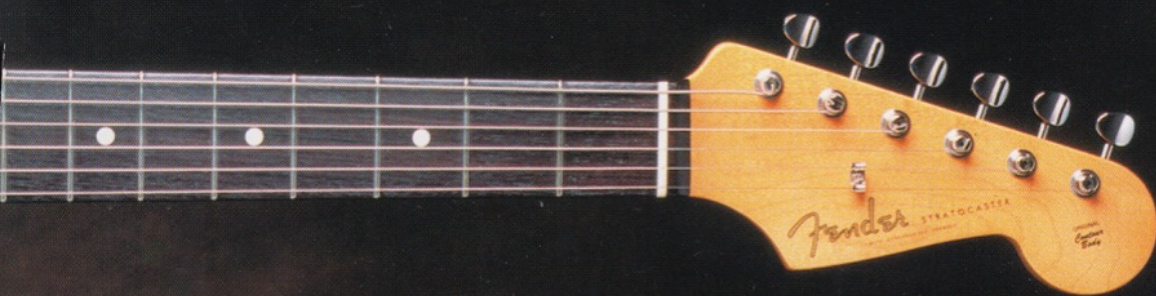
Fender®

FRONTLINE 2002

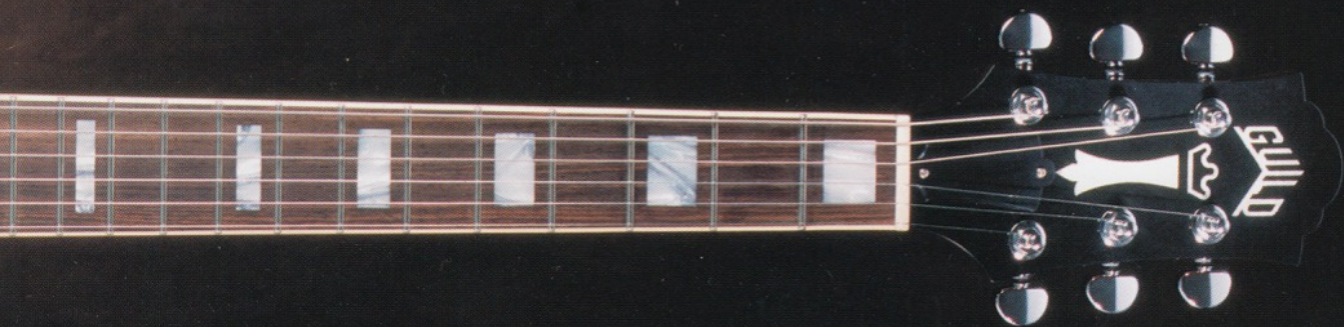
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"Leo Fender's contribution to making music compares to what Henry Ford did for driving and Levi Strauss did for dressing."



"...Guild is back—the same elegance, the same affordability, the same classic models, plus some innovative new models—and this time, Guild is backed by Fender."



-Tom Wheeler



Jason Smith showing off the latest in knit headwear as Fender Stratocasters and Guild Bluesbirds come off the assembly line in the Corona, California factory.

Guild and Fender—the legend continues...



"Fender has brought back the quality, the original designs, and the value that made Guild one of the most distinguished names in guitars."

Fifty years ago, a small group of veteran guitar makers came together to form a new company. Its founder, Alfred Dronge, had been born in Poland, and several of his key workers were immigrants from Italy, with its rich heritage of musical instrument craftsmanship. Among them, these men had decades of experience, and they had already built some of the most elegant guitars the world had ever seen.

For their new company, they picked the name Guild, which evoked the spirit of European artisan guilds of centuries past, and also suggested their shared commitment to excellence. In their original factory, on Pearl Street in New York City, and then in later factories in Hoboken, New Jersey and Westerly, Rhode Island, attention to detail was the order of the day. Some guitars were built almost entirely by a single person.

What was remarkable about Guild was that it went on to build fine guitars in so many different styles—arch-tops favored by giants of the jazz community, and flat-top and electric guitars that became classics during the folk boom of the '50s and '60s, as well as the rock era of the British Invasion, folk-rock, the blues revival, and psychedelia.

Perhaps even more remarkable is that while these guitars were famous for their rich sound, beauty, and craftsmanship, they were equally famous for their durability and value.

Many of the world's best players chose Guild guitars for their uncompromised tone and elegance. And many beginners chose Guild guitars because of their affordability.

A half-century after the founding of this historic company, there's great news for players of all styles: Guild is back—the same elegance, the same affordability, the same classic models, plus some innovative new models—and this time, Guild is backed by Fender.

Fender has committed its full support and all its resources: environmentally controlled factories, a large and highly skilled work force, financial stability, its innovative R&D department, its famous custom shop, and its worldwide network of dealers and warranty repair outlets.

If you've been around awhile, you'll remember the Guild Starfires, the Bluesbirds, the 12-strings, the beautiful dreadnoughts, the fabulous arch-tops. If you're a younger player, the Guild name may be something of a legend. But whatever your age, whatever your playing style, and whatever your budget, I think it's great news, for all of us, that Fender has brought back the quality, the original designs, and the value that made Guild one of the most distinguished names in guitars.

-Tom Wheeler

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Dedicated to the memory—and the music—of George Harrison.

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Leroy, pictured with his couch, and his Standard Strat.
Photo by Marty Temme.

Twelve Strings

The quality and ubiquity of our jumbo 12-strings have garnered Guild a permanent place in guitar history. As historians Tom and Mary Anne Evans once wrote, "the basic virtue of Guild 12-strings is that they are very loud and [have] a clarity and definition of sound not normally associated with 12-string guitars."

One of the keys to achieving that clarity and definition is the solid construction that our craftsmen employ. While the body size and scale length are the same as our 6-string jumbos, our 12-strings are 1-13/16" wide at the nut, feature a double truss rod system and our time-proven jumbo bracing pattern. All Guild guitars are accompanied by a deluxe archtop case.

F412/F512 380-2500/380-2900

Designed in the late 1960's as Guild's first jumbo 12-strings, the F412 and F512 are some of our most enduring and popular guitars. While both share many of the same features, the F412 has an arched curly Maple back and solid curly Maple sides, while the F512 has solid Rosewood back and sides. Painstakingly true to their vintage roots, these new versions of the F412 and F512 are the essence of what a 12-string guitar should be. These powerful beauties feature the same body dimensions as the originals: they're 17" wide, 21" long and 4.8" deep, with solid AAA Sitka Spruce tops. The high quality Ebony fingerboards are detailed with Abalone and Mother-of-Pearl block position inlays. Both sport Guild's famous G-shield headstock inlay and gold Grover Rotomatic™ tuning machines.

JF30-12 380-2100

The JF30-12 was added to the Guild line in the mid-1980s and instantly became one of Guild's best-selling models. The JF30-12 combines the Maple body design of the JF30 with a hand-shaped 12-string neck. This jumbo flattop—17" wide, 21" long and 5" deep—features a solid AA Spruce top, solid curly Maple sides and an arched laminated Curly Maple back. The headstock is inlaid with Guild's Chesterfield logo, and the three-piece Mahogany neck is outfitted with an Ebony fretboard with Mother-of-Pearl dot position inlays. Available in Blonde (pictured) or Antique Burst finishes.

F412





F512

Making the Grade

Spruce grading is art and science. International parameters are taught to wood buyers and luthiers but practice and experience are what really matter. Guild selects and grades Spruce using the accepted international guidelines for grain, stiffness, weight and color parameters. A top must qualify in all categories for AAA status.



F30-12

Jumbos

Nothing sings out as bold and true as a Guild jumbo acoustic guitar. They are the original Guild flattops, first manufactured in Manhattan in 1954. From the beauty of the Spruce and the elegance of the Rosewood, to the depth of the nitrocellulose finish, we stand proudly behind the quality of our materials. Guild jumbo bodies are 17" wide at the lower bout and 21" long. The necks are 25-5/8" in scale with 20 frets and are 1-11/16" wide at the nut with a 12" fingerboard radius. If you're a player who likes the projection of a real jumbo acoustic, these guitars are for you. All Guild guitars are accompanied by a deluxe archtop case.

F50 380-2400

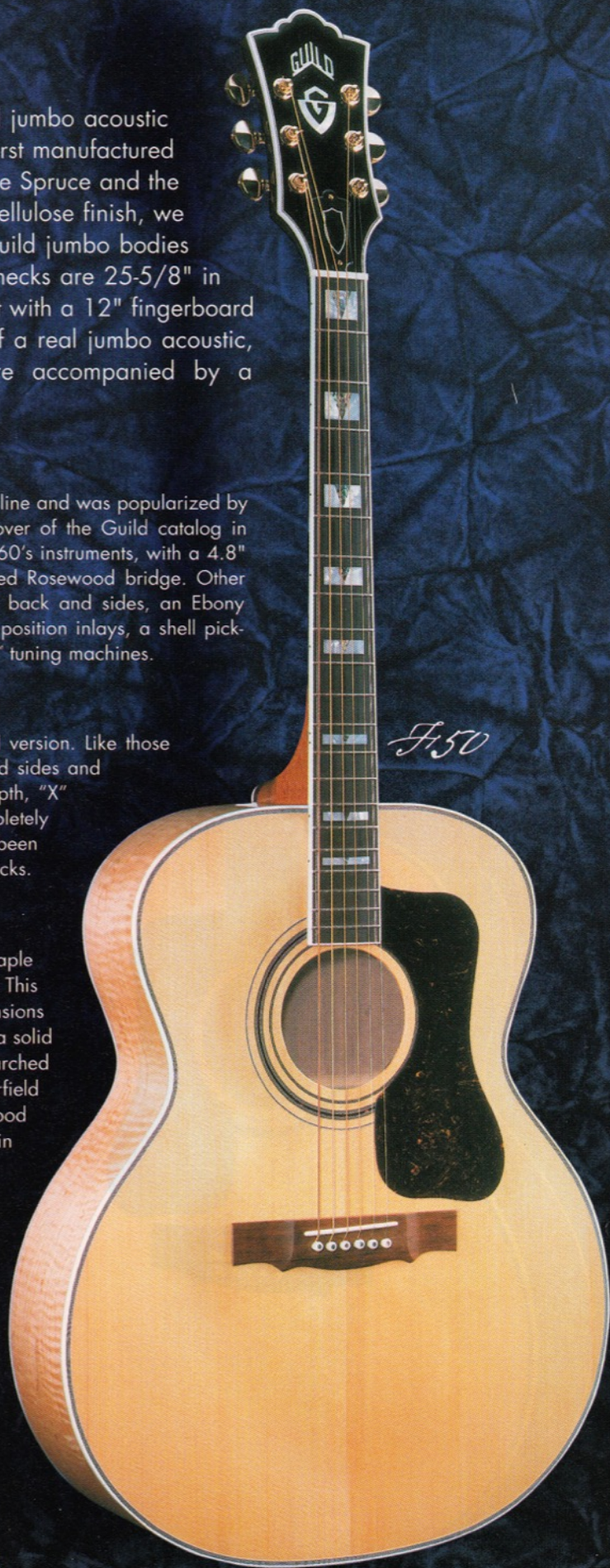
Introduced in 1954, the F-50 was the top of the acoustic flat top line and was popularized by exceptional players including Eric Clapton, who graced the cover of the Guild catalog in 1968. The new F-50 adopts many of the features of the best 1960's instruments, with a 4.8" body depth, a relocated "X" brace pattern, and a new sculpted Rosewood bridge. Other specifications include a AAA Spruce top, arched Curly Maple back and sides, an Ebony fingerboard with traditional Mother-of-Pearl and Abalone block position inlays, a shell pick-guard, our G-shield headstock logo, and gold Grover Rotomatic™ tuning machines.

F50R 380-2800

In '65, Guild decided to offer the popular F50 in a Rosewood version. Like those classic guitars, the new F50R features solid Rosewood back and sides and has the same vintage specifications as the F50—4.8" body depth, "X" brace pattern, and Rosewood bridge—but the sound is completely different. With a warmer tone than the Maple F50, the F50R has been the choice of players like Bonnie Raitt, Bryan Adams and Dan Hicks.

JF30 380-2000

Guild's best value in jumbo guitars is the JF30, combining the Maple body design of the F50 with a Rosewood fretboard and bridge. This 6-string version of the JF30-12 also features the same body dimensions (17" wide, 21" long and the modern 5" depth) and comes with a solid AA Spruce top with solid curly Maple sides and a laminated arched Curly Maple back. The headstock is inlaid with Guild's Chesterfield logo; the three-piece Maple neck is outfitted with a select Rosewood fretboard and Mother-of-Pearl dot position inlay. Available in Blonde, Black and Antique Burst (pictured) finishes.





F50C



F30

Dreadnoughts

We have been building dreadnought acoustic guitars since 1963, and these instruments are revered for their value, reliability, tone, responsiveness, outstanding projection and sustain. This full-bodied, high-volume body style was developed with an emphasis on string-to-string balance, so that treble, mid and bass registers project evenly. The result is one of the most musically versatile dreadnoughts anywhere.

All of our dreadnoughts are 15-3/4" wide and feature all solid woods. All employ Guild's time-proven "X" bracing pattern. Our hand-shaped dreadnought necks measure 1-11/16" width at the nut with a 25-5/8" scale length and are equipped with Grover Rotomatic™ tuners. In addition, All Guild guitars are accompanied by a deluxe archtop case.

D55 380-0500

Guild's flagship model, the D55 was first introduced in 1968 as a special order item only, but the response was so strong that within a few years it was added to the line as a regular production model. The D55 is prized by players worldwide—from John Renbourn to the Barenaked Ladies. This model features a Spruce top, Rosewood back and sides, a three-piece Mahogany neck, Ebony bridge and fretboard with Mother-of-Pearl and Abalone block position inlays, and G-shield logo. Available in Natural and Antique Burst (pictured) finishes.

D50 380-0300

One of the first dreadnought guitars introduced by Guild in 1963, this model (originally named the "Bluegrass Special") offers all the best acoustic guitar features in one model, and has great tonal depth and power. Like the best late '60s versions, the new D50 features a Spruce top, Rosewood back and sides, 4.8" body depth, "X" bracing, an Ebony fretboard, and a sculpted Rosewood bridge. Other features include a Tortoise shell pickguard, Mother-of-Pearl dot position inlays, black & white multiple binding and the classic Chesterfield headstock logo. Available in Natural (pictured) and Antique Burst finishes.

D40 380-0100

Another one of the first Guild dreadnoughts (originally the "Bluegrass Jubilee"), this is the model that Richie Havens played at the kickoff of the original Woodstock festival, at which thousands first heard his impromptu anthem "Freedom." Nothing sounds as warm as a Mahogany dreadnought when it's built right, as these are, and played with feeling. The D40 features a Spruce top, Mahogany back and sides, a one-piece Mahogany neck with Rosewood fretboard with Mother-of-Pearl dot position inlays, shell pickguard, and Chesterfield headstock logo. Available in Natural (pictured) and Antique Burst finishes.





D50



D40

Acoustic Electric

Over the past decade, Guild has refined the acoustic electric's design to feature solid wood body construction, which provides superior acoustic response and tonal clarity, and is surprisingly lightweight in feel. The F47 models are mini jumbos with 16" in body width while the D50CE is a traditional dreadnought body design with cutaway. All three models have 25-5/8" scale lengths, are 1-11/16" wide at the nut, and feature AA solid Sitka Spruce tops with hand-scalloped bracing, Mahogany necks, Guild's classic Chesterfield headstock logo, and incorporate the new compact Fishman® Prefix™ PRO Blend system. All Guild guitars are accompanied by a deluxe archtop case.

D50CE 380-3306

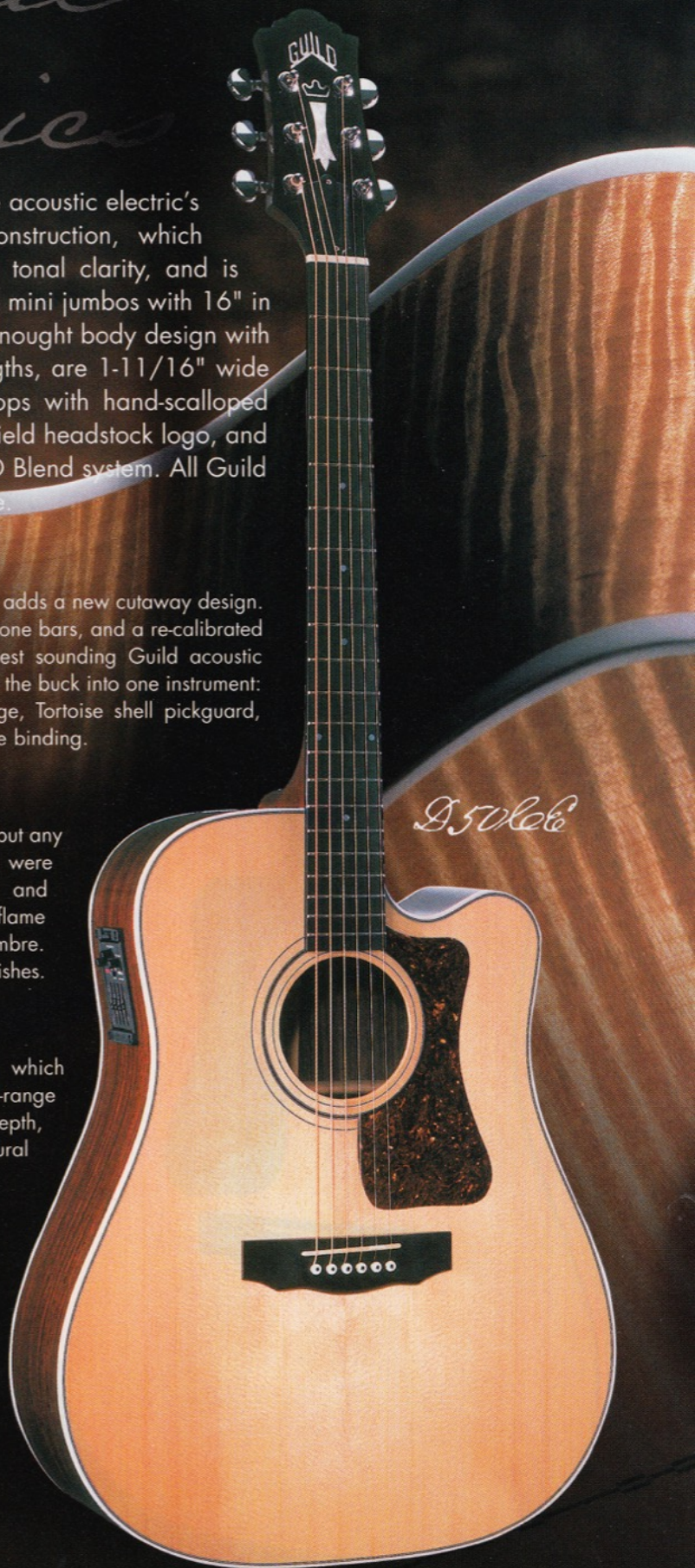
The D-50CE uses the classic body dimensions of the D-50 and adds a new cutaway design. Both guitars include a repositioned X-brace pattern, modified tone bars, and a re-calibrated soundhole. This attention to design produces one of the best sounding Guild acoustic electric guitars ever made. The D50CE packs a lot of bang for the buck into one instrument: a one-piece Mahogany neck, Ebony fretboard, Ebony bridge, Tortoise shell pickguard, Mother-of-Pearl dot position inlays, and Black & White multiple binding.

F47MCE 380-3606

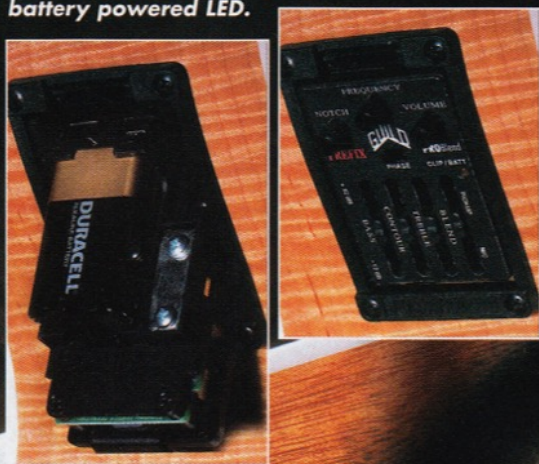
The F47 series was created with the fingerstyle artist in mind, but any style sounds great on this series of fine guitars. Both models were designed with the same carefully-considered body depth and bracing pattern of the D-50 CE. The F47MCE features solid flame Maple back and sides, creating a distinctly brighter acoustic timbre. Available in Blonde (pictured), Antique Burst or Black lacquer finishes.

F47RCE 380-3506

The F47RCE features solid Rosewood back and sides, which provides a balanced tonal range, rich lows, and warmer mid-range than Maple. Like the F47MCE, the F47RCE has a 4.8" body depth, a special "X" bracing pattern. It's available in either Natural (pictured) or Antique Burst lacquer finishes.



The Fishman Prefix™ PRO Blend System (see inset photos below) includes a Fishman Acoustic Matrix™ under the saddle pickup with a miniature electret condenser microphone shock-mounted to the underside of the preamp chassis, all in a new, wood-saving, downsized housing. Features include volume, notch filter, phase switch, frequency selectable contour control, mic/pickup blend control, mid, bass and treble boost/cut, clip/low battery powered LED.

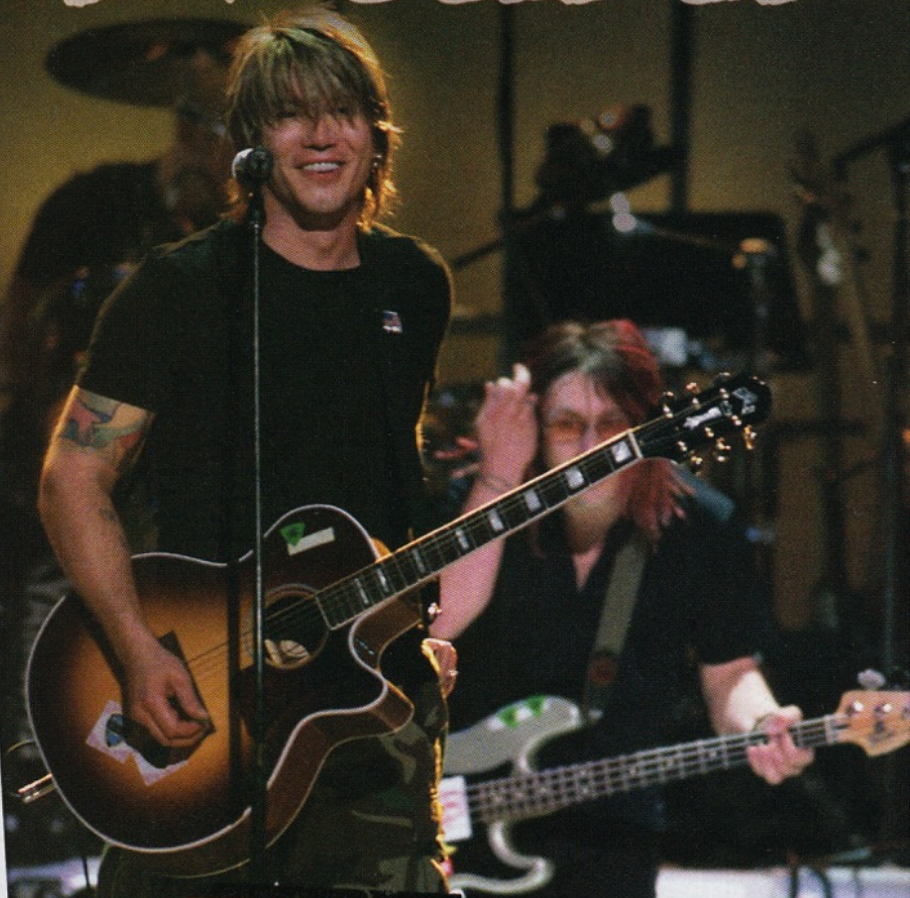
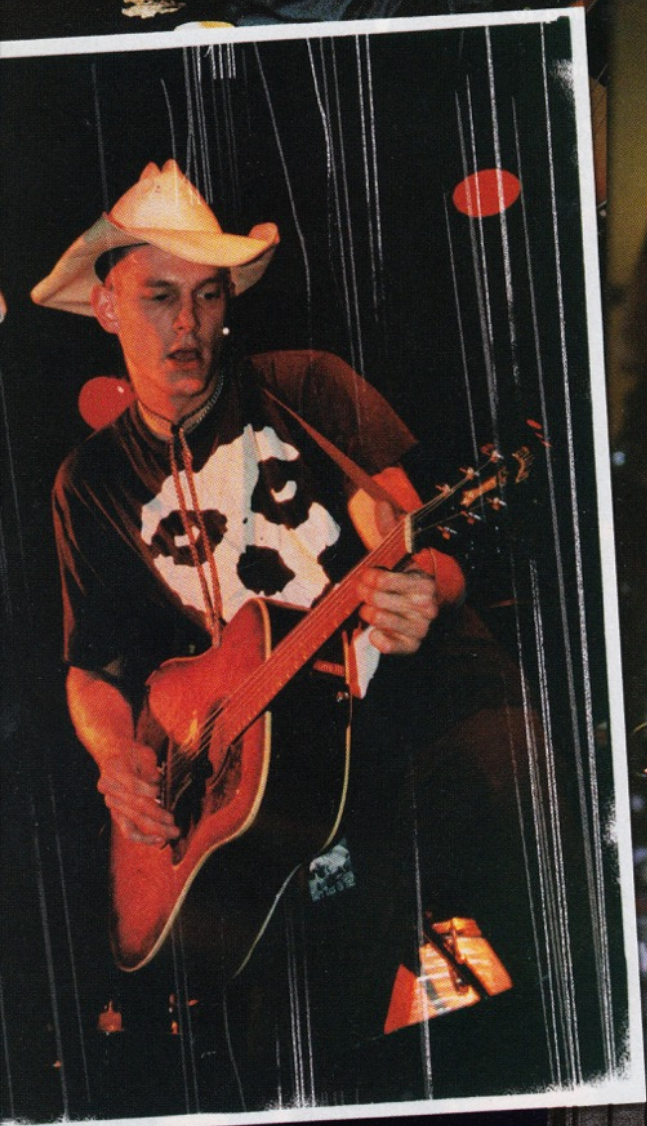


F47 Acoustic



F47 Acoustic

Guild Artists



shown clockwise from above:

Hank Williams III with an old Guild G37SB dreadnought. www.hankthree.com

Photo by Josh Lewis.

Johnny Rzeznik of the Goo Goo Dolls and his F47RCE. www.googoodolls.com

Photo by Scott Gries/ImageDirect.

Jonatha Brooke and her F47CE.

www.jonathabrooke.com

Photo by Jay Leech.

Steve Marker of Garbage with his Black Bluesbird. www.garbage.net

Photo by Cyndi Bertagni.

Brian Desveaux of *Nine Days* sportin' a Fiesta Red Rockabilly. www.nine-days.com

Photo by Cyndi Bertagni.

Collective Soul's Dean Roland and his DV52.

www.collectivesoul.com

Keith Urban with his Gold Bluesbird AAA.

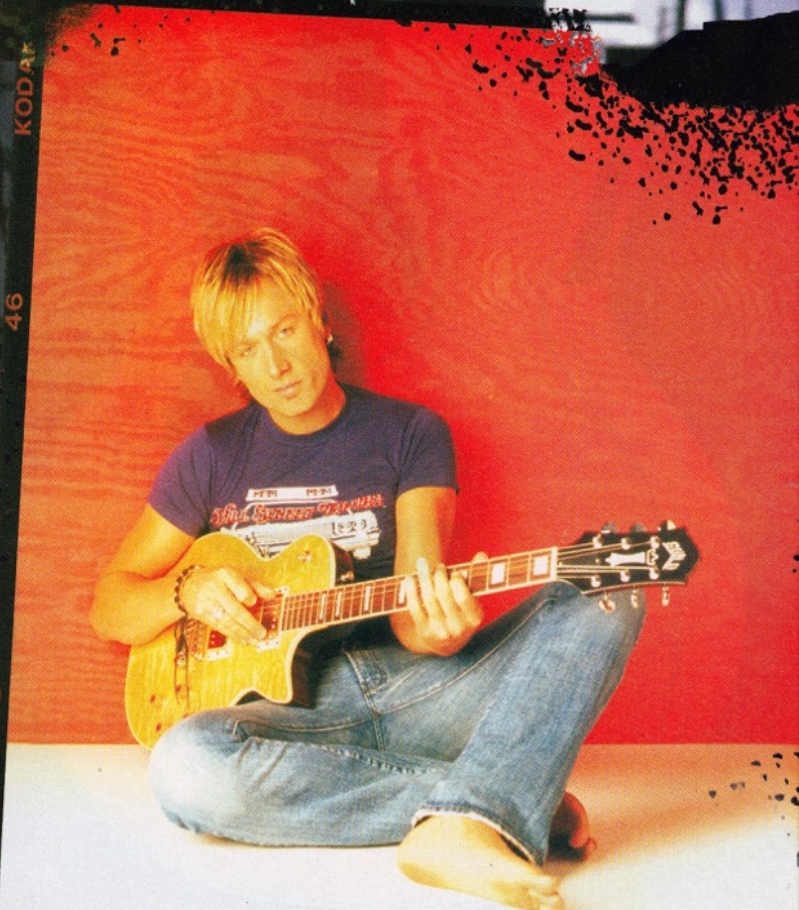
www.keithurban.net

Photo by Tony Baker Photography/MergeLeft.

KODAK

46

KODAK E100S





STARFIRE

ELECTRIC GUITAR



Introducing a new guitar in the Starfire line, available in both acoustic and electric models. The Starfire Acoustic-Matic features a special de-luxe pickup with ceramic pickups for a rich, warm tone. Extra-thin ivory frets and a slender fast neck. Any neck position marker. The single pick-up has separate tone and volume controls and 2 volume controls with a toggle switch for selection.



Electric

Bluesbird™ 360-6400

The lineage of today's Bluesbird model can be traced back to the Guild Aristocrat, the legendary hollow-body model of the 1950s. Since then it has evolved into a uniquely chambered instrument (see inset below) that has become a favorite among blues and rock players. A combination of fine woods, classic electronics and elegant styling, the Bluesbird is as playable as it is appealing. Its solid Mahogany body, with meticulously engineered sound chambers and exquisitely figured, carved Maple top, blend perfectly to create tone, responsiveness and versatility. Bluesbird Standard is available in Black (pictured), Gold and Transparent Red finishes.

Available in two variations, the Bluesbird and Bluesbird AAA are identical except for wood selection and color variation. The Triple-A's feature highly figured Maple tops. Both models include a bound 24-3/4" scale Mahogany neck measuring 1-11/16" wide at the nut, block inlays on a Rosewood fretboard, Chesterfield headstock logo, chrome hardware, Adjust-o-matic™ bridge with stop bar tailpiece and two Seymour Duncan® SH-1 humbucking pickups (pictured at right). All Guild guitars are accompanied by a deluxe archtop case.

Bluesbird AAA 360-6400

Available in Amber, Cherry Sunburst and Tobacco Sunburst (pictured) finishes.

"Guild's Best Kept Secret"
—Charles H. Chapman,
Just Jazz Guitar

"...brings an exciting new voice to the cutaway choir in a most elegant form."
—Guitar World, July 2000



Both Bluesbird guitars are available with Seymour Duncan P90 pickups on a special order basis.





Starfire™ III/Starfire III 90 360-7300/360-7309

First introduced in 1960, the Starfire III became a favorite among players as its ultra-light, thin hollow-body provides both comfort and sonic responsiveness. The multi-laminate, Maple body with a single Florentine cutaway delivers a punchy, crisp tone. The one-piece Mahogany neck is 1-11/16" wide at nut and features a Rosewood fretboard with Mother-of-Pearl dots, 24-3/4" scale length, and Chesterfield headstock logo. The Starfire III is outfitted with chrome hardware, two Guild humbucking pickups, and also incorporates a Bigsby® tailpiece and bridge. With the same general specs as the Starfire III, the III 90 substitutes Seymour Duncan classic P-90 single-coils (see inset below). Both the Starfire III and III 90 are available in Blonde, Antique Burst, Black, and Red Transparent (pictured) finishes.

Starfire IV 360-7400

The Starfire IV attracted the attention of the blues guitar world and noted players like Buddy Guy and Lightnin' Hopkins when it was first introduced in 1963. The IV's semi-hollow body style makes it usable at higher volumes without feedback. The versatility of this instrument makes it appealing not only to blues artists, but to jazz players like Randy Johnson and rock players like Tom Fogerty. The Starfire IV is a bridge between solidbody electric guitars and hollowbody jazz guitars. The specs include a Maple, multi-laminate body with a double Venetian cutaway, chrome hardware and two Guild humbucking pickups. This model also incorporates an Adjust-o-matic™ bridge with stop bar tailpiece.

The 3-piece Mahogany neck incorporates Guild's traditional Chesterfield headstock logo. The Rosewood fretboard with Mother-of-Pearl dots features a 24-3/4" scale length, and measures 1-11/16" wide at nut. Available in Blonde, Antique Burst (pictured), Black, and Red Transparent.



Archtops

Guild's laminated archtop series of guitars are the workhorses of the jazz guitar world. The X500, X500T, X160 and X150 are direct descendants of models dating back to 1953 and 1954. Guild's reputation was originally built on its jazz guitar roots and roster—including New York City session players like Johnny Smith, Carl Kress, and George Barnes. All Guild guitars are accompanied by a deluxe archtop case.

X150/X150D Savoy™ 360-8400/360-8500

These instruments recall the golden age of jazz with their classy styling and vintage appointments. The bound body is comprised of laminated Curly Maple measuring 16" wide and 3" deep. The neck is Mahogany, with a Rosewood fretboard, traditional block inlays, and a 24-3/4" scale. Powered by our custom-designed Guild chrome-plated humbucking pickup (the X150 has one; X150D has two), both Savoy models are equipped with chrome Grover tuners and Guild's distinctive harp tailpiece.

Available in Blonde (at right) and Antique Burst (at left).



X160 Rockabilly™ 360-8600

The X160 utilizes the same body and neck as the X150 but that's where the similarity ends. Like the X150, the X160 has a classic style laminated Maple body (16" W x 3" D), finished in high gloss polyurethane, and has a bound Mahogany neck with the Guild Chesterfield logo. For the ultimate in vintage hollowbody twang, these are the first production instruments in over twenty years to include the original chrome DeArmond® Model 2K pickups. A Bigsby® tailpiece and bridge are standard equipment. Available in Gloss Black, Metallic Blue, Tennessee Orange, and Fiesta Red (pictured) finishes.

X180 Park Avenue™ 360-8000

Like the street from which it derives its name, the X180 Park Avenue is sophisticated and elegant. The gorgeous single cut-away body is built from specially selected Curly Maple. And the 3-piece Maple neck features a bound headstock and bound Rosewood fingerboard with block inlays. Dual Guild HB-1 humbucking pickups give the Park Avenue the versatility required by today's guitarist. Gold hardware is standard on this newest addition to the Guild jazz guitar line. The Park Avenue looks as stylish and sounds as rich as the name implies. Available in Blonde (pictured) and Antique Burst finishes.



Archtops

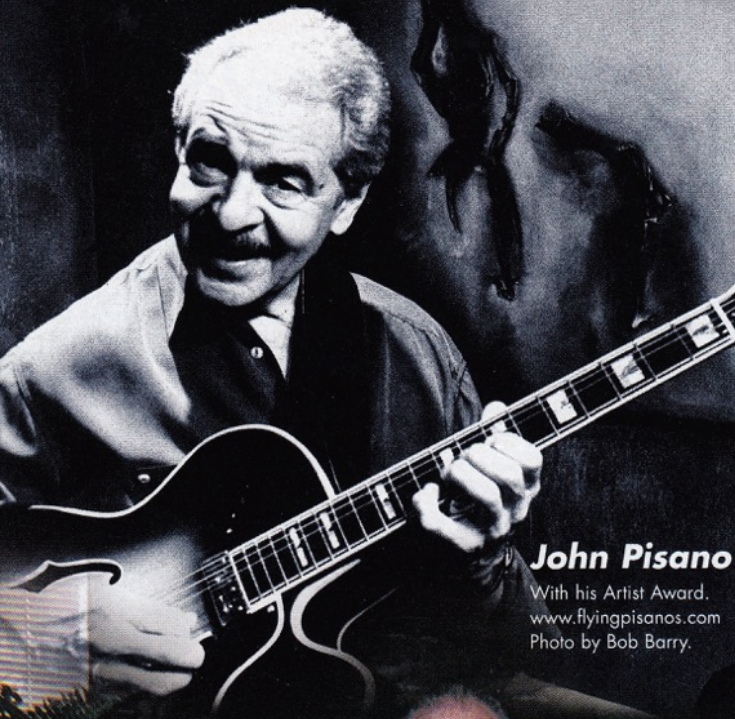
X500 360-8700

A premier choice for the serious jazz guitarist, the X500 features a classic laminated Maple body and neck, and traditional Guild appointments including an Ebony 24-3/4" scale length fretboard with Mother-of-Pearl and Abalone block inlays, and a triple-bound headstock with the Guild Shield motif. Two Guild humbucking pickups under the hood give it that extra kick. Like the 1953 original, the X500's top is crafted from laminated Sitka Spruce for that unmistakable Guild jazz punch. Available in Blonde and Antique Burst (pictured) finishes.

X500T Paladin™ 360-8800

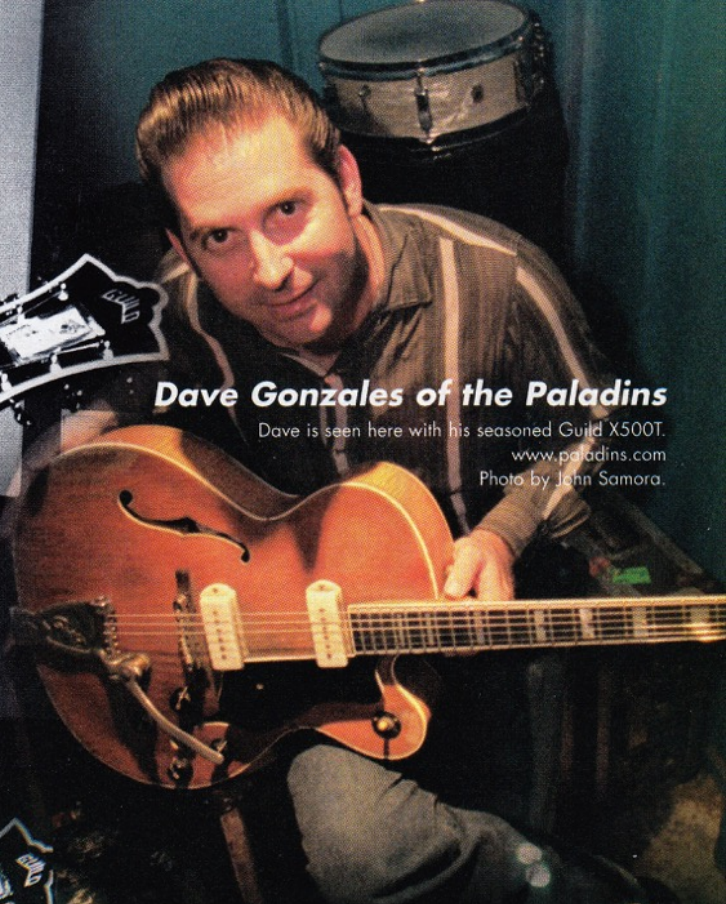
The X500T offers the ultimate Rockabilly alternative with two Black Seymour Duncan® P90s and a gold Guild Bigsby® tremolo. Its laminated flame Maple body is 17" wide, 3-3/8" deep, and features a Spruce top, multiple-bound body with F-holes, bound 5-piece Maple neck, 24-1/4" scale length, 1-11/16" wide at the nut, Guild Shield motif, and Abalone and Mother-of-Pearl on Ebony fretboard. Available in Blonde (pictured) and Tennessee Orange finishes.





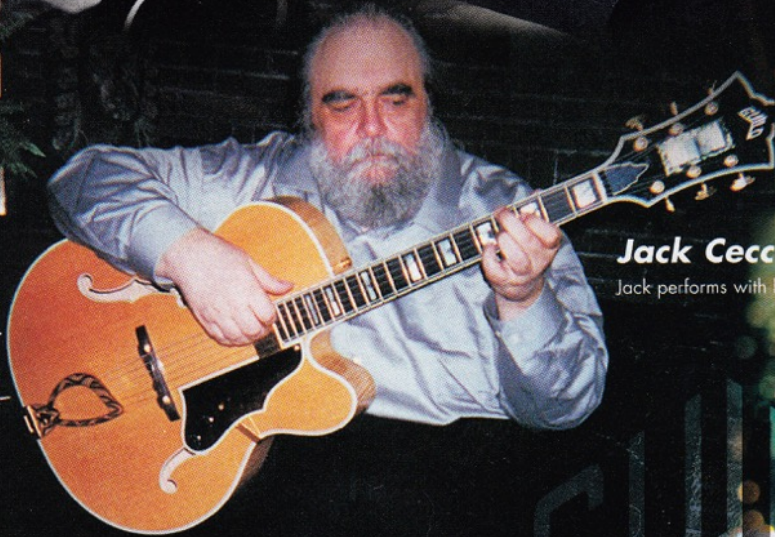
John Pisano

With his Artist Award.
www.flyingpisanos.com
Photo by Bob Barry.



Dave Gonzales of the Paladins

Dave is seen here with his seasoned Guild X500T.
www.paladins.com
Photo by John Samora.

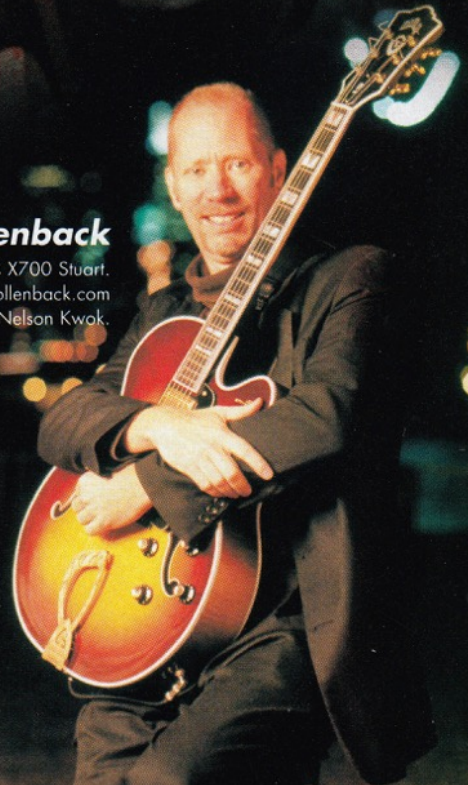


Jack Cecchini

Jack performs with his Artist Award.

Paul Bollenback

Paul with his X700 Stuart.
www.paulbollenback.com
Photo by Nelson Kwok.



Joe Negri

Joe and his Artist Award.
www.joenegri.com



Profile of a Craftsman: Bob Benedetto®

By Charles H. Chapman



In the highly selective world of mainstream jazz, the instrument of choice has historically been the archtop guitar. From Carl Kress, Charlie Christian, Johnny Smith and Wes Montgomery, to the young lions of the jazz world today, the archtop still reigns supreme. When speaking with musicians and collectors alike, the name Robert Benedetto consistently emerges as the foremost luthier on the scene today. For three decades, Benedetto instruments have been played by many of the top players and are renowned worldwide for their tonal balance, ease of playing and highly cultivated sense of style. Guitarists such as Chuck Wayne, Johnny Smith, Bucky Pizzarelli, Kenny Burrell, Howard Alden, Jimmy Bruno, Frank Vignola and Andy Summers are just a few who own and play his instruments. Bob is one of the handful of builders who from the very beginning focused solely on the jazz guitar and its players. Highly innovative, Benedetto has acquired an unrivaled depth of understanding of the archtop guitar.

In early 1999, Guild signed a design and consultant agreement with Benedetto in which it was agreed that Bob would redesign the Artist Award and Stuart models (which now carry the Benedetto signature), that the Benedetto brand instruments will be built by the Custom Shop under Bob's direction, and that Benedetto will be involved in new designs that carry both the Benedetto brand and Guild Benedetto signature. Nearly three years later, the liaison is flourishing, producing the finest archtop guitars in Guild's history.

Charles Chapman: Why would the world's most successful archtop maker want to become involved with a major guitar manufacturer?

Bob Benedetto: It's the dream of every individual guitar maker to want to expand his horizons, to have his name and work go further than just one person can do alone. Joining forces with a respected large manufacturer fulfills that dream, to the benefit of both parties. But, truthfully, I wouldn't do it with just any manufacturer. I've always had a great deal of respect for Guild.

CC: What is the reasoning behind Guild's decision to have you upgrade the Artist Award and Stuart models?

BB: While Guild was aware that these two models were great guitars, they were also aware that they needed refining. I can remember the earliest years of the Artist Award. I even recall restoring one when it was called the Johnny Smith Award. They looked and felt right. Yet over the years, I watched and felt they were not advancing in the marketplace. The reason was obvious. While an occasional change in design was common enough, the guitars did not seem to be evolving. Fortunately, the workmanship at Guild has always been first-rate. That made my job much easier. I can't tell you what a joy it's been working with the Guild staff. We have been into it now for three years and the enthusiasm is as strong as ever. The newly designed Artist Award and Stuart models are everything we wanted them to be.

CC: Exactly how have you changed them?

BB: Basically, both the Artist Award and Stuart now have the same body construction. That includes carved and hand-graduated tops and backs from the finest European cello wood. The body depth is now 3", and the bracing is hand-fitted and tuned. The Stuart has parallel bracing while the Artist Award has an "X" pattern. (See page 19 for more details on each.)

CC: When I recently interviewed Jimmy Bruno he told me the two of you were working on a new model, "The Benedetto Jimmy Bruno Model". Can you tell us a little about that project?

BB: I'm currently working out all the features and specs and we are all very excited about it. Although it would be premature to go into detail, I can say with confidence that it will be the absolute finest in its class. The Jimmy Bruno model will be competitively priced while targeting the electric archtop market.

CC: Do you have any other models in the works?

BB: Actually, yes, I have several new models in

mind. Once the Jimmy Bruno model is in place, I'll be introducing more models on a regular basis.

CC: What kind of vision do you have for your involvement with Guild?

BB: A very clear one—Guild is going to become the leading manufacturer of archtop guitars. I don't say that lightly, it's a commitment. Likewise, the Benedetto name will be brought to another level. This is a real renaissance for both Guild and me. There's no limit to the possibilities!



**Recommended reading: Making An Archtop Guitar by Bob Benedetto.*

Charles Chapman is a professor at the Berklee College of Music, where he has taught since 1972. Additionally, he's a performer, published journalist and author.



Photo by Dave Maddux.

Guild Benedetto Signature

Artist Award™ 360-9700

This is Guild's traditional flagship archtop guitar, updated and refined by renowned luthier Bob Benedetto with an attention to detail—from the carved solid European Spruce top, carved European Maple back and sides, and five-piece Maple neck with a select Ebony fretboard, to the distinctive Abalone and Mother-of-Pearl inlay and bone nut. The Benedetto brand floating pickup allows the Artist Award to be amplified without interfering with the true acoustic nature of this masterpiece. Played by world-class artists including John Pisano and Tim May. Available in Honey Blonde, Antique Burst, or Opulent Brown nitrocellulose lacquer finish. All Guild guitars are accompanied by a deluxe archtop case.

*"... this is a dream guitar for serious players without a nightmarish price tag. A tribute to excellence and value."
—Jazz Times*

X700 Stuart™ 360-9500

The pride of our sound engineers and wood craftsmen. Its distinctive fast action, 5-piece neck, is fashioned of select flame Maple with an Ebony fretboard elegantly inlaid with deluxe two-tone Abalone and Mother-of-Pearl position markers.

The Stuart's full Venetian cutaway body is 17" wide by 3" deep and boasts the same graduated, carved solid Spruce top as the Artist Award. Gold plated hardware and engraved harp tailpiece add the final touch to this superb instrument. Available in Honey Blonde (pictured), Antique Burst or Opulent Brown nitrocellulose lacquer finish.

"Benedetto's input not only subtly improved the visual aesthetics of these models, but enhanced the sound characteristics noticeably."

—Mark Small, Just Jazz Guitar

Benedetto

Manhattan™ 395-9600

Manhattan7™ 395-9600

These Manhattan models (in both 6- and 7-string versions) are a masterful statement on what an amplified archtop guitar should be. Featuring carved, hand-graduated and tuned tops of very select, aged European Spruce, both Manhattans have fine-lined binding throughout. The neo-classic Ebony fingerboard is also bound to match the body binding. The back is carved, hand graduated and tuned of select, aged and highly flamed European Maple with matching flamed Maple sides. The Manhattan also features the Ebony Benedetto® finger-rest and the classic Benedetto Ebony cello-style tailpiece. Available in Honey Blonde (pictured) or Traditional Sunburst nitrocellulose lacquer finish.





Fratello™ 395-9500

Preceding the Benedetto Manhattan model with its more traditional styling, the Fratello differs only in its aesthetic appointments, the bound pickguard and large block Mother-of-Pearl fingerboard position markers. The model of choice for Jack Wilkins, Carlo Pes, Cal Collins, Jack Persen, Adrian Ingram, Leo Kottke, longtime Henry Mancini guitarist Royce Campbell, and many others. Available in Honey Blonde or Traditional Sunburst (pictured) nitrocellulose lacquer finish.

La Venezia™ 395-9800

The La Venezia's simple beauty, delicately balanced with hues of sunburst Maple and Spruce, catches the eye of the beholder immediately. The warmth of its complex tonality will grow on the player for years to come. The La Venezia has a carved, hand graduated and tuned top and back of very select aged European cello woods, with sides of matching flamed Maple. Completely unbound, it features the Ebony Benedetto® finger-rest and tailpiece, and is available in traditional Violin shade nitrocellulose lacquer finish. The model of choice for eminent guitarists Howard Alden and Frank Vignola.

Benedetto

Benny™ 395-9000


Benny 7™ 395-9100

The Benny 6-string and Benny 7-string are carved-top jazz guitars in a smaller size. The select, carved Sitka Spruce top is mounted on a carved Mahogany acoustic chambered body. Powered by custom Benedetto® pickups, they both feature a master volume and tone control and a three-way pickup selector. The unbound Ebony fretboard and the stylized Benedetto headstock complete the package. Available in Natural or Claret nitrocellulose lacquer, or in custom colors. The model of choice for the world-renown Jimmy Bruno and Frank Vignola.



The Benedetto Players:

An elite group of jazz guitar's finest.



Jimmy Bruno and his
Benedetto Custom Archtop.


www.jimmybruno.com



Howard Allen performing with his
Benedetto Manhattan 7.

www.concordrecords.com

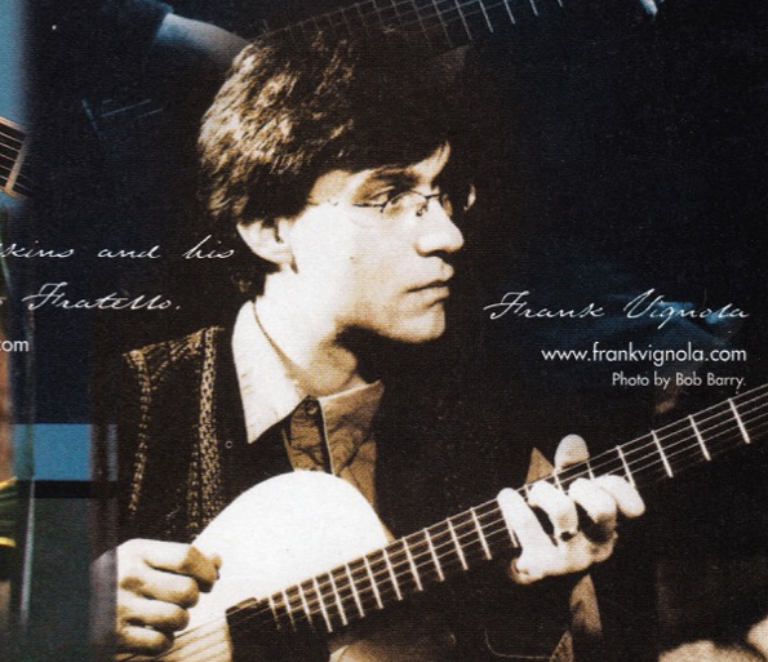
Photo by Bob Barry.



Jack Wilkins and his
Benedetto Fratello.

www.jackwilkins.com


Photo by Bob Barry.



Frank Vignola

www.frankvignola.com

Photo by Bob Barry.



Kenny Burrell on his
Benedetto Custom Archtop.

www.concordrecords.com

Photo by Bob Barry courtesy of Concord Records, Inc.



Bucky Pizzarelli
and his Manhattan.

Photo by Bob Barry.

Guild Custom Shop

The Guild Custom Shop offers a full-range of design and color options—including pickups, colors, hardware. Contact your Guild dealer—
at www.guildguitars.com—for price, availability and delivery quotes.

Valencia™ 395-3550

Valencia Cutaway™ 395-3560


Incorporating design elements of the original 1950s F40 and the 1997 45th Anniversary, the 16" Valencia body features solid flame Maple back and rims, a solid AAA Sitka Spruce top with delicate Abalone trim, and the Custom Shop's signature "floating X" scalloped bracing pattern. The hand-shaped five-piece Maple neck has a select Ebony fretboard with Guild's unique "Deco" series fingerboard position inlay. Now available with a hand-bent Florentine cutaway as a special option, the Valencia is offered in Blonde, Antique Burst or Black nitrocellulose lacquer finish.

Willy Porter with his Valencia Cutaway.

www.willyporter.com

Photo by Bucky Barrett.





**Keith Kane of Vertical
Horizon with his Guild
Peregrine Standard.**

www.verticalhorizon.com

Photo by Lissa Wales.

Peregrine Standard™ 395-6000

Peregrine Custom™ 395-6010

Peregrine Flame Maple™ 395-6020

Designed to offer acoustic tonality at stadium volume levels, the Peregrine body starts with a solid Mahogany back, chambered in a precise pattern. A solid Mahogany top is added to the Peregrine Standard and Custom. The new Peregrine Flame Maple features a highly figured Maple top for brighter treble response and a distinctive appearance. The Peregrine series is powered by a custom-designed Fishman Acoustic Matrix Natural system with simple volume and tone sliders. The Peregrine Custom and Flame Maple are dressed with Abalone purfling on the top and gold hardware. Available in Chestnut (pictured), Black, or Crimson Red nitrocellulose lacquer finish.

Guild Custom Shop

SC3 Paloma™ 395-6200

The nylon-string SC3 Paloma was developed by Guild's R&D staff at the Custom Shop in Nashville, in collaboration with Fishman Electronics. The Paloma's Mahogany body features a proprietary set of tone chambers and a solid Spruce top, which combine to provide a rich nylon-string timbre and long sustain at any volume level. The Paloma's neck has 15 frets clear of the body and a 20" fingerboard radius, combining the feel of a classical with the reach of an electric. Available in Amber (pictured) or Black nitrocellulose lacquer finish.

Sting with his Paloma.

www.sting.com

Photo by Danny Quatrochi.

Crossroads™ 395-6120

The Crossroads Double Neck, designed by Slash (using an invention licensed from Gary Shockley, patent number #4,987,815) changes from a wailing 6-string electric to an articulate Guild 12-string with the flip of a mini-switch. No other instrument performs these two functions on stage like the Crossroads. The body is carved from a solid Mahogany block, with a unique acoustic chamber under the 12-string side. It is then topped with a solid figured Maple top. Available in custom colors.

Slash with his Cherry Sunburst Crossroads.

www.slashesnakepit.com

Photo by Neil Zlozower.



2002 Guild Guitar Specifications

Guild

Benedetto

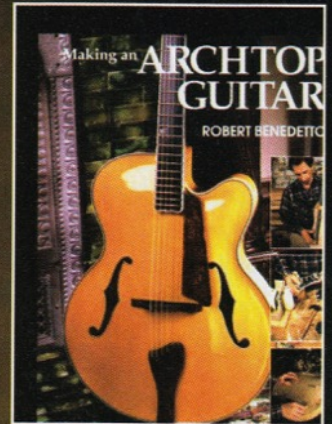
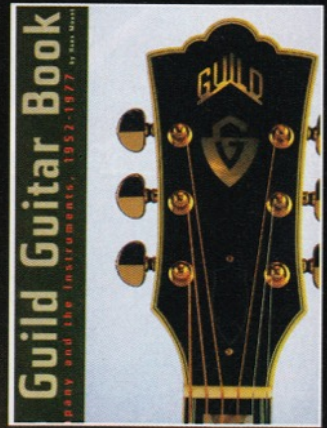
Custom Shop

Model	Model No.	Colors	Type	Body	Scale Length	Top	Bracing	Back
F512	380-2900	21, 37	Vint. Jumbo 12-String	Jumbo	25-5/8"	Solid Spruce	Custom X	Solid RW
F412	380-2500	01, 37	Vint. Jumbo 12-String	Jumbo	25-5/8"	Solid Spruce	Custom X	Arched Lamin. Select M
JF30-12	380-2500	01, 06, 37	Jumbo 12-String	Jumbo	25-5/8"	Solid Spruce	Shaved	Arched Lamin. M
F50R	380-2800	21, 37	Vint. Jumbo	Jumbo	25-5/8"	Solid Spruce	Custom X	Solid RW
F50	380-2400	01, 37	Vint. Jumbo	Jumbo	25-5/8"	Solid Spruce	Custom X	Arched Lamin. Select M
JF30	380-2000	01, 06, 37	Jumbo	Jumbo	25-5/8"	Solid Spruce	Shaved	Arched Lamin. M
D55	380-0500	21, 37	Dreadnought	Dreadnought	25-5/8"	Solid Spruce	Scalloped	Solid Bookmatched RW
D50	380-0300	21, 37	Dreadnought	Dreadnought	25-5/8"	Solid Spruce	Scalloped	Solid RW
D40	380-0100	21, 37	Dreadnought	Dreadnought	25-5/8"	Solid Spruce	Standard	Solid MA
D50CE	380-3306	21, 37	Acoustic Electric	Cutaway Dreadnought	25-5/8"	Solid Spruce	Standard	Solid RW
F47MCE	380-3606	01, 06, 37	Acoustic Electric	Cutaway Mini-Jumbo	25-5/8"	Solid Spruce	Scalloped	Solid Flame M
F47RCE	380-3506	21, 37	Acoustic Electric	Cutaway Mini-Jumbo	25-5/8"	Solid Spruce	Scalloped	Solid RW
Bluesbird	360-6400	06, 21, 38, 53	Semi-Hollowbody Electric	Cutaway MA Body	24-3/4"	Carved Figured M	N/A	1 pc. Solid Honduran
Bluesbird AAA	360-6400	20, 30, 52	Semi-Hollowbody Electric	Cutaway MA Body	24-3/4"	Carved AAA Figured M	N/A	1 pc. Solid Honduran MA Body
Starfire III	360-7309	01, 06, 37, 38	Thinline Semi-Hollowbody Electric	Florentine Cutaway	24-3/4"	Lamin. Figured M	Tone-bar Braces	Lamin. Figured M
Starfire III 90	360-7309	01, 06, 37, 38	Thinline Semi-Hollowbody Electric	Florentine Cutaway	24-3/4"	Lamin. Figured M	Tone-bar Braces	Lamin. Figured M
Starfire IV	360-7400	01, 06, 37, 38	Semi-Hollowbody Electric	Double Cutaway	24-3/4"	Lamin. Figured M	Center Block	Lamin. Figured M
X150 Savoy	360-8400	01, 37	Hollowbody Electric	Cutaway; 16" W x 3" D	24-3/4"	Lamin. Arched M	Tone-bar Braces	Lamin. Curly M
X150D Savoy	360-8500	01, 37	Hollowbody Electric	Cutaway; 16" W x 3" D	24-3/4"	Lamin. Arched M	Tone-bar Braces	Lamin. Curly M
X160	360-8600	06, 12, 33, 42	Hollowbody Electric	Cutaway; 16" W x 3" D	24-3/4"	Lamin. Arched M	Tone-bar Braces	Lamin. Curly M
X180	360-8000	01, 37	Hollowbody Electric	Cutaway; 16" W x 3" D	24-3/4"	Lamin. Arched M	Tone-bar Braces	Lamin. Curly M
X500 Paladin	360-8700	01, 37	Hollowbody Electric	Cutaway; 17" W x 3-3/8" D	24-3/4"	Lamin. Spruce	Tone-bar Braces	Lamin. Curly M
X500T Paladin	360-8800	01, 12, 37	Hollowbody Electric	Cutaway; 17" W x 3-3/8" D	24-3/4"	Lamin. Spruce	Tone-bar Braces	Lamin. Curly M
X700 Stuart	360-9500	37, 89, 67	Carved Archtop	Cutaway; 17" W x 3" D	25-9/16"	Carved Grad. European Spruce	Ladder Brace	Solid Figured German M
Artist Award	360-9700	37, 89, 67	Carved Archtop	Cutaway; 17" W x 3" D	25-9/16"	Carved Grad. European Spruce	X Brace	Solid Figured German M
Manhattan	395-9600	37, 67	Carved Archtop	Cutaway; 17" W x 3" D	25"	Carved Grad. European Spruce	Custom Spruce	Solid Figured German M
Manhattan 7	395-9700	37, 67	Carved Archtop	Cutaway; 17" W x 3" D	25"	Carved Grad. European Spruce	Custom Spruce	Solid Figured German M
Fratello	395-9500	37, 67	Carved Archtop	Cutaway; 17" W x 3" D	25"	Carved Grad. European Spruce	Custom Spruce	Solid Figured German M
La Venezia	395-9800	37, 67	Carved Archtop	Cutaway; 17" W x 3" D	25"	Carved Grad. European Spruce	Custom Spruce	Solid Figured German M
Benny	395-9000	21, 29	Chambered Body Electric	Florentine Cutaway	25"	Select Carved Sitka Spruce	N/A	Carved
Benny 7	395-9100	21, 29	Chambered Body Electric	Florentine Cutaway	25"	Select Carved Sitka Spruce	N/A	Carved
Valencia	395-3550	01, 37	FlatTop Acoustic	Grand Auditorium	25-5/8"	Solid Spruce	Scalloped	Flame M
Valencia Cutaway	395-3560	01, 37	Cutaway Acoustic	Cutaway Grand Auditorium	25-5/8"	Solid Spruce	Scalloped	Flame M
S7CE Peregrine	395-6000	06, 38	Acoustic Electric	Cutaway	25-5/8"	Solid MA	N/A	Chambered Solid MA
Peregrine Custom	395-6010	15, 38	Acoustic Electric	Cutaway	25-5/8"	Solid MA	N/A	Chambered Solid MA
Peregrine Custom FM	395-6020	20, 30, 52	Acoustic Electric	Cutaway	25-5/8"	Solid M	N/A	Chambered Solid MA
SC3 Paloma	395-6200	06, 20	Nylon-String Acoustic/Electric	Cutaway	25-5/8"	Solid Spruce	N/A	Chambered Solid MA
Crossroads	395-6120	06, 30, 38, 52	Dbl. Neck Electric 6/Acoustic12	Solid/Chambered	24-3/4"	Laminated Figured Maple	N/A	Solid MA

Recommended Reading:

For more information on Benedetto and Guild guitars, crack open one of the following informative books, which are available at the Fender Online Store (www.fender.com) or at the Fender Players Club (www.fenderplayersclub.com).

- *The Guild Guitar Book: The Company and the Instruments, 1952-1977*, by Hans Moust
- *Making an Archtop Guitar*, by Robert Benedetto



Key:

Chrome	CHR
Humbucking	HB
Maple	M
Mahogany	MA
Mother-of-Pearl	MOP
Seymour Duncan	SD
Single-Coil	SC

Product specifications are subject to change without notice.

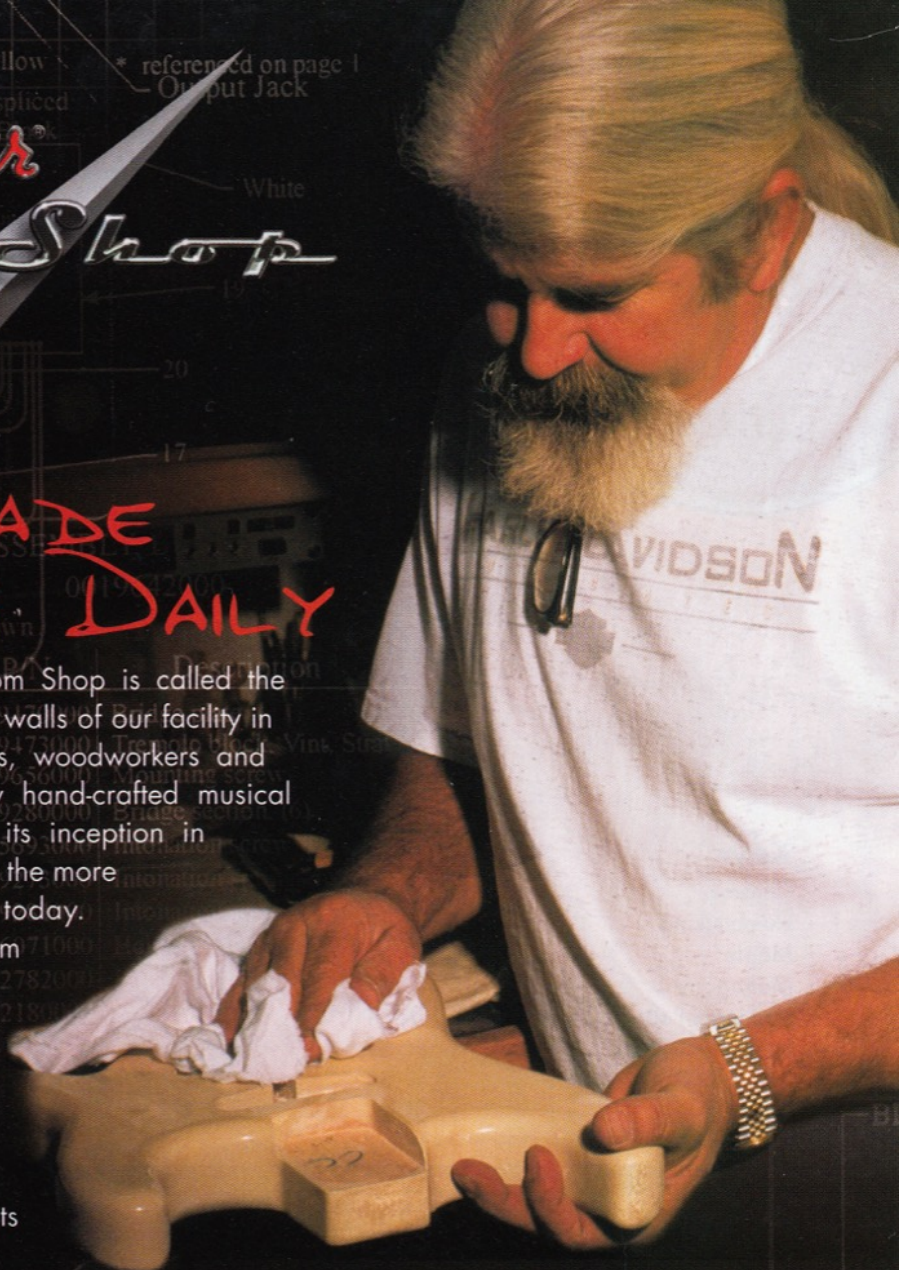
Sides	Neck	Width @ Nut	Fingerboard	Bridge	Hardware	Pickups	Finish	Inlay	Case
Solid RW	3-pc. MA/M/MA	1-13/16"	Ebony	RW	Gold	Optional	Nitrocellulose Lacquer	MOP/Abalone	Dlx. Hardshell
Solid Figured M	3-pc. MA/M/MA	1-13/16"	Ebony	RW	Gold	Optional	Nitrocellulose Lacquer	MOP/Abalone	Dlx. Hardshell
Solid Curly M	3-pc. MA/M/MA	1-13/16"	Ebony	Ebony	Gold	Optional	Nitrocellulose Lacquer	MOP Dot	Dlx. Hardshell
Solid RW	3-pc. MA/M/MA	1-11/16"	Ebony	RW	Gold	Optional	Nitrocellulose Lacquer	MOP/Abalone	Dlx. Hardshell
Solid Figured M	3-pc. MA/M/MA	1-11/16"	Ebony	RW	Gold	Optional	Nitrocellulose Lacquer	MOP/Abalone	Dlx. Hardshell
Solid Curly M	3-pc. M/MA/M	1-11/16"	RW	RW	Gold	Optional	Nitrocellulose Lacquer	MOP Dot	Dlx. Hardshell
Solid RW	3-pc. MA/M/MA	1-11/16"	Ebony	Ebony	Gold	Optional	Nitrocellulose Lacquer	MOP/Abalone	Dlx. Hardshell
Solid RW	MA	1-11/16"	Ebony	RW	CHR	Optional	Nitrocellulose Lacquer	MOP Dot	Dlx. Hardshell
Solid MA	MA	1-11/16"	RW	RW	CHR	Optional	Nitrocellulose Lacquer	MOP Dot	Dlx. Hardshell
Solid RW	MA	1-11/16"	Ebony	Ebony	CHR	Fishman On-Board	Nitrocellulose Lacquer	MOP Dot	Dlx. Hardshell
Solid Flame M	MA	1-11/16"	RW	RW	CHR	Fishman On-Board	Nitrocellulose Lacquer	Perloid Block	Dlx. Hardshell
Solid RW	MA	1-11/16"	RW	RW	CHR	Fishman On-Board	Nitrocellulose Lacquer	Perloid Block	Dlx. Hardshell
N/A	MA	1-11/16"	RW	Adjustable	CHR	2 SD SH-1	High Gloss Polyurethane	Perloid Block	Dlx. Hardshell
N/A	MA	1-11/16"	RW	Adjustable	CHR	2 SD SH-1	High Gloss Polyurethane	Perloid Block	Dlx. Hardshell
Lamin. Figured M	MA	1-11/16"	RW	Bigsby	CHR	2 Guild HB-1	Nitrocellulose Lacquer	MOP Dot	Dlx. Hardshell
Lamin. Figured M	MA	1-11/16"	RW	Bigsby	CHR	2 SD P-90	Nitrocellulose Lacquer	MOP Dot	Dlx. Hardshell
Lamin. Figured M	MA	1-11/16"	RW	Adjustable	CHR	2 Guild HB-1	Nitrocellulose Lacquer	MOP Dot	Dlx. Hardshell
Lamin. Curly M	3-pc. MA/M/MA	1-11/16"	RW	RW	CHR	Guild HB-1	Nitrocellulose Lacquer	Perloid Block	Dlx. Hardshell
Lamin. Curly M	3-pc. MA/M/MA	1-11/16"	RW	RW	CHR	2 Guild HB-1	Nitrocellulose Lacquer	Perloid Block	Dlx. Hardshell
Lamin. Curly M	3-pc. MA/M/MA	1-11/16"	RW	Bigsby	CHR	DeArmond 2000	Nitrocellulose Lacquer	Perloid Block	Dlx. Hardshell
Lamin. Curly M	3-pc. MA/M/MA	1-11/16"	RW	RW	Gold	2 Guild HB-1	Nitrocellulose Lacquer	Perloid Block	Dlx. Hardshell
Lamin. Curly M	5-pc. Curly M	1-11/16"	Ebony	RW	Gold	2 Guild HB-1	Nitrocellulose Lacquer	MOP/Abalone	Dlx. Hardshell
Lamin. Curly M	5-pc. Curly M	1-11/16"	Ebony	Bigsby	Gold	2 SD P-90 S-C	Nitrocellulose Lacquer	MOP/Abalone	Dlx. Hardshell
Solid Figured German M	5-pc. Curly M	1-11/16"	Ebony	RW	Gold	2 Benedetto A6	Nitrocellulose Lacquer	MOP/Abalone	Dlx. Hardshell
Solid Figured German M	5-pc. Curly M	1-11/16"	Ebony	Ebony	Gold	Benedetto S-6	Nitrocellulose Lacquer	MOP/Abalone	Dlx. Hardshell
Solid Figured German M	Flame American M	1-3/4"	Ebony	Ebony	Gold/Ebony	Benedetto S-6	Nitrocellulose Lacquer	12th Fret Abalone	Dlx. Hardshell
Solid Figured German M	Flame American M	1-3/4"	Ebony	Ebony	Gold/Ebony	Benedetto S-6	Nitrocellulose Lacquer	12th Fret Abalone	Dlx. Hardshell
Solid Figured German M	Flame American M	1-3/4"	Ebony	Ebony	Gold/Ebony	Benedetto S6	Nitrocellulose Lacquer	MOP/Block	Dlx. Hardshell
Solid Figured German M	Flame American M	1-3/4"	Ebony	Ebony	Gold/Ebony	Benedetto S6	Nitrocellulose Lacquer	MOP/Block	Dlx. Hardshell
Carved	MA	1-3/4"	Ebony	BadAss Adj.	Gold	2 Custom	Nitrocellulose Lacquer	12th Fret Abalone	Dlx. Hardshell
Carved	MA	2-1/8"	Ebony	7 Saddle Adj.	Gold/Ebony	2 Custom	Nitrocellulose Lacquer	12th Fret Abalone	Dlx. Hardshell
Flame M	5-pc. Curly M	1-11/16"	Ebony	Ebony	Gold	Optional	Nitrocellulose Lacquer	MOP/Abalone	Dlx. Hardshell
Flame M	5-pc. Curly M	1-11/16"	Ebony	Ebony	Gold	Fishman Acoustic	Nitrocellulose Lacquer	MOP/Abalone	Dlx. Hardshell
N/A	MA	1-11/16"	RW	RW	CHR	Fishman Acoustic	Nitrocellulose Lacquer	MOP Dot	Dlx. Hardshell
N/A	MA	1-11/16"	RW	RW	CHR	Fishman Acoustic	Nitrocellulose Lacquer	MOP/Abalone	Dlx. Hardshell
N/A	MA	1-11/16"	RW	RW	CHR	Fishman Acoustic	Nitrocellulose Lacquer	MOP/Abalone Shield	Dlx. Hardshell
N/A	MA	1-13/16"	Ebony	RW	Black and Gold	Fishman Acoustic	Nitrocellulose Lacquer	MOP Dot	Dlx. Hardshell
Solid MA	2 MA	1-11/16"	RW	Adjustable/RW	CHR	2 SD/Fishman Acoustic	Nitrocellulose Lacquer	Perloid Block/MOP Dot	Dlx. Hardshell

Fender Custom Shop

DREAMS MADE FRESH DAILY

It's no wonder that our celebrated Custom Shop is called the ultimate dream factory. Located within the walls of our facility in Corona, California, are the finest luthiers, woodworkers and artisans in the world, creating exquisitely hand-crafted musical masterpieces from the ground up. Since its inception in 1987, it has grown from just two builders to the more than 50 that we employ today.

The Custom Shop does it all, from one-of-a-kind "art" pieces featuring outrageous inlay, carving and airbrush designs, to Team Built guitars that replicate a vintage Strat or Tele, to customized stock instruments with unique finishes, artwork, and hardware. Not to mention the long list of celebrity clients we build for.



Every detail is scrutinized in the process. We take pride in the instruments that bear the Custom Shop brand, and you will too.

Your first decision? To choose from the three types of instruments available from the Custom Shop: Stock Team Built, Custom Team Built or Master Built. In the next few pages, we'll take you for a spin through each of these options. And, you'll get a glimpse of some of the creations—and the creators—from our illustrious Custom Shop.

So dream on!

LOOK FOR THE CUSTOM SHOP DECAL ON THE BACK OF THE HEADSTOCK. IT MEANS THE GUITAR YOU'RE HOLDING IS HANDCRAFTED IN THE U.S.A. AND BUILT BY OUR BEST!

bridge pickup is custom wound with 43 gauge wire to match Broadcaster specs adding fat midrange sound