

# Wood & Steel

*Award-winning singer-songwriter/producer*

# FINNEAS

*with the new GT K21e*

**INSIDE:**  
**THE 2021**  
**GUITAR GUIDE**



# Letters

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## Interior Design

I'm currently trying my hand at some still-life photography. I thought you might like to see what goes on inside your guitars once they leave the factory. By the way, thank you for the maintenance videos on YouTube. I've just re-strung that guitar following one of the guides.

Steve Hyde

## Handled with Care

I'm too old for writing fan letters, but I have to say I'm absolutely blown away with Taylor's service. Twenty years ago, my wife gifted me a 410ce LTD at a time in our lives when we didn't have a lot of money. It's my most prized possession. I nervously sent it on a 6,000-mile round trip from upstate New York to you in California for service and



## Welcome to the Family

I am a 54-year-old disabled veteran and author who has never played guitar but always had a desire to learn to play. I am finally in a place in my life to fully commit to becoming an accomplished player. Older, yes, but much more committed. I've been practicing every day and look forward to playing my first real song.

After doing a lot of research, listening to different brands of guitars and comparisons, I settled on Taylor. The 814ce became my favorite model after researching several models, and I just received my Taylor V-Class 814ce last Saturday.

On my journey to becoming a great player, I am learning everything Taylor because I believe the history, heritage and knowing about the people behind Taylor will make me a better player and human being.

Anyway, I love *Taylor Primetime* for the education, fun, knowledge, "nerdiness" and all the players in each episode. Thank you for making me feel like I belong.

James A. Murphy

basically got back a new guitar. Gob-smacked!

These days, just getting folks to do what they claim to do seems like a challenge, so finding people who go above and beyond is a real pleasure. Your service people fall into this category. From the swift, efficient and helpful communication of Adam Bernal to the top-class return arrangements and communications of Mike Puckett, and of course the patience and high skill level of Chris Bearden in service, your team was amazing. Whatever you're paying these people, it ain't enough!

Jim Meade

## Noble Path

A friend of mine bought a Taylor guitar a few years ago, and he always passes along his copy of *Wood&Steel* to me once he's done reading it. I have to tell you how incredibly impressed I am with not only your guitars, but also your company. Your tree husbandry was already above and beyond the call of duty; now I read about your urban tree

program. Scott Paul's article describing the partnership with West Coast Arborists really nailed it for me: Taylor is The Real Deal. How many musical instrument companies have a position of Director of Natural Resource Sustainability? You guys don't just talk, you walk the walk. As someone who advocates for urban forests, loves working with wood, and occasionally plays guitar, I just feel compelled to write and say thank you.

I aspire to own a Taylor guitar one day. When I do, I'll feel great satisfaction not only knowing that the instrument was designed with tremendous thought and care (which is clear from reading Bob and Andy's columns), but also that buying a Taylor supports a good company. Thank you so much for forging such an excellent path in this world. Please know that your efforts are appreciated!

Craig Haggart  
 Sunnyvale, California

## Mic Magic

This is in response to Gabriel O'Brien's article in *Wood&Steel* [Vol. 98 / Issue 3], "An Introduction to Recording Acoustic Guitar." The excellent article aptly shows the tried-and-true method of placing a cardioid mic about 12 inches from the top, pointing a touch off the hole. One can always expect excellent, natural-sounding results from this single-channel (mono) capture.

For a "stereo" method, the article briefly mentions the possibility of using an XY pattern, but I find that XY still captures the instrument more or less in mono (even when the channels are fully spread, the guitar appears compactly centered), while providing a broad "stereo" spread of the acoustic environment around the guitar. Nice! But...

Years ago, I pioneered a two-mic acoustic guitar recording technique that provides two distinct-sounding channels that can be very effective in a mix.

**Mic 1**, which can actually be pointed a few frets back from the end of the fingerboard, picks up what I would call a "scooped" sound — lots of bottom and a bright, stringy top, but not much "meaty" midrange.

**Mic 2**, pointed near the center of the lower bout, picks up very little bass and absolutely no stringy treble, but effectively captures the meaty midrange of the instrument — thus filling in the spectral range that is missing from the Mic 1 signal.

As such, the two channels allow for a range of interesting mixing or blending options, such as:

- Spreading the sounds of the guitar widely across the stereo speakers
- Enhanced adjustment of tonal balance to suit a given orchestration, etc.

Because the mics point to different sources of radiation from the top, the signals do not interact in a way to cause a lot of phase cancellation when summed to mono.

Just thought I'd share.

Larry Revit

**Gabriel replies:** Thanks so much for your thoughts, Larry. I mentioned coincident XY recording as a popular approach to acoustic guitar with multiple microphones in the same way that I'd mention ORTF or a spaced pair, like what you're describing. You're correct in that it's not particularly "stereo sounding." I assume many use XY because it simulates human hearing. However, my goal when recording guitars is circumstantial. For studio work, I'm usually trying to seat something in a larger mix. For video content, I'm usually trying to give listeners my impression of what the guitar sounds like to the player so the listener can determine whether that's a guitar they'd like to try out in a store and possibly own — an important distinction — and to show what a guitar can do. In the studio, for solo guitar or singer-songwriter setups where acoustic guitar is the main instrument, I often use two to three microphones. I'll usually start with the first in the position I previously mentioned: about 12 inches from the treble side of the upper bout. When adding a second microphone, I often place it shoulder high to the player's strumming arm, angled slightly down toward the bridge from three to four feet away, thus obeying the three-to-one rule. I'll go into more depth in a future article, but for now, thanks again for sharing your experience. I look forward to trying out the technique you suggested.



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# Contents

WOOD&STEEL | VOLUME 99 | 2021 ISSUE 1



On the Cover **13**

## FINNEAS

The GRAMMY-winning artist/producer comes up for air during a fertile creative stretch to share why a good acoustic guitar is an indispensable songwriting tool and what he likes about the new Taylor GT.

Cover Photo: FINNEAS with the new GT K21e

## Features

- 10 The Taylor GT: New Models for 2021**  
Following the acclaimed debut of our fun-to-play new GT, we're thrilled to introduce the new rosewood/spruce GT 811e and all-koa GT K21e.
- 14 Dream Team**  
Developed in the face of adversity, our American Dream Series has earned a permanent place within the Taylor line.
- 16 Guitar Lesson: Playing for Keeps**  
Been playing more while stuck at home? Here's how to make real progress without losing sight of having fun.

## Columns

- 4 Kurt's Corner**  
The longevity of several musical instrument companies is a testament to the intrinsic value of musical expression – and a motivator for Taylor.
- 5 BobSpeak**  
Bob reflects on the past year, the importance of music, and the need to look after each other.
- 45 The Craft**  
Music is constantly evolving, so the instruments we make should too.

## Departments

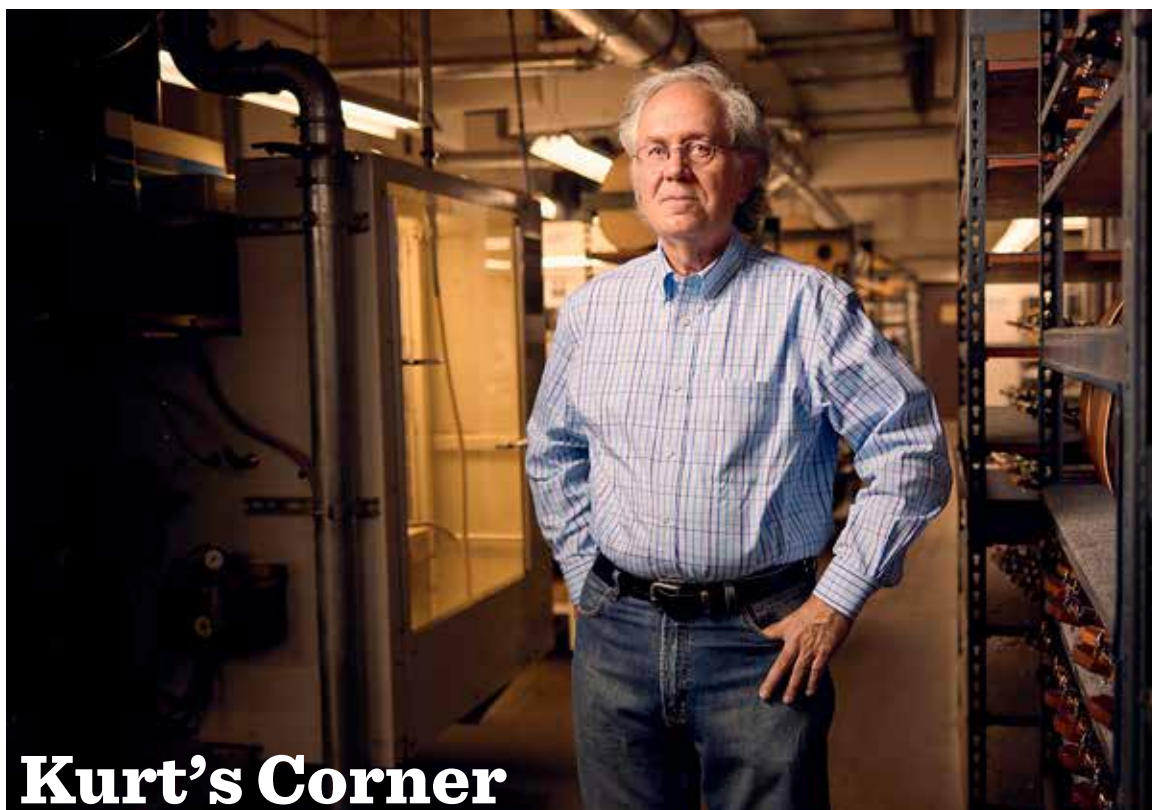
- 6 Ask Bob**  
Telegraphing explained, angled back bracing, wood-drying techniques, relative vs. absolute humidity, and more.
- 8 Sustainability**  
Reforestation has grown into a global phenomenon, but climate change and other factors add complexities to the initiatives being developed.
- 46 TaylorWare**  
Taylor gear and accessories, including guitar stands, straps, picks, wall hangers, guitar care products, apparel and more.

## 18 *The 2021 Taylor Guitar Guide*

- 19 The Taylor Difference**  
Five things that set the Taylor experience apart.
- 20 Taylor Body Shapes**  
How the proportions of each Taylor body style impact its feel and sound.
- 22 Tonewoods**  
A closer look at the properties that give each wood species its unique sonic personality.
- 24 The Taylor Line at a Glance**  
A road map of our guitar series and tonewood pairings for each.
- 26 The Taylor Line by Series**  
Explore the Taylor line one series at a time and discover what's special about each.







## Kurt's Corner

### Future-Proofing

One of the keys to longevity in business is finding ways to make people's lives better.

I'd like to start by wishing everyone a healthy and happy year in 2021. So much has been out of our control, and everyone else's control, during this pandemic. Here at Taylor, we were fortunate to have a healthy year in 2020, and lucky to be in a business that was well-aligned with people spending more time working from and being at home, and turning to music during that time. With the recent news of several vaccines proving effective and nearing approval, I'm hopeful

that Taylor Guitars could outlive Apple. That's a fairly outrageous statement to make, but I think he made an interesting point. Musical instruments evolve fairly slowly. The best instruments produced by some manufacturers were made 60 or more years ago. Musical instrument technology doesn't easily become outdated.

Martin Guitars has been in business since 1833. Steinway since 1853. Gibson since 1902. Each for more

lete, and companies get relegated to the dustbin in just a few years. A company needs to be on the cutting edge to remain relevant. We're all aware of technology companies that were once dominant but now no longer exist. The world of technology changes quickly.

I can't imagine Apple going away because their products make life better. If they stopped improving the ways their products enhance people's lives, would the company continue to thrive? Maybe that's the appropriate question, because musical instruments do continue to improve and enhance people's lives, even as the instruments become quite old. Their inherent technology doesn't become outdated and useless.

For me, the question is, where do I want technology to help improve and simplify my life, and where do I not want more technology? Some people like the idea of a self-driving car. Not me, I really enjoy driving. I want technology to help me enjoy doing the things I really love doing, not do them for me. I don't want technology to take the skill or enjoyment out of them for me.

Our job as instrument builders and designers is to make instruments that are more fun and more inspiring for you to play, and that brighten your day whenever you pick one up. That will remain our focus and purpose from now into the future. If we do a good job at this, and if we're a little lucky, hopefully Taylor Guitars will continue to thrive and inspire people to create music for generations to come.

— Kurt Listug, CEO

we'll all turn the corner, get back to more normal conditions, and have a positive year.

As I've written many times before, we don't know what each year will bring or what challenges we'll be presented with, and 2020 was certainly no exception!

If we're lucky, life is long, yet it only lasts decades. But businesses can last centuries, depending on the industry. Bob, Andy and I were talking recently, and Bob said somewhat provocatively

than a hundred years, making pretty traditional musical instruments. Making and enjoying music fulfills a human need, as it's creative and aesthetic. It's an art form, and it makes life better. It's remarkable to me that some of the oldest companies in America are companies that make musical instruments — instruments that haven't changed much throughout the years.

By contrast, technology can evolve so rapidly that products become obso-

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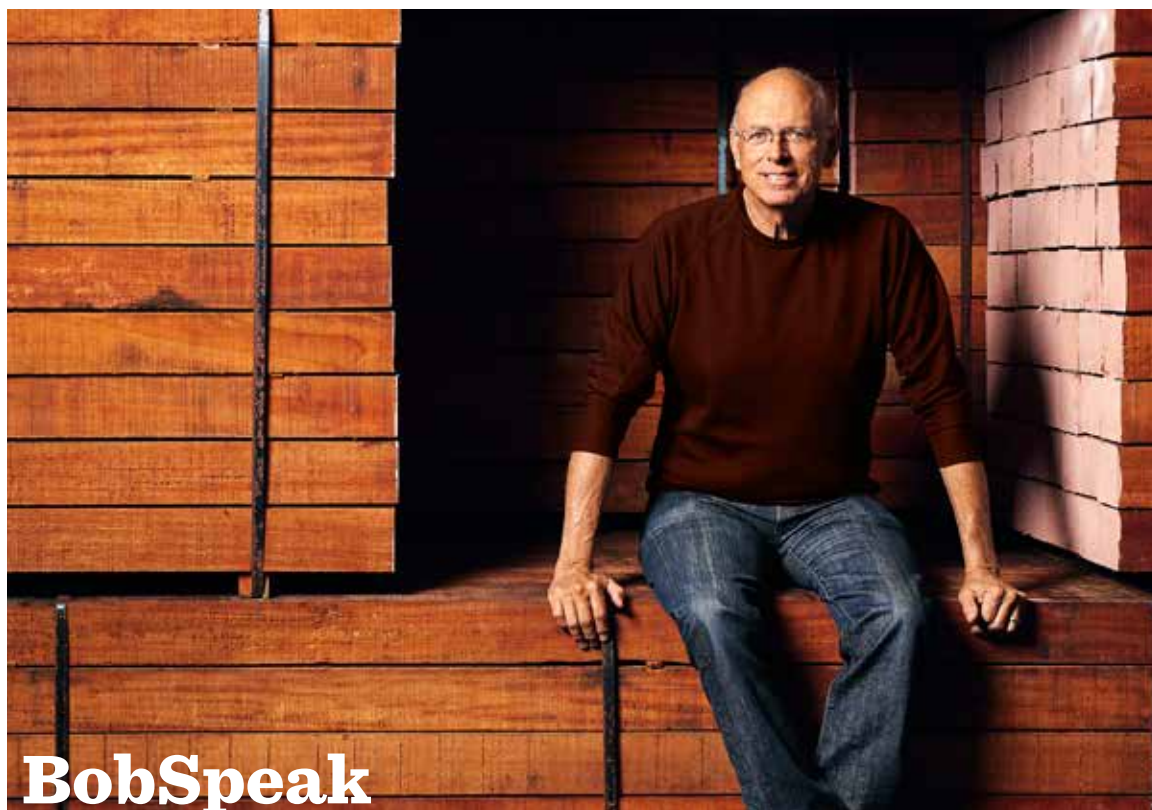
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## BobSpeak

### Better Days Ahead

Bob reflects with bittersweet emotions on an unprecedented year.

Experiencing the upheaval of the last year has taken me and all of us on a journey the likes of which I've never experienced in my life. Collectively, it felt as if we were shaken to the core last year – in different ways in different parts of the world. Health, equality, fair opportunity, governmental leadership, populations' willingness to follow, and many more ideas and conditions have been tested, evaluated, re-evaluated and discussed like no other time I can remember. This was global.

With every experience I've had in the past, I've always been able to count on people getting together to work, to put forth effort to get ourselves out of the mess. This time, however, the option of solving things by coming together physically was hampered, and in some cases, it evaporated.

As we look into the new year, we can see we have a way to go in order to recover from the pandemic. But I'm looking forward to things getting better for all of us, and I miss all the people I'm used to seeing, both here in San Diego and around the world!

One thing that became clear once again is that music helps people feel better. Historical data shows that during hard economic times, musical instruments have always done fairly well

as a business sector because when people are forced to cut back, they seem to find that playing music helps their spirits. Never has this played out as obviously as the year 2020 for us here at Taylor. People bought guitars in numbers I've never experienced. I'll admit I had a hard time reconciling the feelings I had as our livelihoods were supported with the knowledge that those of others were not. We're happy we're surviving and serving the needs of people, but heartbroken for those who are struggling.

So when we reflect on our accomplishments from the past year, our feeling of good fortune is bittersweet. It's not that we feel like the world would be better if we did worse for the sake of suffering, but you should know we all have been touched by friends and family who are not so fortunate. And I trust that on a personal level, all of us who are more fortunate during these times are helping those we know personally who are not.

One thing that makes us proud is that when we make guitars, it really seems to help people. I love hearing how so many people have found meaning in playing music for themselves, for others, and with others. This is probably the greatest benefit and blessing I've

known from a lifetime of making guitars. We've worked hard this year to make what players want. And just to be clear, when I say "we," I really mean it. The Taylor team, represented around the world, is who I want to go through difficult times with. And that includes our dealers, and you who buy our guitars. Together, it's a great team with a good outlook that makes beneficial deposits into the world. I couldn't ask for anything better.

In this issue, we'll go on to talk about guitar models, construction techniques, guitar gear, music, sustainability efforts and other related topics because life goes on, and we want it to go on. I'm just here to say that we feel blessed that we're okay, and truly hope that you're okay. For those who are not, know that we're thinking of you because we all know someone close who has suffered greatly.

May I suggest to everyone: play music. Try to love each other. Help your neighbor. Make memorable times. You'll never forget it or regret it.

– Bob Taylor, President

### Explore our Digital Edition



Beyond the print edition of *Wood&Steel*, you'll find related video content in our digital edition, accessible for free at [taylorguitars.com](http://taylorguitars.com) (look under Owners in the menu bar) or here: [woodandsteel.taylorguitars.com](http://woodandsteel.taylorguitars.com)  
Here's a taste of what you'll find:

- Demos of our newest GT and American Dream models
- Ask Bob: Bob Taylor explains V-Class telegraphing
- An overview of Taylor body shapes and tonewoods
- How different guitar picks affect your tone
- The basics of using our ES2 pickup and guitar care tips
- Instructional videos on using a capo, playing posture and more

Some of this video content is accessible from these pages if you have a smartphone. Simply scan the QR codes for instant access.



# Ask Bob

Telegraphing explained, angled back bracing, wood-drying techniques, and relative vs. absolute humidity

I have a 2019 814ce with a cedar top that I purchased from Wildwood Guitars in August of 2019. It's been lovingly played nearly every day since, and otherwise stored in its hardshell case with an Oasis humidifier. I also have a small digital hygrometer in the case and check it each time I get my guitar out to play. It's always between 40 and 45 percent RH. Lately I have begun to notice "witness lines" of the [V-Class] bracing pattern in the top. I can clearly see the "V" radiating down from the bridge to the tail of the guitar, and I can also see witness lines of those same braces between the bridge and the soundhole. Is this normal? I love my guitar, and I just want to be sure I am doing everything I can so it has a long and wonderful life.

Mike Keffeler

Scan the code to see Bob's video response.



Mike, this is normal and not a problem. Telegraphing is when you can see the pattern of the braces underneath the top by looking at the top in certain light conditions. I'll try to explain in words, but I'm making a video response as well. Our V-Class bracing is still new to the market after just a couple years, but we made guitars with it in our factory and put them through both our torture chambers and time trials for five years before ever releasing them to be sure they would be resilient. What is so good about V-Class is that the braces don't run across the top from one side to the other like X bracing does. This helps both the sound and the stability of the guitar. Many other stringed instruments are actually braced in a similar way to V-Class, like mandolins, violins, archtop guitars and others. We have a soundhole in the middle of the top, so we run our braces in the V pattern to pass by the sides of the soundhole. The top of the guitar will shrink and swell with changing humidity levels, as always. An X brace runs across the grain from side to side, so it doesn't show as much of the telegraphing pattern. But it causes the top to arch up with humidity and down with dryness.

## Are there any urban tonewoods other than ash on the horizon for Taylor?

Pat O'Brien

Yes, Pat. We're looking at eucalyptus and blackwood. And maybe more in the future. There are some great tonewoods out there in the urban environment, most traditionally discarded when a city decides to take them. By the way, we buy a lot of our mahogany from India, as it was basically planted as an urban tree during the colonial years. So without the marketing, a lot of our mahogany sides and backs are actually urban wood. And you should know that most Indian rosewood comes from being planted as shade and/or wind-blocking trees for tea plantations. It's neat to think that so much is renewable that way.

This is forever a problem because the string height goes up and down like a bladder being inflated and deflated. Since V-Class runs at only a slight angle in relation to the top grain, as the top stretches from drying, or gathers in on itself as it swells from higher humidity, it does not cause the top to rise and fall. Action and string height stay amazingly stable. This is a huge advantage of the V-Class design in addition to the tonal and intonation advantages. But the top can show the braces underneath when a top stretches or gathers from changing width. It's just visual. There is no harm being done. It can come and go with humidity changes. Don't be alarmed. We've tortured these guitars to extremes you cannot imagine. We are confident in them.

**I know that humidity is a concern for guitars, and the recommendations are usually given in relative humidity terms. Isn't specific humidity most important? I live in the Pacific Northwest, and while our relative humidity is high, the temperatures are cool, so our specific humidity is low. A tropical climate might have a relative humidity in the recommended range, yet have a high specific humidity. Which is better?**

M Pedersen

Good question, M! Some refer to that as absolute humidity. If we were making Gummy Bears or shiny chocolate bars, absolute humidity, so I have heard, is important. Without getting geeky, which is hard not to do, relative humidity (RH)

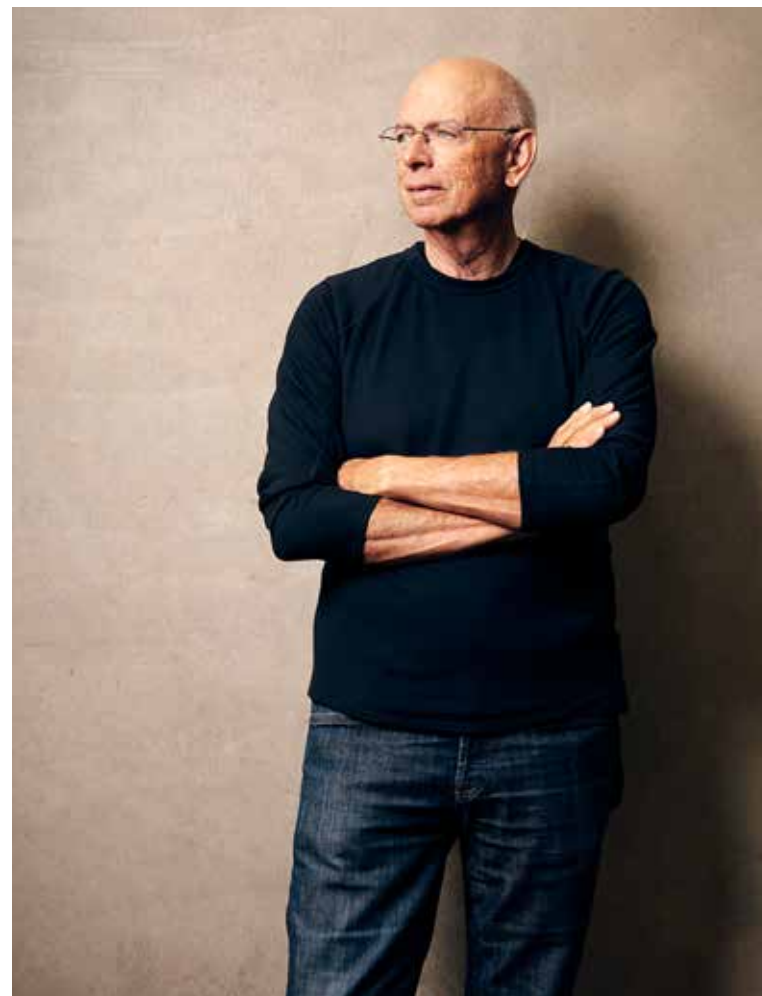
is the amount of water in the air relative to the air temperature's ability to hold water. So when the RH is 50%, it means that at that given temperature, the air is at 50% capacity of what it's capable of holding. Raise the temperature and then it can hold more, so it changes to 40% or 20%, depending on the temperature rise. Lower the temperature and the RH increases, since cold air holds less water. Absolute humidity is how much water is in a volume of air, regardless of the temperature.

Okay, here's the answer. Wood equalizes to the relative humidity, not the absolute. So does your bath towel or your potato chips. This is called EMC (equilibrium moisture content), and the wood will gain or lose moisture in an effort to equalize to the surrounding

relative humidity. A bath towel tends to stay damp in a Seattle house and tends to get really dry in a Las Vegas house. So does a guitar. The absolute humidity works differently. At Taylor, we prepare our wood and build at close to 50% RH, which is a good all-around level to build, and the guitar is very happy if it gets to experience that out in its working life. It can withstand changes, but it's nice if it experiences that and not the extremes.

**What is the drying time for different tonewoods before they can start to be machined for tops and sides? Do some woods process sooner than others, and how is tone affected?**

AI





Al, I'll start by saying that we dry for stability more than tone. If we do a good job of that, the tone is the best it can be. Wood with lower moisture content always sounds better since water weight adds nothing to tone. So we work toward stability, and that means removing water in ways that make it difficult for it to re-enter the wood. Nearly all of our woods can be dried in a two-to-three-month, highly controlled process. But since we carry more wood stock than a few months' worth, we usually dry it longer since it's there anyway.

**Bob, much has been written about Taylor's innovations in guitar design and production, but I'm curious whether your team also has pursued advances in your methods of drying and conditioning your wood. Are there particular challenges you face now that you didn't have to contend with in the past?**

Marc Larsen

Yes, Marc, we are always advancing that process. In fact, as I write, we're conducting drying experiments to improve the current processes, and this practice never ceases, as it's one of my dearest interests. We prefer to dry all our wood here on-site. We have very little wood that comes to us dry and ready to use. We have a huge drying operation with dependable methods we've developed over time. One challenge we have that we're working on now is how to make wood more stable through drying, re-drying, and even some heat here and there in order to be able to expand more easily in the high-humidity equatorial regions of the world. We have such high demand for our guitars, so this keeps us on our toes. Here where we live in Southern California, it's about keeping the guitar from cracking in dry conditions. But there it's about keeping it from swelling from ultra-high daily humidity. We never stop trying to improve this. It's a core competency of ours that is foundational to a good guitar and our business.

**Can you explain the theory behind your angled back bracing?**

Alexa D.

Alexa, in the time I've spent with Andy Powers, he's taught me much of his knowledge of guitar making. He's quite clever and thinks of things most of us mere mortals don't! Let's start with the fact that, back in the day, I started

making acoustic guitars with bodies that were less deep than other guitars. That makes them comfy to hold and play and gives them a clarity of tone that has great utility. Andy recognized both of those assets, and when thinking as he does about how to solve an acoustic problem with a guitar in an unconventional way, he fashioned the idea of making the braces at an angle. This makes the back asymmetrical and controls its tension in a way that Andy knew would enhance the low-end response but not add what could be described as a reverb response, which sort of undoes the clarity virtues we like in the guitar I made and Andy inherited. So this did the trick. If you just think of how differently the angled braces spread the load, the tension and the vibration over the back compared to if it were broken into equal quadrants like normal back braces, you can get an idea that it's really different acoustically. I asked Andy today if he would do that to a more traditional-depth guitar too, and he said while he thought of it as a solution to a shallower guitar, that yes, he'd do it now to a deeper guitar if that guitar was in need of what this offers. I love learning from Andy!

**As an amateur builder, I have made about a dozen guitars. Without the money to invest in top-quality specialized tools, I've always resorted to trying to figure out how to make certain cuts or make bends in different ways, or use different materials and techniques...some obviously more successful than others. My questions have to do with why other stringed instruments like violins and cellos have a sound post but guitars do not. And why not also make the back out of the soundboard material? Wouldn't more movement produce more sound?**

Rick Mortimer

Rick, with a violin, a sound post is meant to excite the back to vibrate with the top. Remember, it's a bowed instrument, and the power going into the string is enormous – many, many times greater than a pluck on a guitar. And so that constant bowing motion can get the violin to really perform! It's so loud. It's wonderful. The guitar is a different thing. So now think of what a violin sounds like when it's plucked. *Boink*. It's kind of a letdown, isn't it? It takes 10 of them in the orchestra to even hear that measly pluck. No sustain at all. None. Sound over. The guitar's soundboard resonates and sustains. The back is there to support it, add some color, and fill out the

tone in ways we can alter as I explained in the question regarding back bracing. The body is a sound box almost like a speaker cabinet. It's just different for a different purpose. So a spruce back doesn't add much. Something hard that still moves gives us the tone we want for the back. And a sound post would stop the top from vibrating and turn it into a *boink*.

**Is the ebony wood [processed] in Cameroon by Crelicam exclusively Gabon ebony? Are royal ebony and Macassar ebony different species than Gabon? Are there other species of ebony besides those three that are commonly used for parts of guitars?**

At a Road Show before the quarantine (at Music 6000 in Olympia, Washington), I was able to play an E14ce [featuring ebony back and sides]. I love the sound of that guitar – I felt that it presented a strong and solid fundamental. There was some gradual overtone bloom (which I do appreciate), but I found the way that the full chords initially hit me very satisfying. Is it reasonable to assume that the beautiful back and sides of that guitar came from the Crelicam mill? Are the folks in Cameroon selecting which logs become fretboards and bridges and which ones might be good choices for backs and sides? Or are those decisions made in smaller chunks than the whole log?

Robert Lacey, Washington

Robert, that's a lot of questions! Okay, Gabon ebony is the same as Cameroon ebony. Look at your smart phone map and notice that Gabon is the country sharing part of the southern border of Cameroon. The species is *Diospyros crassiflora Hiern*, and the tree isn't aware of the border. Macassar ebony, on the other hand, comes from Indonesia and is *Diospyros celebica*. And Madagascar ebony is *Diospyros ebenum*. FYI, persimmon fruit comes from *Diospyros kaki*. And there are many other *Diospyros* species, too, spread out across the tropics. The blackest comes from Madagascar. Macassar is different and is highly colored. Cameroonian ebony that we get from our Crelicam mill is both black and colored. Currently, more trees are colored from that region. We do not extract whole logs since we don't have roads that offer access to the trees. We use big four-wheel-drive trucks, on a machete-cut path into thick forest to extract the blocks we cut on-site. These are usually 500-pound blocks. Then, reading the color of those

blocks, we will direct the wood to the best value part to make. The colored pieces are called royal ebony, as you referred to it, by some people, but we don't use that term – although I like the ring of that name! Thank you for the comments on the tone. Your description might help others, so I appreciate the descriptive wording.

**As an owner of two Taylors – a 2004 W12ce and a 1984 712 (Lemon Grove) – and always looking to add to the collection, I pause because of the use of ivoroid, Italian acrylic and tortoise (fancy names for plastic) for binding and inlays and basic plastic pickguards. I am curious why Taylor would “gild the lily” with plastic, especially when Taylor does everything else so flawlessly and because many other makers (at comparable price points) are binding with flame maple or ebony or a variety of woods. And fret inlays, etc., are abalone, mother-of-pearl or wood.**

As for pickguards, as a finger-picker, for me, the pickguard adds nothing to the instrument. Can they be removed, or, better yet, can Taylor send them with the instrument and let the end user install or not? I see you use some wood pickguards, and they appeal much more than plastic. But all this plastic limits my Taylor options.

With an instrument as smartly designed and produced as yours, why “pollute” all that wood and steel with plastic?

John LaSala

John, ivoroid and tortoise are not just plastic, they're nitrocellulose plastic, the original plastic. What film is made of. It's not made in the U.S. anymore because it's so volatile in the manufacturing process. It's made in Italy and has deep, deep roots in the history of guitar making. Italian acrylic is similar – made in Italy like the others to be beautiful and preserve some tradition. It's not made here, there's no profit in it for American thinking, so “grazie mille” to

the Italians. We make a lot of guitars. Hundreds each day. And I think when it comes to guitars made in El Cajon, we actually make more wood-bound guitars than anyone anywhere. So I guess we have a different viewpoint. As for your pickguard question, we produce some models without them. And we like the wooden ones we make for certain series. Again, plastic is pretty traditional. Putting it on yourself (maybe not you personally) would likely be a disaster. It's not easy to position it exactly where it belongs on the first try. We have the tools and skill to do that here in the factory.

**I am the proud owner of a 514ce made in 2018. I am still amazed at the sweet sounds I get from my guitar's cedar top. I can hear nice ringing tones from the B & E strings when I fingerpick. I wanted to find out more about the selection process for cedar tops. I have played spruce-top guitars for a long time, and I know that wood is ubiquitous in acoustic guitar building. How do you know which cedar logs will work for the tops you put on the 514?**

Anthony

It's easy, Anthony. We just look at it. It's that simple, but straight grain, no structural flaws, and accurate quartersawn cutting from the mill all add up to cedar you can depend on. We don't over-use cedar because it's hard to work with compared to spruce, so there's a limit to how many guitars we can make. For instance, it takes forever for glue to dry on cedar. I'm often asked how we know something will sound good. There's no mystery to it for us. It's like asking a chef how he or she knows something will taste good. In the same way, if I suggested you put ketchup and mustard on your morning granola, you'd know that is just wrong, as wrong as can be, even if you've never tasted it. Well, the tonal properties of wood are like that for us. We touch it, feel it, smell it, tap it. Then we know.

## Got a question for Bob Taylor?

Shoot him an email: [askbob@taylorguitars.com](mailto:askbob@taylorguitars.com)

If you have a specific repair or service concern, please call our Customer Service department at (800) 943-6782, and we'll take care of you.



[Sustainability]



*Women at a nursery in Nawalparasi, Nepal.  
(Photo: Eden Reforestation Projects)*

**In an age of climate change, growing the right tree in the right place is more important than ever. Here's why.**

By Scott Paul

Over the past decade, reforestation has become a worldwide movement. Think of it as the equivalent of the world's largest (and longest) music festival, with live events taking place on stages all around the globe. Headlining acts include the Bonn Challenge, with its global goal to bring 350 million hectares of degraded and deforested landscapes into restoration by 2030; the Paris Agreement, created to combat climate change; and the New York Declaration on Forests, an international plan to halt global deforestation that has 200 endorsers including national governments, multi-national companies, groups representing indigenous communities, and non-government organizations.

Supporting acts might include regional restoration efforts like Initiative 20x20 in Latin America and AFR100

(the African Forest Landscape Restoration Initiative) in Africa. On the smaller side stages, you'll find local and upcoming initiatives, where community roots are often strongest. Here you'll find Taylor Guitars' work via the Ebony Project in Cameroon, Paniolo Tone-woods in Hawaii, and our emerging efforts with urban trees in our home state of California. Meanwhile, there are countless others around the world also jamming away on festival side stages and even in the parking lot.

Taken together, the scale of forest restoration initiatives now either underway or under discussion is unprecedented. So, we thought it might be a good time to share a few thoughts on this increasingly hot topic. But first, it's worth acknowledging that the Earth has several important terrestrial ecosystems, and not all are dominated by

tree cover. These include open-canopy woodlands, peatlands, grasslands, chaparral, tundra and deserts. So, let's just assume I'm talking about reforestation in areas where it is appropriate.

### **Forests & Agriculture**

Although growing trees seems like a straightforward act, like many things, deciding what and where to grow trees isn't so simple. For example, in taking care of a global population of 7.8 billion people and counting, with increasing escalations in the demand for food, fiber and fuel, arable land is at a premium. The word "arable" comes from the Latin word *arabilis*, meaning "able to be plowed." It's the flat land where it is most economically efficient to grow temporary crops or temporary meadows for mowing or for pasture. Competition for this land is one reason



why, in temperate regions, you tend to see remaining native forests on hillsides or in ravines, where agricultural activity would be costly. It is also a reason why so much agricultural expansion is taking place across the tropics, where there are vast areas of flat land with few rocks and lots of sun. Over 70 percent of tropical forest loss is due to the conversion to large-scale agricultural production.

social scientist, environmental activist or government official.

From an economic perspective, exotic species often enjoy years, even decades, of rapid growth due to the fact that they are separated from the natural predators of their native range. Growing trees sequester carbon, and wood is increasingly being seen as an environmentally friendly building material over steel and concrete. Growing more trees

ing flora and fauna. Further, native tree species tend to support more insects, an important food source for native birds, which in turn distribute seeds and help a wide variety of plants reproduce. Healthy insect populations also prey upon native plants, keeping their populations controlled. The importance of protecting and expanding native forest lands cannot be overemphasized, a fact that comes into clearer focus as we gain further insights into the ecological systems that support life on Earth.

“  
**Over 70 percent of tropical forest loss is due to the conversion to large-scale agricultural production.**  
”

Meeting the world's growing demand for food, fiber and fuel in an era of climate change helps explain why most of the largest tree-planting projects over the past several decades have prioritized the planting of a few profitable, often exotic, tree species. It might also help explain why you often see two seemingly contradictory statistics – that in some countries forest cover is increasing overall, while native forest is shrinking. There is no universally agreed-upon definition of a forest, let alone reforestation. Your opinion likely varies depending on whether you're a palm oil company, forester, ecologist,

can also reduce the rate of deforestation of nearby native forests, as people may have less need to enter native forests for their timber or fuelwood needs. So having fast-growing, short-rotation trees makes sense, but we need to balance our portfolio. For our planet (and our metaphorical festival), in order to survive, we need to make informed and deliberate choices, and we need diversity to be resilient.

From an ecological perspective, growing native trees provides the best return on investment, as native species have evolved to compete and survive in a symbiotic relationship with surround-

### The Climes They Are a-Changin'

Conversations about what to plant and where to plant are not new. Regardless of where you stand on the issue, climate change is changing everything, and it's a driving force behind many internationally funded reforestation efforts, as policymakers mobilize funds and look for incentives to slow, reduce and eventually reverse greenhouse gas emissions. But climate change is also impacting the act of growing trees itself. To understand how, let's look at Iceland, the volcanically active island in the North Atlantic region.

Although people might imagine Iceland with its characteristic sand and lava fields, mountains and glaciers, the island was, in fact, once heavily forested. With colonization some 1,000 years ago, land was cleared and livestock were introduced, exposing soil on the notoriously windswept island and creating conditions that kept the forest from coming back.



*Natural restoration of tropical dry forest in Guanacaste, Costa Rica. Thirty-five years ago this land was pastureland cleared from the forest over a century ago. (Photo: Eric Palola)*

In an attempt to restore the forest, Icelanders began planting native species, but after a few decades, they realized the new forest was dying off. Conditions had changed – winters were milder, and summers were longer – and many of the native trees couldn't survive.

When the country incorporated several exotic species that were better adapted for current conditions, the forest began to take hold. The takeaway? In some places, climate change is outpacing the evolution of new traits in trees that help determine, for example, how much heat they need in the summer, how tolerant they are to drought, and when to start or stop growing seasonally. In regions all over the world, we're seeing plants and animals abandon their historical territories and move to more suitable zones or perish altogether. Tropical fish are migrating north or south away from the equator to cooler waters. Trees, too, are gradually shifting latitudes or into higher elevations. Yes, over time, trees migrate too.

In another example of how climate change is changing the game, one closer to home for us at Taylor Guitars, the U.S. government is now advocating for the planting of “climate-ready trees” in California cities. These trees are suited to changing environmental conditions, such as the increased likelihood of drought. Many of the trees suggested are from places like Australia, India, Mexico or Brazil.

### Get Growing

Climate change is an enormously complicated issue, and scientific research indicates the best thing we can do to mitigate its impact is reduce our consumption of fossil fuels. Growing trees is not a panacea, but it's a great idea. So we simultaneously

attempt to restore natural systems while caring for an ever-expanding global population – which sometimes can feel like having the Sex Pistols on one stage and the New York Philharmonic on another.

On March 1, 2019, the UN General Assembly officially adopted a resolution declaring 2021–2030 the UN Decade on Ecosystem Restoration, and in 2020 the World Economic Forum in Davos launched the Trillion Trees platform to support it. Through initiatives like TerraMatch, the match.com for trees, they are funding experienced local groups dedicated to doing reforestation the right way. And researchers are also getting better at seeing where trees are growing with the help of satellites, helping track progress toward those ambitious goals. Everywhere you turn, it seems that something is happening.

As we grapple with the challenges and intricacies of reforestation around the world, it is helpful to keep in mind that archaeological and ethnobotanical evidence shows humanity has survived and prospered by manipulating the environment and by moving plants and animals from one place to another. Now, it suits our needs to enhance, not diminish, the world around us. As the proverb says: “The best time to plant a tree was 20 years ago. The second-best time is now.”

With the right partners and resources in place, local knowledge, and the empowerment of affected communities, we can make our global restoration festival a never-ending event.

*Scott Paul is Taylor's Director of Natural Resource Sustainability.*



*Plantation for plywood production, Forest College and Research Institute, Tamil Nadu Agricultural University, India. (Photo: James Anderson/World Resources Institute)*



# FAMILY

A photograph of two Taylor acoustic guitars. One guitar is light-colored with a dark pickguard, and the other is dark wood. They are leaning against a dark brown leather tufted sofa. The floor is covered with a patterned rug. The word "FAMILY" is written in large, bold, white letters across the top of the image.

**After unveiling our sleek, fun-to-play GT guitar last October, we're thrilled to branch out with premium rosewood and koa models.**

By Jim Kirlin

# A F F A I R

**F**or those of us at Taylor who get to usher inventive new guitar designs into the world, one of the joys of our work is responding to the needs of players – delivering inspiring musical tools that haven't been available before. Usually it's a guitar with some new combination of refined features that make it easier to play, or a fresh tonal palette to explore. Often, it's both.

Such was the case in October, when we unveiled our sporty Grand Theater – better known as the GT. As we detailed in our cover story last issue, master builder Andy Powers had observed a groundswell of interest among players for the compact proportions and nimble feel of smaller guitars, yet players didn't want to skimp on sound. They wanted a stage- and studio-worthy instrument capable of producing rich, full-bodied tone.

Andy had actually been kicking around design ideas on and off for a few years before Taylor committed to developing what became the GT last winter. From the beginning, he knew that one of the foundational design choices for this guitar, one that would help define both the feel and sound, would be the scale length of the strings (measured from the nut to the saddle). He set his sights on something shorter than the string length range of most modern acoustic guitars ("Most live in the world of somewhere around 25 inches," he notes), but longer than the typical string length of what would be considered a travel guitar – up to about 23.5 inches (the scale length of our GS Mini). To most people, that in-between zone might seem negligible, but for Andy, it was prime real estate to create a new category of guitar with an inviting new feel and sound. In the end, Andy arrived at a scale length of 24-1/8

inches – the equivalent of capo-ing a guitar with a 25-1/2-inch scale length at the first fret.

For the body proportions, he envisioned something larger than our popular GS Mini but slightly smaller than our Grand Concert. He borrowed the shapely curves of our biggest body style, the Grand Orchestra, but scaled them down and made the body shallower.

The other critical ingredient was the internal bracing architecture. The challenge was to coax a full voice from the body's compact proportions. One of the benefits of Andy's innovative V-Class architecture, introduced in 2018, is its ability to improve the tonal output and produce a uniform response across the frequency spectrum. But due to the GT's smaller proportions, he needed to resort to a bit of "acoustic alchemy," as he puts it, in order to enhance the low-end frequencies. That led to an asymmetrical variant of his V-Class design, dubbed C-Class™ bracing in honor of its cantilevered structural element.

"It's a different mechanism to exaggerate the low-end response out of a relatively small guitar," Andy says, "while still delivering the enhancements of the V-Class design, like improved volume and intonation."

When integrated together, the unique design specifications of the GT place it in a category all its own, offering a uniquely appealing blend of playing comfort and sound. The scale length, in tandem with light-gauge (.012-.053) strings, yields a light, slinky tension profile. (It's the same tension as a guitar with a scale length of 25-1/2 inches tuned down a half step.) The shorter scale length also means slightly condensed fret spacing, making more complicated chords easier to play.

"It's one of the easiest playing guitars I've ever had my hands on," wrote *Guitar Player* magazine gear guru Art Thompson in his review of the GTe Urban Ash for the publication's December edition, on his way to giving the guitar an Editors' Pick Award. "It's as light as a feather, yet so dynamic and expressive."

Among the other nuanced touches that contribute to the GT's hand-friendly feel are a nut width of 1-23/32 inches, which splits the difference between the 1-3/4-inch and 1-11/16-inch nut widths

— TAYLOR —  
**GT**™

used on other Taylor 6-strings, plus a new neck carve profile that caters to the GT's unique scale length.

"This profile has elements of our classic Taylor neck shape and offers a subtle nod to the compound-carve design we developed for the Grand Pacific," Andy says. "Proportionally, it has a touch more depth and fullness in the player's hand than you might assume for such a nimble guitar, but the subtle profile transition as you move from the nut to the heel has an appealing, balanced feel that makes playing seem effortless."

We get a steady stream of inquiries from folks – from beginners to mature players eager to reduce the stress on their hands and prolong the lifespan of a favorite hobby – looking for model

recommendations that offer the easiest playability. Given its many hand-friendly features, the GT is, without question, a great option to explore.

## The Birth of Serious Fun

When we launched the GT in October – our fastest-selling U.S. model launch ever – one message we sent with our "serious fun" tagline was the fusion of easy handling and high performance we feel the GT embodies. Historically speaking, our GS Mini became arguably the most successful guitar we've ever offered in part because we were able to blend couch-friendly size with a surprisingly robust voice. Yet we knew there was room – and a desire among players – for another level of musical sophistication from a compact guitar.

Our debut model, the GT Urban Ash, features solid Urban Ash back and sides with a solid spruce top, and comes with optional ES2 electronics. The choice of this species of ash (also known as Shamel or evergreen ash) was two-fold: We loved its mahogany-like tonal characteristics, and we saw this guitar as another exciting demonstration of our commitment to our urban wood initiative – using responsibly sourced wood from end-of-life trees slated for removal from municipal areas.

We also wanted to make our first GT model broadly accessible to players, so we gave it modest appointments and introduced it in the same price range as our American Dream Series guitars, making it among the most affordable U.S.-made, all-solid-wood guitars in the Taylor line.

So far, the guitar has been warmly embraced by reviewers and the artists

who've had a chance to get their hands on it.

As part of his "First Look" video series, *Premier Guitar* gear editor John Bohlinger shared his initial impressions of the GT and liked its "bluesy mojo." He also picked up on the "serious fun" duality of the guitar.

"It seems like the kind of thing you could go disappear in the woods with for a few days and then go play a concert in an arena the next day," he said after a test drive.

For more early reactions to the GT Urban Ash guitar, see our "Review Riffs" sidebar.



Scan the code  
to watch demos of the  
GT 811e and GT K21e.

## New GT Models

From its earliest stage of development, the GT offered great potential as another versatile framework for Andy to present other appealing tonewood voicings (and aesthetic treatments) within the Taylor line. In fact, we've officially adopted it as a member of our family of body shapes, assigning the numeral 1 to designate it within our model naming scheme when adding it to an existing Taylor series.

To kick off 2021, we're excited to expand the GT footprint with two new models: the rosewood/spruce GT 811e, which brings another rich voice to our 800 Series, and the all-koa GT K21e, which adds an enticing new musical personality to our Koa Series.

*continued*



Meet the GT 811e...

Andy was eager to craft a GT guitar with the classic rosewood and Sitka spruce wood pairing.

He compares working with the woods in this context to the way different chefs or regions use staple ingredients in a fresh way to place their own culinary imprint on a familiar dish.

"With the GT 811, you'll hear that familiar spruce and rosewood flattop guitar sound, but as a result of the GT's fresh form and structure, the listening and playing experiences deliver a distinctly new dimension," Andy says. "This iteration retains the slinky, ultra-easy handling and string feel, svelte body contours, and surprisingly broad GT voice we love, but it's been shaped into a denser, harmonically saturated sound. The top responds quickly to even the most delicate articulation, and it's buoyed by the deep and supportive sound rosewood is known for."

Aesthetically, the guitar shares many standard 800 Series appointments, including maple binding with rosewood top trim, an abalone rosette, our Element inlay scheme in mother-of-pearl, a rosewood pickguard, and a 4.5-mil gloss-finish body. Distinctions include C-Class bracing, an armrest-free body (due to the GT's comfortably small form), and Taylor Mini tuners in smoked nickel (the Minis are more appropriate for the guitar's smaller proportions, and their lighter weight keeps the guitar physically balanced). The GT 811e also features onboard ES2 electronics and comes with our attractive AeroCase, which players love for its blend of light-weight yet super-sturdy attributes.

...And the GT K21e

The all-koa edition of the GT introduces a unique harmony of aesthetic beauty, playing comfort, and sonic expression.

"Tonally, this guitar is the perfect demonstration of the midrange balance and sweetness koa is known for," Andy says. "It has a vibrantly focused sound, with a smoothly rounded attack. The balanced response is broadly useful for a player who will use it as a rhythm instrument, a fingerstyle guitar, or for an electric guitar-oriented playing style."

The models boast solid, figured koa top, back and sides, with a shaded edgeburst around the body and neck. Additional Koa Series appointments include maple binding and top purfling, an elegant maple Spring Vine inlay scheme, a gloss-finish body, and Gotoh Mini 510 tuners in antique gold. It comes equipped with our ES2 pickup and includes Taylor's AeroCase.

One interesting tonal distinction between the new GT models and the original GT Urban Ash, beyond the different sonic flavors of the woods them-



selves, is the effect of the different finish treatments, as Andy explains.

"The GT Urban Ash guitars wear an ultra-thin, water-based matte finish, which has a super-low damping factor, allowing a direct and organic overtone profile from these woods," he says. "Both the 800 Series and Koa Series GT guitars are completed with our more traditional gloss Taylor finish, which subtly filters the characteristics of each piece of wood, refining the response."

Whichever GT model you find yourself gravitating toward, one thing is for

certain: a great playing experience runs in the family.

For more details on all Taylor GT models, including complete specifications, photos, video demos and more, visit [taylorguitars.com](http://taylorguitars.com) and our digital edition of this issue. For model availability, contact your preferred Taylor dealer.

W&S

*Correction: In last issue's GT story, we misstated that the GT's body depth measured at the soundhole is 3-3/4 inches. The correct depth from that location is 4-1/4 inches.*

Review Riffs

Here are some highlights from recent reviews of the GTe Urban Ash.

Chris Vinnicombe, *Guitar.com*

"...the relaxed playability encourages those of us who aren't acoustic virtuosos to be a little more ambitious. The wound G, for example, is considerably easier to bend than it is on an acoustic with a more conventional scale length, so you can approach solos much as you might on an electric guitar strung with a plain G."

"Single notes in higher registers hang in the air for longer than expected, harmonic content is plentiful, and even when using deep open tunings, the intonation is superb...."

"The more time you spend with it, the more its charms reveal themselves, and for singer-songwriters, the GT's compact dimensions and intimate feel mean it's as ideally suited to the living room as it is to the stage or studio."

Pete Prown, *Vintage Guitar*

"Strum a chord and listen to that clear-as-a-bell tone. You won't find the boom of a dreadnought, but this Taylor does produce a surprisingly nuanced tone to a portable instrument. The treble end is also sweet – not the thin, wimpy tone of some acoustics, but delivering genuine sonic meat...."

"Think of it as the pro's small acoustic...The GTe is ready for live gigs just as much as songwriting on-the-go.... This Taylor is not another parlor guitar – the GTe Urban Ash is really its own class of small-body acoustic."

Art Thompson, *Guitar Player*

"The GT is very responsive to the player's touch, easily steering through softer and louder passages while maintaining consistently sweet and focused tone."

"[It] has a big presence that belies its small size.... It's a natural for trips, but it's just as worthy as a studio and/or performance instrument thanks to its rich tone and full-bodied soundstage."

Christian Seaman, *American Songwriter*

"Lead runs and fingerstyle lines are in the GT's favor; however, it is no slouch when asked to produce a driving flat-picked rhythm.... the GT gives off a full-bodied fundamental voice with a lively midrange as well. A very light touch provides a louder than expected response."

"In some ways, the GT's shorter scale and tighter string spacing offer a new light on the landscape of the fingerboard. I had lots of fun trying out different chords otherwise uncomfortable to reach on a standard scale guitar!"





ARTIST  
SPOT  
LIGHT

## FINNEAS

## The GRAMMY-winning artist-producer shares why acoustic guitars don't lie and why his GT is a creative conduit for his song ideas.

By Colin Griffith

**D**espite forcing most of us into social isolation and cutting off creatives from their typical sources of inspiration (and revenue), the coronavirus pandemic has not broken the spirit of the music industry. Among those keeping the dream alive is FINNEAS, a prolific singer-songwriter, producer and multi-instrumentalist who has emerged as a potent force in the world of pop music despite largely working out of his bedroom.

After a stint as an actor headlined by a run on the hit show *Glee*, FINNEAS first entered the musical

limelight through his work with his sister, Billie Eilish. The sibling duo's murky, seductive flavor of pop has dominated the charts for the last couple years and set a relatable soundtrack for a world in the midst of growing uncertainty. With five Grammy awards already under his belt at the ripe old age of 23 (including Producer of the Year, Non-Classical, in 2020), FINNEAS has emerged as a confident artist in his own right, tallying over 640 million streams across major platforms and earning three more chances to add to his Grammy collection in 2021.

Listening to his music is like touring a hi-fi exhibit of modern musical technique: Songs ricochet from fuzzed-out acoustic guitar fingerpicking to bar-room piano melodies paired with his smooth croon to bouncy club rhythms powered by booming basslines and thundering percussion. It's a vibrant, textured style that blends acoustic sounds with techno electricity and a healthy dose of R&B soul, reflecting the spirit of an experimenter who can both take another artist's work to the next level and formulate potent sonic mixtures on his own.

Having honed his skills and sound using mostly instruments within arm's reach at his home, FINNEAS has developed a fast-paced, improvisational working style that demands both performance and accessibility from his gear, especially his guitars. When an idea comes to mind, it's whatever instrument close at hand that will translate it into sound, a creative quirk that shines through in his chameleonic music. To

earn its place in his studio, an instrument must be resilient enough to keep up with his busy schedule and spontaneous creative patterns while also serving up an inspiring musical character.

Recently, Taylor built FINNEAS a custom all-white Grand Pacific model for live shows and studio work. As we readied the launch of the new GT body shape, we knew he should be among the first wave of artists to test-drive it. We were thrilled to get one of the first completed GTe Urban Ash guitars into the hands of a busy working musician, and happy to hear that it had become a staple his musical toolbox.

Even in a pandemic, FINNEAS is in high demand – he's been writing furiously with his sister while hunkered down at home in the Los Angeles area, and most of his remaining time is devoted to keeping up with an array of collaborations-in-progress. In December, he pressed pause to join us for a round of rapid-fire questions about his experience creating music under quarantine

and his unique approach to songwriting and producing with acoustic guitars.

### What role does guitar (acoustic guitar specifically) play in your creative process?

If a song sounds good on an acoustic guitar, I know it's going to sound good anywhere – so I always like to start writing that way.

### How has your creative process changed during the pandemic?

Honestly, it barely has. I got my 10,000 hours writing and recording songs in my bedroom, so this is not much different.

### What do you need from an acoustic guitar for your style of writing and producing?

Dynamics, clarity, body.

### What do you need out of a guitar for performances?

Durability – and it has to look cool.

### What makes a guitar like the Taylor GT useful for a musician like you?

It's just a great guitar. It makes my job a whole lot easier.

### How does playing the GT compare to playing your full-size custom white Taylor Grand Pacific?

I love the portability of it. I don't like instruments to be in the way – I like them to be as easy to bring with me anywhere as possible. And the sound on this one doesn't suffer at all because of its size.

### What inspired you to start playing guitar in the first place? The Beatles.

### What do you think about the future of the guitar, especially the acoustic guitar, as a mainstream musical instrument?

Guitar has been reintegrated into essentially every genre in the last few years. That's so exciting. It's fun to see people be inventive and creative with guitars in ways that are untraditional.

*FINNEAS' debut solo album, Blood Harmony, was released in 2019 and reissued in 2020 with new singles. You can hear his work on all major streaming services. **W&S***





Singer-songwriter Shane Hall with the AD27e

**I**t's safe to say that most of us were eager to turn the page on the year that was 2020, even if the new calendar year was merely a symbolic reset. The sustained turbulence of the past months has tested the resolve of many, and challenged us all to adapt to our new realities on the fly.

From our vantage point at Taylor, we especially felt for the community of musicians and others in the industry whose livelihoods suffered as a result, along with fans who were unable to enjoy the shared pleasures of experi-

encing live performances together as a group.

Yet we also were reminded of the essential role music plays in helping us get through tough times, and that we will always find ways to make and share it. Even with gigs cancelled, artists have devoted time to writing and recording music at home, they've collaborated remotely with bandmates, and they've found new ways to engage with fans through streaming video platforms. Meanwhile, many of us discovered, or re-discovered, the joy, the comfort,

the cathartic release of picking up an instrument and making music ourselves at home, in some cases together with our families.

Here at Taylor, we had other challenges to contend with as a business that had been forced to press pause on our guitar production in March of last year. We knew that making guitars would be the way forward for us. But times had changed, and we knew we had to respond by making guitars that were right for the moment.

Those circumstances gave birth to

our American Dream Series, conceived by master builder Andy Powers and Bob Taylor, and named for the shop where Bob and Taylor co-founder Kurt Listug met and launched their own guitar company. The American Dream name was more than a historical footnote or marketing moniker. It was an apt affirmation of Taylor's resilient, problem-solving spirit, which has become a defining aspect of our culture.

Given the unique circumstances of operating during the pandemic, developing and launching the Ameri-

can Dream guitars required a level of creative synergy unlike anything we'd encountered throughout our nearly five decades of guitar-making. It also happened within a compressed timeframe, notes Taylor VP of Sales Monte Montefusco, who was in the thick of it.

"The speed at which this project came together was like nothing we've experienced before," Montefusco says. "We knew we had to act fast, but we had no idea how fast we could act in these circumstances. It was an incredible team effort that resulted in remark-



able success during unprecedented times."

The American Dream design was informed by a streamlined, "everything you need, nothing you don't" ethos, with workmanlike features that were distilled into the ideal blend of pro-level performance, utility and affordability. We knew we wanted these to be all-solid-wood guitars that we could make in our El Cajon, California, factory. We needed to work with the wood inventory we already had in-house, and limit the additional tooling time that might be required to make the guitars production-ready. We also wanted to make these guitars more affordable than any U.S.-made, all-solid-wood guitars we were currently offering.

We launched the series last June with a trio of versatile Grand Pacific models: two featuring ovangkol backs and sides paired with a spruce top – one natural, the other a blacktop edition – and another with sapele back and sides and a mahogany top. In the ensuing months, dealers, artists, reviewers and recreational players have gotten their hands on these guitars and had a chance to form their impressions.

Though each player can claim their own distinct experience with the guitars, the response has been consistent: that these guitars are the real deal, impressing players with their tonal warmth, playability and accessibility.

## Review Highlights

For the ovangkol/spruce AD17 and the AD17 Blacktop, reviewers such as *American Songwriter's* Andy McDonough praised the guitar's quick response and power.

"The AD17 has a big sound, rich tone and pleasant definition that requires little effort to play," he writes, "but it's also very responsive up the neck and articulates well for both picking and finger-style playing. The warm low end can fill the room with strumming sounds.... The guitar has great volume and dynamic characteristics, and a long, beautiful sustain."

The American Dream Series owes much of its superior resonance and sensitivity to the tone-enhancing framework of V-Class bracing, which adds considerable power and helps notes ring out longer before decaying. The result, notes Guitar.com's Michael Watts in his Big Review, is a sound with impressive sonic texture and complexity.

"There's a beautiful dry shimmer to the top end and impressive sustain," he writes, "attributable in no small part to the V-Class bracing."

Other reviewers responded to the woody, unprocessed look and sound of the guitars. These models owe

their naturalistic character in part to the super-thin 2-mil matte finish, which preserves the original porous texture of the tonewoods, and in part to their unbound edges and spartan appointments. In their exploration of the American Dream Series for their Tone-Lounge Sessions videos, reviewers Neville Marten and Richard Barrett commented on the aesthetic sensibility that connects these guitars' visual cues to their musical capabilities.

"The chamfered edges make [these guitars] feel really organic," Marten says, "and they sound organic too....It's a very focused sound with rich mids, perfectly voiced for miking up. They don't sound 'produced'."

That sonic character is right in line with how Andy Powers designed the Grand Pacific body shape, which lends each of the American Dream models the traditional visual appeal of the round-shoulder dreadnought style. Reviewers continue to appreciate the Grand Pacific's seasoned tonal output, including Peghead Nation's Teja Gerken, who commented on how the mahogany-top AD27e's musical profile bears out that vintage-hued sound while maintaining balance that should make it appealing to all sorts of players.

"The AD27e had a great overall tonal 'roundness,' with a lovely warmth in the bass, and the slightly compressed dynamic range that hardwood-top guitars are known for," Gerken says. "These qualities made the

guitar an excellent strummer, but it also had a lovely balance for playing fingerstyle. The instrument's relatively large body produced respectable volume, and I wouldn't hesitate to recommend the guitar to players looking for a single guitar to cover many styles."

Gerken also describes how the optional Expression System 2 pickup and preamp translates that warm, round tone during plugged-in playing sessions.

"Plugging into a Fishman Loudbox Mini continued the impression that the AD27e offers fully developed Taylor character," he says. "In fact, in an amplified setting, it might be hard to hear any difference between the American Dream and higher-end Taylors, which use the same pickup and electronics package."

In faithful Taylor style, playability and feel are just as central to the American Dream experience as tonal quality. With chamfered edges in place of traditional binding, each American Dream guitar feels accommodating, whether you're a new player or a seasoned pro. In his detailed review of the Series for *Guitar Player*, Art Thompson pointed out how each element of these guitars is crafted to deliver a rich playing experience.

"The C-shape neck feels great with its medium depth and a width of 1.75 inches at the nut," Thompson says. "The string spacing is easy to navigate, whether soloing or fingering complex chords, and the factory setup was well

dialled-in on arrival, providing low and buzz-free string action and rock-solid intonation all along the neck."

Thompson also lauded the intimate, inspiring feel of these instruments.

"The way this lightweight guitar transfers string vibrations through the body and neck is unreal," Thompson writes. "It's resonant and dynamic, and the touch responsiveness is something fingerstyle players will appreciate."

“

**I love the blacktop model. It felt like an old friend almost immediately.**

**Matt Beckley, songwriter/guitarist/producer**

”

*Guitar World's* Chris Gill, who reviewed the AD17e Blacktop, also loved the handfeel.

"Playability is simply superb, with the neck providing a smooth slinky feel that lives up to the 'dream' designation of the series name," he writes.

Gill also keyed in on the unique tonal character compared to other traditional dreadnought guitars.

"Befitting its large, dreadnought-style dimensions, the AD17 delivers powerful volume projection but, unlike the typical scooped mids of a dreadnought, its midrange is impressively boosted, providing a rich, sweet, well-balanced voice that is ideal for fingerstyle as well as punchy rhythm playing," he says. In the end, Gill gave the guitar the magazine's Gold Award for Performance.

## Artist Reactions

Of course, we were eager to get the American Dream Series into the hands of artists. A testament to the broad appeal of the Taylor design philosophy, our artist roster includes songwriters, producers, engineers and performers of all stripes, from longtime industry vets to emerging artists refining their musical skills and style.

UK singer-songwriter Cat Burns loved how approachable the American Dream Series feels for a musician like her, who has developed a distinctive musical voice and is just beginning to introduce acoustic sounds to her music. After watching Cat play her AD17 Blacktop on her Instagram feed, we reached out to get her thoughts on the guitar.

"I'm loving the American Dream so much!" she said. "As someone who's

currently learning the ins and outs of the guitar, this is the best one to have. It's so easy to play and it feels fantastic."

Matt Beckley, who has written, produced and recorded songs with artists including Switchfoot, Justin Bieber, Camila Cabello, Avril Lavigne and Jewel (among many others), provided the unique perspective of a player who often hears things from behind the control panel. Beckley loved the aesthetic

of the AD17 Blacktop, among other things.

"I originally picked it because it was black," Beckley says. "I kept it because I have eight acoustics, and this one quickly became my favorite to play and record with. It's got the classic slope-shoulder vibe, but with Taylor's legendary consistency. That's a win/win. Plus, it's black."

"I love everything about it," Beckley added. "It sounds right. It plays right. It's not flashy – everything you need, nothing you don't. It felt like an old friend almost immediately."



**Scan the code** to watch singer-songwriter Josh Krajcik perform with the AD17e Blacktop.

Across the board, players and reviewers alike echoed Beckley's reaction, responding to the distilled, honest, straightforward appeal that comes with the pared-back design and music-forward nature of the American Dream Series.

Above all, our goal with the American Dream Series was to meet the needs of the everyday guitar player with a new line of instruments that could fuel creativity during a time when we all need music more than ever. We hope that guitarists everywhere can enjoy the American Dream Series and continue to lean on music as a source of healing and togetherness.

You'll find our American Dream guitars at authorized Taylor dealers everywhere. For additional content, including demo videos and more, visit [taylorguitars.com](http://taylorguitars.com) and our digital edition of *Wood&Steel*. **W&S**







# BEST PRACTICES

**With more people embracing the guitar in recent months, learning how to practice is important. So is making time to have fun.**

By Shawn Persinger

**A**nyone affiliated with the guitar business — manufacturer, retailer, consumer, artist, journalist, etc. — will tell you this time of COVID has been an unusual one for everyone involved. Just a couple of years ago, major media outlets — *The Washington Post*, *Billboard*, *Fortune*, et. al. — were lamenting the decline of the guitar. And then suddenly in the summer of 2020, guitars were in such high demand that manufacturers couldn't keep up, stores lacked stock, and players searched for everything from Strats to strings. Indeed, it appears that when he going gets tough, the tough get guitars!

This brings me to the topic of practicing. As an instructor, normally the most common complaint/excuse/reasoning I hear from students regarding their slow progress (their judgement, not mine) is a lack of time to practice. Thus, under the recent circumstances, many players are discovering whether it's genuinely time that is the adversary or perhaps a misuse of time.

But maybe progress doesn't matter so much right now. How about fun? Having more time to play is as important as time to practice. I'm hoping that you are finding a balance. That's what this article reflects upon: recognizing the importance of music in our lives and helping you create a musical environment in which you — whether beginner or veteran — can practice, learn, grow, create, share and have fun.

Scan the code  
to watch Shawn's lesson  
on using a metronome.





## Play Something You Love

Just play. Pick up your instrument and have fun. Play that song you've played a thousand times as if it's the first time. Remember? Boy, that felt good.

For me, there are two pivotal moments in my guitar career that have stuck with me. The first was learning how to play the rhythm guitar of the Scorpions' "Rock You Like a Hurricane." Mind-blowing! It almost sounded like a song when I played it! It sure beat those first-position G and C chords in the Mel Bay book. To this day, if I want to refresh my playing, all I have to do is bang out the song's slyly syncopated power chord intro and I'm transported to being a 13-year-old novice, eager to play, practice and learn more.

“

**Remember, you possess your own sound, tone, phrasing, attack and texture.**

”

The second guitar event embedded in my brain, and the reminder of which keeps me zealously keen to improve, happened a few years later, when my playing had progressed ever so slightly. The extraordinary experience occurred one afternoon as I gingerly fingerpicked my way through J.S. Bach's "Jesu, Joy of Man's Desiring" with rapturous delight. Today, as I revisit this singular piece, I am enveloped by two sensuous memories: First, the thrill of my ability to play – even poorly – such a monumental composition; and second, the accompanying realization that my girlfriend at the time would be spellbound. (I'm not sure she was, but self-delusion does have its benefits.)

Hence, we recognize that playing the guitar goes beyond the aural and immediate. It resonates through time, emotionally, physically and spiritually. The songs you love, which you then learn to play, will have lasting impact on you, so recognize and relish those euphoric moments. While they might not materialize as often as you'd wish, that's one of the things that makes them special.

## Slow Down

Of course, the reason I had the ability to play Bach barely passably was

because I had practiced for several years (although the motivation of showing off to a significant other shouldn't be ruled out). That and I had the tabature. So it was that the routine of play, practice, play, practice (or practice, play...) became central to my existence and remains so to this day. No doubt, this is true for many of you. Nevertheless, even with the time and motivation, plenty of guitarists struggle with what, and how, to practice. While there are many answers to these questions, there is one specific guidepost that should help any musician strengthen his or her practice efficiency: Slow down!

I can't tell you how many times various students have confessed, "I've been playing this piece for years, but I always mess up this one section." And the sections run the gamut from a tricky

fingerstyle combination or a fast alternate-picking run to a seemingly unattainable seven-fret stretch or a poorly executed B minor chord.

I have found that simply slowing down works wonders for these ostensibly unsurmountable hurdles. [Watch the companion video in our digital edition for a demonstration.] But you must play painfully slow, much slower than you naturally enjoy. If the performance tempo is 120 bpm – that's the metronome set at 120 with one quarter note for every click – then you should practice as slowly as 30 bpm, four times slower than performance. This will be excruciating! In fact, 30 bpm on the metronome will seem so impossible that I suggest setting it to 60 bpm and playing one quarter note for every two clicks (this is the same as quarter notes at 30 bpm, yet it feels faster due to the more frequent clicks). What most players discover is that it's not the collection of notes that is tricky; it's playing the notes up to tempo. Still, many guitarists are unwilling to slow passages down, deluding themselves into thinking they are obliged to practice the piece all the way through at the same tempo. No. Exceptional players do not practice this way. Performance tempo should be consistent, but practice tempos vary.

Each individual phrase requires its own practice tempo.

Once you can play your previously troubling phrase at 30 bpm, then you'll recognize you can in fact play the music! Next, you merely start speeding it up, two metronome clicks at a time. That's right, from 30 to 32 bpm, which will be tedious, yet will yield results. Continue this approach – which may take months, two to four metronome clicks every day (this may seem like a long time, but I've known players to carelessly practice such phrases for years and never attain them) – until you find your own performance tempo.

Here's the rub: You may never get the part up to the original performance tempo. This is the nature of game. Some players are simply faster than others, the way some athletes are faster, bigger, stronger, etc. Still, none of that means "better." So, find your own performance tempo, and then bring more of yourself to the piece. Remember, you possess your own sound, tone, phrasing, attack, texture, etc. If you highlight those qualities, I promise you, no one will ever complain about the tempo.

At the risk of generalizing, when new techniques and songs begin to come naturally to longtime players – even after years of *unnatural* hard work – those same players tend to maintain no patience for slowing down new onerous phrases (old ones even more so), choosing instead to complain that the unfamiliar notes are too laborious. Consequently, they rarely progress beyond a certain threshold. Thus, we see that it isn't only skill that produces the better player, but patience as well.



You can watch both of Shawn's lessons in our digital edition.

the prevailing social distancing epoch, musicians have fewer opportunities than ever to fraternize. Thus, I offer, if not an equal substitute, a worthwhile auxiliary (one you should continue post-COVID).

Start video-recording your practice routines and watch them immediately! Scrutinize. When you watch yourself, study what's working and what isn't. If it is working, don't change anything, even if your technique appears awkward. As long as it sounds good, it is good. I don't buy into the dogma that there is one perfect technique or style of playing. If it works for you – or Hendrix with his thumb over the neck, or Jeff Healy with the guitar lying flat, or Django with three fingers – that's what matters. The only times I suggest changing a student's technique are when it's causing pain or the student isn't improving. [Watch the companion video in our digital edition for a demonstration.]

“

**Find your own performance tempo and then bring more of yourself to the piece.**

”

Beginners should heed this lesson and make slow, deliberate practice a habit from the onset.

## Make a Video (Just Don't Post It!)

One invaluable piece of advice I impart to students is that they play with other musicians as much as possible. For a multitude of reasons, jamming with another musician can improve your playing dramatically. Sadly, during

Hopefully, in your video, you'll see and hear right away whether it's working or not. If it isn't, experiment with alternatives. Spend some time researching variations online. (Though there are countless video lessons of varying quality, I have found the cream does rise to the top, so study the most popular lessons first.) Make research part of your practice routine. Ten to 20 minutes of searching for the lessons that suit you best can be worth a life-

time of musical pleasure! Afterward, bring the fruits of that labor into your playing and shoot another video. Seriously, endeavor to film and watch all of your practice routines for the next week to a month, and see if it elevates your playing. It was Socrates who wrote "The unexamined life is not worth living." My riff on that might be, "The unexamined performance is not worth hearing."

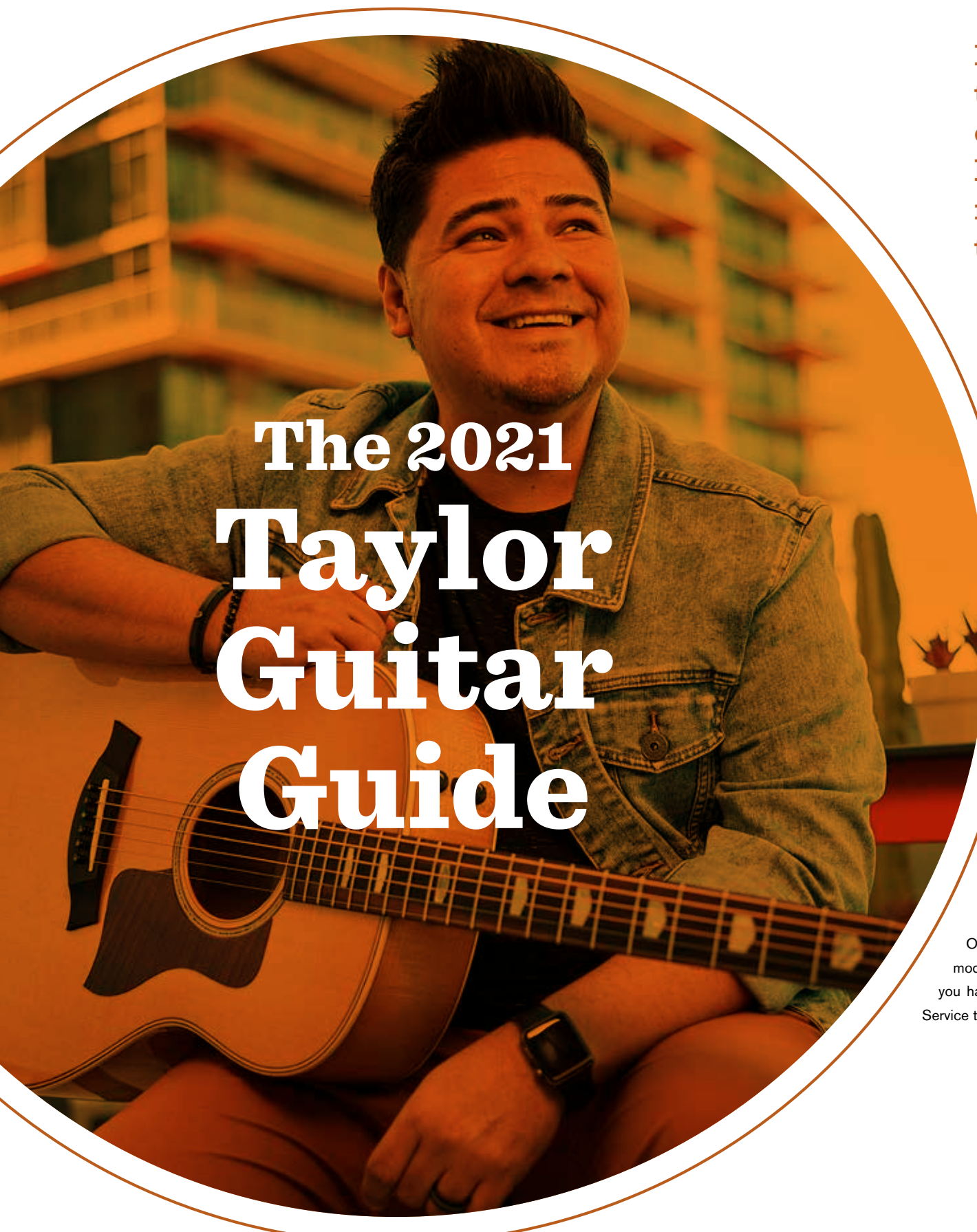
Do understand, you are using video to help accomplish your goal, not to document the goal. So don't post these practice videos online; they are for your eyes and ears only.

## Last Word

I must warn you that even if you do implement the suggestions I've offered here, your guitar life will probably still be uneven. That's to be expected. The performance and study of music are an everlasting pursuit. There will be good days and bad days; arguably more bad than good if you are persistently striving to improve. Though, ironically, a bad day conquered can be more gratifying than a good day under-appreciated. As stated from the outset, I hope you're finding a balance between the fun and the work during this complicated time. History will look back on this period with a multifaceted lens, and there is no doubt that music and the arts will have played a role in easing the hardships. Thankfully, once we're onto greener pastures, the music will still be there. **W&S**

*Shawn Persinger, a.k.a. Prester John, owns a Taylor 410, two 310s, a 214ce-N, an 8-string baritone, and a GS Mini Bass. His music has been described as a myriad of delightful musical paradoxes: complex but catchy; virtuosic yet affable; smart and whimsical. His book The 50 Greatest Guitar Books has been hailed as a monumental achievement by readers and critics. (www.GreatestGuitarBooks.com)*





# The 2021 Taylor Guitar Guide

**From the Baby Taylor to Builder's Edition, our guitar lineup is loaded with inspiring musical tools for every type of player.**

We love helping people find the right guitar for their needs. Whether you're looking for your first guitar or expanding your acoustic arsenal, it's important to find an instrument that feels comfortable in your hands and sings with a voice that resonates with your soul.

Our Guitar Guide takes you on a tour of the 2021 Taylor guitar line. We start with two core ingredients that help define an acoustic guitar's musical personality: body style, which literally shapes its voice, and tonewoods, which infuse it with additional sonic flavors. From there, we'll walk you through the framework of the Taylor line, organized by series. Each is defined by a combination of tonewood pairings and aesthetic details, presenting an array of options in feel, sound and looks. Whichever way your tastes lean, you can always count on a reliable musical companion that's built to last.

Within the guide, you'll see QR codes that you can scan with your smartphone to access related video content. You can also watch additional videos in the digital edition of this issue, accessible from our home page at [taylorguitars.com](https://taylorguitars.com) or at [wood&steel.taylorguitars.com](https://wood&steel.taylorguitars.com). Topics covered there include an introduction to using our ES2 acoustic electronics, plus a primer on guitar care.

Our website is also a robust resource for information on all of our models, including photos, videos, specifications\* and pricing. And if you have specific guitar questions, feel free to contact our Customer Service team; they'll be happy to help you.



# The Taylor Difference

# 5

## things that set the Taylor experience apart

### Why do people choose to play a Taylor guitar?

We can think of lots of reasons. From our perspective, they all flow from the same wellspring: our underlying passion for improving the guitar-playing experience. That creative drive set a teenage Bob Taylor on a path of innovation 46 years ago, and that push for continuous improvement laid the creative foundation of our culture, guiding our approach to everything we do. For anyone curious about what makes us unique, here are five things that players can count on from us.

### Playing Comfort

Easy-playing necks are a hallmark feature of a Taylor guitar and the gold standard of playability across the acoustic guitar industry. This makes our guitars more accessible to beginners, reducing hand fatigue and accelerating their progress. For seasoned players, the slim profile and comfortable string setup of our necks translates into a fast feel that allows them to express themselves more fluidly.

Our obsession with playability has led to innovative designs like the patented Taylor neck, which improves both stability and adjustability. This allows the geometry of our guitars to be set precisely for optimal performance, with unprecedented micro-adjustability to ensure a lifetime of playability.

We offer a range of other comfort-centric playing features within our guitar line, including different scale lengths, string tension profiles and neck profiles, along with ergonomic refinements to the guitar body, such as armrests and other contouring features.

### Tone-Enhancing Innovation

Our passion for ear-pleasing musicality has fueled our efforts to voice our guitars to inspire and perform at the highest level. It starts with guitars that stay in tune and readily respond with clear and balanced articulation. With Taylor master designer Andy Powers at the helm, our drive to refine the sound of our guitars has led to a steady stream of tone-enhancing designs, such as our award-winning V-Class® bracing. This powerful tone-shaping platform allows us to create a wide range of musically inspiring acoustic flavors, offering something for every level and style of player. For many pro musicians and recording engineers, having a Taylor means having a reliable tool to get the job done, whether for songwriting, recording or performance.

### Precision Craftsmanship

A guitar design is only as good as the ability to produce it. One of Bob Taylor's greatest accomplishments as a guitar maker has been his pioneering work to transform guitar making from its old-world heritage into an innovative manufacturing operation that enables us to craft instruments with remarkable precision and consistency. We have an entire tooling and engineering division devoted to making our latest guitar designs production-ready. This includes everything from developing the software programs we use with our sophisticated computer-controlled mills and robots to fabricating our own tools and machines to help our skilled craftspeople produce our guitars. That unique integration of technology, tooling and skilled hand-craftsmanship makes our guitar factory operation truly one of a kind. Not only does this allow us to imbue our guitars with impeccable detail work, but the superb build quality gives players an heirloom-quality instrument.

### Sustainability Leadership

We are deeply committed to safeguarding the future of the natural resources we use. Beyond our pursuit of ethical, socially responsible sourcing practices, we have pioneered several innovative sustainability initiatives around the world. Flagship programs include the Ebony Project in Cameroon, which funds research about ebony's ecology and has shaped a robust replanting initiative; Paniolo Tonewoods in Hawaii, a collaboration with supply partner Pacific Rim Tonewoods to ensure a healthier future for koa by regenerating native forests; and a new Urban Wood initiative in tandem with an innovative California arborist to create new markets for wood from previously discarded trees that have been removed from municipal areas at the end of their life cycle. Not only does some of this wood, such as Urban Ash, make wonderful guitars, the project aims to support the re-greening of urban areas.

Bob Taylor's vision of environmental stewardship at Taylor also led him to hire a forest policy expert to become our Director of Natural Resource Sustainability, a unique position within the guitar industry.

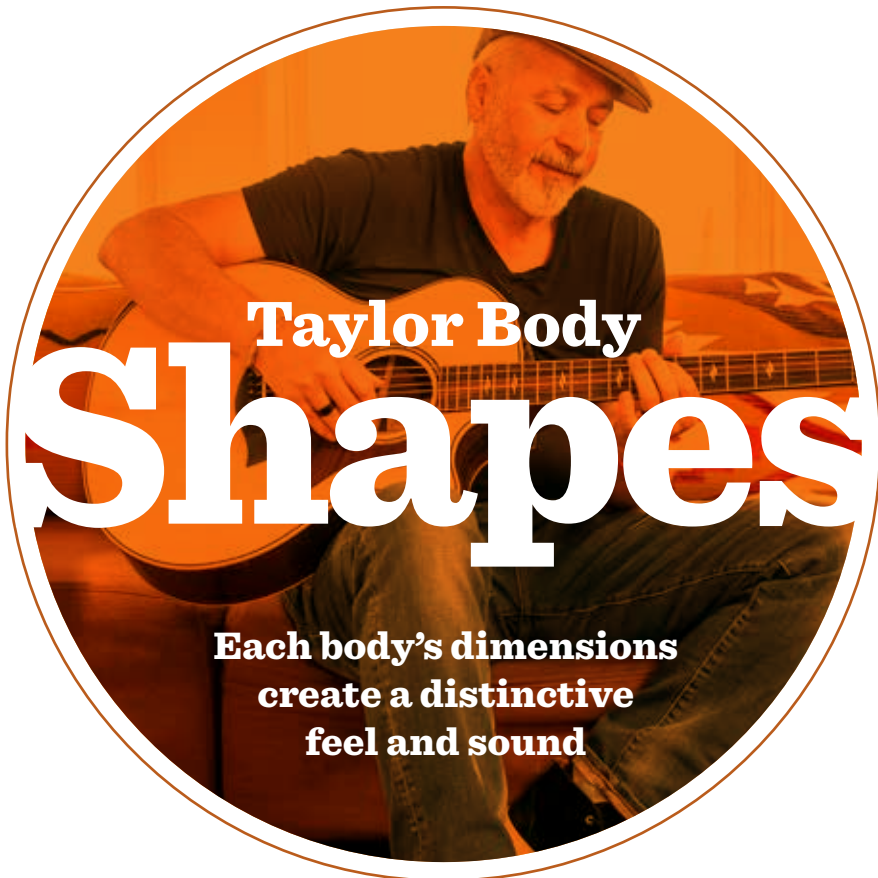
### Service & Support

Taylor is more than just a company that makes and sells guitars. We're equally passionate about providing the resources to support your guitar-playing journey, whether you need help choosing the right guitar or taking care of it. One of the best things about a well-made and well-maintained guitar is that it will continue to sound better over time, and we love helping Taylor owners enjoy their instruments to the fullest. From friendly service to expert repair, you can count on a lifetime of attentive Taylor support.



Scan the code  
for more on the  
Taylor experience.





Comfort is Key

Choosing a body style that fits you both physically and musically is important. Start by looking for a body with proportions that feel comfortable when you play the guitar. The width at the waist and across the widest part of the lower bout, plus the body depth, will define your physical relationship with the body (especially when you're sitting). Another comfort consideration – though technically not a body feature – is the string scale length, since that will influence how close your hands are when you play, and in many cases, the string tension, too.

Sound: Size Matters

Body dimensions literally shape the guitar's sound. Think of the air volume inside a guitar as its lung capacity. The size of that air chamber tends to emphasize a particular set of frequencies. In general, the smaller the air mass, the more focused the voice, often with emphasis on the upper register. The larger the air mass, the deeper the low-end response and overall voice. Think about the role you want the guitar to perform, and the kinds of sounds you want to get from it. If nothing else, think in terms of small, medium and large sizes, which will help you narrow your search.

Taylor Body Styles by Size	Travel	Small	Medium	Large
	Baby GS Mini	Grand Theater Grand Concert	Grand Auditorium Grand Pacific Dreadnought	Grand Symphony Grand Orchestra

Internal Bracing

Another influential design element is the internal bracing architecture, which helps voice the instrument. Our innovative V-Class® bracing, designed by Taylor master builder Andy Powers and featured on almost all our U.S.-made steel-string guitars, provides an enhanced voicing platform. The design optimizes the response of the guitar body to the vibrating strings, putting them more in tune with each other and producing more volume, more sustain, and better harmonic agreement between notes as a result. The V-Class framework is uniquely tailored for each body style, which creates a more distinctive sonic personality for each. Andy's design also informed the development of another proprietary voicing system, C-Class™ bracing, used with our new Grand Theater body to coax more low-end warmth from the smaller guitar.

Addition by Subtraction:  
The Cutaway

A common question among the acoustic guitar curious is how much a cutaway impacts (i.e., diminishes) the tonal response. The truth: not much at all. And what you gain is access to more of the treble-side fretboard high up the neck. So whether you decide based on musical utility or aesthetics, the choice is yours. Many of our models can be ordered with or without a cutaway, but some guitars are offered exclusively in non-cutaway form: all Grand Theater, Grand Pacific and Grand Orchestra models, plus the 100 Series, Academy Series, GS Mini Series and Baby Series.

Travel-size  
Body Shapes

We also offer several scaled-down versions of existing body styles: the **GS Mini** (based on the Grand Symphony; see page 42), the **Baby Taylor** (a three-quarter scale dreadnought), and the **Big Baby Taylor**. (Learn more about the Baby Series on page 43.)

Grand Theater (GT)

(Most models end in a 1; e.g., GT 811)

**Body Length:** 18-1/2"  
**Width at Waist:** 9-5/16"  
**Width at Lower Bout:** 15"  
**Depth from Soundhole:** 4-1/4"  
**String Scale Length:** 24-1/8"

The GT sports the curves of the Grand Orchestra, but they're scaled into uniquely compact proportions, including a shorter scale length. Its dimensions position it between our Grand Concert and travel-friendly GS Mini. Thanks to Andy Powers' new C-Class bracing wizardry, the GT packs the tonal depth of a full-size guitar into a form that's easy and fun to play. If you crave a parlor-style guitar reimagined for the modern era, wrap yourself around this body style and enjoy.



Sound:

- Rich, robust voice for its compact size – sonically punches above its weight
- C-Class bracing accentuates the lower frequencies to produce a warm bass response
- Smaller body optimizes the response to a lighter touch

Feel & Fit:

- Compact body and neck dimensions make it ultra-comfortable to hold
- 24-1/8" scale length makes it easy to form chords and bend strings
- Light string tension and condensed fret spacing add to the easy, agile feel

Grand Concert

(Models end in a 2; e.g., 812)

**Body Length:** 19-1/2"  
**Width at Waist:** 8-3/4"  
**Width at Lower Bout:** 15"  
**Depth from Soundhole:** 4-3/8"  
**String Scale Length:** 24-7/8"

This compact shape blends an intimate feel with an articulate, touch-sensitive response. Voiced with V-Class bracing, these guitars produce impressive volume and sustain. The 14-fret models lean toward a vibrant, high-definition sound, while 12-fret editions feature a slinkier handfeel and produce extra warmth and sweetness. We've also embraced the GC shape for some of our 12-string models to make the 12-string playing experience more accessible and musically useful.



Sound:

- Clear, focused voice with pleasing treble chime and controlled overtones
- 14-Fret: modern and articulate
- 12-Fret: warm, sweet tonal character
- Great for recording; fits nicely in a mix

Feel & Fit:

- Compact body frame feels comfortable and intimate
- 24-7/8" scale length provides a slinky, relaxed fretting-hand feel
- Highly touch-sensitive, giving the player a lot of nuanced control



**Grand Auditorium**

(Models end in a 4; e.g., 814)

**Body Length:** 20"  
**Width at Waist:** 9-5/8"  
**Width at Lower Bout:** 16"  
**Depth from Soundhole:** 4-5/8"  
**String Scale Length:** 25-1/2"

Taylor's flagship shape remains our most popular for its comfort and musical range. The quintessential modern workhorse, its notes are vibrant, well-defined, and balanced across the tonal spectrum, thanks in part to having a more tapered waist than a traditional dreadnought. It responds well to both fingerstyle and strumming, and it's a reliable tool for recording and live performance. Among our shapes, it's the Swiss Army knife of the line.

**Sound:**

- Vibrant voice with articulate, balanced notes
- Impressive projection and sustain thanks to V-Class bracing
- Appealing midrange presence

**Feel & Fit:**

- Medium size with tapered waist makes it physically comfortable
- Large enough to produce room-filling volume
- Musically versatile, making it a great workhorse guitar

**Grand Pacific**

(Models end in a 7; e.g., 517)

**Body Length:** 20"  
**Width at Waist:** 10-5/8"  
**Width at Lower Bout:** 16"  
**Depth from Soundhole:** 4-5/8"  
**String Scale Length:** 25-1/2"

Our round-shoulder dreadnought delivers a different flavor of Taylor tone: a warm, seasoned voice in which notes overlap in a way that recalls traditional acoustic recordings. The difference is that no studio enhancements are needed to produce great acoustic tone here. V-Class bracing pumps out clear low-end power, making this a more musical, usable voice that's as versatile as the Grand Auditorium and as assertive as a traditional dread.

**Sound:**

- Warm, blended sound with round, broad notes
- Clear, full-range power across the entire musical spectrum
- More versatile than other dreadnought-style guitars

**Feel & Fit:**

- Comfortable for traditional dreadnought players, with Taylor playability
- Offered exclusively as a non-cutaway
- Musically versatile, making it another workhorse option

**Dreadnought**

(Models end in a 0; e.g., 210)

**Body Length:** 20"  
**Width at Waist:** 11-1/16"  
**Width at Lower Bout:** 16"  
**Depth from Soundhole:** 4-5/8"  
**String Scale Length:** 25-1/2"

The most traditional body design in the Taylor family, our Dreadnought shape has continuously been refined over the years to create a clearer, more balanced sound (to go with our ultra-playable necks). The Dread's wider waist contributes to a robust voice with low-end power, a snappy midrange, and brilliant treble notes. Here, we've retained our X-bracing framework. The body shape is featured within the Academy, 100 and 200 Series.

**Sound:**

- Warm, powerful low end with punchy trebles for a "modern vintage" voice
- Throaty midrange character
- Lots of headroom for players who like to dig in

**Feel & Fit:**

- Wider waist causes the guitar to sit slightly higher in the player's lap
- Traditional look and sound fit bluegrass and other roots music
- Responds well to flatpicking and a strong attack

**Grand Symphony**

(Models end in a 6; e.g., 816)

**Body Length:** 20"  
**Width at Waist:** 9-7/8"  
**Width at Lower Bout:** 16-1/4"  
**Depth from Soundhole:** 4-5/8"  
**String Scale Length:** 24-7/8"

Featuring a larger air chamber than the Grand Auditorium, the Grand Symphony combines V-Class bracing with an innovative soundport cutaway. The two components work together to produce a high-fidelity, symphonic voice that's truly unique. The way the sound radiates creates an immersive, reverb-like effect with remarkable sustain. Together with its slightly shorter scale length and light-gauge strings, the GS is a great option for a seasoned player looking for a whole new acoustic experience.

**Sound:**

- Rich, piano-like voice with symphonic musical response
- Soundport cutaway creates an expansive, surround-sound experience
- Notes sound like they're growing as they sustain out

**Feel & Fit:**

- Larger footprint and lung capacity than the Grand Auditorium
- 24-7/8"-inch scale length and light-gauge strings make it comfortable and responsive
- Expressive instrument for solo acoustic players

**Grand Orchestra**

(Models end in an 8; e.g., 818)

**Body Length:** 20-5/8"  
**Width at Waist:** 10-3/8"  
**Width at Lower Bout:** 16-3/4"  
**Depth from Soundhole:** 5"  
**String Scale Length:** 25-1/2"

Our biggest, deepest body shape has evolved from our former Jumbo shape. Our V-Class voicing architecture harnesses the Grand Orchestra's huge air capacity to unleash a powerful sound, capable of deep rumble and rich sustain. Yet equally impressive is its touch sensitivity, giving it remarkable dynamic range and impressive versatility. Currently the GO shape is offered with two wood pairings: rosewood and spruce or maple and spruce.

**Sound:**

- Powerful, commanding tone that remains balanced across the tonal spectrum
- Remarkable soft-touch responsiveness for a large guitar
- Huge dynamic range offers a broad, textured palette of musical colors

**Feel & Fit:**

- Large and deep body but with a wider waist than old-style Jumbos
- Responsive — doesn't require a heavy attack to activate the top
- Great for players who want a deep, bold voice and like to tune down



Scan the code  
to watch a video about  
Taylor body shapes.





**W**e love wood. There's something even more alluring about the idea of what we call *tonewood* – wood species that seem naturally musically inclined, just like some people. But what exactly is tonewood?

It's just a way to describe wood species with attributes that are somehow well-suited for acoustic instruments.

If you're reading this, you probably know that acoustic guitars are made from a combination of different woods, each of which plays a contributing role in articulating its voice. If we limit it to the guitar body itself, think of the tandem relationship between the top – or its much cooler musical moniker, the soundboard – and the back and sides (both comprised of the same wood).

For tops, we frequently use softwoods, such as spruce or cedar, which come from coniferous trees. They tend to have a winning combination of being lightweight yet stiff and strong, possessing an elastic quality that allows them to be set in motion easily. And that's an important part of their job, because they harness the energy of vibrating strings to move the air inside the guitar body. These woods generally produce a wide dynamic range.

Sometimes we use hardwoods such as mahogany or koa as guitar tops. These denser materials require more energy to set in motion, and the vibration tends to move more gradually through them. The result is a kind of natural compression effect that rounds out the guitar's initial attack, producing a focused voice with fewer overtones.

For the back and sides, hardwoods are always used. They essentially form the speaker cabinet of the shapely acoustic "box," helping to naturally flavor and amplify the tone based on their own unique acoustic characteristics.

The thing is, describing the inherent sonic identity of each wood species we use can feel a bit reductive because we never hear that particular wood in isolation – it needs to interact with other components, including one of the most influential ones: you. So in some ways, describing the sound of a tonewood is kind of like describing the flavor of a spice – yes, it has a distinct identity, but it works its magic based on the role it plays in a larger recipe, determined by the chef (or in our case, luthier). And sometimes the effort to simplify a wood's sonic properties can lead to misunderstanding or overgeneralization.

That said, we love exploring the world of woods with guitar enthusiasts in the hope of shedding light on their natural musical flavors and how they contribute to a guitar's sound. If nothing else, this will give you some food for thought when you play and listen to different guitars. And the more you do that, the more you'll enrich your own musical palette and come to appreciate the nuances that distinguish guitars made with different woods. It's a pretty fun exercise, if we do say so ourselves.

### Tone Profiles

This year, we asked Taylor master builder Andy Powers to highlight the properties he thinks matter most in considering the tonewoods used for a guitar. Or as he described it, "the characteristics that directly relate to a player's experience with the guitar." He picked four categories, each of which covers a sonic spectrum. Then we asked him to use those to sketch out a sonic profile for each tonewood. These are not in order of importance.

#### 1. Frequency Range

Think of an EQ curve. We often describe a wood's sonic attributes in terms of its tendencies to resonate in a

certain frequency range (i.e., accentuating lows, mids or highs). For example, rosewood tends to favor low and high frequencies. Spruce tends to have a high-frequency preference.

#### 2. Overtone Profile

At one end of this scale is a wood's natural affinity toward harmonic complexity – its tendency to resonate not only with the source note and string harmonics, but to also allow its own overtone additions to be heard. Think of rosewood's rich voice, with its ringing overtones. At the other end is a wood's tendency to focus more on the fundamental – basically to dampen its own overtone input, allowing only the source note and harmonics generated by the string to be heard. Think of mahogany's dry, focused voice. One point Andy emphasizes is to avoid thinking of harmonic complexity as good and damping as bad. "The two extremes are neither good nor bad," he says, "although depending on our own preferences as players, we can be quick to label them as such."

#### 3. Reflectivity

This spectrum indicates the degree to which the wood is inclined to take on the character of the player and/or guitar design, versus asserting its own sonic character. This relates to the overtone profile scale mentioned above. As an example, we often describe a wood like maple as being player-reflective, which means it has a certain neutral or transparent quality that allows it to channel the player's style or the design of the instrument more clearly. As a result, it can be more of a musical chameleon. Other woods, like rosewood, tend to have more intense character traits that will always flavor the sound, regardless of the player or instrument design.

#### 4. Touch Sensitivity

This is pretty self-explanatory. A player will understand this as how easily and immediately the guitar responds to their touch. It can be a reflection of different factors, such as the wood's density, strength and weight. At one end of the scale is a guitar that responds immediately to the lightest touch with an open and airy voice; at the other end is a guitar that responds well to a strong attack, producing dense and equally strong projection.

We often talk about touch sensitivity in the context of the soundboard. As an example, a cedar top is lightweight and has a high degree of touch sensitivity, which is why it often appeals to fingerstyle players with a light touch. A wood like Lutz or Adirondack spruce tends to have less touch sensitivity due to

its strength and weight. It often shines in the hands of a player with a livelier attack and packs quite a sonic punch. A hardwood top like mahogany has a lower touch sensitivity, and with its natural compression, helps level out a heavier attack.

### Tonewood Pairings

Again, remember that an acoustic guitar's sonic personality comes from a combination of tonewoods, the body shape, the bracing architecture and other design elements, the player and other attributes. But let's assume that the design elements, shape and player, are the same across the board and just look at the way the tonewoods paired on a guitar body (the top wood together with the wood used for the back/sides) might work together. As an example, let's take a Taylor Grand Auditorium body with a cedar top and rosewood back and sides, and walk through that pairing sonically based on those four categories.

The cedar top will have a tendency to: 1) prefer low frequencies; 2) have medium to high harmonic complexity; 3) sound much like itself; 4) and have a high degree of touch sensitivity. The rosewood will: 1) favor low and high frequencies; 2) have a high degree of harmonic complexity on the high end and somewhat lower harmonic complexity on the low end; 3) be extremely wood-reflective; 4) and have little touch sensitivity by itself.

With those elements working together, the resulting guitar will respond with a warm, harmonically rich sound that is very characteristic of itself, and respond quickly to a light touch, making this a good choice for a fingerstyle player who wants a warm-sounding guitar.

How about a Grand Auditorium body with a Lutz spruce top and mahogany back and sides?

The spruce will: 1) have a somewhat high-frequency preference; 2) have medium to high harmonic complexity; 3) be in the middle of the player-to wood-reflective scale; 4) have less touch sensitivity than cedar due to its strength and weight. The mahogany back and sides will: 1) prefer the low frequencies; 2) have a very strong fundamental; 3) be substantially player- and design-reflective; 4) have a higher level of touch sensitivity. As a whole, this guitar will have a balanced frequency response, pleasing harmonic balance, tend to be player-reflective, and have a slight preference toward a stronger playing style.

Here's another example featuring a hardwood top: an all-koa Grand Auditorium.



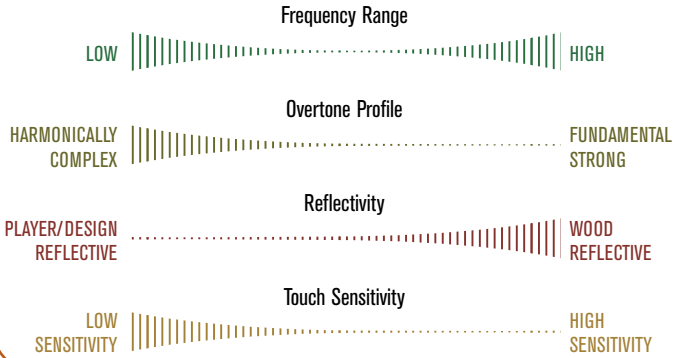
Koa will: 1) have a mild midrange preference, bordering on neutral; 2) fall near the middle of the range of harmonic complexity; 3) fall near the middle range of reflectivity, sounding somewhat like the player, somewhat like the design, and somewhat like itself; 4) and fall in the middle of touch sensitivity, preferring to be strummed or played with fingers.

In this example, using the same wood for the entire body reveals some characteristics becoming more important due to the role the wood plays. As a top, koa displays less touch sensitivity than it does as a back, due to the direct coupling with the strings. As a result, this all-koa combination produces an even string response, responding well to strumming and fingerstyle playing, with a well-balanced tonal response, offering a hint of its inherent sweetness, and reflecting some of the design, playing style and its own personality. Finally, it smooths out the player's articulation without requiring an aggressive strumming style. And, oh yes, koa also happens to be visually gorgeous. (Let's face it: sometimes we "hear" with our eyes, too!)

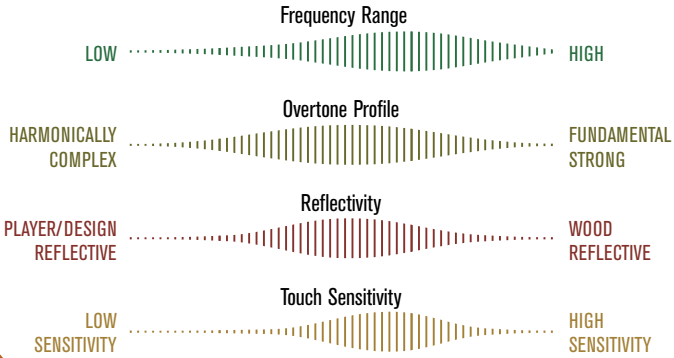
As a final note, Andy acknowledges that while some players and builders are tempted to quantify the contributing role the top wood plays in producing the overall sound compared to the back and side wood, in reality, it can vary based on the woods and the design.

"I've heard folks say that 95 percent of an acoustic guitar's sound comes from the top selection," he explains. "If that were true with our guitars, you could take a spruce and maple Grand Auditorium and a spruce and rosewood Grand Auditorium, play them next to each other, and they would sound 95 percent the same. It might be just my ears, but I don't hear them that way. I've long thought that not all percentages are equal, and that this last five percent is actually a lot more meaningful than the first 95 percent."

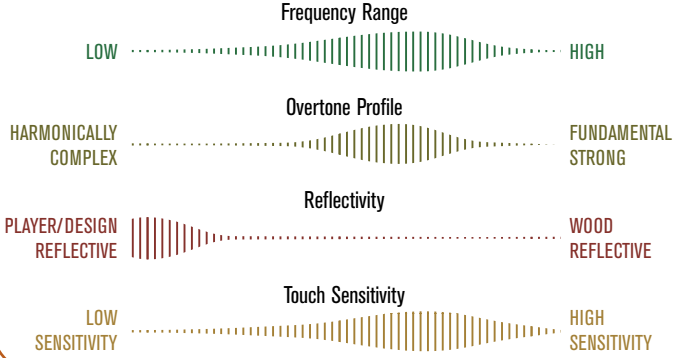
### Indian Rosewood



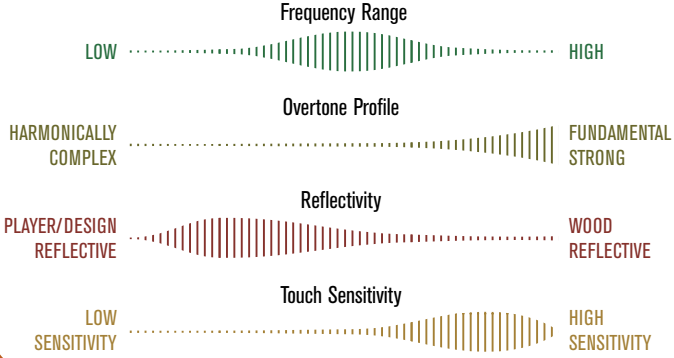
### Hawaiian Koa



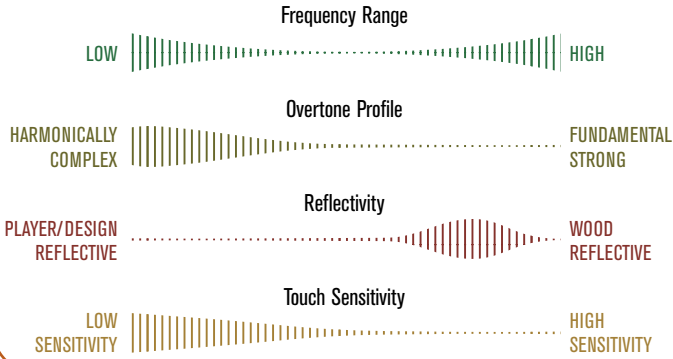
### Maple



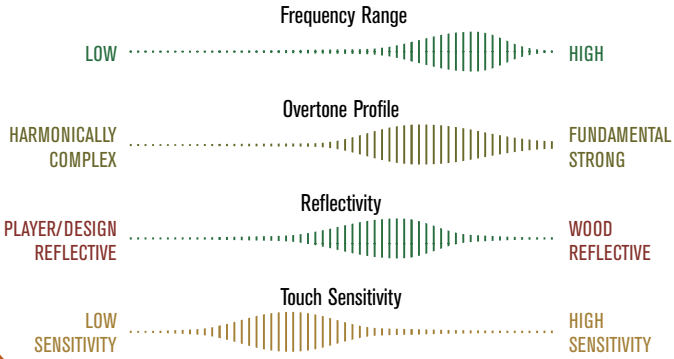
### Mahogany



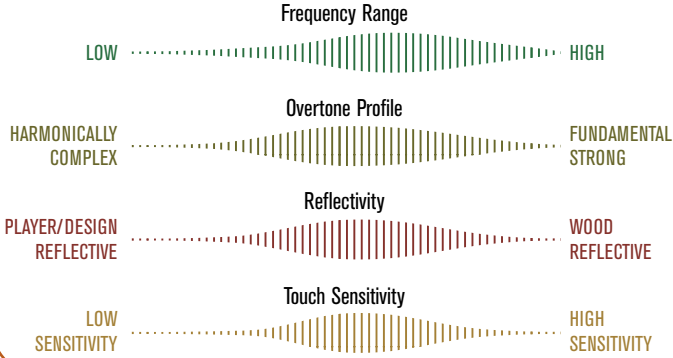
### Ovangkol



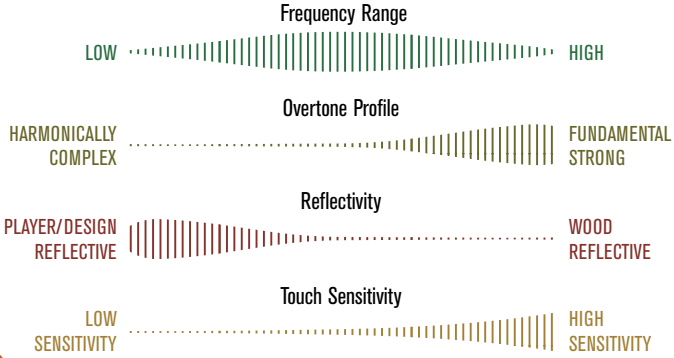
### Sapele



### Blackwood



### Urban Ash™



Scan the code  
to watch a video  
about Taylor tonewoods



We can't emphasize enough that our tone chart merely paints a partial picture. But hopefully it gives you some helpful criteria for evaluating the acoustic properties of any guitar you play.

For tone charts of top woods like spruce and cedar, see our digital edition.



# The Taylor Line at a Glance

A snapshot of our series framework and tonewood pairings

## All-Solid-Wood Guitars

A guitar made with a top, back and sides of solid wood will produce the most complex sound and continue to improve with age



- Presentation Series** { **Back/Sides:** Honduran Rosewood  
**Top:** Sinker Redwood
- Koa Series** { **Back/Sides:** Hawaiian Koa  
**Top:** Hawaiian Koa or Torrefied Sitka Spruce (Builder's Edition)
- 900 Series** { **Back/Sides:** Indian Rosewood  
**Top:** Sitka Spruce or Lutz Spruce (Builder's Edition)
- 800 Series** { **Back/Sides:** Indian Rosewood  
**Top:** Sitka Spruce or Lutz Spruce (Builder's Edition)
- 700 Series** { **Back/Sides:** Indian Rosewood  
**Top:** Lutz Spruce or Torrefied Sitka Spruce (Builder's Edition)
- 600 Series** { **Back/Sides:** Figured Big Leaf Maple  
**Top:** Torrefied Sitka Spruce or Sitka Spruce (618e)
- 500 Series** { **Back/Sides:** Neo-Tropical Mahogany  
**Top:** Mahogany, Cedar (GC, GA) or Torrefied Sitka Spruce (Builder's Edition)
- 400 Series** { **Back/Sides:** Indian Rosewood  
**Top:** Sitka Spruce
- 300 Series** { **Back/Sides:** Sapele (Spruce Top), Blackwood (Mahogany Top) or Urban Ash™ (Builder's Edition, 326ce)  
**Top:** Sitka Spruce or Mahogany
- GT Series** { **Back/Sides:** Urban Ash, Rosewood (GT 811e) or Koa (GT K21e)  
**Top:** Spruce or Koa (GT K21e)
- American Dream Series** { **Back/Sides:** Ovankol (Spruce Top) or Sapele (Mahogany Top)  
**Top:** Spruce or Mahogany

## Layered-Wood Guitars

Guitars crafted with layered-wood back and sides, featuring three layers of wood, paired with a solid-wood top



- 200 DLX Series** { **Back/Sides:** Layered Koa, Rosewood, or Maple  
**Top:** Sitka Spruce or Koa
- 200 Series** { **Back/Sides:** Layered Koa or Rosewood  
**Top:** Sitka Spruce
- 100 Series** { **Back/Sides:** Layered Walnut  
**Top:** Sitka Spruce
- Academy Series** { **Back/Sides:** Layered Sapele  
**Top:** Sitka Spruce or Lutz Spruce (Nylon)
- GS Mini** { **Back/Sides:** Layered Sapele, Koa, Rosewood or Maple  
**Top:** Sitka Spruce, Mahogany or Koa
- Baby Series** { **Back/Sides:** Layered Walnut, Sapele or Koa  
**Top:** Sitka Spruce, Mahogany or Koa

## Electric Guitars

Hollowbody or Semi-Hollowbody

- T5z Series** { **Top:** Figured Koa, Cocobolo, Figured Maple, Sassafras, Sitka Spruce or Mahogany
- T3 Series** { **Top:** Layered Figured Maple

## Custom Guitars

Create a guitar that stands out as a personal expression of your musical tastes. Choose from a robust menu of custom specifications, including premium-grade tonewoods, appointments and more.

# A Guide to Taylor Acoustic Model Numbers

Most Taylor acoustic models are organized by series, featuring the numerical 100 through 900 Series, along with our Baby, GS Mini, Academy, American Dream (AD), Koa (K) and Presentation (PS) Series. Here's how our model numbering system works:

## 814ce

**814ce** **The first digit** (or letter) identifies the series (e.g., 800 Series). Each series is distinguished by the type of back and side woods and other material/aesthetic appointments used, such as inlays and binding.

**814ce** **The second digit** designates two things: first, whether the guitar is a 6-string or a 12-string, and second, whether the top features a softwood like spruce or cedar or a hardwood like mahogany or koa.

### 6-string Models:

- If the middle digit is **1**, it has a softwood top (e.g., 514ce)
- If the middle digit is **2**, it has a hardwood top (e.g., 524ce)

### 12-string Models:

- If the middle digit is **5**, it has a softwood top (e.g., 352ce)
- If the middle digit is **6**, it has a hardwood top (e.g., 362ce)

**814ce** **The third digit** identifies the body shape according to this numbering system:

- 0** = Dreadnought (e.g., 210ce)
- 1** = Grand Theater (e.g., GT 811e)
- 2** = Grand Concert (e.g., 712ce)
- 4** = Grand Auditorium (e.g., 414ce)
- 6** = Grand Symphony (e.g., 816ce)
- 7** = Grand Pacific (e.g., 517e)
- 8** = Grand Orchestra (e.g., 618e)

**814ce** **“c”** indicates a model with a cutaway in the body

**814ce** **“e”** indicates a model with onboard electronics

### Other Model Name Indicators

Some Taylor models include additional letters. These can identify several things:

**Nylon-string models** (e.g., 812ce-N)

**Alternative back/side woods within a series**  
(e.g., 414ce-R = rosewood; 214ce-K = koa)

**Color treatments** (e.g., 214ce-SB = Sunburst;  
517 WHB = Wild Honey Burst; 214ce-BLK = Black)



Scan the code  
to learn about Taylor's  
model numbers.







Builder's Edition 324ce

## BUILDER'S EDITION COLLECTION

Born from a passion to provide the ultimate playing experience, the Builder's Edition collection blends the best of Taylor craftsmanship and player-focused design into an elite family of guitars. When Andy Powers developed V-Class bracing in 2018, he revealed a new level of sonic potential for acoustic guitars, creating a platform for future innovations. Builder's Edition offers tangible access to that future with a class of guitars that deliver a truly elevated playing experience in both feel and sound. Each guitar boasts a uniquely refined musical personality, featuring an array of ergonomic contours, from the beveled armrest and cutaway of Grand Concert and Grand Auditorium models to the compound-carve neck profile of the Grand Pacific 517e and 717e. Together with impeccably crafted aesthetic details, this collection promises a new level of musical expression.



### AVAILABLE MODELS

Builder's Edition K14ce | Builder's Edition K24ce  
Builder's Edition 912ce | Builder's Edition 912ce WHB  
Builder's Edition 816ce | Builder's Edition 717e  
Builder's Edition 717e WHB | Builder's Edition 652ce  
Builder's Edition 652ce WHB | Builder's Edition 614ce  
Builder's Edition 614ce WHB | Builder's Edition 517e  
Builder's Edition 517e WHB | Builder's Edition 324ce



For full details on all Builder's Edition models, including photos, video content, model descriptions and complete specifications, scan the code or go to [taylorguitars.com](https://taylorguitars.com)





*Builder's Edition 652ce*



*Builder's Edition 912ce*



*Builder's Edition 816ce*



*Builder's Edition K14ce*



*Builder's Edition K24ce*



*Builder's Edition 614ce WHB*



*Builder's Edition 517 WHB, Builder's Edition 717*

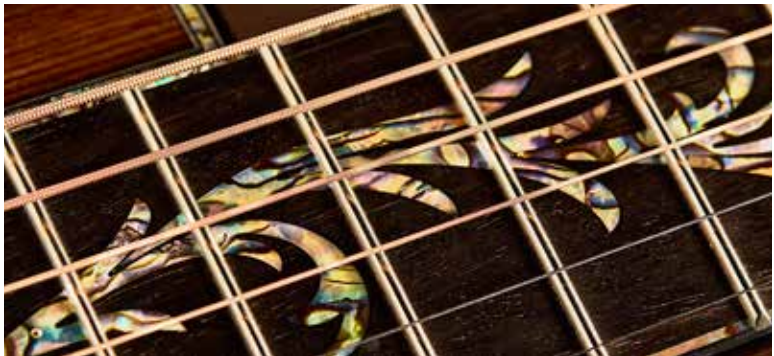




PS14ce

## PRESENTATION SERIES

Extraordinary tonewoods adorned with our finest aesthetic appointments make the Presentation Series our richest showcase of craftsmanship detail. This year we're proud to pair sinker redwood tops with Honduran rosewood, whose stunning musical traits have made it the ultimate wood choice for marimba bars. This variety (*Dalbergia stevensonii*) is harder and denser than its Brazilian and East Indian counterparts, resulting in a low damping factor that helps produce incredibly rich harmonic overtones and a gorgeously smooth, musical voice. Sinker redwood adds its own singular traits, with warmth and touch-sensitivity comparable to cedar, but with a higher volume ceiling. In honor of the new tonewood pairing, Andy Powers designed an elegant new California Vine inlay suite in mother-of-pearl and paua, with edge trim that strikingly contrasts with rosewood's rich russet hue.



## SPECIFICATIONS

- Back/Sides:** Honduran Rosewood
- Top:** Sinker Redwood (Optional Adirondack Spruce)
- Finish:** Gloss 6.0 with Shaded Edgeburst (back and sides only)
- Rosette:** Single-Ring Paua with Bound Soundhole
- Fretboard Inlay:** Paua California Vine
- Body Edge Treatment:** Crelicam Ebony Binding w/ Paua Edge Trim
- Premium Features:** Ebony Radius Armrest, Paua Trim (Top, Back, Sides, Fretboard Extension, Fretboard, Peghead, Armrest), Ebony Backstrap, Peghead/Bridge/Pickguard Inlays, Antique Gold Gotoh 510 Tuners (12-Fret Models: Nickel Slot-head Tuners with Ebony Buttons)

## AVAILABLE MODELS

PS14ce | PS12ce | PS12ce 12-Fret





K O A   S E R I E S

With its dazzling beauty and distinctive musical character, Hawaiian koa has long been a beloved tonewood in the Taylor line. Our thoughtfully curated assortment of models highlights koa’s tonal versatility across styles, starting with the crisp, focused sound of the all-koa Grand Concert K22ce and its 12-fret partner. At the heart of the series are two Builder’s Edition models, the torrefied spruce-topped K14ce and the all-koa K24ce, both endowed with comfort-enhancing contours. Players craving a sonic experience unlike any other might gravitate toward the latest addition to the family, the Grand Symphony K26ce, whose innovative soundport cutaway contributes to an immersive, wide-angle tonal response. Series appointments feature organic details that celebrate koa’s island heritage, including a smoothly flowing Spring Vine inlay and complementary binding and rosette. And don’t miss the new GT K21e.



S P E C I F I C A T I O N S

- Back/Sides:** Hawaiian Koa
- Top:** Hawaiian Koa
- Finish:** Gloss 6.0 with Shaded Edgeburst (Entire Guitar)
- Rosette:** Single-Ring Maple with Koa/Black Purfling
- Fretboard Inlay:** Maple Spring Vine
- Body Edge Treatment:** Pale Non-Figured Maple Binding
- Premium Features:** Gold Gotoh 510 Tuners (12-Fret Models: Nickel Slot-head Tuners with Ebony Buttons), Black/Koa/Maple Top Purfling, Maple Peghead/Fretboard Purfling

A V A I L A B L E   M O D E L S

GT K21e\* | K22ce | K22ce 12-Fret | Builder’s Edition K14ce  
Builder’s Edition K24ce | K24ce | K26ce

*\*For model specs, see GT feature story in this issue or visit [taylorguitars.com](http://taylorguitars.com)*



Builder’s Edition K24ce





914ce



900 SERIES

Imbued with luxurious playing features and artful visual touches, the 900 Series showcases the musical dynamism of the classic rosewood/spruce tonewood combination. Solid Indian rosewood meets your choice of Sitka (standard models) or Lutz spruce (Builder's Edition 912ce), producing a rich, full-spectrum sound characterized by chiming highs and rich lows. Our V-Class bracing architecture improves the volume and sustain and brings extra fidelity to rosewood's lush overtones for a truly stirring musical response. The models are detailed to match their sonic sophistication, with a standard appointment package that includes a radius-style armrest, ultra-precise Gotoh 510 tuning machines, ebony binding and koa purfling with abalone and mother-of-pearl edge trim, and Ascension inlays. Enhanced Builder's Edition features include chamfered body and fretboard edges and a beveled cutaway for seamless upper-fretboard access.

SPECIFICATIONS

- Back/Sides:** Indian Rosewood
- Top:** Sitka Spruce
- Finish:** Gloss 3.5
- Rosette:** Single-Ring Paua with Bound Soundhole
- Fretboard Inlay:** Abalone/Mother-of-Pearl Ascension
- Body Edge Treatment:** West African Ebony Binding with Koa Purfling
- Premium Features:** Ebony Radius Armrest, Paua/Koa Trim (Top, Back, Sides, Fretboard Extension, Fretboard, Peghead, Armrest), Ebony Backstrap, Gold Gotoh 510 Tuners (12-Fret Models: Nickel Slot-head Tuners with Ebony Buttons)

AVAILABLE MODELS

912ce | 912ce 12-Fret | Builder's Edition 912ce  
Builder's Edition 912ce WHB | 914ce



800 SERIES

Taylor's flagship series has been thoughtfully refined over decades, preserving a pedigree of vibrant musical tools that perform at the highest level. Crafted with Indian rosewood and Sitka spruce, the 800 Series blends playing comfort with the tonal virtues that have made rosewood/spruce guitars so popular. Warm lows and pristine highs surround a scooped midrange that leaves room for vocals and other instruments. A radius-style rosewood armrest now comes standard on steel-string Grand Concert and Grand Auditorium models. Meanwhile, the Grand Orchestra 818e stands out with a deep, powerful voice and unique aesthetic touches like Antique Blond top shading and block-style Mission inlays. If you want a complete immersion into rosewood's harmonic richness, the Grand Symphony Builder's Edition 816ce, featuring a Lutz spruce top and soundport cutaway, reveals a sonic palette unlike any other.

SPECIFICATIONS

- Back/Sides:** Indian Rosewood
- Top:** Sitka Spruce
- Finish:** Gloss 4.5 (818e: Gloss 6.0 with Antique Blond Top)
- Rosette:** Single-Ring Abalone with Bound Soundhole (818e: Single-Ring Paua with Bound Soundhole)
- Fretboard Inlay:** Mother-of-Pearl Element or Mother-of-Pearl/Ivoroid Mission (818e)
- Body Edge Treatment:** Pale Non-Figured Maple Binding
- Premium Features:** Rosewood Radius Armrest (812ce, 812ce 12-Fret, 814ce), Rosewood Top Trim (818e: Koa/Ivoroid Top Trim), Smoked Nickel (812ce, 814ce) or Nickel (818e) Tuners (12-Fret Models: Nickel Slot-head Tuners with Ebony Buttons; Nylon Models: Classical Nickel with Pearloid Buttons), Rosewood Pickguard (Steel-String Models)



814ce

AVAILABLE MODELS

GT 811e\* | 812ce | 812ce 12-Fret | 812ce-N  
814ce | 814ce-N | Builder's Edition 816ce | 818e

\*For model specs, see GT feature story in this issue or visit [taylorguitars.com](http://taylorguitars.com)



Our 700 Series offers another uniquely compelling model mix for fans of rosewood guitars to explore. Lutz spruce tops bring a splash of extra sonic horsepower to popular models like the Grand Auditorium 714ce and Grand Concert 712ce 12-Fret, widening the dynamic range and expressing the modern, articulate Taylor sound. With the Builder's Edition 717, which features our Grand Pacific body and a torrefied Sitka spruce top, our V-Class bracing summons a vintage-inspired, seasoned sound with low-end power and smoothly blended, pitch-perfect notes. The 717's appointments are intentionally workmanlike, supporting refined woodworking details like contoured body and fretboard edges and a hand-friendly compound-carve neck. Elsewhere in the series, the appointments showcase wood-centric details like koa binding with Douglas fir and maple top trim, and a beautifully rendered Douglas fir herringbone rosette.

700 SERIES

SPECIFICATIONS

- Back/Sides:** Indian Rosewood
- Top:** Lutz Spruce
- Finish:** Gloss 6.0/Optional Western Sunburst Top
- Rosette:** Three-Ring Herringbone with Douglas Fir/Maple/Black
- Fretboard Inlay:** Green Abalone Reflections
- Body Edge Treatment:** Non-Figured Koa Binding
- Premium Features:** Douglas Fir/Maple/Black Top Edge Trim, Nickel Tuners (12-Fret Models: Nickel Slot-head Tuners with Ebony Buttons), Weathered Brown Pickguard



Builder's Edition 717e WHB



AVAILABLE MODELS

712ce | 712e 12-Fret | 712ce 12-Fret | 714ce | 714ce-N  
Builder's Edition 717e | Builder's Edition 717e WHB



Maple's sonic transparency enables it to channel both the nuances of the player and the guitar design. With our 600 Series, Andy Powers has continued to refine the sound of our maple guitars, following a revoicing in 2015 with the infusion of our V-Class bracing in 2018. The result: a warmer response, yet one that retains maple's clarity and focus for a truly balanced, shapeable sound. You'll find two Builder's Edition models here, whose refined contours draw from the electric guitar world: the versatile 614ce and the 12-string 652ce – one of the most playable and musically useful 12-strings you'll pick up. Elsewhere in the series, look to the smaller end of the spectrum at our Grand Concert options, or go big with the Grand Orchestra 618e. Whichever path you choose, our maple guitars deliver a wide range of musical expression.

600 SERIES

SPECIFICATIONS

- Back/Sides:** Figured Big-Leaf Maple
- Top:** Torrefied Sitka Spruce (618e: Sitka Spruce)
- Finish:** Gloss 4.5 with Brown Sugar Stain (618e: Gloss 6.0 with Antique Blond Finish)
- Rosette:** Single-Ring Paua with Bound Soundhole
- Fretboard Inlay:** Grained Ivoroid Wings or Mother-of-Pearl/Ivoroid Mission (618e)
- Body Edge Treatment:** West African Ebony or Pale Non-figured Maple (618e)
- Premium Features:** Ebony Backstrap with Inlay (excludes 618e), Nickel Tuners (12-Fret Models: Nickel Slot-head Tuners with Ebony Buttons), Grained Ivoroid Top/Back Trim, Maple Pickguard



618e



AVAILABLE MODELS

612ce | 612ce 12-Fret | Builder's Edition 652ce | Builder's Edition 652ce WHB  
Builder's Edition 614ce | Builder's Edition 614ce WHB | 618e

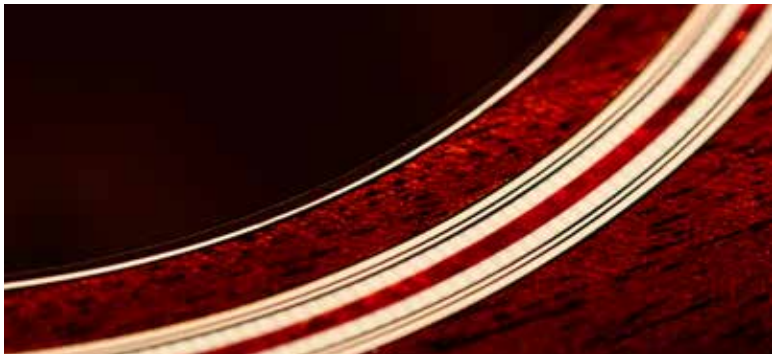


522e  
12-Fret



## 500 SERIES

Our 500 Series starts with a foundation of mahogany – loved for its dry, woody, focused response – and branches out with top options of cedar, mahogany or, with the Builder's Edition 517e, torrefied Sitka spruce. Mahogany's punchy midrange and fundamental-strong emphasis bring clear articulation to every note, and when used as a top wood, its natural compression effect helps balance a varied attack. For that reason, mahogany-topped models in the 500 Series tend to accommodate lively strummers and bluesy pickers. Cedar-top models present an entirely different tonal experience, offering impressive touch sensitivity (great for nimble fingerpickers) along with warmth and overtone complexity. Adding greater depth to the series lineup is our Grand Pacific Builder's Edition 517e, which combines chamfered body edges and a compound-carve neck profile with bold, vintage-hued tone.



### SPECIFICATIONS

- Back/Sides:** Neo-Tropical Mahogany
- Top:** Neo-Tropical Mahogany or Western Red Cedar
- Finish:** Gloss 6.0 (Mahogany-Top Models: Shaded Edgeburst)
- Rosette:** Single-Ring Faux Tortoiseshell & Grained Ivoroid
- Fretboard Inlay:** Grained Ivoroid Century
- Body Edge Treatment:** Faux Tortoiseshell Binding

### AVAILABLE MODELS

- 512ce | 512ce 12-Fret | 522ce | 522e 12-Fret  
522ce 12-Fret | 562ce | 514ce | 524ce  
Builder's Edition 517e | Builder's Edition 517e WHB



400 SERIES

Our 400 Series has evolved over time yet never strayed from offering players a premium blend of quality, utility and value. Think a pro-level performance tool, without being too precious for a working artist to take into the world. After crafting both ovangkol and Indian rosewood models the last few years, we've adopted ovangkol for our new American Dream guitars, giving rosewood the spotlight here. And we've kept things simple, focusing on two body styles, the versatile Grand Auditorium and fingerstyle-friendly Grand Concert. V-Class bracing projects a detailed picture of rosewood's harmonic content, and together with a spruce top, puts a rich tone machine in your hands. Renaissance inlays add an artistic flourish to the otherwise clean appointment scheme.



SPECIFICATIONS

- Back/Sides:** Indian Rosewood
- Top:** Sitka Spruce
- Finish:** Gloss 6.0
- Rosette:** Three-Ring White
- Fretboard Inlay:** Italian Acrylic Renaissance
- Body Edge Treatment:** White Binding

AVAILABLE MODELS

412ce-R | 414ce-R



414ce-R



For years, the 300 Series has been Taylor’s gateway to the all-solid-wood acoustic experience. For that reason, we’ve welcomed players with a wide array of musical flavors. Wood pairings include sapele topped with spruce, blackwood with mahogany, and on the Builder’s Edition 324ce, Urban Ash and mahogany. You’ll also find several 12-fret models and a nylon-string, too. Sapele and spruce deliver a versatile blend of midrange presence and warmth. Blackwood resonates with a powerful voice, balanced by mahogany’s tendency to smooth out sonic edges. The Builder’s Edition 324ce combines ash’s mahogany-like tone with a comfort-enhancing beveled armrest and cutaway. The series also showcases our Grand Pacific dreadnought in two wood combinations, while the Grand Symphony 326ce sports our innovative soundport cutaway. This robust collection truly offers something for every type of player.

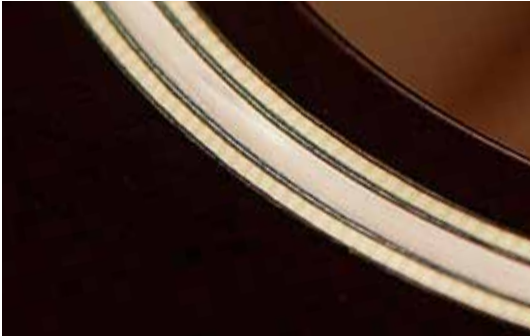
3 0 0   S E R I E S

S P E C I F I C A T I O N S

- Back/Sides:** Sapele (Spruce Top), Urban Ash (326ce) or Tasmanian Blackwood (Mahogany Top)
- Top:** Sitka Spruce or Neo-Tropical Mahogany
- Finish (Back/Sides):** Satin 5.0
- Finish (Top):** Satin 5.0/Shaded Edgeburst (Mahogany Top) or Gloss 6.0 (Spruce Top)
- Rosette:** Three-Ring Black
- Fretboard Inlay:** Italian Acrylic Gemstone
- Body Edge Treatment:** Black Binding



Builder’s Edition 324ce



A V A I L A B L E   M O D E L S

312ce | 312ce 12-Fret | 312ce-N | 322e | 322ce | 322e 12-Fret  
322ce 12-Fret | 352ce | 362ce | 314ce | Builder’s Edition 324ce  
324e | 324ce | 326ce | 317e | 327e



GT SERIES

Our latest player-friendly guitar design, the Taylor GT sports compact dimensions that allow it to carve out an appealing niche in the acoustic guitar world. Its small yet shapely body sits between the full-size Grand Concert and the smaller GS Mini, as does the 24-1/8-inch scale length. It's a guitar that answers the call for the comfort of a smaller form without compromising on tone. The accommodating frame and slinky fretting feel make it fun and easy to play, with all-solid-wood construction to enhance the resonance. Part of the voicing magic is our new C-Class bracing, a spinoff from our V-Class architecture that employs an asymmetrical design to produce more warmth and low-end power. After recently debuting with the GT Urban Ash, the guitar's footprint expands with the rosewood/spruce GT 811e and all-koa GT K21e.



SPECIFICATIONS

- Back/Sides:** Urban Ash
- Top:** Spruce
- Finish:** Matte with Urban Sienna Stain
- Rosette:** Three-Ring Hawaiian Koa
- Fretboard:** Eucalyptus
- Fretboard Inlay:** Italian Acrylic Pinnacle
- Body Edge Treatment:** Chamfered Edges

AVAILABLE MODELS

GT Urban Ash | GTe Urban Ash | GT 811e\* | GT K21e\*

*\*For model specs, see GT feature story in this issue or visit [taylorguitars.com](http://taylorguitars.com)*



GTe Urban Ash ⓘ





AMERICAN DREAM SERIES

Developed during the uncertainty of a pandemic, the American Dream Series embodies the plucky spirit of innovation that has fueled Taylor for nearly half a century. Thoughtfully distilled to deliver exceptional value and pro-level performance, these guitars offer a more accessible entry point to the solid-wood acoustic experience. Three Grand Pacific models headline the series, voiced with V-Class bracing to serve up the seasoned tone that defines our round-shoulder dreadnought. Wood options include sapele topped with mahogany (AD27), which yields a dry, focused response; and ovangkol topped with spruce (AD17), producing top-end sparkle balanced by warm mids. Workmanlike appointments emphasize function over filigree. Notable touches include chamfered body edges and super-thin matte finish, which opens up the sound, while the matte-black finish on the AD17 Blacktop makes a bold visual statement.

SPECIFICATIONS

- Back/Sides:** Ovangkol (Spruce Top) or Sapele (Mahogany Top)
- Top:** Spruce or Neo-Tropical Mahogany
- Finish:** Matte 2.0 (Urban Sienna - Mahogany Top)
- Rosette:** Three-Ring Hawaiian Koa (Mahogany Top and Blacktop Models: Single-Ring Maple)
- Fretboard:** Eucalyptus
- Fretboard Inlay:** Italian Acrylic 4mm Dots
- Body Edge Treatment:** Chamfered Edges

AVAILABLE MODELS

- AD17 | AD17e | AD17 Blacktop
- AD17e Blacktop | AD27 | AD27e

200 SERIES STANDARD | PLUS | DELUXE

Our 200 Series covers three tiers and offers a breadth of options, all linked by robust acoustic tone and signature Taylor playability. These models are crafted with layered-wood back and sides, featuring a choice of rosewood, maple or Hawaiian koa. Our layered-wood construction enhances stability across different climate conditions and other real-world scenarios for musicians on the go. All models feature solid tops, serving up waves of acoustic tone with the volume and projection to shine in any musical situation. Fans of koa will gravitate toward the all-koa 224ce-K DLX or 214ce-K SB, the latter featuring a spruce top with a shaded edgeburst. Another handsome model is the all-black 250ce-BLK DLX, a 12-string Dreadnought with layered maple back and sides and stunning gloss-black finish. Layered rosewood options include the 214ce Plus and standard 214ce.

SPECIFICATIONS

- Back/Sides:** Layered Koa, Rosewood or Maple
- Top:** Hawaiian Koa or Sitka Spruce
- Finish:** Matte or Gloss 6.0 (Plus and DLX Models)
- Rosette:** Three-Ring White or Single-Ring Italian Acrylic (DLX Models)
- Fretboard Inlay:** Italian Acrylic 4mm Dots or Italian Acrylic Small Diamonds (DLX Models)
- Body Edge Treatment:** White, Black or Cream Binding
- Premium Features:** Taylor Nickel, Gold, Satin Black or Polished Bronze Tuners (Plus & DLX Models); AeroCase (Plus Models); Deluxe Hardshell Case (DLX Models)

AVAILABLE MODELS

- 210ce | 214ce | 214ce-N
- 214ce-K | 214ce-K SB
- 254ce | 210ce Plus
- 214ce Plus | 250ce-BLK DLX
- 214ce DLX | 214ce-K DLX
- 214ce-BLK DLX | 214ce-RED DLX
- 214ce-SB DLX | 224ce-K DLX





1 0 0   S E R I E S

S P E C I F I C A T I O N S

**Back/Sides:** Layered Walnut

**Top:** Sitka Spruce

**Finish:** Matte

**Rosette:** Three-Ring White

**Fretboard Inlay:** Italian Acrylic 4mm Dots

**Body Edge Treatment:** Black Binding

No matter how far we push the boundaries of acoustic design, we never lose sight of the essentials: clear, balanced tone and a comfortable neck. This is the foundation of our 100 Series, a family of function-forward guitars that provide a thoroughly satisfying playing experience without breaking the bank. Layered walnut forms the backs and sides, with solid Sitka spruce tops to ensure room-filling projection and clarity. Our model selection is streamlined to three non-cutaway options, featuring the 6-string Grand Auditorium 114e and Dreadnought 110e, both incorporating a 1-11/16-inch neck. Our popular 12-string Dreadnought 150e is the most affordable 12-string in our line and a perennial bestseller across the industry. Each model comes equipped with our onboard ES2 electronics for plenty of plug-and-play fun, and includes a lightweight, durable Taylor gig bag.



114e

A V A I L A B L E   M O D E L S

110e | 114e | 150e

ACADEMY SERIES

Remember those early days of learning to play guitar? The Academy Series was inspired by our desire to create the most inviting playing experience for developing players, setting up a long and rewarding musical journey. A comfortable 1-11/16-inch nut width, together with Taylor's slim-profile neck, extends a warm welcome to your hands, especially for barre chords. The clincher is the built-in armrest, usually reserved for high-end guitars, which takes pressure off your picking arm. Though these guitars were designed with novices in mind, their feel and sound will satisfy discerning players as well. Choose from a Dreadnought or Grand Concert body, featuring a solid spruce top and optional electronics with a digital tuner. If you're considering adding some nylon flavor to your acoustic palette, our Academy 12-N is a fantastic option.



SPECIFICATIONS

- Back/Sides:** Layered Sapele
- Top:** Sitka Spruce or Lutz Spruce (Nylon)
- Finish:** Matte
- Rosette:** Three-Ring Baltic Birch
- Fretboard Inlay:** Italian Acrylic 4mm Dots
- Body Edge Treatment:** Beveled Armrest

AVAILABLE MODELS

- Academy 12 | Academy 12e | Academy 12-N
- Academy 12e-N | Academy 10 | Academy 10e



Academy 12e



Few acoustic guitars can match the sweeping popularity of our GS Mini. With its pick-up-and-play appeal, it's fun and accessible, and sings with the punch you'd expect from a full-size guitar – in a compact frame that can go anywhere, thanks to its 23-1/2-inch scale length. Choose from four tonewood pairings: sapele/mahogany, all-koa, maple/spruce or rosewood/spruce. For a premium experience, check out the GS Mini-e Koa Plus, featuring a shaded edgeburst, upgraded tuners, ES2 electronics and our beautifully designed AeroCase. If you're looking for a compact acoustic bass, our GS Mini Bass makes a phenomenal four-string friend. Specially formulated nylon-core strings create a slinky feel with warm, smooth tone. Choose from two models: layered maple with a solid spruce top or a gorgeous all-koa option.

GS MINI SERIES

SPECIFICATIONS

- Back/Sides:** Layered Koa, Rosewood, Maple or Sapele
- Top:** Hawaiian Koa, Sitka Spruce or Neo Tropical Mahogany
- Finish:** Matte
- Rosette:** Three-Ring White
- Fretboard Inlay:** Italian Acrylic 4mm Dots
- Body Edge Treatment:** Black/White/Black Top Purfling
- Premium Features:** Shaded Edgeburst, Taylor Nickel Tuners, Expression System 2, AeroCase (GS Mini-e Koa Plus)



GS Mini-e Koa Plus

AVAILABLE MODELS

- GS Mini Mahogany | GS Mini-e Mahogany | GS Mini-e Koa
- GS Mini-e Koa Plus | GS Mini Rosewood | GS Mini-e Rosewood
- GS Mini-e Maple Bass | GS Mini-e Koa Bass

B A B Y   S E R I E S

Our Baby Taylor is a little guitar that's made a big impression. It not only helped establish the travel guitar market, it brought a new level of musicality that made it a legitimate tool for pro players as well as kids and globetrotters. Nearly a quarter-century since its debut, our pint-size strummer continues to make the guitar fun and approachable for everyone. Wood pairings include layered walnut topped with solid spruce, layered sapele with solid mahogany, and layered koa with solid koa. If you're looking for something closer to full-size but need something portable and not too precious, try the Big Baby, a Dreadnought with a slightly shallower body but a big voice. Perfect for campfire jams, songwriting or exploring the globe, these guitars make trusty companions for many of life's adventures.

S P E C I F I C A T I O N S

- Back/Sides:** Layered Walnut (Spruce Top), Sapele (Mahogany Top) or Koa (Koa Top)
- Top:** Sitka Spruce, Neo-Tropical Mahogany or Hawaiian Koa
- Finish:** Matte
- Rosette:** Single-Ring Black (TS-BT Models: Custom Screen Print Design)
- Fretboard Inlay:** Italian Acrylic 4mm Dots
- Body Edge Treatment:** None



BT2

A V A I L A B L E   M O D E L S

- BT1 | BT1e | BT2 | BT2e | BTe-Koa  
BBT | BBTe | TS-BT | TS-BTe



T 5 Z / T 3

T5z

Our innovative hollowbody electric/acoustic hybrid guitar is chock full of sonic potential, thanks to our proprietary electronics and a three-pickup configuration controlled by five-way switching. Tap into an expansive palette of sounds, from warm acoustic tones to sweet bluesy cleans to fiery overdrive. Jumbo frets on a 12-inch-radius fretboard make for a buttery feel, while the slender Taylor neck makes it easy to blaze through riffs and solos. Our robust T5z family includes Classic, Classic Deluxe, Standard, Pro and Custom editions, each featuring several wood and finish options, plus three 12-string offerings. Eye-catching models include the T5z Classic Sassafras, the maple-top T5z Pro Denim, and the T5z-12 Custom Koa.



Pickup Positions

- Position 1: Neck humbucker and body sensor (closest to neck)
- Position 2: Neck humbucker only
- Position 3: Bridge humbucker
- Position 4: Neck and bridge humbuckers in parallel
- Position 5: Neck and bridge in series

T3

The semi-hollowbody T3 builds off the classic archtop electric designs that took over the music world decades ago. Full of vintage warmth and tonal character, the T3 employs a pair of high-definition humbuckers (or vintage alnico pickups), with three-way switching and coil-splitting to enhance its musical breadth and provide more tonal flexibility. Two varieties offer their own unique benefits: one with a stoptail bridge, and another with a Bigsby tremolo tailpiece that blends smooth pitch bending with advanced tuning stability.

SPECIFICATIONS

T5z Series

- Body:** Sapele
- Top:** Figured Koa or Cocobolo (Custom), Figured Maple (Pro), Sitka Spruce (Standard), Neo-Tropical Mahogany, Sassafras or Koa (Classic)
- Finish:** Gloss with Selected Color, Satin (Classic)
- Fretboard Inlay:** Italian Acrylic Small Diamonds or Spires (Custom & Pro)
- Electronics:** Three-Pickup System with Five-Way Switching

T3 Series

- Body:** Sapele
- Top:** Layered Figured Maple
- Finish:** Gloss with Selected Color
- Fretboard Inlay:** Mother-of-Pearl 4mm Dots
- Electronics:** Taylor HD Humbuckers with Coil-Splitting (Optional: Vintage Alnicos)

AVAILABLE MODELS

- T5z Custom C | T5z Custom K | T5z-12 Custom K | T5z Pro
- T5z Standard | T5z Classic | T5z Classic Sassafras
- T5z Classic Koa | T5z-12 Classic | T5z Classic DLX
- T5z-12 Classic DLX | T3 | T3/B



## The Craft

### Instruments of Change

From musical instruments to the songs we play on them, we are constantly evolving in response to changing times.

**“D**ad! You’ve got to come see this!” I could tell by the tone of the young voice that something extraordinary was occurring in the yard beyond the shop door. A quick glance through the window revealed little had changed since my last glance out the window. “No, dad, you’ve got to come here to see this. You won’t see it from there.”

I reluctantly pulled away from the project I was elbow deep in to find one of our kids halfway under a bush, having chased some little creature as it fled from inquiring young hands. “You’ve got to crawl under here to see it. It’s important!”

While the timing may not have been ideal for a change in perspective, I suppose the timing of a change rarely seems ideal in the moment. This past year has presented so many shifts in perspective that the perception of passing time seemed to have been dismantled altogether. Accompanying these changing seasons, it’s remarkable to hear how music and its makers respond to, and set the tone for, each shift in the wind of a society.

I recently read an essay by the British writer G.K. Chesterton wherein he comments on the commonly used phrase, “History repeats itself.” While I’m sure I’ve used that phrase a thousand times without giving it so much

in astronomy, and the mechanisms in most other fields of study do, in fact, repeat themselves. A column of numbers added together will give exactly the same result each time. In contrast, the sums of history and events might

**“**  
**Until the invention of recorded music and mechanical sound reproduction devices, it was impossible for two performances of the same piece of music to be exactly alike.**  
**”**

as a passing thought, Chesterton correctly points out that, in reality, history is one of the few things that does not repeat itself. The rules of arithmetic, the laws of physics, the motion of planets

take on familiar trends, but never work out in exactly the same way.

So it is in the world of music and instruments. The history of music is a study in dynamism, progression

and development. Like other arts, at no point has music ever completely repeated itself or remained in a state of perfect redundancy. It’s an outpouring of creativity that cannot readily maintain a fixed perspective of time and place. Until the invention of recorded music and mechanical sound reproduction devices, it was impossible for two performances of the same piece of music to be exactly alike, no matter how much a musician practiced. Each repetition of a favorite piece would take on the perspective of a unique day in a

all the melodies drawn from its voice over the years and be reminded of the joy those songs brought. To see the beauty and be reminded of the comfort an instrument brought to its player is both a recollection and an encouragement to take up the tools with renewed energy and continue forward. While a detour down memory lane is always a welcome and worthwhile diversion, it remains a street on which there is no place for permanent residence.

What remains constant is the purpose behind these instruments. They’re

**“**  
**It’s a treasure to hear the music a player will serve up when their perspective is changed.**  
**”**

unique season, flavored with the subtle or dramatic events of each changing moment.

This same forward development can be seen in instruments themselves. While each individual guitar remains quite like itself, save for the welcomed seasoning of its own voice forged through steady playing, I have been privileged to see the progressive creation of many instruments and can easily witness the further evolution a traditional guitar. Each era, even each day, faces its own unique set of occurrences, which can influence the guitar made at that moment. The availability (or lack) of certain materials, the tools and methods used to create each individual guitar shift throughout the years, to say nothing of the concept, understanding and aesthetic that directs each design. During some eras, these shifts are dramatic and easy to point out. During others, the shifts are as subtle as the angle of the sunlight pouring through a shop window. Whether the shift is minuscule or dramatic, instruments are never the same, nor is the music they’ll play.

As in other areas of life, it’s easy to reminisce about the good old days, and the guitar-making world is no exception. I’m often surrounded with the seemingly ancient tools of a trade far older than myself, soaking up the pearls of hard-earned wisdom from those who have come before me. It’s inspiring to see the effort of a maker in an instrument built decades prior, to think of

created to inspire and serve the dynamic expression of each musician whose hands cradle them. It’s clear that music is continuously growing, changing, diversifying and uniting with each shared story, beat, melody and chorus, like a tree that grows visibly taller and wider, supported by an unshakable but unseen foundation of roots embedded in the soil of society. In response, it becomes a profound privilege to create instruments that seek to serve this inspiring creative force.

It has been immensely rewarding to watch as the most recent inclusions into our library of instruments – the GT and American Dream guitars – have found their way into songs being played. Whether an old favorite or a newly penned offering, it’s a treasure to hear the music a player will serve up when their perspective is changed. The nexus of a fresh voice, a new feel, and the perspective of a new time and place supplies a rich setting for a musical renaissance as players chase a creative spark that darts ahead like a living creature that can never be contained.

While a change in perspective might arrive at what feels like an inconvenient moment, or one that finds us longing for the way we remember things to be, it also gives us a thrillingly bright opportunity to grow as we step forward into each new day, with every chord and song we play.

– Andy Powers  
Master Guitar Designer



# TaylorWare

CLOTHING / GEAR / PARTS / GIFTS

## Guitar Stands

Every guitar deserves to be displayed as a work of art. Choose from a variety of Taylor guitar stands, including (clockwise from left) our tall mahogany display stand, a beechwood floor stand, a black folding travel stand, and our compact folding stand. All stands feature inert rubber pads to protect your guitar's finish. (Some minor assembly is required for wood stands.)

## DarkTone® Guitar Picks

We've rethought every aspect of guitar pick design for our DarkTone Series picks, offering a wider range of musical colors with new materials that emphasize different parts of the frequency range. Our new assortment of premium Taylor picks features an array of materials, shapes and thicknesses that will expand your acoustic palette. Each pick articulates distinctive tonal character for you to explore. Available in several shape, color and thickness options. Made in USA.



## Apparel

Check out our line of Taylor apparel, featuring T-shirts, hats and more.



## Guitar Straps

A fresh array of premium guitar straps includes genuine leather, suede and natural cotton, plus new vegan leather options, in a variety of colors and designs that complement the aesthetic diversity of the Taylor line.



## Featured Products

# taylor<sup>sense</sup>

SMART BATTERY BOX + MOBILE APP

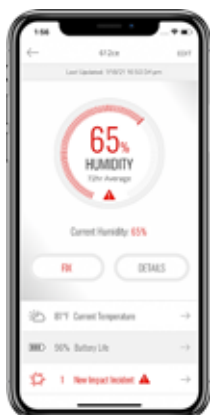
### Protect Your Taylor with the TaylorSense Smart Battery Box and Mobile App

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

We love helping customers maintain their guitars, so we're excited to offer a new guitar care tool called TaylorSense, which makes it easier than ever to track the condition of a Taylor guitar. TaylorSense features an easy-to-install smart battery box that replaces the battery box on Taylor guitars equipped with a pickup powered by a 9V battery. The smart battery box houses sensors that monitor your guitar's:

- **Humidity**
- **Battery Life**
- **Temperature**
- **Physical Impact**

The TaylorSense battery box pushes guitar health data to your phone via low-energy Bluetooth, pairing with the TaylorSense app to provide real-time data. The app is available to download for both iOS and Android devices. Shaped by our extensive service expertise, TaylorSense is also calibrated to send you timely alerts when your guitar needs care, along with simple "how-to-fix" videos from our service team.



You can find TaylorSense at [taylorguitars.com/taylorware](https://taylorguitars.com/taylorware) and at authorized Taylor retailers in the US, Canada, UK, and EU.



### Ebony Guitar Hangers



This model features a Taylor logo inlay design in Italian acrylic. (#70207)



This model features a Bouquet inlay design in myrtlewood and boxwood. (#70193)

These finely crafted guitar wall hangers are made from genuine Crelicam ebony, the same ebony that we use in the fretboards and bridges of our acoustic guitars. A cushioned yoke provides a secure hanging spot for your guitar without damaging the finish or neck, while ebony's gorgeous visual character reflects the craftsmanship and natural beauty of our responsibly sourced tonewoods. Each purchase supports our tree-planting projects and other sustainability initiatives.

### NEW Pick Tins

Our DarkTone Series pick tins make the perfect carrying case for the sample pack of nine Taylor DarkTone picks that are included. Choose from two pick tin styles (shown below). Each sample pack features picks from each DarkTone family (Ivoroid, Thermex Ultra, Thermex Pro and Taylex), with varying sizes and materials so you can hear the sonic nuances of each pick.

#### DarkTone Series Pick Tin

Model #2600  
2.75" x 1.625"  
Black metal, sliding top



#### DarkTone Series Pick Tin – Collector's Edition

Model #2601  
3.625" x 2.375"  
Black metal, hinged top with koa overlay, laser-etched Taylor logo and leather insert with embossed Taylor logo

### Guitar Care Products

Our guitar-friendly care products will help you polish, clean and condition your guitar to keep it in great shape. Our new Satin Finish Guitar Cleaner is the first of its kind, and the ultimate product to preserve the original satin sheen. The wax-free formula removes residue from finger oils without leaving silicone or waxy residue. Our new Premium Guitar Polish enhances the luster of your high-gloss guitar. Our Fretboard Conditioner cleans and nourishes your fretboard, leaving it looking new, playing great, and feeling smooth. We also have two new polish cloths: a suede microfiber version (ideal for the satin cleaner) that folds up small to fit in your case compartment, and our premium plush microfiber towel (best for the premium polish).



### Home and Gifts / Bar Stools

Make sure you always have a comfortable spot to practice and play at home with a premium Taylor bar stool. Choose from two varieties: 30" in black, or 24" in matte brown. Both models include a padded seat with a soft vinyl covering along with a ring to rest your feet and enhance your guitar-playing experience.

### U.S. Customers

Visit [taylorguitars.com/taylorware](https://taylorguitars.com/taylorware) to browse our complete line of Taylor apparel, guitar care products, parts and accessories, gift cards, and more.  
1-800-579-1407 (U.S. only)

### Canadian Customers

Call 1-800-943-6782 to place your TaylorWare order.

*Not all items available in all markets.*





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*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.*

### All in the Details

Our sublime Presentation Series artfully showcases the marriage of exquisite tonewoods with intricate craftsmanship detail. This year we've refreshed the series by pairing a sinker redwood top with Honduran rosewood back and sides. This particular rosewood's extreme density translates into an extraordinary musicality, with rich harmonic complexity. Together with the warmth and responsiveness of redwood, these instruments sing like no other. Master builder Andy Powers also designed a new California Vine inlay suite for the series, accenting the fluid vine treatment along the fretboard with inlays in the peghead, bridge and rosewood pickguard. You'll find more details on these exquisite instruments in this issue.

