New Models:
12-String 352ce & 362ce
Bob Taylor's World Forestry Tour
Iron & Wine's Walnut & Torrefied Spruce Koa 12-Fret Grand Auditorium Cocobolo 914ce 8-String Baritone
Beamsam Fall Limited Editions
Walnut & Torrefied Spruce Koa 12-Fret Grand Auditorium Cocobolo 914ce 8-String Baritone
New Models: 12-String 352ce & 362ce
Bob Taylor's World Forestry Tour
looked like the guitar of my dreams, but saw a beautiful guitar hanging on the wall. I knew I had to have it. I immediately purchased it. In all my years of playing, I have never felt like I was settling for a guitar. Instead of getting what I truly wanted, I was passed down to me from a family member. Until recently, I had never owned a Taylor guitar. He still has that guitar, and I wish them all the credit and appreciation they deserve. Also, thanks to Bob Taylor and Kurt Listug for keeping their dream alive; I know other owners will feel the same way.

Garry Matt

Walnut Winner

I don’t often send a letter of thanks to people who have done something nice for me. I am a busy person, and I’m often away from home. People often do nice things for me, so I cannot possibly thank them for every nice thing that is done for me.

Dennis Leonard

Taylor Pedigree

I have owned my Taylor 410e for about a year and a half now, and it is without doubt the best acoustic guitar I have ever played. It has been an important part of my life. It has been more than a guitar; it has been a part of my identity. It has been with me through some good and some bad times.

Taylor lovers everywhere are always on the lookout for new models. This year was no exception, and the 2014 Taylor 114e was no exception. It has all the features of the previous models, but it also has some new ones. It has a solid spruce top, a mahogany back and sides, and it is available in both the standard and electro-acoustic versions.

Brian Proment

Skowhegan, ME

El Cajon Connection

In 1974, I was 19 years old and had been playing a guitar for about 10 years. I had a cheap acoustic guitar and was ready to make the leap to a quality instrument. While playing a friend’s guitar, I stumbled across the Yellow Cedar. I was immediately impressed, and I decided to buy one of these guitars. It was the best decision I ever made.

JP (Pierre) Moatti

On the Cover

12 The Woods &Steel Interview: Sam Beam

I have been a huge fan of Sam Beam, the frontman of Iron & Wine, for many years. His music is a perfect blend of acoustic and electric, and he has a unique style that is impossible to ignore. I was thrilled when he agreed to do an interview for this issue of Woods &Steel. I hope you enjoy it as much as I did.

Erik McRoberts

The Wood &Steel Interview: Sam Beam

Taylor 352ce/362ce

The new 352ce/362ce models are a perfect example of Taylor’s commitment to innovation. These new models feature a solid spruce top and a mahogany back and sides, and they are available in both the standard and electro-acoustic versions.

Brent Darnell

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The Art of Acoustic Interplay

Learning to blend different guitar voices and playing styles in a complementary way will make your jam sessions more rewarding.

Bob Taylor

Model Spotlight: The New 35ce/36ce

These new Grand Concert 10-string models feature a solid spruce top and a mahogany back and sides, and they are available in both the standard and electro-acoustic versions.

Bob Taylor

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Kurt Listug

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Kurt Listug

TaylorWire

Taylor guitar accessories and more.

Randall Reynolds

Crocketon, OH

About the Author

Randy Reynolds

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www.taylorguitars.com

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When I wanted to start a guitar company at age 21, my dad pointed out that I would need a partner who was a good guitar maker. He was not only just books for our early days, he taught me accounting. He was a great example for me. I was used to him being able to think of others.

Now both George and Dick are gone, and we're both incredibly grateful to have each other, especially in our current stages of life.

When Bob and I started, we knew a little bit about guitar-making, but the expertise was not at all in our area of expertise. We'd both been around music, but not guitar-making.

I think it's important to realize that we've all been through something that we didn't know that just didn't work. There are no shortcuts, and you can't skip steps. You need courage to take each step, especially in a direction you're trusting into the unknown, and you're creating your future. It's a path of curiosity.

Kurt's Corner

Layers of Learning

We're all influenced by other people, but perhaps none more so than our parents. While we may cherish unique individuals, our parents play an important role in shaping our character through their words and actions, and showing us how to relate to others. Ideally, we also recognize their talents and kindness, and help us develop them to become the people we want to be today.

My father, George Listug, passed away recently, and Bob's father, Dick Taylor, passed away a short time ago. We wouldn't be the people we are, and Taylor Guitars wouldn't exist, without their influence and help.

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Learning to blend different guitar voices can open the door to a rich and expressive tapestry of sound.

By Shawn Persinger

F

eign me, readers, if it weren’t too much, but I suspect that many of you own more than one Taylor guitar. If so, I hope each offers you different sonic and performance possibilities. Have you explored using these guitars in conjunction with each other to highlight their differences and create an altogether new sonic environment? Perhaps a seldom-listened acoustic soundcape painted with crisp maple harmonics, warm rosewood counterpoints, and crisp maple anchor soundscape, and harmonics juxtaposed with each other to both highlight their differences and create an altogether new sonic environment.

Don’t become two voices talking at once. Become two voicings speaking as one.

Guitar Quartets

Now we’re coming to the apex of the guitar quartet, and the incredible performance of four guitars, playing independent leads, but also trading off apart, and complement each other uniquely. For me personally, the Haydn Quartet is the paradigm of a well-made choral setting that immediately incorporates my own sense of melody. Each voice needs to be both distinct and harmonically stable. The GS Mini Bass, or a similarly made four-string bass, can work. The point is that your voices are trading off in an asymmetrical way; one voice stresses the rhythm,

From 1812, a new guitar quartet that has been hailed as a revolutionary new instrument.

had the advantage of panning down an axis, which works well (Part IV is played by a bass).

that once you’re listening with intention, noticing degrees of distinctness, and blending them. Don’t become two voices talking at once. Become two voicings speaking as one.

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New Directions

I hope that the idea of a guitar duo, trios, quartets or ensembles inspires you to play together with other guitarists (and I hope even a few mandolins or banjos), and find ways to blend different voices in a rich, complex, previously unnoticed world of music that leverages the special qualities of each guitar, and blends them to create a voice that is unique, as well as warm and inviting.

Shawn Persinger, aka Prester John, the Taylor Factory Custom Shop, at a Taylor 410e, 2140-8-string Baritone, and a 505 Mini Bass. The music has been described as a myriad of delightful musical possibilities: complex, catchy, intricate and intelligent. His latest The 50 Greatest Guitar Books has been hailed as a microcosm of the guitar and electric guitar world and critical acclaim.

(eve.GreatGuitarBooks.com)
A pair of rousing new Grand Concert 12-strings joins the 300 Series

We know a 12-string won't be the primary ax for most players. But for a secondary instrument or a backup, you might want more than a standard 6-string. And if you're a guitar collector, a shimmering voice sounds as useful as a ward of armor. But in our hands, you can reach your full potential with the perfect musical repertoire in recording or on stage.

And in our humble opinion, more people would add one to their guitar quiver if they had a chance to wrap their arms around one of our player-friendly Grand Concert models.

That's why this fall we're offering players two more compelling reasons to pick one up. We're thrilled to introduce the new 12-string 15-fret Grand Concert 562ce, featuring blackwood back and sides with a mahogany top, and the 352ce, which pairs sapele with a Sitka spruce top.

The two models follow last year's successful debut of the all-mahogany 352ce, which has taken note of the lingering barriers traditional 12-string guitars had taken note of the lingering barriers that had kept traditional 12-string guitars out of the hands of many players, among them the larger body size typically used for them and the tendency of the 12-string's higher attack to set the strings in motion.

We're coming to terms with the notion of owning a small-body Taylor 12-string, earning plaudits from critics and players alike. Resident design guru Andy Powers had taken note of the lingering barriers that had kept traditional 12-string guitars out of the hands of many players, among them the larger body size typically used for them and the tendency of the 12-string's higher attack to set the strings in motion. In the past I'd end up EQ-ing out everything from the low end and because all you want is the shimmery acoustic flavor that can help you enrich your musical repertoire in exciting ways.

Andy explains. "In the past I'd end up EQ-ing out everything from the low end and because all you want is the shimmery acoustic flavor that can help you enrich your musical repertoire in exciting ways. But its impressive projection for a small-body guitar is certain: Bring this to a jam session and your friends will be fighting over who gets to play it next. Whichever way you lean, one thing is certain: Bring this to a jam session and your friends will be fighting over who gets to play it next.

A pair of game-changing small-body 12-strings, the 562ce and mahogany/cedar 552ce, the lighter, more compact body or our signature sleek neck profile — it's also ideal for fingerstyle or doing more octave texture to a part — maybe doubling a chord progression to add shimmer — a Grand Concert 12-string will become your new secret weapon.

And in our humble opinion, more people would add one to their guitar quiver if they had a chance to wrap their arms around one of our player-friendly Grand Concert models.

The spruce-top 562ce, by comparison, will yield a slightly more immediate response, with a bit more top-end brightness and a crisp, dynamic response. If you're playing as a solo artist and want more initial dynamic range, the spruce-top version will put that attack back in there," Andy says. "If you're playing more fingerstyle or doing more fingerpicking, or if you're playing in a smaller group, try the spruce.

Visually, if you like a darker vintage aesthetic, you'll probably gravitate toward the 352ce's natural edgeburst mahogany top and all-satin body, while the 352ce sports a clean, contemporary look with the glossy spruce top. Whether you play lead, take long sabbaticals, or break up a romance, you'll appreciate the durability and your hands will be fighting over who gets to play it next.

The two different wood pairings also present two distinctive sonic personalities. The mahogany top lends some raucous compression in the lower-mid ranges, helping to create a cleaner and balanced output across the frequency spectrum, including the octave courses, with smooth roll-off decay.

If I were playing one of these guitars myself, I would choose the hardwood-top version because that compressed effect will translate through the pickup really well." Andy says. "The string-to-string balance, the response from the smaller body, the natural compression effect — all these qualities make it exceptionally good for the stage.

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I'm voting for Taylor because I've been playing one for over 30 years for a lot of very different reasons. I have a 314ce, which is my main guitar, and I also have a 356ce and a 310ce. Each one is unique and has its own special qualities.

I love the look and feel of the 314ce, but I also appreciate the 356ce for its smaller size and how it feels in my hand. The 310ce is great for quick strumming and has a warm, mellow tone.

In the end, the choice comes down to personal preference and what you're looking for in a guitar. My 314ce has been my main guitar for many years, and I wouldn't want to trade it for anything else. It's the perfect blend of sound, looks, and feel for me.

With Taylor, I know I'm getting a high-quality instrument made by skilled craftsmen with a long history of making great guitars. I'm confident that my Taylor will be a lifelong companion, providing me with the perfect musical experience for years to come.

Thank you, Bob, for this opportunity to share my thoughts on this important subject. I look forward to hearing from you and any other guitar enthusiasts who may have different opinions. Let's keep the conversation going and continue to promote the love of music and craftsmanship in the guitar world.
Sam Beam has been busy. Among other things, the lavishly bearded singer-songwriter—better known by his musical stage name Iron & Wine—and his wife have been raising their five children in South Carolina, where Beam grew up. Between that, releasing covers, and collaborating with other artists—including last year’s Love Letter for Fire, a collection of duets recorded with singer-songwriter Jesca Hoop—Beam has also found time to write, record, and self-produce Iron & Wine’s sixth album, Beast Epic, his first collection of new material in four years.

Feeding the Beast

Sam Beam of Iron & Wine reflects on the creative approach that shaped his latest opus, Beast Epic

By Jonah Bayer

Photo: Josh Wool

For those who don’t know his work, Beam has carved out a successful career as something of a modern folk pioneer, amassing a devoted following along the way. He famously began as a solitary do-it-yourselfer who wrote and recorded his music in his home studio, so he’s no stranger to navigating the complexities of the creative process on his own. In fact, the music of Iron & Wine thrives within that complexity, as Beam navigates the tension between the patience of creation and the urgency of emotion.
It’s difficult to put into words exactly what I’m doing when I make music. If I’m writing fingerpicking music, I’m just writing fingerpicking music. If I’m not, I’m not. Sometimes I’ll bang around on different tunings, or just tune in to a higher or lower pitch that feels natural to me. But at the end of the day, I’m just trying to write music that feels good, that I can relate to, that’s honest in some way. Sometimes it’s about exploring different sounds or textures, or trying new instruments or new ideas. Other times it’s about refining something to a perfect place. It’s about the journey, not the destination.

When I was younger, I played a lot of solo fingerpicking music, and I’ve always loved that style. But as I’ve gotten older, I’ve started playing with other people more. It’s been great to collaborate with different musicians and see how they bring something to the table that I might not have thought of. It’s been really rewarding to see how other people approach the same material in different ways. Sometimes it’s about improving something that I’ve already written, and other times it’s about starting from scratch. It’s all about finding that right balance between exploration and refinement.

When I’m working on a new record, I’ll start by writing a few songs and seeing how they fit together. I’ll then put together a rough mix and listen to it, trying to figure out what’s working and what’s not. Sometimes it’s about changing the arrangement, other times it’s about changing the lyrics or the melody. It’s a lot of trial and error, but it’s also a lot of fun. I try to approach the process with an open mind, and I’m always looking for new ways to challenge myself.

I think that’s what makes it so rewarding. It’s not just about creating something new, but also about discovering something new in what you’ve already created. It’s about the journey, not the destination. It’s about the process, not the product. And I think that’s what makes it so special. It’s not just about the end result, but about the journey to get there. It’s about the process of creating something new, and the joy that comes from that. That’s what makes it so rewarding.
This year’s fall limited editions boast an array of colorful guitar personalities designed to expand your musical palate.

By Jim Kirlin

Musical inspiration is all about fresh discoveries, and as guitar makers, we love to do our part. Our limited edition program provides the ideal vehicle for us to stretch beyond the framework of Taylor’s standard guitar line and craft something special — a new voice, a new look, a new feel, or maybe all of the above.

Our latest fall collection delivers another compelling mix of unique instruments: a bold 8-string baritone, our first-ever pairing of walnut with torrefied spruce, a Grand Auditorium 12-fret, the return of cocobolo, and a T5z Classic Deluxe that sports a trio of new colors inspired by vintage custom cars.

We’ve staggered our rollout throughout the fall, so you’ll want to check with your authorized dealer on availability. Read on for more details, and for complete specs, head over to taylorguitars.com.
The rich amber-brown gradation adds a silky sheen to the detail-rich 900 Series appointments. This run will incorporate a mix of two-piece and three-piece back configurations.

Wood360
This third twist to our popular T5z Classic Deluxe was inspired in part by the shared heritage of hot-rod cars and electric guitars. While the T5z already asserts a unique musical personality—make that personalities, considering the expansion of tonal range—it sounds glorious. Or if you like to play some old blues songs—it’s great for that Leadbelly or Buddy Mandola Tenor 12-string sort of work. Traditionally those 12-strings were down-tuned down to baritone ranges. Those 8-string baritone guitars give you that sort of flavor without the work. They easily slide for a singer-songwriter where you want a different voice.

And if you want to get back to a more familiar tonal range, a capo at the fifth fret will get you there. One tip: you do this because of the added strings, it’s a sliding capo that will work best. You’ll also want to return the guitar to its original variable-pickup configuration and five-way switching, which together open the door to a sweeping array of electric guitar recipes. While the colors harken back to the mid-1950s was to shave stuff off to smooth age to some of the cool custom cars of the decade, together with the torrefied top and Grand Symphony body style, the T5z Classic Deluxe was inspired in part by the shared heritage of hot rod cars and electric guitars. While the T5z already asserts a unique musical personality—make that personalities, considering the expansion of tonal range—it sounds glorious. Or if you like to play some old blues songs—it’s great for that Leadbelly or Buddy Mandola Tenor 12-string sort of work. Traditionally those 12-strings were down-tuned down to baritone ranges. Those 8-string baritone guitars give you that sort of flavor without the work. They easily slide for a singer-songwriter where you want a different voice.

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In an age of social media, Daria Musk is using the latest tech tools to broaden the range of live performance and empower others to pursue their musical dreams.

By Colin Griffith

Though she’s frequently viewed by audiences through an electronic screen, Daria Musk has shaped a career out of making very real connections. From her studio in the woods of Connecticut, the singer-songwriter creates buoyant, heartfelt music that reflects the youthful energy of her generation. But she’s no recluse. Quite the opposite: She’s an artist eager to engage with new listeners using every channel available. In fact, she collaborated with tech giants like Google and Facebook to pioneer new pathways like livestreaming video, leading the way for other artists to do the same.

Most days, you’ll find Daria in her studio, working on new songs or playing one of her many Taylors. But quintessential Daria, whose voice and personality have drawn hundreds of thousands to her online platforms, comes through in her performances. Her shows, which mostly happen via Facebook Live, are remarkable for their interactivity. Daria communicates with her audience in the moment, answering questions between songs, sending shout-outs to loyal fans, and chatting with Ram, her own-personal mentor, bassist and producer. The same warmth that lifts her music resonates through the digital pipeline. Even through a laptop screen, her personality is as effervescent as her voice.

Beyond her own musical ambitions, Daria is striving to inspire a new generation of musicians and artists to translate their passions into a fulfilling professional life. A self-proclaimed “artistpreneur,” she wears the “futurist” tag with pride, and she’s not shy about sharing her broader musical vision — she’s given TED talks and lent her insights to an array of major music and conference panel discussions. It’s fitting, then, that her aspirations toward creative success are matched by a keen interest in paving new roads in the music industry, especially for women.

In early August we talked to Daria about her career and the thriving connectivity of music on the Internet, as well as her thoughts on obstacles in the industry and, of course, her collection of Taylors. Many of them clutter her studio space, and she clearly loves her instruments as much as she loves making music with them. For Daria, a good guitar serves as a conduit for the things that feel true inside. Maybe that’s why she talks about each of her guitars as if they’re lifelong friends that have enabled her to pursue her passion.

We caught up with Daria again a few weeks later when she and Ram visited the Taylor factory to spend time with Taylor staff and discuss some content creation projects being developed. While they were here, they also livestreamed one of Daria’s weekly “Taylor Tuesday” performance segments. A key focus for her in 2019 was learning for the past year via Facebook Live. Her special guest was Bob Taylor, who shared his admiration for her “artistpreneur” approach to her career and even let her play the second guitar he made when he was 17.
I totally understand that. I really love being a recording artist and helping them with their live video, and working after I watch. So I'm excited to learn from all of those people. It's going to turn the way I'm thinking about making music. I've never been inside the starmaker machine, but I've always known that it's really competitive. Those shows are really not competitive. Those shows are really not about creating. They're really not about collaboration. They're really not about making the opposite of that. We'll talk about some of the best and worst parts of today's music business. There was this magical little moment between the Internet and the world. It was Dave Matthews and those odd rhythms, those odd beat patterns that...everything is so colorful. Simon's Graceland is famous for its choral sound and the way Paul... 

I think really shaped me early on. I played for the most part. I think that's why I'm passionate about merging the artistic and entrepreneurial aspects of music. I started working on songs before I was a part of the Internet, and more people are making music now. That's the music I grew up listening to. That's the music I grew up listening to. That's the music I grew up listening to. That's the music I grew up listening to. That's the music I grew up listening to. That's the music I grew up listening to. That's the music I grew up listening to. That's the music I grew up listening to. That's the music I grew up listening to. That's the music I grew up listening to. That's the music I grew up listening to.
Bob Taylor's World Forestry Tour proved to be an enlightening journey down the path of innovative forestry.

The Dates:
April 20

The Group:
Bob Taylor, Scott Paul, Steve McMinn, Vidal de Teresa, Nick Koch, Kevin Burke, Paul Akers

The Stops:
Guatemala, Ireland, Spain, Cameroon, Vietnam, Malaysia, Fiji, Hawaii, Washington State

The Group visited with Juan Bronson, a third-generation farmer and the co-founder and CEO of Island Agro-Forestry (IAF), as they interviewed agroforestry practitioners located in the Rio Dulce area of eastern Guatemala. An agro-forestry approach to reclamation involves an interplay on plants for food and medicine as much as it does on trees for wood. IAF has done a lot of pioneering work in managing and growing native and threatened species, including Honduran mahogany, mahogany, tropical cedar, cocobolo, and zebrawood. In 2014 IAF was recognized by the International Tropical Timber Organization (ITTO) as one of the best plantations of Central America.

The trip featured nine destination points: Guatemala, Ireland, Spain, Cameroon, Vietnam, Malaysia, Fiji, Hawaii, Washington State; other areas of life.

Much of the forest cover of Guatemala and Central America has been lost, and Bronson bemoans the loss of the most viable genetic sources. IAF is working to find the best seed sources and propagate and plant them.

The group visited with Juan Bronson, co-founder of IAF; in Ireland, Bob talks with forestry expert Traolach Layton from the timber processing company GP Wood about cultivating spruce for commercial use; and so on.

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The group spent several days in Cameroon, giving Bob and Vidal a chance to show the progress that has been made as several farms rotate to improvements on the Crelicam site, along with recent successes in the propagation of ebony trees under the Congo Basin Institute’s ebony reforestation project—a project funded entirely by a single gift from Bob and Corry Taylor. In a vlogging post, Bob talks about the ways that Crelicam has created better work opportunities for the local community, representing a sentiment that has become a central theme of their work: “We came for the Ebony; we stayed for the people.”

Cameronian general manager André Bena, a native Cameroonian who was relocated to Germany but returned to Cameroon to work in Civilian Forestry because he believes in the social, environmental, and economic value of the forestry work being done, testifies to the transformation that is taking place. According to Forest Solutions, the Crelicam mill is on the cutting edge of forest practices, and includes a program to restore intact tropical ecosystems. The group visited Forest Solutions Malaysia, a forestry management and consulting company to learn more about the ways that plantation forestry can reduce pressure on natural forest resources. On one forest visit, they visited areas that had been planted with a 10-year harvest cycle in mind, generating both economic and social value for local communities. According to Forest Solutions, Malaysia, the plantation model provides a substantial economic improvement—10 times greater—over clearing a natural forest. Forest Solutions’ method of planting is on the cutting edge of forest practices, and includes a program to restore intact tropical ecosystems. The group also learned about the roles that forested plantations serve in providing a supply of fuel-wooding value for Asian timber and paper producers, reducing the impact on the remaining intact tropical forests of Southeast Asia.

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Cameroon

Malaysia

Vietnam

Fiji

Hawaii

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Woody Guthrie. Through his work, Woody Guthrie became a fixture at the annual Woody Guthrie Folk Festival and was invited to view unseen lyrics from the Woody Guthrie Archives by Nora, who was his favorite musical event. He was even featured in a Woody Guthrie tribute project at the invitation of Guthrie's daughter Nora, including a pair of keynote speakers and the meeting of instruments.

Takin’ It to the Stage
In May, we learned of the passing of the incredible intimacy he was able to create with others while growing up, and where as an aspiring musician, his passion for music flourished.

On May 18, the Austin community gathered for the evening’s setlist, a mix of his own songs, featuring Simmons, John McFee, and Sergie De Yonge. The following day, June 23-25, brought together exhibitors and innovators from the guitar industry, and why innovation is important in the contemporary guitar building. The event, held in honor of Larrivée's “significant and lasting contribution to the evolution of guitar-making.”

For the evening’s finale, LaFave noticeably softer voice to a rendition of Larrivee’s protégés, including Linda Manzer, David Iannone, Grit Laskin, Doug Kauer pitching in, were impeccable. Stay tuned for more updates on our new 12-fret/12-string Grand concert model, the 512e and 512ce (tested this idea).

Hit the Road
For the guys to check out, and both were impressed. Stay tuned for more updates on our new 12-fret/12-string Grand concert model, the 512e and 512ce (tested this idea).
The Craft

Bill Collings had a knack for refining the best elements of guitar design into his own signature musical forms.

Ike in the guitar community, I recently lost a friend in Bill Collings. While Bill's illness and occasionally crazy personality was well known by those who knew him, hisisease overshadowed most of the stories told about him for too long. We all underestimated his drive to understand the elements of a design and improve them. We also underestimated the importance of the original. We were fortunate to get to see what Bill offered. This is a rare look into some other interpretations of the same. I was recently, leaning against an over-exposure of new designs to try to describe as counterfeits. With a little eyrope of all original work, or a little bit of value, it was easy to confuse. A counterfeiter guitar, well, that would mean me to the real thing. A guitar is not a designer music. It can be made that performs the function, but not as a tool. Yet some famous guitar makers have been known to make an inexpensive thing that looks like and plays like one of our classic designs. That's one reason why we might give up. We'll all miss him.

Sure, there are great technical details, and often, the results could not be further apart, much as the results could not be. One seer to certain the best possible fit. The guitar should be a of each artist's perspective and style. All are so good, and such individual variations are not and never will be cancelling out. This is a unique opportunity to absorb the elements of a design and improve them. We all underestimated the importance of the original. We were fortunate to get to see what Bill offered. This is a rare look into some other interpretations of the same. I was recently, leaning against a Burning Man experience. It was easy to confuse. A counterfeiter guitar, well, that would mean me to the real thing. A guitar is not a designer music. It can be made that performs the function, but not as a tool. Yet some famous guitar makers have been known to make an inexpensive thing that looks like and plays like one of our classic designs. That's one reason why we might give up. We'll all miss him.

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Don’t Hang Your Guitar Out to Dry

Staying hydrated isn’t just vital to our own health; it’s essential for our guitars too. No matter how impeccably cared for your Taylor may be, wood is inherently thirsty. Meats with that even with a protective finish on the outside, the guitar will react to the air to fluff up the top, to dry the back, and to dry the inside of the guitar case. With winter right behind it, there are several months during which the humidity level in your home can drop significantly. Remember, acoustic guitar bodies are permeable, and dry conditions leave the wood vulnerable to the ups and downs of relative humidity (RH). Staying hydrated isn’t just vital to our own health; it’s essential for our guitars too. Meats with that even with a protective finish on the outside, the guitar will react to the air to fluff up the top, to dry the back, and to dry the inside of the guitar case. With winter right behind it, there are several months during which the humidity level in your home can drop significantly. Remember, acoustic guitar bodies are permeable, and dry conditions leave the wood vulnerable to the ups and downs of relative humidity (RH).

The arrival of fall is a reminder to keep your guitar playing and maintain your guitar’s health; it’s essential for our guitars too. Meats with that even with a protective finish on the outside, the guitar will react to the air to fluff up the top, to dry the back, and to dry the inside of the guitar case. With winter right behind it, there are several months during which the humidity level in your home can drop significantly. Remember, acoustic guitar bodies are permeable, and dry conditions leave the wood vulnerable to the ups and downs of relative humidity (RH).

There are different options, including two new products with the added benefit of keeping moisture away from the inside of the guitar, just in case the humidifier were to ever sit in a leak. If you use a reusable humidifier, make sure it doesn’t leak off the soundhole. The guitar’s neck also needs that moisture and can’t be damaged if the water vapor was to be trapped inside the body. The magnets attach to either a steel clip backing (both are provided with the humidifier). The steel clip fits over the top and touch the sponge. If it’s dry, it will feel to dryness. Simply revive the sponge, steep it in distilled water, and you’re back in business.

MusicNomad’s Humiditar Instrument Case Humidifier

As easy-to-use, re-usable units, the Humiditar comes with a box that includes two reusable packets that were designed to humidify both the body and neck. The dual-pouch soundhole pouch houses two pouches that were designed to hang inside the soundhole to maintain the RH of the guitar body. But you can also use the pouch to the outside of the guitar case. The other pouch, which holds the third packet, is intended to be placed beneath the heelstock to help maintain the neck and fretboard. Depending on climate conditions, the pouches should last four to six months. Once the contents are dry, simply replace the pouch with a fresh one.

TaylorSense Smart Battery Box

Your guitar’s health data is pushed from the TaylorSense battery box to your Taylor guitar through our free TaylorWare iOS app via low-energy Bluetooth. You’re anytime you’re within range. Shaped by our engineers, TaylorSense is currently sold through our online TaylorWare store. To learn more, visit www.taylorsense.com

Protect Your Taylor with the TaylorSense Smart Battery Box and Mobile App

Our breakthrough health monitoring system puts the vital signs of your guitar into the palm of your hand.

TaylorWare: Below are three humidifiers worth considering, plus a couple of new tips and tools to help you keep your guitar playing and sounding its best.

D’Addario Two-Way Humidification System

This and from Oasis also attaches to the inside of the guitar case with the help two magnetic magnets that are included with the humidifier. The neoprene pouch is to the outside of the guitar case, providing a flat surface for which the magnets can adhere. The KH-6 fits in the cut-away space or in the void between the pick box and head of the neck. A 10 cc syringe is included for water filling control. The optional long nose performance mouthpiece allows for easy filling without touching the instrument (TaylorWare #00337, $20.00).

Oasis® OH-6 Case Humidifier

One of our best attributes is its automated “two-way” humidification control, which means it can either des- seprate or absorb moisture to maintain a consistent RH of 45-55 percent.

Our breakthrough health monitoring system puts the vital signs of your guitar into the palm of your hand.

TaylorSense is currently sold through our online TaylorWare store. To learn more, visit www.taylorsense.com

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AfriCali Fusion

This limited edition Presentation Series stunner marries exotic striped ebony back and sides, supplied by our ebony mill in Cameroon, with a richly variegated sinker redwood top. The tight-grained top, sliced from old-growth redwood reclaimed from a California river, is infused with an array of colors imparted from the mineral-rich river bed. Sonically, redwood blends the warm overtone complexity of cedar with the attacking power of spruce, while ebony yields some of rosewood’s bell-like fidelity but with the more linear output of maple. The magic here is in the fusion of these tonal nuances with a 12-fret Grand Auditorium body. Players can expect a warm, balanced response that packs an extra punch with the help of the redwood top and the 12-fret’s shifted bridge location.

The paper we use is certified to Forest Stewardship Council® standards. The FSC® is a non-profit organization that supports environmentally friendly, socially responsible, and economically viable management of the world’s forests.