INSIDE THE WORLD OF TAYLOR G S / VOLUME 102 / 2022 ISSUE 1

Wood & Steel

THE AD27E Flametop

A NEW FLAVOR OF TAYLOR TONE

New for '22
- AD22e
- GTe Blacktop
- GTe Mahogany

The 2022 Guitar Guide

Taylor Quality Guitars

Letters

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Sharing the Joy

My father recently purchased a Taylor guitar [a T5z Classic Koa LTD] that he absolutely loved. The day it arrived, he was like a child on Christmas morning. He played it every chance he got. I remember him skipping work (we worked together) just to play his guitar all day!

I'm an amateur photographer, so he asked if I would take photos of his new, beloved guitar so he could submit them to you, and of course I said yes! My only stipulation was that he had to be playing the guitar. Unfortunately, his illness prevented us from being able to make this happen. Knowing his plans for the photos, when he passed, I decided to take the photos he originally wanted to honor his request.

My father was amazing in so many ways. Anytime his kids or grandkids took up a new hobby, he always told us we were the best at it (in reality, we weren't).

Thank you so much for providing an amazing product that brought my father so much joy.

Jess Goins & the Goins Family
In memory of Bill Goins
12/08/50 - 11/08/21

Lifetime Love

I saw the custom walnut/sinker redwood Grand Auditorium featured in the last issue of *Wood&Steel* [back cover] and, on a whim, looked on the Internet to see if one was available. Sure enough, Mojo's Music in Southern Illinois had one for sale, so I called them and arranged the purchase with the owner of the store, Thomas Pullen, who couldn't have been nicer or more professional. I knew it was meant to be when just two hours after the purchase, a refund check from my health insurance company arrived for almost the exact amount of the purchase price! I guess once in a great while, things work out. At any rate, I've been playing this beautiful work of art pretty much non-stop since it arrived. Every aspect of this instrument demonstrates astounding quality and craftsmanship, even the case! The sound is rich and warm with a broad, expansive range. I have a beautiful 314, a koa [GS] Mini and a treasured old Nagoya made of pre-ban Brazilian rosewood. I have to say that my new GA is the pick of them all and surpasses anything in my electric collection as far as fit and finish are concerned. This is the purchase of a lifetime, and I'd like to pass along to all the good folks at Taylor my sincerest appreciation and congratulations for a job exceptionally well done. I'll enjoy this wonderful instrument for the rest of my life.

Charlie Levy
Suffolk, Virginia

The Big Short

I just wanted to let you know how stoked I am with my new Taylor 326ce. I LOVE that it is a shorter-scale, large-bodied strummer that takes light strings. As someone with small hands who is traditionally a short-scale player (Gibson slope-shoulders), the 326ce is the style of guitar I've been wishing Taylor would make for years. If you ever make a large-bodied strummer with a 24.75-inch scale that takes light strings, I promise I will be the FIRST in line to buy one.

Thank you for the awesome guitar!

Emily Barracano

A Lasting Legacy

I was touched by Andy Powers' recent column in *Wood&Steel* ["Lasting Value," Vol. 101 / Issue 3].

Andy, you spoke about many ideas, but the one that really bore down was about old guitars. The appreciation for something that gets better as it ages, that does not depend on a "new, better technology...so you better throw your old one away and get on board for the latest...whatever."

Like you, I also made a living with my hands. I rebuilt mouths, chewing machines that had collapsed over time. I had always worked with my hands as a kid – model airplanes, finding wood discarded from a nearby cabinet shop in the dumpster in the alley and recycling those discarded pieces of solid wood on my workbench into toys. What fun, building my own things. Later on, I became a dentist and continued the projects, creating beauty with people's smiles.

Along the way, I discovered music, bought my first guitar at McCabe's and began lessons. That was 50 years ago. The guitar became my friend after a stressful day's work, and though I was only an intermediate [player], I kept learning to play better. I also accumulated many instruments, and found Taylor guitars. I own four: a 314, 614, 814 and a T5. I guess the GA just fits me right.

It would be impossible to relate to you how much I enjoy playing those guitars at this stage of my life. I play with several different guys, learning new songs all the time, creating solos, chord melodies and so forth.

My own aging (80 years) matches the aging of the wood. The sound, the timbre, the grain, the feel of picking up a beautiful instrument and knowing I can make something beautiful come from that guitar bring endless pleasure to my life and those around me. Both of my daughters, my son and several of my granddaughters are musicians, and I know that hearing live music around them as they grew up was influential in their aspirations to do the work that musicianship asks of us. When you spoke of something "lasting," I think of the legacy that we leave others who are moved by creating music and bring that to their lives. Long after I am no longer here, the music will live on.

Mike Lerner

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

In this issue's digital edition, look for additional video content, featuring artist performances, guitar lessons, guitar demos, a guide to using our ES2 acoustic electronics and more. And don't miss our latest *Wood&Steel* Spotify playlist, which showcases several Taylor-playing Latin GRAMMY nominees and winners.

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

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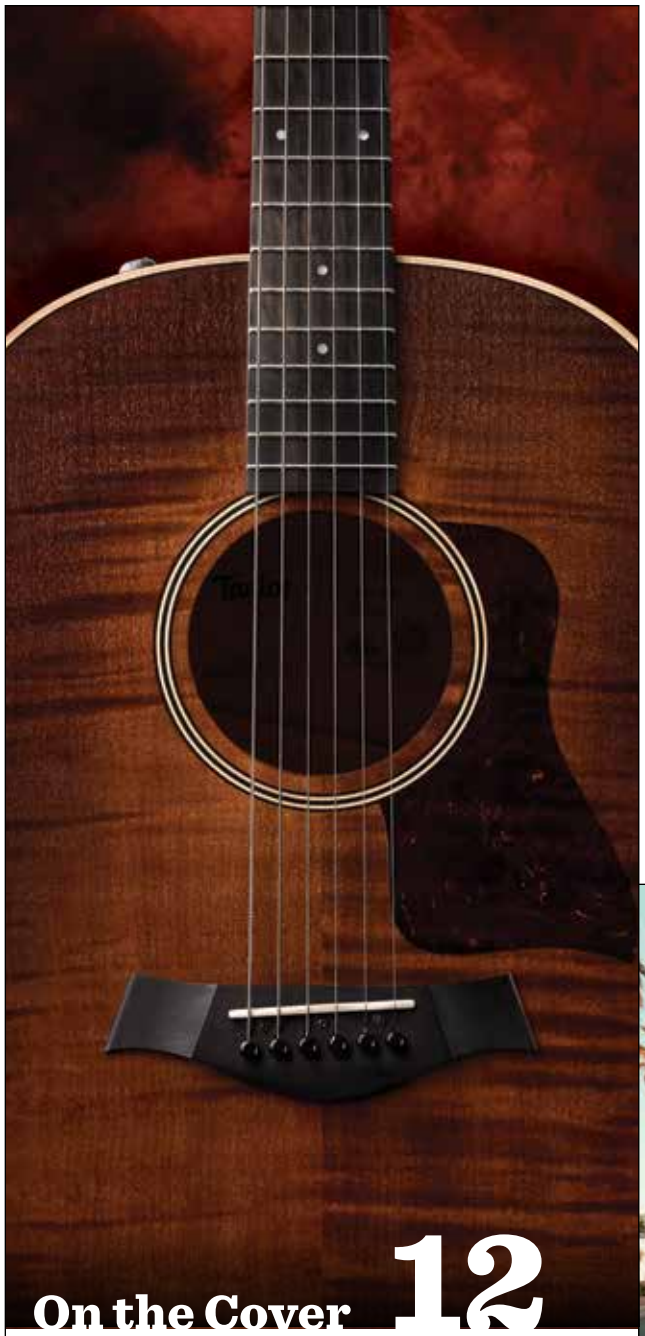

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The AD27e Flametop

Our newest addition to the American Dream Series reveals a look and sound all its own.

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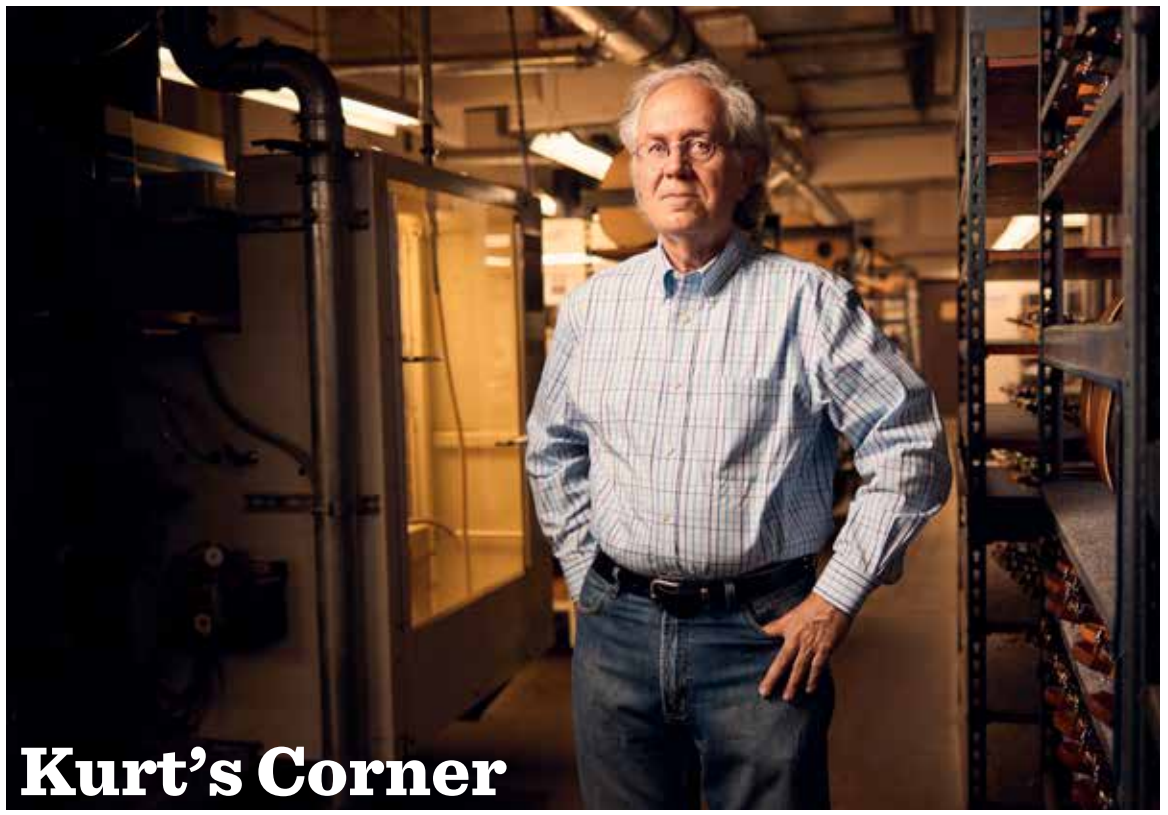

Kurt's Corner

Another Grand Design

A decade after the Grand Concert put Taylor on the map, the Grand Auditorium was born. The rest is history.

Last issue I wrote about the development of our Grand Concert body style, which was introduced in 1984 and fueled our growth throughout the remainder of the 1980s, introducing Taylor guitars to a lot of guitarists. By 1987, we'd outgrown our original shop in Lemon Grove, California. We moved to a larger shop in nearby Santee, outgrew it by 1992, and finally settled into a new build-to-suit building in El Cajon, where we remain today. The renewed interest in acoustic guitars that started in the mid-1980s, coupled with the popularity of our Grand Concert models, propelled our growth and led to the moves.

One of the artists who had discovered and was playing our Grand Concerts was country music star Kathy Mattea, who visited the factory in 1993 while she was on tour and in San Diego. Bob had been thinking about designing a new guitar, one that would be very balanced, like our Grand Concerts, but would be a little larger and louder, with more bass. While visiting with Kathy, Bob told her about his vision for a new guitar and offered to build her the first one. It was to become our Grand Auditorium.

In 1994 we introduced our Grand Auditorium in two different limited-edition 20th Anniversary models: the XX-RS, featuring rosewood with a spruce top, and the XX-MC, which paired mahogany with a cedar top. We followed these up the following year with six limited-edition Grand Auditorium models: the GA-RS (rosewood/spruce), GA-MC (mahogany/cedar), GA-WS (walnut/spruce), GA-BE (Brazilian rosewood/Engelmann spruce), GA-KC (koa/cedar) and GA-KS (koa/spruce). In the years that followed, the Grand Auditorium made its way into different series within our guitar line as standard models, including what's considered by many to be the iconic Taylor guitar, the rosewood/spruce 814ce.

Our Grand Auditorium was the right guitar at the right time. A more comfortable body shape with modern styling, more balanced tone, an easier-to-play neck, with a cutaway and built-in pickup/preamp for amplification. All were innovations we had introduced in response to the market. The Grand Auditorium was instantly popular. It sold in huge numbers, helping propel our growth through the next 10 years, and remains our best-selling body shape. The Grand Auditorium is what most people think of when they think of Taylor guitars. I look forward to sharing more reflections in future columns about important developments that have helped build our company.

Speaking of reflections, 2021 was the greatest year so far in the history of Taylor Guitars. It was the first year of 100% employee ownership. We experienced the largest increase of business we've ever seen, the highest level of sales we've ever seen, the most Taylor employees the company has ever had, the most guitars we've ever made, the most guitars we've ever written new orders for, and the most guitars we've ever shipped in a day. I want to thank all our dedicated employee-owners for their hard work. The company is in good hands, for now and for the future.

I also want to thank all the Taylor guitar owners around the world for being such an important part of our growth over the years. We know that a lot of people have taken up the guitar for the first time recently, and we hope that all the new Taylor owners out there are enjoying their guitar experience. One of the goals of Taylor employee ownership is to remain focused on making the best possible guitars well into the future and continue to inspire people to express themselves through music.

– Kurt Listug, CEO

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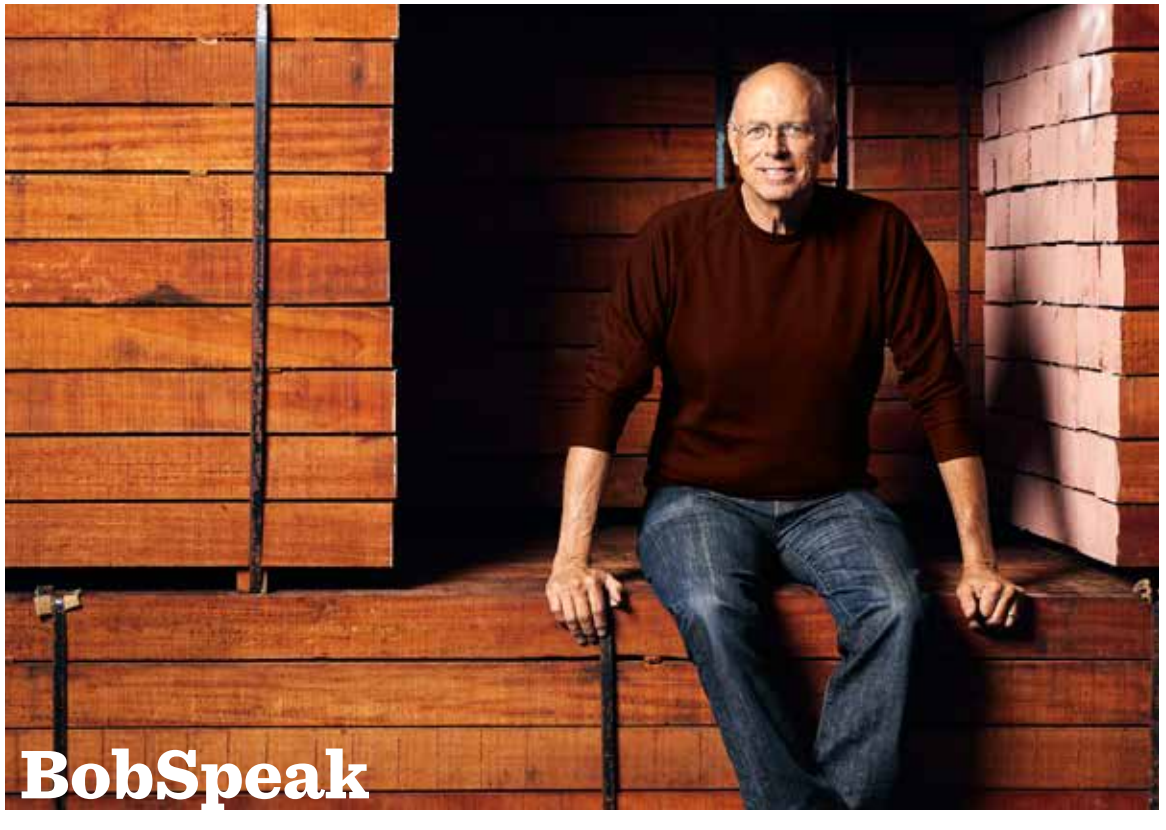


BobSpeak

> **The good thing about a factory is we can serve more people. Not only players, but vendors, employees, dealers and local communities.**

Guitar Scales

During a time of increased demand for guitars, Bob explains why Taylor's production capability is good for everyone.

As I write this, our second year of COVID-19 comes to a close. What I'll say about that is that our new employee-owners at Taylor came through and delivered more guitars to customers than ever, while under the roughest supply and shipping constraints we have ever seen. I know many people have been waiting a long time for guitars, but I want to share with you that we made 40,000 guitars above our previous record year in 2019, and 78,000 guitars over last year, when COVID shut our factories down and made us crawl back on our knees.

That 40,000-guitar increase over 2019 is in itself larger than the annual production of most large acoustic guitar companies. It's not easily done. Our effort was met by gratitude from our dealers, who saw our deliveries in a year when the walls of most guitar stores were largely empty. It was also met by criticism from some customers, albeit a minority, who wondered when Taylor would get serious and deliver guitars, as they had been unable to get one even after waiting and searching.

I'll admit that for almost all of our Tecate-made guitars, there is higher demand than we can fill. We made an overabundance of Baby models because we had wood for those. We built new resources to obtain and process wood for our larger guitars made there, but everything else was way below demand. It's hard to keep up with the demand, especially in that price range.

Before we started our Tecate factory more than 20 years ago, that price range was always filled in the market with products from offshore countries, mostly Asian at the time. Our foray into building quality guitars in Tecate has been met with very high acceptance. We feel like we have served a lot of guitar players. I have to say that when I watch talent shows on television and see young people compete with their GS Mini, Academy, Big Baby or 100 Series guitars, and they sound as good on TV as any guitar could, it's really gratifying. I know those players don't have the money (yet) to buy the better, costlier guitars we or others make, but they didn't have to compromise their music in spending what they had budget for.

As for our production in El Cajon, we also hit many records. The most guitars made. The widest price range. New offerings. Our quality did not suffer but pushed ahead as always, with Andy Powers at the helm designing new guitars. I'm pleased to see what's planned for the years to come. There's a lot of exciting stuff. Our R&D continues as normal, even though, frankly, we could set it aside to just fill demand, but that's not us. We know it's no good to relax on improving guitars for the future or creating new types of guitars.

I've said before, and it bears repeating, that I've always believed in factories to offer great products and great value. There are many great luthiers out there who make really nice guitars. I'm not jealous of what they do, nor would I downplay what they make. You should own one of their guitars, you really should. I'll also say that when we look at the most sought-after vintage guitars, nearly all were made in factories. And the good thing about a factory is we can serve more people. Not only players, but vendors, employees, dealers and local communities.

I love factories and factory-built guitars, especially ours! Especially when I see what goes into what we deliver and how hard it is to accomplish, even for really smart and dedicated people. Then, when I see that people are literally hurting for a guitar and how we managed to increase our production by nearly 80,000 guitars in one very difficult year, it reinforces what I love about factories. When you take into account the depletion of stock in stores around the world and then you add to it the guitars we made and delivered over the past two years, hundreds of thousands of guitar players, from beginners to experienced musicians, were served.

People often ask me or Kurt, "Could you have imagined way back then that Taylor would become this?" At this point, I have to say no, I could not have imagined this.

– Bob Taylor, President

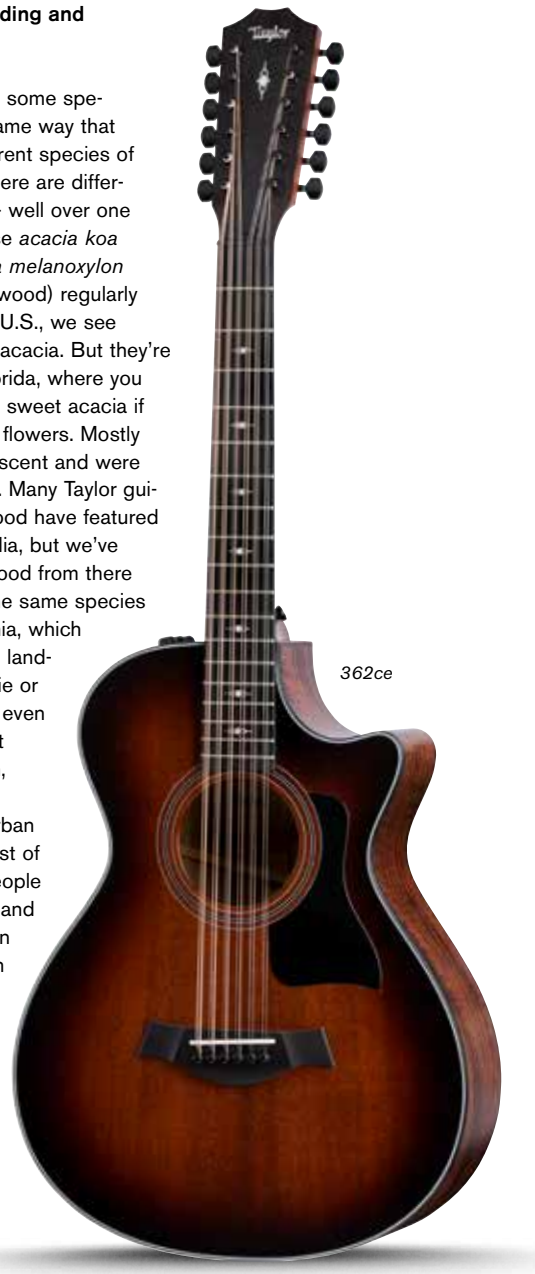
Ask Bob

All about acacia, supply chain issues, open-grain tops and string anchoring

Bob, what is acacia wood? Have you used acacia for any part of your guitars?

Patrick Thompson
Satellite Beach, Florida

P.S. I recently purchased a 362ce — such a beautiful-sounding and easy-playing guitar!



362ce

Yes, Patrick, we do use some species of acacia. In the same way that there are so many different species of spruce or rosewood, there are different species of acacia — well over one hundred, in fact. We use *acacia koa* from Hawaii and *acacia melanoxylon* (a.k.a. Tasmanian blackwood) regularly for guitars. Here in the U.S., we see landscape trees called acacia. But they're of many varieties. In Florida, where you live, you're likely seeing sweet acacia if they have bright yellow flowers. Mostly they're of Australian descent and were planted here years ago. Many Taylor guitars made with blackwood have featured blackwood from Australia, but we've mostly ceased using wood from there and have been using the same species planted here in California, which comes out of the urban landscape as those trees die or become a danger. Yes, even though we don't market it like we do Urban Ash, many of our blackwood guitars are now from urban landscapes; in fact, most of them are now. Here, people call them black acacia, and they're called Tasmanian blackwood or Australian blackwood when they come from Down Under. Your new 362ce has acacia back and sides.

As a guitar gets older, does it react to humidity differently? I've heard that as the resins in the wood crystallize over time, a guitar is less likely to lose or absorb moisture. Any truth to this?

Eric Mayne
Denver, Colorado

Yes, Eric, there's truth to it. But it will always have some movement no matter how old it gets, which is why ancient wooden or cloth items in museums are always in climate-controlled rooms. If a King Tut wooden carving isn't old enough to not shrink or expand, then neither is a 20-year-old guitar. But to add more color to the story, what often happens to a guitar is it gets exposed to super dry or super wet environments in its first years of life, causing it to shrink or swell excessively. This often "ratchets" the wood into a permanent new size. That's why sometimes a guitar that's cracked cannot be simply re-humidified to close the crack. In reality, 95 percent of the time it can, but in extreme cases it can't because it's been extremely dried to a new and permanent size. This can then make it appear that the wood is more stable, which it actually is. But too bad it happened after the guitar was made rather than before. This is one reason why, in our drying process, we have started to put much of our wood through three to four kiln-drying cycles. It takes months, but we keep moving that piece down to the smallest size it can become. Sort of like making pre-shrunk jeans. But we have to bring the wood up and down and up and down in moisture content to achieve the goal. The results can be worth the effort, so we do it. If a guitar ages slowly over time without any huge humidity trauma, slow and steady, up and down, it does become more stable without damage. It's still good to keep it in safe environments and let it grow up, mature and become physically fit over time. It will happen on its own, but like that King Tut carving, it becomes even more valuable with age, so always treat it well. Don't baby it, just treat it well.

Aside from sourcing wood, are there ways that supply chain shortages or delays (in the wake of COVID and increased demand) have significantly impacted Taylor's production capability?

Marco L.
Vancouver, BC, Canada

Yes, Marco, let me list some ways. There's a shortage of resin in the market. This affects everything from our finish materials or building new foam-insulated kilns to plastics like binding and vinyl for case coverings. Perishable tools like drill bits, saw blades, router bits. Supplies like sandpaper or tape. Tuning machines. Pickup components like pre-amps. And then there's shipping. Things that took one month to 45 days to ship via ocean are taking six months. Often you can see ships out there off-shore in Long Beach waiting months on end to enter the port. Then, longshoremen can't get to it. Customs can't clear it. And no trucks with drivers to get it to us. Then, this delay has the containers sitting, which should all be in play, being used around the world. So there are container shortages. Sometimes it takes us months to actually get containers to the factory to ship our guitars overseas. Then, there's a shortage of people. And then, remember that anyone who supplies Taylor Guitars is experiencing what we experience, in every way I just mentioned. Fortunately, we have always been a customer that not only wants the best suppliers, but we want to be their best customer. This is and has been my mantra for decades, and our co-workers here take that to heart. Now, those relationships are paying off because our suppliers love supplying us even on a personal level. We have relationships that go back 40 years, and it's rewarding to know that the Taylor team extends far and beyond our walls. So I'll take a moment here to thank all our suppliers for their dedication to us. And by the way, we made and shipped the most guitars we've ever done in our history this year. Talk about people pulling together!

I've seen videos showing that if the bridge is slotted rather than the pins, this improves the break angle of the strings and puts the string in more surface contact with the bridge, thus transferring energy more efficiently and improving tone, sustain, projection, volume and overall performance. From a manufacturing standpoint, this seems like it would be a fairly minor CNC adjustment when making the bridge, with minimal up-front costs, and it would certainly fit well with Taylor's penchant for eschewing tradition in favor of innovation. Is this something you have ever considered?

Ryan Phillips
Herriman, Utah

[*Ed. Note: Taylor master builder Andy Powers was happy to address this.*]

Ryan, that's a fairly old debate with advocates for both sides. Personally, when auditioning both versions, including both versions on the same guitar, which I've done on numerous occasions, I've found points to like for both approaches. With a slotted pin, the firmness of the pin wedged into the bore tends to anchor the string quite firmly, which allows for very strong, direct physical and sonic coupling. A slotted bridge with an unslotted pin allows for good anchoring of the ball end against the bridge plate, but it doesn't necessarily anchor and dampen the passive string length behind the saddle as reliably, since the string's anchoring is entirely dependent on the string's tension and ability to slide past any pinch points in order to anchor. In either case, the break angle over the saddle is fairly easy to control based on the geometry of the string ramp.

In our guitars, we actually use three distinct versions:

1. A slotted pin and partially slotted bridge to control the break angle and presentation of the string to the saddle
2. A fully slotted bridge, soundboard and bridge plate for use on 12-string

guitars to better control the string spread, coupling and spacing, and break angle
3. A patented, fully slotted bridge pin, which anchors the ball end on the opposite side of the pin to relieve bending stress and achieve good top coupling, currently used on our GS Mini Bass guitars

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As someone who's passionate about making not just guitars but other things, what other "building" projects are you proud of?

Mark V.
Sarasota, Florida

Well, Mark, I make furniture for my own pleasure and use. I learned the skills along the way and they're quite different skills than guitar making. Plus, I had to learn how to design furniture that I like. I had a lot of help learning design by someone who worked for Taylor and became a good friend. His name is Richard Berry, and he's retired now, but he came to us as a talented custom furniture builder and woodworker. He had someone mentor him in design, and he passed a lot on to me. I also love working on my 1997 Land Cruiser that I use for expedition travel here in the southwest United States as well as Baja California. Every year I make or modify something on my Land Cruiser for more living and driving options while I'm off-grid in Baja.

Bob, how concerned are you that another company — say a factory in China — might start copying your manufacturing processes closely enough to encroach on your business? Especially given your track record of innovation, how important is it for you to protect intellectual property to safeguard your designs?

Devon Thomas
El Paso, Texas

Good question, Devon. I'm much more concerned about us *not* advancing than I am about someone else advancing toward us. If we can always grow hungry for more operational excellence, it will always make a place for us to thrive. I never feel like it's us against them; rather, it's us against us. You're correct that we allow people to see our factory. And we might have a few little secrets here and there. But the main secret is how we think. Yes, we make our guitars daily, but barely! It takes all we've got deep down inside to accomplish our work each day.

I've always felt that if someone visits and goes home with 100 photos of our shop with fresh ideas, and then proceeds to beat us in the game, then they didn't need to see our factory in the first place because they had it in them to start, and therefore it made no difference whether I showed them or not. If we don't advance, there we wither, regardless of what anyone else does or doesn't do.

Bob, have you ever considered teaching any kind of class for high school kids — like guitar-making or woodworking or some other industrial arts class? I bet you'd be great at inspiring young people how to think about craftsmanship.

Andrea J.

Thanks, Andrea, I appreciate you betting on me. I have considered that, but in the end, I try to do things that I think only I can do, or that can affect people in the best way. The great thing about Taylor Guitars for me as a career is there's a bounty of things I can do, from building guitars to building the factory to mentoring people here in both business and craftsmanship, and even planting trees or using materials more monastically (as a way of saying it) and trying to inspire others to think about it. I'm about to be 67 years old, and I wish I could wind back a little to have more runway to do things. I'd probably enjoy teaching young folks.

What is the effect of tight grain versus more open grain on the tonewood used for a guitar's top?

Eric Hutchinson

I think it's quite simple, Eric: More open grain sounds better. In my opinion, it's because it's lighter in weight and vibrates better. That doesn't mean that every single wide-grained piece will always sound better than every single narrow-grained piece, but generally that's the rule that I've learned from experience. Not that I've played every one of the two million-plus guitars we've made, but I've seen and heard enough to know the bell curve. And as always, like medicine, where just because one is good, it doesn't mean two is better, there are limits to every rule. Top wood needs to be within the spectrum of what makes a good guitar, and then you play within that spectrum.

I love Taylor guitars and am looking to upgrade from my 414ce. The problem is there is nowhere to play the different models. I live two-plus hours from the nearest large city, and our "local" (meaning one hour away) independent authorized Taylor dealer store simply has no inventory to speak of — maybe an occasional 100 or 200 Series now and then, but that's about it. Yes, you can buy from the one of the national online dealers sight unseen, but even if you have tested the particular model, it's chancy enough to buy a guitar you have never actually played. Now we face the risk of never even being able to sample the model, let alone the individual guitar. Any chance you can spare some product to help out the small independent dealers and their customers?

Alan Cooper
Hawley, Pennsylvania

[*Ed. Note: We asked Taylor VP of Sales Monte Montefusco for his thoughts.*]

Alan, thank you for reaching out to us. I suspect you're not alone with the challenge you're facing. We've literally been working 24/7 crafting guitars to meet player demand. The instruments we have been sending aren't hanging around very long. If only there were a few more hours in each day!

We're doing our best to get the Taylor selection back to where it needs to be. Every dealer in your area has received more guitars than last year, yet it's just not enough. All dealers order guitars in advance. I'd recommend contacting your "local" dealer, finding out what they have on the way, and asking them to reach out when a guitar you're interested in arrives. Rest assured, we're making more guitars than ever, and they'll be headed your way soon.

Scan the code for more video content with Bob.

Got a question for Bob Taylor?

Shoot him an email: **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.

The *Wood&Steel* Interview:

ANDY POWERS

TONE TALK

IN AN IN-DEPTH CONVERSATION, TAYLOR MASTER LUTHIER ANDY POWERS REFLECTS ON THE EVOLUTION OF TAYLOR GUITAR DESIGN AND THE MANY FACTORS THAT CONTRIBUTE TO AN ACOUSTIC GUITAR'S MUSICAL PERSONALITY, INCLUDING THE PLAYER.

By Jim Kirlin

Andy Powers and I have bellied up to a big, beautiful work table in the middle of his newly renovated workshop on the Taylor campus to talk about the state of guitar making at Taylor. The studio space is an ideal setting, sure to inspire anyone who loves wood and woodworking – tidy, spacious, filled with natural light from floor-length windows on one side. The shop is appointed with a mix of handsome custom-built worktables and storage cabinets, all crafted with off-cut pieces of sapele, blackwood, ebony and other wood that couldn't be used for guitar parts, including the checkerboard-style ebony-and-sapele flooring. The vibe is refined-rustic – warm, unpretentious and highly functional.

Every component in the room is thoughtfully arranged, from wall-mounted racks cradling select sets of guitar wood for future prototypes to a wooden A-frame unit that houses an array of clamps to sanders and other essential machines, including a workhorse Davis & Wells bandsaw built pre-World War II that Andy loves.

"Bill Collings turned me on to those," he says, proudly expounding on the history and superior performance virtues of the unit. "I'm fortunate to have one at my home workshop too."

As a craftsman, Andy says he's always had an appreciation for the environments people create to live and work.

"My dad's been a carpenter my whole life, though the closest I get to the family business is working on my own house," he says. "Since I carry that background with me, I think it's interesting to see the spaces people create for themselves – it says something about the way people live, the way they see things, the way they want to experience things."

It's not lost on Andy that so many of us have been forced to radically change the way we live and work over the past two years in the wake of the pandemic. If there's any silver lining to this collective reckoning, it may be the way it has caused us to reconsider our priorities in life, perhaps gain a fresh perspective, and look to reboot our lives in more meaningful ways.

Some people decided to learn to play guitar; others returned to it after a long hiatus. In Andy's case, he seized the opportunity to not only redesign his workspace but reflect on his relationship to making guitars.

"I can tell you I'm more thrilled with building guitars now than ever," he says. "I've been doing it for a long time, and I continue to love it. As with any long-term relationship, with time, there come shifts and growth. I think it's important to step back, look at the instrument and think, how do I approach it now? How has this relationship developed? Even the component parts are worth considering – we've worked with thousands of pieces of mahogany or maple or spruce, but it's good to pause and think, usually we do this, but what if we did *this*? I feel like there's still a lot to discover about wood and the instruments we make from it."

Besides sharing a love of woodworking with his father, innovation is apparently another trait in Andy's blood. He gestures to a wall adorned with framed reproductions of hand-rendered patent drawings of inventions by his great-great-grandfather, Arthur Taylor (yes, his last name was Taylor) from the early 1900s. They range from a sparking lighter for internal combustion engines to a hammer head with a nail-driving device built into the claw end that would allow a person to start a nail with one hand.

"It's fun to glance at those drawings and think about how he was looking at something as familiar as a hammer in a fresh way to improve its function," he says.

Since this is our guitar guide edition, we thought what better way to set the stage than by taking a step back along with Andy to talk about his design pursuits at Taylor, how our guitar line has evolved, and where he sees things heading. One thing seems certain: Thanks to Andy's envelope-pushing designs, we've never had a more diverse assortment of musical personalities represented within our guitar lineup.

You've been at Taylor 11 years now. Looking back, do you feel like you arrived with a particular creative mission or mandate that was agreed upon between you and Bob?

We didn't start with a mandate or marching orders from a design perspective other than to say we wanted the guitars to be more musical. We think of that as the noble path, so to speak. Our job as guitar makers is to serve the musician. I love when instruments are collectible, when people appreciate the instrument for the instrument's beauty, but our purpose extends to a guitarist making music. At face value, playing music is a very impractical thing, yet I think it's utterly essential in that it's a way for people to make sense of the world and express themselves. As an extension of this, I want every one of our guitars to serve a musical purpose.

And those purposes may vary from guitar to guitar.

Each guitar should serve a unique purpose. They can't and shouldn't perform in the exact same ways. When I go through our entire catalog and play all the guitars, one theme that stands out to me is all the instruments sound fundamentally musical, like guitars should. Beyond that, we don't listen to them all in the same way. Some sound more intimate, some sound large, some project really far, some are very touch-sensitive, some sound warm, dark or moody, some are vibrant and cheery. Some are guitars you want to listen to in a beautiful, quiet room; others you want to walk onto a large stage with. They all have different purposes and personalities, and that's where I see the value in building guitars of different kinds. There are a lot of variables that make an instrument uniquely appropriate for a certain thing.

When you joined Taylor, I'm sure you were familiar with our guitars, but did you see an immediate opportunity to further diversify our line?

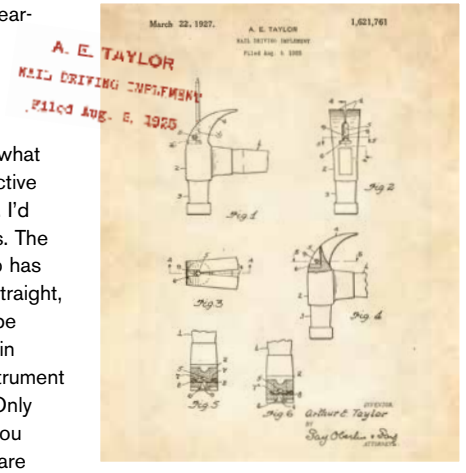
Yes, I saw a clear opportunity to further develop our portfolio. If you glance back at the guitars we made 15 years ago, you'll see a lot of similarities in construction. We would primarily change the outline and the wood on the back and sides as the two big variables to alter. Many of the parts inside were identical to each other. Some would get re-shaped in minor ways to fit, but many were very similar. To me, that felt like an opportunity to expand and yield a broader portfolio of sounds.

Plus, you came from a custom-building background, where every guitar you made was crafted specifically to fit the needs of one person.

Yes, my experience had been on the other end of the spectrum with respect to production. When a person would come to me and ask for a guitar, I'd say, "Before we decide whether this is to be an archtop guitar, a flattop guitar, an electric or whatever it might be, what do you want to sound like? What are you listening to? What kinds of sounds do you like? What kinds of sounds don't you like?" With the table set, we'd start making choices to make an instrument that would result in the desired outcome. Steeped in that background, musical variety remains a great interest for me. I like diversity among musicians, in musical styles, in songwriting styles, in performing styles. I think that's great. We don't all play alike, we don't all listen alike, and I don't want to build all the guitars exactly alike.

Eleven years in, as you look at our guitar line, how do you evaluate it in terms of what it's become?

I'm proud of the state we're in as guitar makers. When we look at all the models we make, there is a significantly broader range of sounds available now than ever. A bigger range of appearance, of musical function, of tone, of feel, all standing on the foundation of certain qualities we want to remain consistent. Those foundational qualities are what Bob would describe as the objective elements he sought for decades. I'd describe them as the must-haves. The guitar has to play well. The setup has to be great, the neck has to be straight, it's got to be reliable, it's got to be accurate, the notes have to play in tune. The mechanics of each instrument have to be fundamentally solid. Only after these are established can you consider the sounds the guitars are making. With modern equipment, you can evaluate sonority using spectrum analysis and things like that, but I find it more useful to evaluate sounds the way an artist would interpret them. With a particular guitar, you could use technical terms and say it has sensitivity of a certain amount centered around so many hertz [the unit of measurement for frequency], but what I *feel* is, this guitar is sensitive to the way I touch the strings. Or this guitar feels very emotive because I can articulate it delicately, I can play it forcefully, I can play it with a solid hand or a gentle hand, and it's responsive that way. Each design feels like an invitation to play with a certain emphasis. With one of the current Grand Orchestra guitars, you feel like grabbing a thick pick and laying into it – that is a strong, bold sound, the triple espresso of guitar sounds. It's powerful. I like a variety of sonic colors and want to be thinking about them in terms of how they make me feel as a musician.



A 1927 patent drawing by Andy's great-great-grandfather, Arthur Taylor, illustrates a hammer head with a built-in nail driving device

"ULTIMATELY, WHAT YOU HEAR FROM AN ACOUSTIC GUITAR IS A COMPOSITE OF ALL OF ITS ELEMENTS."

We're a few years into the V-Class bracing era, and part of the promise was a new sonic engine that would open up a new frontier for ongoing development. That in turn has led to C-Class bracing for the GT guitars. Do you feel as though V-Class is living up to your expectations?

We've certainly been enjoying the development opportunities V-Class is allowing. I was thrilled to get to implement the asymmetrical C-Class on the GT guitars, and there are future developments in that regard. With the V-Class guitars themselves, there are different ways that they can be tuned. Even among different models where we use similar woods, we've gone so far as to create different voicings for back braces just based on the model. You'll hear these different colors come out based on how they get used. For example, if you look at the back braces on a maple Builder's Edition 652ce 12-string, it's a very different profile than our other maple guitars – the way the brace tips finish, the way they're positioned, are different to fit the voicing of that guitar.

You've also expanded Taylor's sonic palette with new body styles like the Grand Pacific. As those and more GT model offerings get into the hands of players, it feels like we're seeing a noticeable broadening of the line's appeal beyond our flagship Grand Auditorium, which, for a long time was synonymous with what people considered the signature Taylor sound.

Yes, there's some truth in that. People are known by their body of work, and that's the case whether you're a guitar maker, a musician or an artist of a different medium. It's very easy to become accustomed to a certain style when that becomes most of what you do. It's similar to listening to a favorite band – you get used to their sounds, their songs and style. Then they produce a new record that's very different, and you can hear that this is the same band, but they've evolved, they've developed some more flavors, more sounds. As a guitar manufacturer, sure, lots of people think of us as the Grand Auditorium company. We build the quintessential modern acoustic guitar, which is a GA with a cutaway. And we love those guitars. They fit perfectly in a big swath of what a musician wants to do with an acoustic guitar. But it's not the only thing that should exist. As a company, we started with jumbo guitars and dreadnoughts before creating the Grand Concert. We've created the GS and GS Mini guitars. And more recently, the Grand Pacific and Grand Theater guitars. I really like how the GP and GT guitars are working for players. It's great to see all of these varieties fall into place within different musical settings. I like all of those flavors.

With our annual *Wood&Steel* guitar guide, we tend to deconstruct our guitars and explain the tonal characteristics associated with key components like body shapes and tonewoods. Last year, you helped us create visual tone charts for different woods, and what you identified were four categories that help create a tone profile for each wood [frequency range, overtone profile, reflectivity (player/design-reflective vs. wood-reflective) and touch sensitivity]. But the truth is that a guitar is a more complex system of components. So in a sense, a more accurate approach would be to create that chart for each model because it would be more broadly reflective of those elements working together.

The reality is that when you pick up a guitar and you pluck a note, it's difficult to tell what you're hearing. Are you hearing the string? The pick? The saddle, the bridge, the top, the back, the neck, the bracing inside, the size, the air mass inside that thing? The sound is not solely any one of those aspects, and I struggle to even apply a percentage of a guitar's sound that comes from one component versus another. I know that we want to deconstruct things to better understand them because we love them, and every enthusiast wants to understand their guitar better. I think that's great. But ultimately, what you hear is a composite of all of its elements.

Including the player.

Absolutely. I was recently reading a book by an engineer who was recording Elton John in the early '70s, and at the time everyone wanted Elton's piano sound. The engineer used some mike placement and other techniques to try to replicate Elton's sound, but it still sounded like the studio's piano. Then Elton arrived for the session and started playing, and it sounded just like him. It wasn't about the piano – that was just delivering his touch. It's rather remarkable because a piano has mechanical links between the string and the musician's fingertips. There are a whole bunch of contraptions to get the motion of one key down through the hammer covered with felt and hitting the string, and it's hitting the string in the exact same spot every time. It makes me wonder about the way you could touch keys that allows nuance to be heard even through this complex mousetrap of little wooden/felt/leather mechanisms that eventually hits a string, which radically changes the outcome. Now put that into the context of a guitar, where the musician's fingertips are directly touching the strings, and it's no wonder the guitar feels like such a personal instrument. It sounds like the person who picked it up.

Let's set tonal characteristics aside for a moment. You've talked about feel and response, which are related to sound but a little bit different.

There are differences here beyond sonority, because we're not talking solely about what you're hearing, but what the guitar makes you *feel*. In turn, this isn't even directly speaking to how far the strings are from the fretboard, their tension or scale length – setup qualities that are measurable. It's about the back-and-forth communication you experience when you're playing a certain guitar. When you pick up a guitar and there's something about the com-

bination of the sound that comes out of it, the feel of those strings under your fingertips, the resiliency and flexibility, the touch sensitivity – the combination of all the tactile elements and the resulting sound that comes from them – that informs how a player interacts with the guitar.

I've been playing a lot of different kinds of instruments lately, and this dynamic conversation becomes very apparent. When I pick up an archtop guitar, it has a certain response and pulls me in a different direction in how I'll play. I notice I have a different touch on a guitar like that than another. When I pick up a GT, there's something about the slinkiness of the strings and the quickness of its response that makes me phrase even the same melody differently. I'll inflect it differently; I'll articulate the string in a different way. If I pick up a Grand Pacific or Grand Orchestra, I might play the same thing, but my touch won't be the same. It'll have changed based on what I'm hearing come out of the guitar. Many musicians will use this player/instrument interaction to their benefit and deliberately choose an instrument in order to lead their own playing in a certain direction. Occasionally, they'll even choose what might be an atypical instrument over their comfortably familiar one to force themselves in an entirely different creative direction.

"WHEN I PICK UP A GT, THERE'S SOMETHING ABOUT THE SLINKINESS OF THE STRINGS AND THE QUICKNESS OF ITS RESPONSE THAT MAKES ME PHRASE EVEN THE SAME MELODY DIFFERENTLY."

Can we camp on strings for a minute? In your more recent guitar designs, you've started to diversify your string choices a little more with D'Addario strings on the American Dream guitars. Strings are an important element of an acoustic guitar's feel and sound, and it also speaks to a player's preferences. Can you talk more about the impact of different strings on feel and sound?

Continuing the idea of an instrument as a system that informs the player and their performance, this dynamic relationship between the instrument and the player interfaces through the touch points of a guitar. I often draw a comparison to surfboards. Each surfboard inherently has a different thing it wants to do, a way it wants to be ridden, and will work best in certain conditions. Beyond this inherent personality, you can tune them by altering smaller characteristics, which can augment their function in unique ways. Guitars are like this. First, what does the guitar itself inherently do? The next important thing is what strings you put on. If a friend tells me they have a new guitar, my first question is, "Which guitar did you get?" followed quickly by, "What strings did you put on it?" My third question would be, "What pick are you using, if you're using one?" It usually comes in that order because surely the guitar matters – that tells you what you're working with – and you're going to decide how to refine that sound with what strings you put on it. The choices are not just about coated or uncoated strings; the choices are what alloy is used for the wrap wire, and what tension range are they? What composition are the strings? Are these phosphor bronze? Is it the nickel-laced bronze like what we're using on our new AD27e Flametop? [See page 12.] Every one of those variables emphasizes a different spectrum, a different kind of response, a different kind of sound that's being fed into a mechanical system. Moving to the pick, if a player is using one, it's fun to consider what influence it has in the equation. There are a myriad of variables to play with in terms of the pick's hardness, shape and surface texture when it rolls off the strings. Despite the numerous parameters to consider, a player should never feel overwhelmed or intimidated by the choices. Varieties are simply there to enjoy exploring when a musician wants to.

For us as a manufacturer, there are often other considerations with string choice, including having the guitars sound and perform well in variety of a retail environments around the world, right?

Yes, absolutely. In a way, this is similar to what a car manufacturer goes through when they build a car or truck. They'll want it to perform well throughout its break-in period to ensure a long, healthy lifespan and good performance. To help the process, they might select a certain engine oil with additives, or specific tires. In our case, when we build and string up a guitar, we don't really know if the first musician or tenth musician is the person who will ultimately take it home. We don't know if it'll be sold a mile from our factory at a local music shop or if it'll go halfway around the world on a ship before it finally gets to a music store. Knowing that, we want to use a string that will hold up to all those potentially adverse circumstances and have a nice neutral response for a player to audition that guitar. Beyond that initial break-in period, there are a lot of good, musically interesting options. With some of my own guitars, I use uncoated strings because I like the texture of the string; I like the way it feels. It's very familiar. It means I have to change strings pretty often if I don't want it to have a duller sound, but even there, for the right context, I like a duller sound.

As an example, I've got an old bass that I've played on many recordings, and I use what's known as a half-round string on it. It's not flat-wound or ribbon-wound like a jazz guitar string; it's not a round-wound like an acoustic or electric guitar string; it's halfway between the two. Fresh out of the package, it has a dusty, somewhat dull sound. On that one particular bass, I love the sound. It works just right for that instrument.

What does a duller string do for how you play it – this might relate to the new AD27e Flametop – and how does it change the way someone might play?

Mechanically speaking, some strings will dampen out a percentage of the high-frequency overtones, giving the audible result of less metallic "zing." A recording engineer would say it doesn't have as much sibilance, transient attack or presence. The high-pitch harmonic content gives definition to a note, creating a clear, audible edge to the beginning and end of the note. When this is tempered, the musician will hear a softer, smoother beginning and end of each sound. It's as if you were hearing more wood and less metal. This warmth will draw a player in a very different direction in how they articulate the strings.

What informs the designs you choose to pursue? I'm sure you're inspired and influenced by many things. You live a musical life, you have many artist friends you play music with, and you're attuned to what's happening out in the music world... but how do you assimilate that input with your own ideas in a way that translates into a design that moves forward?

Design decisions are multifaceted, because part of making anything is discovering what materials you get to work with. It's rare that any maker says, "I want to build this design, and now I'll simply go find the perfect material to work with." Some design decisions are as pragmatic as working with the materials you have on hand or a supply of material that's reliable and healthy. All the while, I'll have stewing in the back of my mind different sounds or musical applications I've heard or appreciated. I might be thinking of a group of musicians that have been making certain sounds and are inching toward a unique feeling, emotion or playing style that would warrant a good use of a material. Then I'll think about what complements that: the right guitar shape for this wood and musical purpose, the right voicing, the right finish to put on it, the right strings to put on it. It becomes a recipe unto itself. It's similar to the way a chef might find some unique ingredient and ask themselves, "What interesting, good thing should we make from this?"

Speaking of available ingredients, I wanted to touch on our use of urban woods, and our desire to operate in a more responsible, ethical way. We want to source materials that will be available to us. Urban Ash has been one. Are you eager to continue venturing down this path?

The urban forestry endeavor remains an exciting adventure for us. When we started working with urban woods, it was one of those projects we pursued because we knew we should, even though it's surprisingly expensive to do initially, and it seemed like it might not be entirely viable. Despite the obstacles, it seemed like it should be done, and somebody has to start. In the years since we've started working with these woods, the concept has turned out to be a lot more fruitful than I had first expected in terms of the quality of the materials we could get and the benefits this forestry model could offer for best use-case of the timber and reducing the pressure on other woods. It's wonderful to start easing some of the pressure off one material or supply by augmenting our wood portfolio with additional species, with some now coming from urban forests. That means this initiative has a chance to continue at a healthy and steady pace, and we can continue to diversify. That's a healthy and exciting position to be in as a guitar maker. W&S

NEW *for* '22

A SMOKIN' FLAMETOP GRAND PACIFIC LEADS THE PARADE OF NEW TAYLOR MODELS, PLUS THE GT FAMILY GROWS

By
JIM KIRLIN

WHEN we unveiled our V-Class® bracing architecture back in 2018, our messaging around the launch staked a bold claim: V-Class was "a groundbreaking new sonic engine," a "game changer" that promised to "reframe the future of Taylor acoustic tone." While the language might have seemed like a marketing flex, we believed it; we'd played the V-Class guitars during development, and to us the difference was real.

Artists, recording engineers and reviewers agreed, picking up on its fundamental tonal improvements: greater tonal output, sustain and harmonic agreement, or "in-tuneness," between notes along the entire fretboard. In simpler terms, it made our guitars sound better. To critics and players, including many of you reading this who own V-Class guitars, V-Class was legit.

But the bigger promise of V-Class lay ahead. Master builder Andy Powers saw it as a liberating platform that not only enhanced the musicality of our guitars but would also enable him to voice individual models in ways that gave each a more distinctive musical personality. Ultimately, it would create a much more diverse palette of acoustic sounds for players to explore.

The ensuing four years have paid sweet sonic dividends and brought a steady transformation of the Taylor line. In addition to adapting V-Class to existing Taylor models, Andy used V-Class to voice a new body style, the Grand Pacific, a round-shoulder dreadnought that diverged from the tone profile associated with our flagship Grand Auditorium. Where the GA's overall sound was more "modern" – clear and vibrant, with well-defined notes – the GP's sound leaned more toward traditional dreadnought tone – a warm, seasoned voice, with notes that were broader in shape and blended into each other. V-Class also enabled the GP to produce clearer low-end power, cleaning up the muddiness that often plagued classic dreadnoughts in recording studios or live settings.

V-Class also inspired Andy to create our premium Builder's Edition class of guitars. These instruments matched model-specific V-Class voicing with comfort-forward contouring refinements to enhance the feel and enable players to express themselves more freely. Builder's Edition has since grown into a robust collection of nine distinctive models.

Then came the Grand Theater, or GT, which not only debuted a new body style but a new category of guitar, featuring a scale length (24-1/8 inches) that was shorter than our Grand Concert (24-7/8 inches). This time, Andy adapted his V-Class ideas for the guitar's unique proportions and created C-Class™ bracing, an asymmetrical pattern that allows the guitar to produce a stronger low-end response than a guitar of that size should be able to deliver. It spoke to players who wanted a guitar that married the nimble feel of a smaller guitar with a rich, full-voiced sound.

As our two newest body styles, both the Grand Pacific and GT have emerged as strong musical ambassadors within the Taylor line, reaching out to players in ways that other Taylor models haven't. The Grand Pacific's versatility matches that of our flagship Grand Auditorium. Meanwhile, the GT, still new-ish and in the process of being discovered, is on a clear upward trajectory as players discover its many virtues – how comfortable it is to play, how well it records, and how musically expressive it makes players feel.

So as we begin a new year, it won't surprise you learn that the GP and GT factor prominently into our latest releases. Read on for our rundown of new models.

AD27e FLAMETOP

A throwback look and sound channels an earthier Taylor vibe

Back and Sides: Solid Big Leaf Maple
Top: Solid Big Leaf Maple
Neck: Hard Rock Maple
Fretboard: Eucalyptus

Sonically speaking, the most intriguing addition to the line is the AD27e Flametop, an all-maple Grand Pacific that bolsters the American Dream series with a voice that's unlike anything Taylor has ever offered. In the same way that the Grand Pacific body style marked a notable departure from the modern, high-fidelity sound our guitars have been known for, the Flametop pushes even deeper into that warm and dusky sonic terrain.

The guitar's origin story is a confluence of musical ideas. For starters, Taylor has deepened our connection with artists in Nashville, Los Angeles and other music communities in recent years. Our artist relations team has spent more time talking to players about what they like and don't like in an acoustic guitar for the types of music they're making, and we've made a point of introducing many to the GP (and, more recently, the GT) as emblematic of Taylor's more diversified acoustic menu.

Lately, more and more musicians across a range of genres have been drawn to acoustic sounds that aren't so crystalline, but instead emphasize a warmer, woodier and in some cases grittier character.

Given the Grand Pacific's nod to a more seasoned dreadnought sound, Andy Powers thought it would be interesting to use that body style to develop a different flavor with some of those slightly more tempered sonic characteristics, particularly in the top-end frequencies. He also thought the guitar would fit nicely into our American Dream Series, which tends to have an earthier, more organic, toned-down aesthetic, with simpler, workmanlike features to appeal to gigging musicians.

With wood selection, Andy was mindful of ongoing supply chain issues (due to the pandemic coupled with an uptick in consumer demand) and again subscribed to the "cooking with what's in the pantry" approach that informed the development of the American Dream Series. In this case, we had stocks of maple. And in pursuit of the sound he wanted, Andy felt like maple could be used for the top as well as the guitar's back and sides. Normally we wouldn't use maple for an acoustic guitar top (it can be a bit squirrely as a soundboard), but with the V-Class architecture, Andy knew he'd be able to control the top movement enough to make it behave well sonically – especially in this case, where he didn't want as vibrant a response.

Another strategic design decision in pursuit of that sound was the choice of uncoated D'Addario Nickel Bronze strings (.012-.053) for the guitar. The unique alloy combination helps bring a different sonic texture to the guitar.

"D'Addario calls it a nickel bronze because it has the color of a nickel-wound string, but it's actually something that's halfway between the two," Andy explains. "The strings have a unique response when you put them on an acoustic guitar – they're not dull sounding, but it's not the same vibrant presence you expect from a brand-new set of bronze strings."

AD27e Flametop

As Andy details in our conversation with him on page 8, the nickel bronze strings tend to filter out some of the high-frequency overtones to mellow out the response. Speaking from his own studio session experience, Andy likes his guitar strings to be a little seasoned before he records.

"I often want the vibrancy of the sound to be tempered a touch, so you're hearing a little more wood, and a little less of the metal string," he says.

Collectively, all the individual design decisions Andy made – body style, tonewoods, bracing nuances, string composition – give the AD27e Flametop a uniquely compelling voice within the Taylor line. It's a drier, chunkier, more broken-in sound, or, as Andy puts it, "More lungs, less vocal cords."

It's a tone profile that's more likely to appeal to players who normally don't like "the Taylor sound" because they perceive it as too bright.

Andy compares the differences in tone, and the way players will react

to the Flametop, to the way different photographic techniques can evoke different responses.

"Imagine a very high-definition photograph," he says. "For example, I've looked at a lot of pictures of waves and surf photography. The colors are tack-sharp, the focus is on point, like you could see each individual water droplet. For years, that style of photography was upheld as the gold standard for an action shot of a surfer on a wave, because it's technically difficult to achieve.

"Yet at times, I find myself most drawn to a photo where the colors are somewhat muted, or maybe it's a little backlit and the focus is softer because somehow that conveyed the experience in a more meaningful and relatable way than what technically perfect focus would have," he says. "It captures a different feeling."

In the same way, Andy says, the choice of woods, designs, strings and picks are like different light and different focus on a photograph.

"There are times when you want vibrant, clear, high-definition detail, and there are times when a different sound will do a better job evoking the impression or emotion of what was going on," he says. "It feels somehow more human that way. It's the same with painting – some of the most evocative paintings suggest the emotion behind the scene more than they capture the realism of what's there."

It's an interesting take, especially considering that the greater pitch accuracy enabled by V-Class bracing is immensely useful for recording applications, especially within the modern context of digital technology, where pitch can be controlled electronically and acoustic guitars can be the weak link in some respects. Yet we all know some of the most iconic, moving music is beautifully imperfect – and all the more human because of it. And guitarists love to discover guitars with unique, perhaps conventionally "flawed" sonic character, because those same attributes inspire them to respond and play in a different way.

AD27 Flametop

"Those 'flaws' are relatable because as people, we're all made up of flaws too," Andy says. "I think that's why it feels right. It feels like a kinship we can relate to, and that might be the perfect thing for the song that I want to play."

Visually, Andy looked to match the AD27e Flametop's sonic personality with a comparable aesthetic. Having a figured maple soundboard certainly sets the stage. He channeled the weathered character of a worn-in pair of boots or jeans with a new, dusky Woodsmoke finish, along with a shaded edgeburst and satin sheen on the top, back, sides and maple neck. Like other American Dream models, the Flametop features chamfered body edges, 4mm dot inlays in Italian acrylic, and onboard ES2 electronics (also available without electronics). The guitar ships in a Taylor AeroCase.™

AD22e

A hardwood-top Grand Concert joins the American Dream Series

Back and Sides: Solid Sapele
Top: Solid Mahogany
Neck: Mahogany
Fretboard: Eucalyptus

Andy is a big fan of smaller-bodied guitars with hardwood tops, so he was happy to bring the mahogany-top Grand Concert to our American Dream Series.

"There's something about the combination of a hardwood top on a relatively compact body," he says. "They're fun to play, they're bluesy sounding, the controlled focus of the body makes it a super guitar to play fingerstyle music or jazz on, and they respond well to strumming chords too. The combination is really well-suited for a lot of different styles of music."

The sapele/mahogany wood pairing will emphasize the fundamental to yield a dry, focused, woody sound with pleasing midrange punch when you want to dig in, especially with V-Class® bracing under the hood. Comfort-centric features include chamfered body edges and a supple fretting feel thanks to the 24-7/8-inch scale length and D'Addario coated phosphor bronze light-gauge strings.

Other details include black top purfling, 4mm dot fretboard inlays in Italian acrylic, a single-ring rosette in contrasting maple and black, a faux tortoise pickguard, thin matte finish that preserves the natural feel of the wood and optimizes acoustic response, and nickel tuners. The guitar also features onboard ES2 electronics and includes a Taylor AeroCase.

Scan the code for exclusive video content on our new guitar models.

AD22e

GTe BLACKTOP

Walnut brings extra sonic girth to the GT voice

Back and Sides: Solid American Walnut
Top: Solid Spruce
Neck: Neo-Tropical Mahogany
Fretboard: Eucalyptus

Walnut is a tonewood we've used frequently over the years, and as we look to maintain a healthy, balanced portfolio of responsibly sourced species, it's a wood that looks to find a more prominent place in the Taylor line. With the GTe Blacktop, we're excited to offer another unique GT voice to the mix, and we simply couldn't resist giving it our blacktop treatment.

Tonally, Andy finds it helpful to describe this walnut model in relation to its GT Urban Ash counterpart.

"In the context of the GT design, with the Urban Ash as the back and side wood, you'll hear an almost flamenco guitar-like character," he says. "It has a fast, vibrant attack. The ash is lightweight like mahogany is, and it can offer a dramatic, quick, wide-awake sound. The walnut is subtly denser, a touch heavier, so it'll have a little more solid-sounding support in the lower register. The note profile won't be quite as dramatic when it's first struck, but it'll have a little more strength. If the Urban Ash version is more like a flamenco guitar, the walnut version is more like a classical guitar, with broader, more serious weight behind the notes."

As with our other GT models, the compact proportions and slinky handfeel make this an incredibly inviting guitar to play, and with our C-Class bracing, will fill a room with sound and amplify exceptionally well. Notable details include comfortable chamfered body edges, a contrasting maple/black rosette, 4mm dot fretboard inlays in Italian acrylic, a thin matte-finish body with a black top, and Taylor Mini nickel tuners. The guitar also features onboard ES2 electronics and ships with Taylor's lightweight yet sturdy AeroCase.

GTe MAHOGANY

Raw, rootsy character makes this GT feel extra alive in your hands

Back and Sides: Solid Neo-Tropical Mahogany
Top: Solid Neo-Tropical Mahogany
Neck: Neo-Tropical Mahogany
Fretboard: Eucalyptus

Our GT family is filling out nicely for 2022, especially with the addition of this all-mahogany edition. Brimming with bluesy mojo, it's a guitar that's equally happy being fingerpicked, flatpicked or strummed, with the mahogany top rounding out the initial attack to produce a woody, focused voice that's evenly balanced across the frequency spectrum. The slinky feel, courtesy of the GT's 24-1/8-inch scale length, makes chording and string bending blissfully easy on the fingers. It's also a fun guitar to plug in, as the natural compression from the mahogany top translates into clear, natural amplified sound, courtesy of the onboard ES2 electronics.

The aesthetic is earthy and elemental, with our Urban Sienna stain (originally used on the GT Urban Ash) and a thin matte finish that accentuates the natural wood grain of the mahogany body and neck, which you can practically feel as you play. A eucalyptus fretboard, bridge and peghead overlay add subtle variegation, while chamfered body edges support the stripped-down appearance. Like its Blacktop sibling, the GTe Mahogany also incorporates a maple/black rosette, 4mm dot fretboard inlays in Italian acrylic, and Taylor Mini nickel tuners, and comes with our popular AeroCase.

GT 611e LTD

Inspired by the 618e, this maple GT makes its own bold statement

Back and Sides: Solid Figured Big Leaf Maple
Top: Solid Sitka Spruce
Neck: Hard Rock Maple
Fretboard: Smoky Crelicam Ebony

As a limited-edition release, consider this GT model a bonus guitar to kick off 2022. Essentially, it's a fun spinoff of our maple/spruce Grand Orchestra 618e, made more accessible via the GT's compact proportions.

Andy was happy with the unique aesthetic presentation he gave the 618e when he redesigned it in 2020, featuring Antique Blonde color shading and his boldly distinctive Mission inlay design (which we explored in more detail in our cover story on inlay art last issue). Considering that the GT body style is derived from the Grand Orchestra's curves, Andy couldn't resist making a maple/spruce GT with the same look. While the sound won't rival the huge voice of its bigger sibling, C-Class bracing gives this GT impressive sonic power and depth, plus the sporty handling that makes the GT so much fun to play.

"It feels like the bigness of a Grand Orchestra guitar scaled for us mortals," Andy muses. "Then we can add in the fast handfeel, the slinkiness and everything we love about the GT, together with the visual impact of the 618."

Like the 618, the Antique Blonde treatment brings subtle beauty to this guitar, from the faint edge shading around the top to the toasted golden undertones on the back and sides that accentuate maple's beautiful figuring. Other appointment details borrowed from the 618e include maple binding with koa and ivoroid trim, a paua rosette with koa and ivoroid trim, a stained maple pickguard, and a gloss-finish body. The guitar also features Taylor Mini nickel tuners and ships with our AeroCase. W&S

NEW FOR '22

LOOK FOR ALL THESE GUITARS AT A DEALER NEAR YOU. FOR MORE PHOTOS AND COMPLETE MODEL SPECIFICATIONS, VISIT TAYLORGUITARS.COM.

Plastic Surgin'

We take a deeper dive into the growing problem of global plastic pollution as we search for ways to reduce our own plastic use

By Scott Paul

As we reported in *Wood&Steel* (2021, Issue 2), Taylor Guitars has started taking a good, hard look at our use of plastics, and the more we learn, the more daunting the problem appears to be. Frankly, it's a journey we've really just begun, but we wanted to take the opportunity to explain where we are, what we've learned so far, and what we're trying to do about it.

It all started last year when Bob Thorp from our Facilities team learned that the bales of used stretch wrap we create were no longer being recycled as we had assumed, but were instead now being landfilled. I'm referring to the plastic film we use to secure pallets of stacked guitars (in their cases) being transported, or to wrap wood we move around the factory on pallets. Walk into a warehouse almost anywhere in the world and you'll see stretch wrap securing pallets. Buy a new couch, it's likely covered in it. Rent a moving truck, and they sell it along with boxes and moving blankets to protect your possessions.

Anyway, one day, Bob Thorp, Bob Taylor and I stood in a small corner of the Taylor campus, the final destination for our trash before it's hauled away. We were looking at several bales of stretch wrap that we had just learned were destined to be landfilled. After a few minutes, Bob Taylor gave the word to cancel pickup and removal until we figured out a more responsible solution. We all agreed that until we did, Bob Thorp would move the bales and stack them up in the most visible place we could find: smack dab in the middle of a parking lot on campus. I loved the idea, but as the months went by and I watched the pile grow from my office window, I confess that I started to worry. You see, the more we tried to understand the problem, the more we looked for solutions, the more confusing (and depressing) the situation appeared.

The Global Plastic Problem

In the film classic *The Graduate*, Mr. McGuire had just one word for Benjamin Braddock (Dustin Hoffman), a recent college graduate with little direction in life. "Plastics," he suggested. "There's a great future in plastics. Think about it." The future of plastics indeed looked bright in 1967 – the lightweight synthetic or semi-synthetic material could be molded into a variety of useful products. Today, a mere five decades since Benjamin ignored Mr. McGuire's counsel, the planet is drowning in plastic pollution.

According to the UN, in the 1990s, plastic waste more than tripled over the previous two decades, and in the early 2000s, global output of plastic waste rose more than it had in the previous 40 years. There is no value or market for the vast majority of our plastic waste, so about 90 percent of it is landfilled, burned or shipped overseas. Ultimately, a lot ends up in the oceans in what are commonly referred to as massive garbage patches that collect in one of five planetary gyre, gigantic circular oceanic current systems, where it floats and degrades.

The Recycling Myth

Until recently, much of the world was largely oblivious to the true reality of our plastic problem. We slept comfortably under the impression that robust recycling programs turned our plastic waste into useful recyclable products that we bought, used ever so briefly, and recycled again just like the system's iconic Möbius loop symbol suggested. If you didn't think about it too much, it all made sense. In reality, the U.S., Canada, Europe, Australia and Japan don't recycle much of their plastic waste but instead ship it overseas. Out of sight, out of mind.

A warning shot of reality was fired in 2017, when the Government of China notified the World Trade Organization that it would no longer import much of the world's plastic waste. Few in the general public noticed, but the fact is that there are no good answers for what to do with the staggering volumes of plastic we now consume. As a consumer, living a plastics-free life is surprisingly difficult, as so much of what we interface with on a daily basis comes in plastic.

In reality, most plastic we consume and dispose of has a negative economic value, meaning it costs more to sort and process than it does to make new virgin plastic products. In the U.S., only a small percentage of higher-value plastics, such as PET or HDPE bottles

and jugs, are recycled domestically. The vast majority of plastic we consume never reaches a recycling facility.

According to Jan Dell, an independent chemical engineer and founder of The Last Beach Cleanup, an NGO established to end plastic pollution, only about 9 percent of plastic waste is even collected for recycling, and until 2017, about half of that was being sent to China, where the material was sorted, largely by hand. Much of the plastic shipped to China still ended up being dumped or burned, just far from sight of the people who purchased, used and discarded it. According to the World Economic Forum, 32 percent of plastic packaging ends up littering the environment somewhere in the world, largely finding its way to our oceans, rivers, and coastlines, and floating in the air. Another 40 percent is landfilled, and 14 percent incinerated.

To oversimplify, for decades, while global consumption of plastics skyrocketed, the system functioned because the West imports containers full of products from China but exports little in return. As a result, shipping rates *to* China are far lower than *from* China. Once in China, thanks in part to low labor costs, it was profitable for a few Chinese companies to sort and turn some of the material into pellets for resale. The percentage that was too useless to turn a profit was landfilled or incinerated. For decades, this is how much of the global "recycling" infrastructure worked, but eventually, the Chinese Government came to realize the external cost associated with the trade, such as human health and pollution, so in 2017, they informed the World Trade Organization that the game was over. Of course, plastic waste is still shipped regularly to places like Thailand, Indonesia, Vietnam and India, where the material is sorted and cleaned, largely by hand, to be recycled, with the percentage deemed to have negative value there dumped or burned. People in every country consume and dispose of plastic products at an alarming rate, but most purchase what they want/need/can afford, often with few options to avoid the plastic products and packaging that are so aggressively marketed to them. Producers and manufacturers are rarely assigned any responsibility for the treatment or disposal of their products post-consumer.

Meanwhile, Back at Taylor Guitars

For several months, I looked out my office window and watched the cube of plastic stretch wrap grow. We posted a picture on social media, wrote about it in our company newsletter, read reports, contacted other companies, and consulted with environmental experts such as John Hocevar at Greenpeace and Jan Dell at The Last Beach Cleanup. We also started looking at other examples of plastic usage at the factory. As we tried to separate fact from fiction and better understand several apparent contradictions, a funny thing happened. Apparently, the giant cube of plastic, that nuisance to anyone looking for a parking spot, spurred a lot of conversations across the Taylor campus, leading to the implementation of several solutions to use less plastic and to find alternatives. For example, pallets of guitar neck parts routinely moved by forklift from building to building here in El Cajon or shipped between El Cajon and our factory in Tecate, Mexico, once secured by stretch wrap, are now secured using cardboard shoulders with metal bindings. The same thing goes for multiple container bins filled with various guitar parts that are shipped back and forth. We're also exploring packaging design changes to our ebony guitar slide to move away from the plastic blister pack, and we're trying to use paper to protect our TaylorWare items (T-shirts, hats, coffee mugs, etc.) when shipped for delivery. Sure, you can say we should have done this years ago, and you're right.

> **"Of all the plastic that ever existed, more than half was produced in the last 15 years."**

Whatever Happened to the Big Plastic Cube?

As we talked with various companies looking for the most responsible way to dispose of our stretch wrap (some said we needed to pay to have it removed; others said they would pay us), we asked a set of questions. For example: What are you going to do with it? Would you sell it, landfill it, burn it, recycle it? If recycled, into what? How far would it be transported? Will it be exported? We weren't looking for specific predetermined answers. We were just trying to understand the situation, and we held the basic belief that recycling is obviously better than a landfill, and that transporting it to a closer destination was better than one farther away. Whether we paid or got paid wasn't a factor, as it wasn't a lot of money either way.

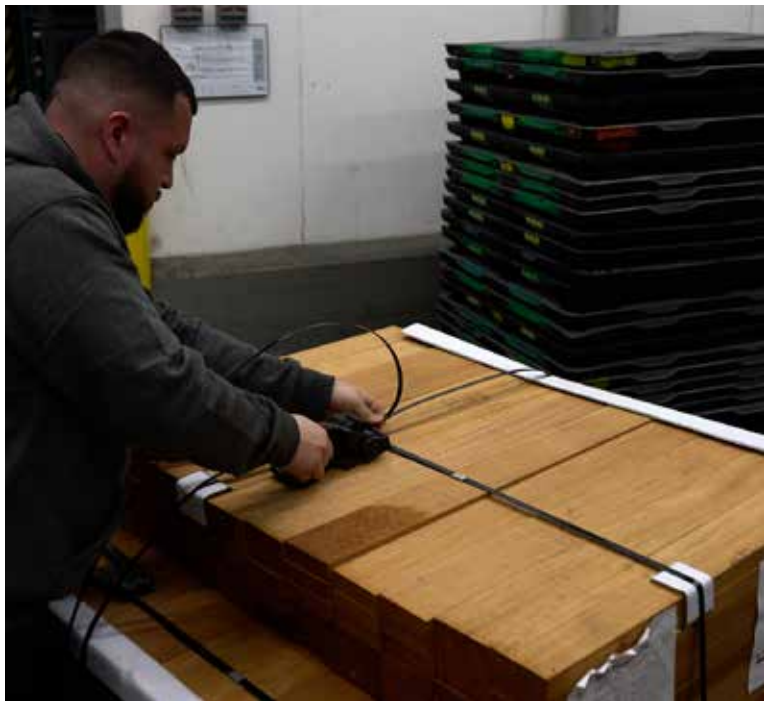
Taylor is now working with a company called PreZero, which has a recycling facility a little over 100 miles north of us in Jurupa Valley, California. PreZero recycles our stretch wrap into pellets, which are shipped up to their facility in Oroville, California. The Oroville facility uses the pellets to make polybags for many name-brand stores you might see at shopping malls. PreZero's Oroville factory is one of the few facilities we could find that makes polybags with recycled material. (As I'll explain in a minute, we use polybags in conjunction with shipping guitars.)

For months, many of the experts we consulted about our stretch wrap problem encouraged us, if we have to buy plastics, to buy plastics with recycled content because we need to drive the recycled market. Again, the cold truth is that virgin plastic is cheaper than recycled, and as a result, the infrastructure to recycle plastic is pathetically small.

The Truth About the Polybags Taylor Uses

As longtime readers of *Wood&Steel* know, we have long maintained that the single greatest cause of damage to solid-wood acoustic guitars results from overly dry or humid conditions. We feel so strongly about humidity control that not only is every guitar and wooden guitar case that we produce built in a humidity-controlled environment, but before our encased guitars are boxed in our shipping warehouse, the case (or gig bag) is placed inside a polybag to further protect the instrument on its journey across the country or around the world.

When a guitar leaves our factory, it is in ideal condition, but its journey to you can be an arduous one. It will likely travel on a semi-trailer truck, and maybe it will be loaded into a metal container and placed on an ocean-going cargo ship. Before you ever touch your guitar, it may have been warehoused and, depending on the time of year, traveled across regions with significantly different climates and humidity levels.



A pallet of neck blanks is secured with cardboard shoulders and metal bindings rather than plastic stretch wrap

Exposure to significant changes in temperature and humidity, especially low humidity, can cause wood to shrink (or swell in high humidity), negatively impacting sound and playability and potentially leading to damage to the instrument. That said, a fine-quality guitar that's properly cared for will last generations.

Until recently, our polybags were made with 100-percent virgin resin, but now, thanks to that giant cube of plastic that once haunted me outside my office window, we're transitioning to bags with 60-percent recycled content (that I hope will soon become 80 percent).

So, to summarize, our discarded plastic stretch wrap (which we're using less of) is now recycled into pellets in Jurupa Valley, California, which are shipped to Oroville, California, where they are made into polybags. We now buy these same polybags to help protect our guitars, replacing the virgin fiber polybags previously used. It's not a perfect solution. But it's better than what was happening. This is an example of why we try to avoid claiming we *are* a sustainable company or that our guitars are sustainable because (a) when you look at the entire manufacturing process, we're/they're not, and (b) sustainability must be seen as a never-ending journey.

And just to clarify, the intent of sharing what we're doing isn't to score a pat on the back. We've got more plastic issues to deal with. Honestly, we've only recently starting looking at it comprehensively. And I apologize for that. We're simply trying to be transparent about where we are and what we're trying to do about it. And we have a long way to go. In fact, we're lucky to have found PreZero, a reasonably local recycler for our plastic film, and we're lucky that it is clean, industrial plastic waste of one type. It also is in a decent quality and quantity to pick up in bales.

So, here we are. Of all the plastic that ever existed, more than half was produced in the last 15 years. As individual consumers, we can focus on reducing plastic waste generation, consume less and consume with more discretion, but, honestly, the best thing we can do is hold companies accountable, vote, pass legislation and call out greenwashing when we see it. And that includes at Taylor Guitars, so please address your concerns directly to me. We've already got a list going. The recent steps we've taken at Taylor with our stretch wrap and polybags are good, of course, but right now are more mitigation than solution. There is much more that we can all do to clean up our own house. Remember, sustainability is an ongoing journey, and we need to pick up the pace. W&S

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

The 2022 Taylor Guitar Guide

Enjoy a scenic tour of our latest guitar lineup

When it comes to choosing an acoustic guitar that will spark fresh musical discoveries and serve you well for years, you can't go wrong with a Taylor. Every guitar in our lineup is built to deliver all the essentials of a great playing experience. An easy-playing neck. Clear, balanced tone. Durable construction. Impeccable craftsmanship. All backed by top-notch Taylor service and support. When you consider our commitment to environmental stewardship and ethical business practices, you can feel good about everything that goes into a Taylor guitar.

Over the years, our driving passion to advance guitar design in exciting, player-friendly ways has led to a broad palette of models and musical flavors. Our 2022 guitar line reveals our most diverse collection of models ever, in both feel and sound.

To help you navigate the line, we've created this latest edition of our annual guitar guide. We start with the fundamentals: our different body shapes and the sonic characteristics that distinguish them, followed by the different woods we currently use and how they color a guitar's sound. Then we'll walk through the guitar series that form the framework of our line. Each series is distinguished by a combination of wood pairings and aesthetic details (such as inlays, binding, finish and more).

Along the way, you'll see QR codes that you can scan to see related video content. And we should mention that we've been busy retooling our website to offer you more resources than ever to learn about our guitars, so we invite you to visit taylorguitars.com.

In the end, finding the guitar that's right for you should be your own personal experience. The good news is that if you're looking, the right guitar seems to have a way of finding you. Inspiration can come from many places. Beautiful woods. The feel of a neck. The rich resonance of a strummed chord against your body. A great guitar will coax songs out of you as if they were there waiting to be discovered the entire time. It will channel your every mood.

Wherever you may be in your musical journey, we hope you find some joy, some solace, some connection with others, by playing guitar. And if you have questions along the way, we'll be here.

Prices, specifications and availability are subject to change without notice.

Tone Terminology

How to talk like a guitar expert

LIKE WINE LOVERS AND FOODIES, guitar players wield colorful lingo to describe "flavors." The good news: Guitar talk translates into definable qualities of sound. The flip side: Our ears, like our taste buds or senses of smell, are wired in many different ways, and we each have our own impressions and preferences. Case in point: "Bright" tone can have a positive or negative connotation depending on the listener's perspective and musical context.

Despite his depth of knowledge about tonal characteristics (or perhaps *because* of it), master designer Andy Powers is often wary of the ways words are used to describe sounds – even though we do it all the time – due to the different interpretations often associated with those words.

He also emphasizes that there's a lot going on sonically when guitar notes resonate.

"A note is not a simple, single-frequency tone; it's a composite of multiple tones originating from one fundamental frequency," Andy says. "What we hear is a summation of a frequency, with various degrees of complementary frequencies responding and blending with the primary pitch. The composite will take on different characteristics that subtly affect how the note is perceived over the beginning, middle and end of the sound."

That said, getting a handle on some frequently used terms provides a helpful reference for talking about tone. Some of these are more technical; others are more descriptive. And these really just scratch the surface. If nothing else, hopefully they'll help you deepen your appreciation for the different sonic characteristics that shape a guitar's musical personality.

Attack: The front-end trajectory of a guitar's tonal response – how quickly it reaches its peak volume. This can be heavily influenced by the type of pick a player uses. Attack can also be used to describe the intensity of the player's strokes on the strings. Related terms that follow the continuing progression of the sound as it resonates are "sustain" and "decay."

Boomy: Bass-dominant or bottom-heavy tone, often lacking tonal definition. This can be interpreted differently based on personal preferences and musical applications. Some players favor a big, powerful bass response, often associated with a larger guitar. But in recording scenarios, a boomy guitar can overpower other frequencies in a mix. One of the benefits of Taylor's V-Class bracing in the Grand Pacific is that the bass response isn't boomy; it produces clear low-end power.

Bright: Treble emphasized, or with a lower degree of bass.

Buttery: Rich and smooth, with multiple notes easily blending together as if they could be spread from individual notes into a single harmonic entity, especially when the tone of the individual notes has a warm, low-frequency emphasis. These notes usually lack a sharp or fast attack and have a smooth beginning, middle and end.

Ceiling: A defined boundary, often used in reference to volume. A guitar or wood's ceiling is the point at which it stops delivering volume or tone.

Complex: Rich with sonic detail, often featuring harmonic content from overtones. A rosewood guitar tends to produce a high degree of tonal complexity, especially in the treble frequencies.

Compressed: At Taylor we usually talk about compression in the context of a hardwood top like mahogany and the natural leveling effect it produces. A softer wood like spruce vibrates more freely and often produces a more open and dynamic response, while mahogany, being denser, will control the response of the note, leveling it out to create a more linear or balanced sound. The leveling effect can help smooth out an aggressive strummer. It also helps produce clear, well-behaved amplified sound for live performance.

Crisp: Clear and well-defined, typically with more treble emphasis and without lingering overtones.

Cutting: Often used in the context of a guitar's ability to "cut through in a mix" with other instruments, either in live performance in a band setting or for recording. Essentially, it means some combination of volume, clarity and definition.

Dark: Bass tones emphasized or tone with a lower degree of treble.

Decay: The way a sustained, ringing note diminishes over time.

Dry: Tone with a strong fundamental focus and minimal overtones. Mahogany's focused midrange is often described as dry.

Fundamental: The true frequency, or pitch, of a note. A low E, for example, vibrates at a frequency of 82.407 hertz (Hz). (1 Hz = 1 vibration per second.)

Growl: A certain rasp or overdriven sound that a bigger-bodied guitar puts off, often as the result of aggressive playing.

High-Fidelity: Usually used to describe acoustic guitar tone with pleasing clarity and tonal definition, often with more discernible sonic detail from harmonic overtones, and lacking distortion. (Also see "Piano-like.") Rosewood guitars often have a high-fidelity quality to their voice due in part to the bell-like sparkle of the treble overtones.

Honky: A nasally sound, usually focused in the midrange frequencies.

Meaty: Lots of midrange, usually with a full low end. Also referred to as fat, full or thick.

Midrange: On car stereo or home audio systems, the frequency response often ranges between 20 Hz to 20 kilohertz (kHz). Midrange covers from 110 Hz, which is a low A string, up as high as 3 kHz. High-frequency (treble) tones tend to reside beyond that. If one considers where an acoustic guitar's pitch range falls, predominantly all the notes on the fretboard occupy the midrange of the frequency spectrum that can be heard. It's where the human voice resides; it's the middle part of a piano.

Muddy: Lacking clarity or definition. It's usually used in the context of describing bass or lower midrange frequencies.

Overtones: Multiples of a fundamental frequency, also referred to as harmonics, which occur as a string vibrates, creates wave patterns, and the harmonics stack up. The term "bloom" is used to describe the sonic effect of the overtones as they stack up over the decay of the note. Although overtones tend to be more subtle than the fundamental, they add richness and complexity to a sound.

Piano-like: Exactly what it sounds like. As if you packed a grand piano inside a guitar's body and put strings on it. The sound has a bell-like, high-fidelity quality and a brilliance of note separation.

Presence: Generally, the treble frequencies that provide articulation and definition. If you put your hand over your mouth and talk, your voice has less presence. One can still hear and understand the words, but they will have less presence because they lack the articulation of a clearly defined high frequency.

Projection: How the tonal output is propelled and travels from the guitar. The physical range of the sound.

Punchy: Strong tonal output and projection, often focused in the midrange frequencies. An immediate and percussive attack.

Scooped: Attenuated, or slightly diminished. Picture the visual connotation, like on a graphic equalizer. If you scoop the midrange, you dip those middle sliders down a bit, which would look like a smiley-face curve. The result would be a level low end and high end, but a little less of the midrange.

Sparkle: In a general sense, the opposite of warm; some excited high frequencies. Koa or maple tends to have a high-end sparkle. Same idea as "zing." Sparkling treble frequencies might also be described as "zesty." If they appear to linger, you might say they "shimmer."

Sustain: The length of time a note audibly resonates.

Throaty: An extremely beefy midrange. The origin might be based partly on the fact that the human voice tends to occupy midrange frequencies.

Warm: A sound with very little low-frequency damping. That lower-frequency emphasis is present in the composition of every note, including the midrange and high-frequency pitches. This is often heard as a note with lots of "body" supporting the note, and often reminds a listener of the naturally firm, strong support of wood, leading to a closely related description of "woody."

Woody: A seasoned, well broken-in dry tone, often with softer high frequencies. A vintage mahogany guitar will have an especially woody sound.

Woofy: Similar to boomy, a dominant low-end sound, usually lacking clarity, giving it a "muddy" or "mushy" quality. This can interfere with other notes and cause feedback.

Taylor Body Shapes

How to find the size and sound that fit you best

Body shape is a great place to start your search for the right acoustic guitar model. That's because the shapely curves and depth that define the body's dimensions will influence both your physical relationship to the guitar and the type of voice it produces. Once you find the right shape, you can play and compare versions with different tonewood pairings. (For more on that, see our guide to tonewoods.) Here are a few considerations when it comes to comparing different body styles.

Neck-to-Body Relationship

Though not part of the body, the neck is connected to it, so the orientation of the two is another key comfort consideration. One factor is the point where the neck joins the body (12th or 14th fret). Another is the string scale length (the length of the string from the nut to the saddle), which in some cases varies based on the body shape. These design distinctions will influence how close together your hands are when you play, the amount of string tension, and the spacing between frets.

Feel

Comfort is important, so pay attention to how the body proportions feel when you play. A smaller guitar with a more tapered waist and slightly shallower body depth tends to create a more intimate feel. With larger bodies, consider the comfort of your picking/strumming arm in relation to the size of the lower bout, especially if you often play while seated. Body depth can also be a factor. Additionally, some Taylor models have advanced comfort features like chamfered (rounded) body edges or an armrest.

Sound

An acoustic guitar body is a natural amplifier for the strings. The body dimensions define the air capacity inside the guitar, and the amount of air volume tends to emphasize certain frequencies. In general, the smaller the air volume, the more focused the voice, often with an emphasis on upper-register frequencies. The greater the air volume, the bigger and deeper the voice, with an emphasis on low-end frequencies.

The Secret Sauce: Bracing

An acoustic guitar's internal bracing architecture works in concert with the body shape and tonewoods to voice the guitar in unique ways. Our proprietary bracing patterns have been designed by master builder Andy Powers to optimize the tonal properties of each model. These include our award-winning V-Class® bracing, featured on most of our U.S.-made steel-string guitars. The patented design enhances 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. It's also a framework that can be fine-tuned in unique ways based on the body style and tonewood pairing, which creates a more distinctive sonic personality for each model. Another proprietary voicing system, C-Class™ bracing, is used with our Grand Theater body to coax more low-end warmth from the smaller guitar.

How does a cutaway affect tone?

What people usually want to know is whether a cutaway diminishes a guitar's tonal output. The answer: not in a discernible way. One might argue that it enhances the tone in the sense that it offers access to more notes along the treble-side of the fretboard where the neck meets the body. We recommend that you decide based on whether you want that extra upper-fretboard range or simply based on your aesthetic preference, as some people prefer the more traditional, symmetrical look of a non-cutaway, while others favor the sleek contouring of the cutaway. 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 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 most 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 and tapered waist feel 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” 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.

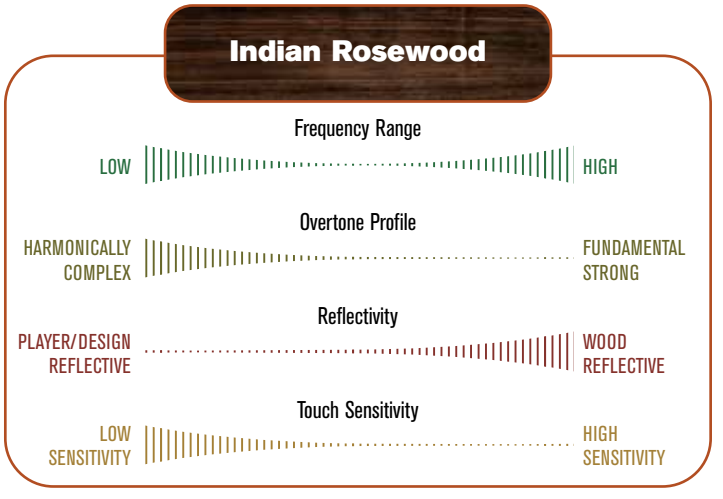
Sound:
- Powerful, commanding tone that remains balanced across the tonal spectrum
- Remarkable soft-touch responsiveness for a large guitar
- Huge dynamic range offers a broad, textured palette of musical colors

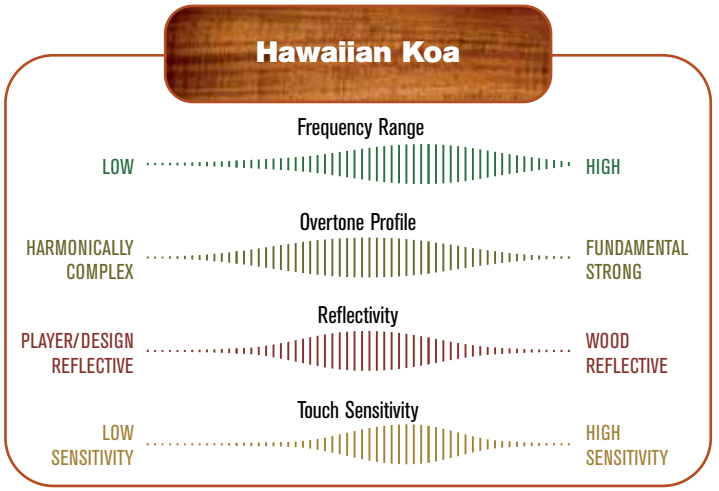
Feel & Fit:
- Large and deep body but with a wider waist than old-style Jumbos
- Responsive – doesn’t require a heavy attack to activate the top
- Great for players who want a deep, bold voice and like to tune down

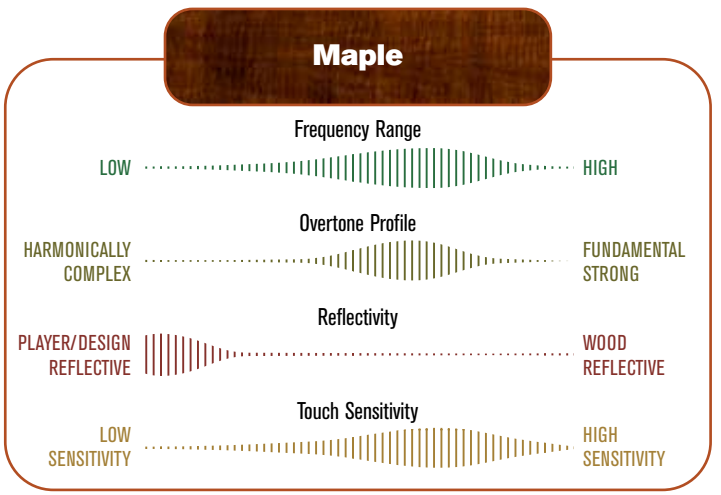
To watch videos that explore the unique sonic characteristics of each Taylor body style, explore our digital edition.

Taylor Tonewoods

How different tonewoods flavor a guitar's sound







Here's the thing: Describing the tonal properties of different woods is hard. Well, not hard, but insufficient. That's because, for starters, an acoustic guitar is made with different wood species that each contribute to the sound: the back and sides (the same species), the top, the neck, the fretboard, the bridge, the internal bracing. Each is just one ingredient in a complex recipe that requires thoughtful design and skillful craftsmanship.

Woods are to a guitar maker like ingredients are to a chef: They have certain inherent properties that translate into sonic flavors, but it's all about how the guitar maker works with them. So anytime you find yourself hungry to explore acoustic guitar tone, it helps to have an idea of what the guitar "chef" was trying to do in the first place.

That's why, elsewhere in this issue, we talk with Taylor master designer Andy Powers about guitar making. One of the takeaways is that good guitar design is important because it helps harness the best of a wood's natural sonic characteristics to create a musically pleasing guitar. That's why we've been so excited about breakthrough designs like our V-Class and C-Class bracing, along with other techniques that help us continually refine the voicing and musicality of our instruments.

Another important takeaway is that wood sourcing is a fluid endeavor because we're trying to be responsible stewards of the natural resources we rely on, which means embracing new wood species (or grades) to help reduce our reliance on others. It means using woods that might not (yet) have the pedigree of, say, rosewood or mahogany, or the exotic allure of figured Hawaiian koa, but have musical virtues we feel we can showcase through Andy's designs. It also means thinking generations ahead and planting woods like ebony and koa for the future.

All that said, we think it's helpful to highlight some of the innate musical characteristics of the different woods we use to help you better understand the basic tonal nuances that distinguish them. Last year, we enlisted Andy to help us create the tone charts shown here. Even though these woods are just one part of a larger musical recipe, Andy identified four tonal properties that guide his design choices, and in turn, inform the sound of a guitar. Here's a recap of how they help flavor a guitar's tone profile.

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 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.

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 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 directly. 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 suggests how easily and immediately the guitar responds to a player's 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.

Solid vs. Layered Woods

One key distinction between the woods we use is whether the tonewood is solid or layered. Solid woods produce the most complex tone, and the sound continues to improve with age. Every model in the Taylor line features a solid-wood soundboard.

Our layered-wood construction (back and sides on our 200 Series and below) consists of a middle core with a thinner layer on each side. Building guitars with layered-wood backs and sides allows us to use our resources efficiently, and we're able to arrange the woods with an alternating grain pattern to increase the guitar's stability and resilience.

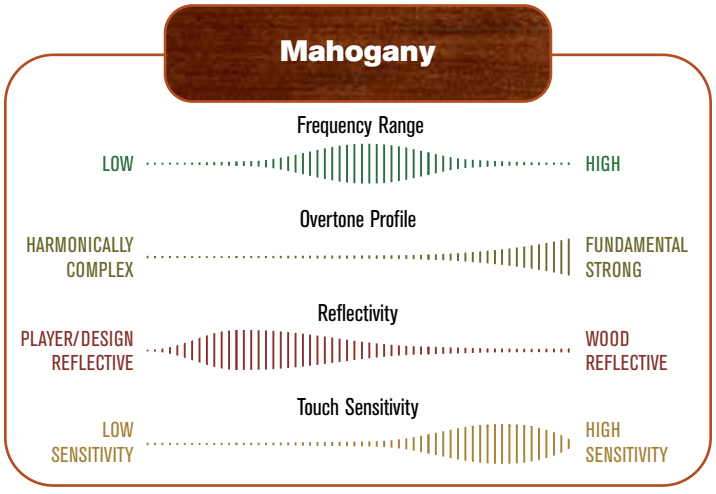
Back and Side Woods

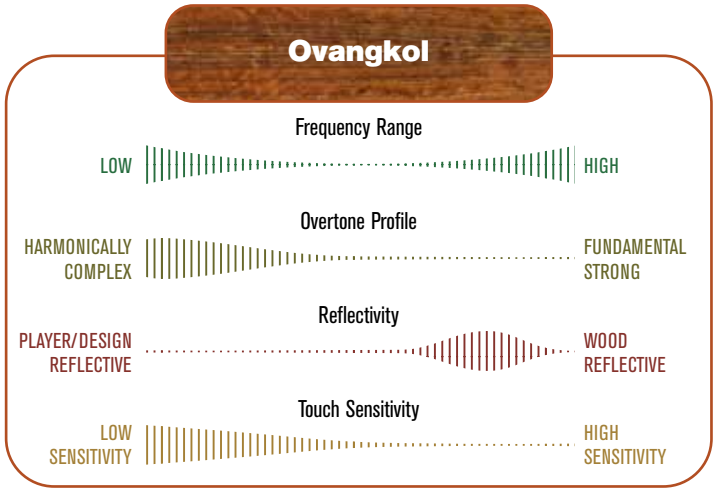
Hardwoods are used for the backs and sides of guitars. Acting as the supportive framework for the instrument, the back and sides contribute rigidity and stability that help coax greater sustain from the guitar, along with physical traits that emphasize different resonant frequencies. Think of them as natural tone controls for an acoustic guitar, adding bass, midrange and treble along with varying degrees of overtones.

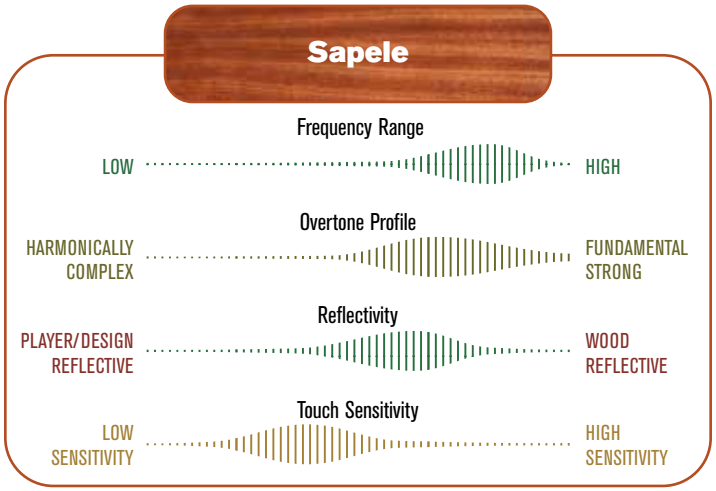
Top Woods

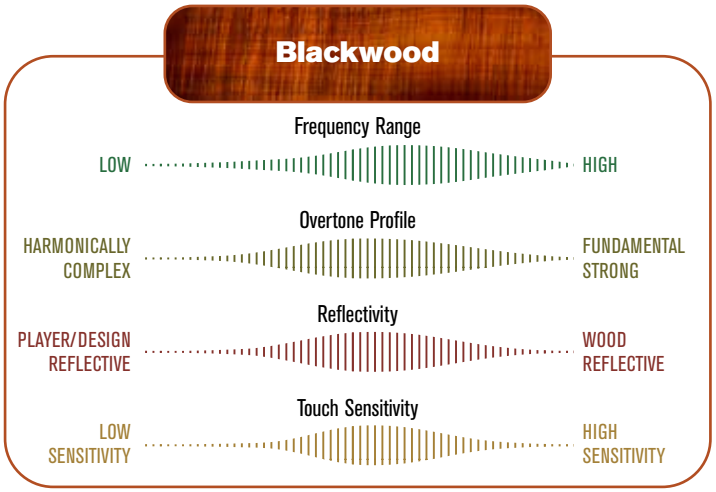
The wood used for a guitar's soundboard plays a key role in defining the overall tone of the instrument. Often, we use "soft" woods, which come from coniferous trees. Spruce and cedar are valued for their combination of being lightweight yet strong, possessing an elastic quality that allows them to be set in motion easily. These woods generally produce a wide dynamic range, and contribute their own unique musical flavor to the mix.

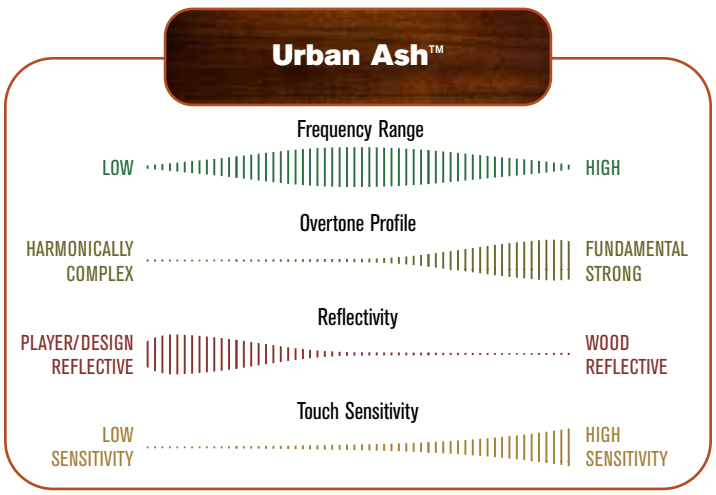
We also use hardwoods such as mahogany and koa as guitar tops. These denser materials require more energy to set in motion, and the vibration tends to move more gradually through them. The result is a kind of natural compression effect that rounds out the guitar's initial attack, producing a focused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

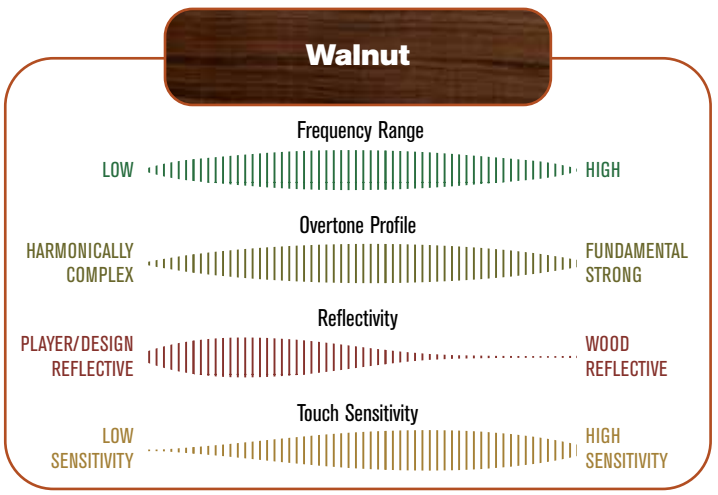












To view tone charts of top woods like spruce and cedar, see our digital edition.

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

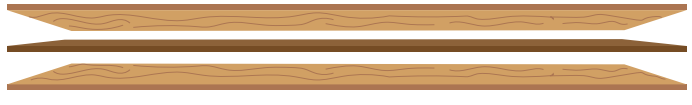
300 Series { **Back/Sides:** Sapele (Spruce Top), Blackwood (Mahogany Top) or Urban Ash™ (Builder's Edition, 326ce) **Top:** Sitka Spruce or Mahogany

GT Series { **Back/Sides:** Hawaiian Koa (GT K21e), Indian Rosewood (GT 811e), Urban Ash (GT/GTe Urban Ash), American Walnut (GTe Blacktop) or Mahogany (GTe Mahogany) **Top:** Spruce, Hawaiian Koa (GT K21e) or Mahogany (GTe Mahogany)

American Dream Series { **Back/Sides:** Ovangkol (Spruce Top), Sapele (Mahogany Top) or Maple (Flametop) **Top:** Spruce, Mahogany or Maple (Flametop)

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:** 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, 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), Grand Theater (GT), 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., 214ce-K = koa)

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

BUILDER'S EDITION
COLLECTION

Our Builder's Edition collection presents a remarkably diverse array of models, yet all embody the singular design philosophy of master builder Andy Powers: to offer the best possible playing experience in both feel and sound. Originally launched to celebrate the debut of our tone-enhancing V-Class bracing architecture in 2018, the family has since grown to nine models (plus several sunburst-top variations) ranging from a fantastic 12-string Grand Concert to a pair of premium Grand Pacific siblings to the first Grand Symphony to feature our innovative soundport cutaway. Each model showcases next-level Taylor design and craftsmanship. Playing comfort is elevated on some models with premium features like a beveled cutaway and armrest, and on others with a compound-carve neck profile. Sonically, each instrument offers a uniquely vivid musical personality to explore.

Builder's Edition 816ce

Builder's Edition 717 WHB

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

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

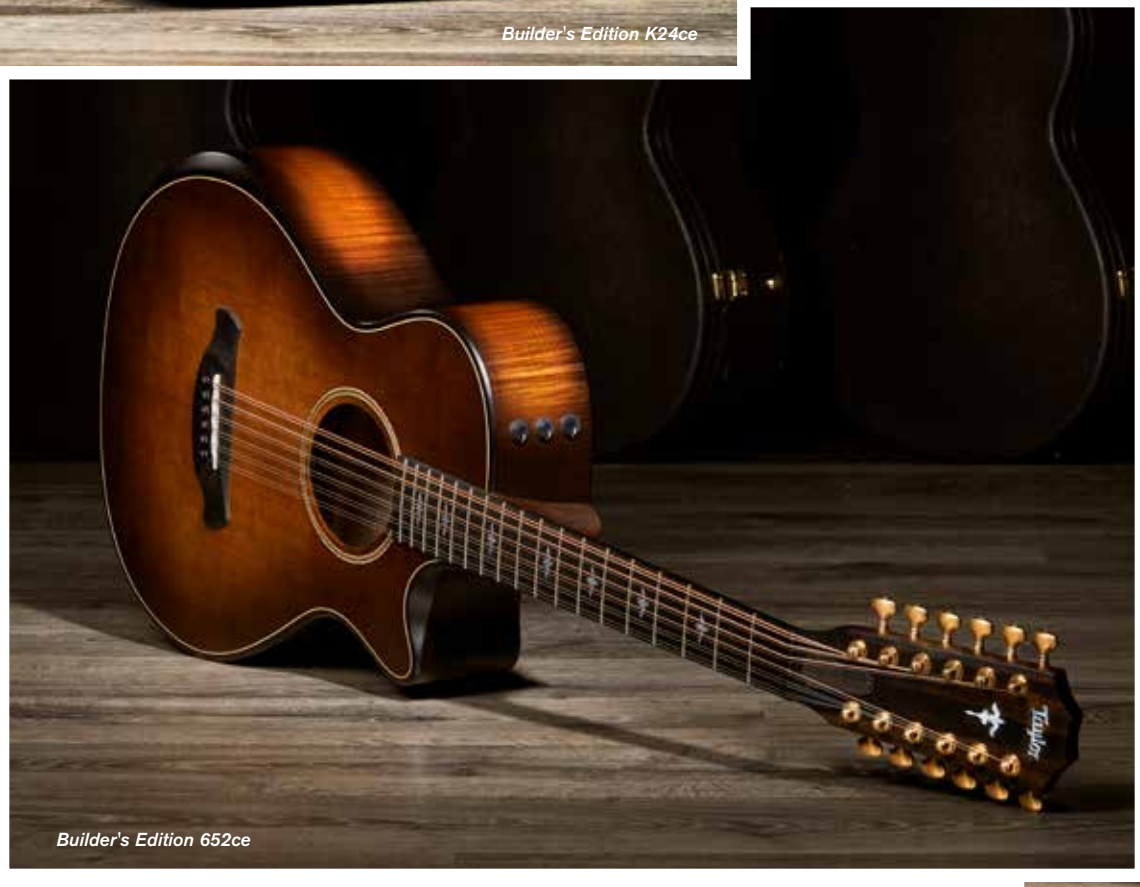
For full details on all Builder's Edition models, including photos, video content, model descriptions and complete specifications, scan the code or go to taylorguitars.com

Builder's Edition K24ce

Builder's Edition K14ce

BUILDER'S EDITION COLLECTION

Builder's Edition 614ce WHB



Builder's Edition 652ce

Builder's Edition 912ce

PS14ce

PRESENTATION Series

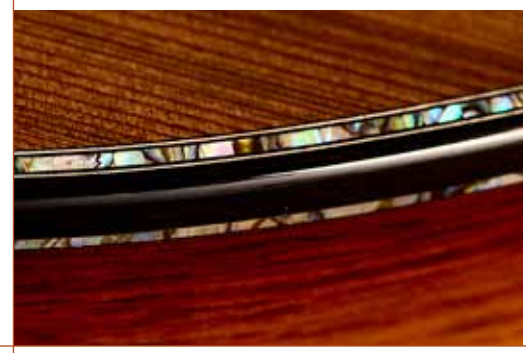
Boasting top-shelf tonewoods, deluxe comfort features and ornate appointments, the Presentation Series is the ultimate showcase of Taylor's guitar-building sophistication. This family of heirloom-quality acoustic guitars offers the best of Taylor craftsmanship at every level, from premium tonewoods such as Honduran rosewood and sinker redwood to player-focused comfort features that elevate the playing experience to unmatched heights. That dedication to excellence extends to aesthetic details, which include our most lavish inlay work and complementary touches that put these guitars in rarefied company. If you're looking for a truly exceptional guitar that will be appreciated for generations, look no further.

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



2018 MMR GUITAR *of the* YEAR

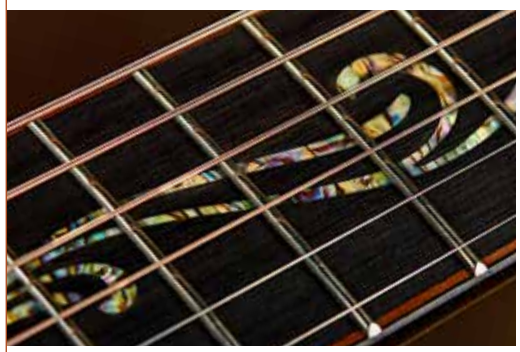
V-Class Bracing

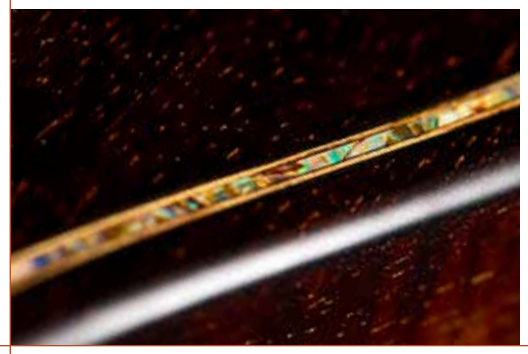
KOA Series

Hawaiian koa has long inspired guitar lovers with its unique blend of stunning visual character and an acoustic voice that grows warmer and sweeter over time. With our Koa Series, we treat koa like the superstar tonewood it is, presenting a thoughtfully curated mix of guitars. Players will hear a vibrant midrange response with clear trebles and a dash of low-end warmth for a balanced sound that can adapt across playing styles. Models include a pair of ultra-premium Builder's Edition gems that offer a choice between a koa or torrefied spruce top, the compact GT K21ce, an all-koa 12-fret Grand Concert and an all-koa Grand Symphony featuring our sound-port cutaway. Elegant wood detailing and a shaded edgeburst elevate koa's natural aesthetic appeal.

Specifications

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: Antique Gold Gotoh 510 Tuners (12-Fret Models: Nickel Slot-head Tuners with Ebony Buttons), Black/Koa/Maple Top Purfling, Maple Peghead/Fretboard Purfling





■ Builder's Edition K24ce

Available Models

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

**For model specs, visit taylorguitars.com*

2018 MUSIC & SOUND RETAILER
BEST ACOUSTIC GUITAR

Builder's Edition K14ce

914ce

900 Series

Indian rosewood's rich musical range has made it one of the most venerable acoustic guitar tonewoods of all time. We love it enough to feature it across several series; with our 900 Series, its musical virtues are matched with elegant appointments that give these models a level of sophisticated visual artistry and put them in a class all their own. Distinctive features include a radius-style armrest, Gotoh 510 tuning machines, our beautiful Ascension inlay scheme, paua/koa edge trim, an ebony backstrap and a pickguard-free top. Tonally, V-Class bracing brings even more definition to rosewood's natural bell-like overtones. For a next-level playing experience, try the Builder's Edition 912ce.

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, Antique 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

**For model specs, visit taylorguitars.com*

2018 MUSIC PLAYERS WHO AWARD

914ce

800

814ce

2021 GUITARIST MAGAZINE
GUITARIST CHOICE AWARD

GT 811e

Available Models

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

**For model specs, visit taylorguitars.com*

Scan the code to watch a video comparison of several 800 Series models.

800 Series

With all-star tonewoods, refined appointments, top-tier craftsmanship and a distinctively bold, contemporary voice, Taylor's 800 Series blends a seamless playing experience with unmatched clarity and balance. As with our 900 Series, the time-honored combination of solid Indian rosewood with Sitka spruce produces versatile tone that's rich with harmonic texture and ringing overtones, with V-Class bracing inside most models to dial up greater volume and sustain. With sharp aesthetic details, a sleek Taylor neck, player-focused features and a wide selection of body styles that range from our compact GT to the burly Grand Orchestra, the American-made 800 Series sits at the intersection of craft and wide-ranging musical inspiration.

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)

Builder's Edition 717e WHB

2019 GUITAR WORLD BEST in SHOW

Builder's Edition 717e

700 Series

Our 700 Series delivers a fresh take on the classic rosewood/spruce sound with a distinctive aesthetic personality. Each model features solid Indian rosewood back and sides paired with either Lutz spruce (Grand Auditorium/Grand Concert models) or torrefied Sitka spruce (Builder's Edition Grand Pacific models), resulting in a richly textured sound with strong projection and sustain along with blooming overtones. All steel-string models feature our V-Class bracing, and appointments include wood-centric details like koa binding and a Douglas fir herringbone-style rosette with fir/maple top edge trim. Anchored by signature Taylor playing comfort, the 700 Series represents a versatile family of guitars that look as inspiring as they feel and sound.

Specifications

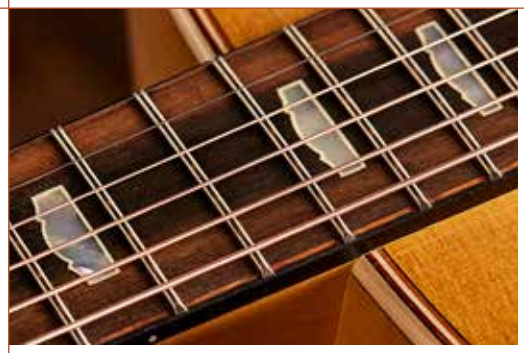
Back/Sides: Indian Rosewood
Top: Lutz Spruce
Finish: Gloss 6.0/Optional Western Sunburst Top
Rosette: Three-Ring Herringbone with Douglas Fir/Maple/Black
Fretboard Inlay: Green Abalone Reflections
Body Edge Treatment: Non-Figured Koa Binding
Premium Features: Douglas Fir/Maple/Black Top Edge Trim, Nickel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

Available Models

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

**For model specs, visit taylorguitars.com*

600 Series



Maple's sonic transparency makes it reflective of both the guitar design and the player's touch. Using V-Class bracing, Taylor master builder Andy Powers has voiced our maple 600 Series guitars to respond with an even broader spectrum of tonal colors, from warm to bright, all depending on the player's nuanced attack (or type of pick or choice of strings). Torrefied spruce tops on several models, together with V-Class architecture, add depth, projection and sustain. Maple's clarity makes this series a great choice for fingerstyle players or lead guitarists, but virtually any type of player will appreciate the musical versatility and visual beauty these instruments offer. A wide array of model options includes two Builder's Edition beauties plus the Grand Orchestra 618e and the GT 611e LTD, voiced with C-Class bracing.

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 Binding (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

Available Models

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

**For model specs, visit taylorguitars.com*

2019 GUITAR WORLD BEST in SHOW

Builder's Edition 652ce

600

618e

500 Series

Mahogany boasts a storied heritage as a tonewood for acoustic guitars, favored by players for its woody response and dry, focused quality that emphasizes the fundamental note, especially with meaty midrange frequencies. In the Taylor 500 Series, we combine solid neo-tropical mahogany backs and sides with tops of Western Red cedar, mahogany or torrefied Sitka spruce (Builder's Edition models), offering a mix of bold voices in a range of body shapes to accommodate different playing styles and musical applications. With V-Class bracing to boost volume, sustain and pitch accuracy, these guitars serve up an appealing blend of projection, midrange presence and warmth.

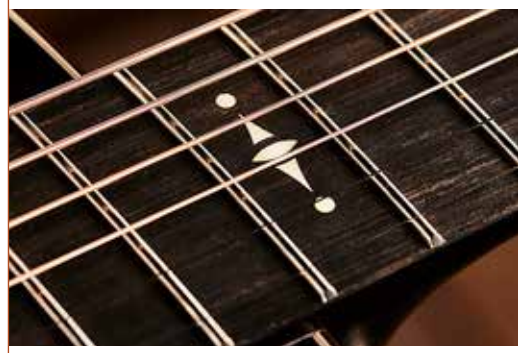
Specifications

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*

**For model specs, visit taylorguitars.com*



2019 PREMIER GUITAR BEST in SHOW

Builder's Edition 517e

400 Series

For musicians craving solid-wood tone and premium craftsmanship without getting too precious for the rigors of everyday play, the 400 Series offers marquee tonewoods and workhorse utility in a sleek package. The series is thoughtfully distilled to showcase two body styles, the Grand Auditorium 414ce-R and Grand Concert 412ce-R, made with Indian rosewood back and sides and Sitka spruce tops and voiced with V-Class bracing to produce varying flavors of that wood pairing's signature sparkle, warmth and clarity. An elegant Renaissance inlay motif and other crisp appointments support a stage-ready aesthetic that practices tasteful restraint. With onboard ES2 electronics and a deluxe hardshell case, these models are well equipped for a lifetime of music.

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

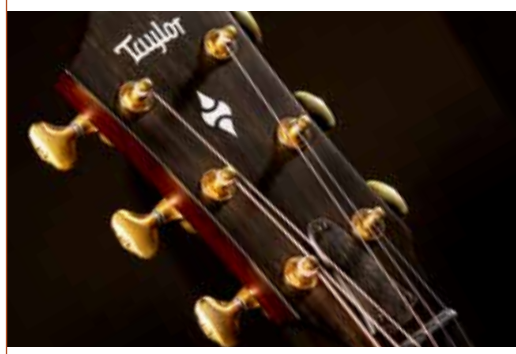
414ce-R

300 Series

Our 300 Series offers musicians of all styles and abilities an array of rich, versatile acoustic voices and a comfortable playing experience. Choose from three all-solid tonewood pairings: sapele and spruce for a traditional look, Tasmanian blackwood and mahogany, which presents a duskier visual aesthetic, and the Urban Ash/Mahogany Builder's Edition 324ce. All 300 Series steel-string guitars feature V-Class bracing to enhance sustain and volume, and with a wide selection of body shapes, players will find plenty of choices in feel and sound, all channeling the spirit of workhorse utility. The series also features 12-fret and 12-string models, and a nylon-string option.

Specifications

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



Available Models

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

**For model specs, visit taylorguitars.com*

2020 GUITAR WORLD PLATINUM AWARD

Builder's Edition 324ce

GT Series

Players love the physical comfort of smaller acoustic guitars but don't want to compromise on sound. The Grand Theater (GT) delivers on both fronts. Scaled down from the contours of our larger Grand Orchestra body, the GT's overall proportions are slightly smaller than the Grand Concert, with a 24-1/8-inch string scale length that translates into a slinky and responsive handfeel. Tonally, the GT generates bold tone with surprising low-end power for its size, thanks to our new C-Class bracing – inspired by our V-Class framework and adapted for the GT. Each GT model serves up a distinct musical flavor, and with the growth of offerings, players now have more tonewood pairings than ever to explore.

Specifications

Back/Sides: Hawaiian Koa (GT K21ce), Indian Rosewood (GT 811e), Urban Ash (GT/GTe Urban Ash), American Walnut (GTe Blacktop), or Mahogany (GTe Mahogany)
Top: Spruce, Hawaiian Koa (GT K21ce) or Mahogany (GTe Mahogany)

For other GT specs, visit specific model pages at taylorguitars.com

2021 GUITARIST MAGAZINE
GUITARIST CHOICE AWARD

GT 811e

Available Models

GTe Blacktop | GTe Mahogany
GT Urban Ash | GTe Urban Ash
GT 811e | GT K21e

Scan the code to watch a video comparison of GT models.

GTe Urban Ash

AMERICAN DREAM Series

Designed to blend the essentials of rich acoustic tone and fine craftsmanship into a broadly appealing collection, the American Dream Series opens the gates to a dynamic family of solid-wood, U.S.-made acoustic guitars. Outfitted with our tone-enhancing V-Class bracing, these guitars boast all the projection, sustain and tonal depth players expect from a Taylor, with signature playability. Choose from several Grand Pacific models, including the new AD27e Flametop, plus the mahogany-top Grand Concert AD22e. Chamfered body edges and modest appointments support a rootsy aesthetic and extend a broad invitation to anyone looking for an inspiring workhorse guitar.

Specifications

Back/Sides: Ovangkol (Spruce Top), Sapele (Mahogany Top) or Big Leaf Maple (AD27e Flametop)
Top: Spruce, Neo-Tropical Mahogany or Figured Big Leaf Maple (AD27e Flametop)
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
AD22e | AD27 | AD27e | AD27e Flametop

2021 SUMMER NAMM BEST in SHOW

American Dream Series

200 Series STANDARD | PLUS | DELUXE

Whether you're a newer player on the hunt for an inspiring musical companion or an experienced guitarist craving a reliable pro-level tool, our 200 Series is loaded with options. Crafted with solid tops for optimal projection, clarity and tonal balance, the series spans a range of Standard, Plus and Deluxe models, offering a colorful mix of tonewoods and appointments that include nylon-string and 12-string options. Whatever your preference, you can count on an easy-playing Taylor neck and onboard electronics for natural-sounding amplified tone. Explore the extended 200 Series family to find the combination of tone and style to guide your musical journey.

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 (Plus Models), Gold (Most DLX Models) or Satin Black (-BLK DLX Models) Tuners; 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-SB DLX | 224ce-K DLX

114e

100

100 Series

Designed to produce rich acoustic tone at an accessible price, the 100 Series combines great value and signature Taylor craftsmanship. Every 100 Series guitar boasts a solid spruce top that serves up bold, assertive acoustic tone with strong projection, clarity between notes, and a dynamic response, making these models a fit with strummers, flatpickers and fingerpickers alike. A slightly narrower fretboard makes these guitars feel comfortable and inviting for every skill level, and onboard ES2 electronics let you plug in and play on the fly. With Grand Auditorium and Dreadnought models available – including the popular 12-string 150e – the 100 Series delivers everything a developing player could need and robust tone to satisfy seasoned musicians.

Specifications

Back/Sides: Layered Walnut
Top: Sitka Spruce
Finish: Matte
Rosette: Three-Ring White
Fretboard Inlay: Italian Acrylic 4mm Dots
Body Edge Treatment: Black Binding

Available Models

110e | 114e | 114ce | 150e

ACADEMY Series

The mission of our Academy Series has always been to offer entry-level players an inviting guitar and remove the barriers that get in the way. The result is a family of guitars that's been distilled to their essential ingredients, combining playing comfort, inspiring sound and a minimalist aesthetic that translates into an accessible price. Beyond our reliably playable necks, comfort-centric features include an armrest and a narrower 1-11/16-inch nut width (steel-string models) for easy fretting and barre chords. Together with light-gauge strings and a 24-7/8-inch scale length, those elements add up to a slinky handfeel that makes it easier to express yourself. Solid tops produce clear, balanced tone, and models with electronics include a built-in digital tuner. Whether you're hunting for your first guitar or a more affordable Taylor experience, the Academy Series is there for you.

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

2019 YOUR BEST DIGS TOP PICK

Academy 12e

Academy 12e

GS Mini-e Koa Plus

GS MINI Series

Everyone loves the GS Mini. In a dozen years, it's become one of the most popular acoustic guitars ever by blending comfortably compact proportions that make it a great travel companion with a big, bold sound that punches far above its size. And it's not too precious, which means it fits almost any situation, making it a guitar you can pass around a campfire or play on stage and sound like a pro. The popularity of the series has spawned a colorful family of model options featuring different tonewood pairings. It's also home to the GS Mini Bass, which makes an incredible addition to any musician's creative toolbox. Whether you're looking for a starter guitar, an on-the-go guitar, a songwriting muse, or just a great-sounding acoustic that's up for anything, the GS Mini has you covered.

2020 MUSIC RADAR.com BEST ACOUSTIC GUITARS *of* 2020

GS Mini

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)

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

Scan the code to watch a video comparison of GS Mini models.

BT1

BABY

BABY Series

The Baby Taylor launched an entire category of sub-compact, travel-size acoustic guitars, helping to bring the experience of playing a great-sounding instrument to new players of all ages. Perfectly sized for small hands, it makes a great first guitar for a young learner – but its full sound and portable size also make it a great travel guitar for anyone who wants to keep practicing on the road. (They also sound cool as high-strung guitars.) Built with solid tops and comfortable, easy-playing necks, the Baby is all about making it fun and simple to enjoy acoustic sound and build your skills as a musician. And with the included gig bag and the option of onboard electronics, these guitars have everything you need to get going.

Specifications

Back/Sides: Layered Walnut (Spruce Top), Sapele (Mahogany Top, TS-BT) 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

Available Models

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

T5Z / T3

T5z

The electric-acoustic hybrid T5z Series embodies the forward-thinking spirit that has led us to our best guitars. Designed as a hollowbody electric guitar, the T5z merges two worlds of tone into a single package. Three pickups give the T5z a wide range of tonal possibilities: a magnetic acoustic body sensor, a concealed neck humbucker and a visible bridge humbucker, controlled with five-way switching that enables everything from searing, high-gain electric leads to warm, rounded amplified acoustic textures. Sporting a fast-playing neck and fingerboard, the player-friendly T5z is dually compatible with electric and acoustic amplifiers, opening a wide world of musical possibilities. Choose from a variety of model options featuring different top woods and color/finish treatments, plus several 12-string models.

T5z
Classic Sassafras

T5z
Pro Denim

T5z
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

Honoring the varied heritage of semi-hollowbody guitars in jazz, classic rock, country, power pop, rockabilly and more, the T3 blends more traditional elements with signature Taylor innovation. Base models feature a pair of high-definition humbuckers, with mini-humbuckers and vintage alnicos also available. Three-way switching lets you swap between neck/bridge, neck-only and bridge-only positions, and with the coil-splitting function (pulling up on the volume knob), players can switch to a brighter single-coil sound on the fly. Choose from the standard T3 with a stoptail bridge or the T3/B, which features a Bigsby vibrato tailpiece for smooth pitch control.

Specifications

T5z Series
Body: Sapele
Top: Figured Koa (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 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

Scan the code to watch a video demo of the T5z.

The Craft

> **“I’ve been privileged to share music with musicians of fantastic ability, and one common lesson I’ve learned is they are never done.”**

Never-ending Pursuit

Andy reflects on the blissfully open-ended nature of guitar making and the joy of making fresh discoveries.

A life of making guitars is much like a life of making music. An expected cycle of work and reward doesn’t play out the way it might elsewhere in life – a period of effort, followed by a sense of completion or celebration of some kind, like crossing a finish line in a race.

While that sense of anticipation and arrival is a natural rhythm, making guitars and playing music seem to be steeped in a more extended path of continuity. Sure, there are the anticipation and enjoyment of stringing up a new instrument for the first time after hours at the bench turn into weeks and months, or playing a new song after diligent practice. But rather than a natural end point like a finish line at a race, this is simply the next step on an unending trail to explore.

There is no point where instrument making is truly finished, just like there is no real end point where music has been learned. Creating music, like creating instruments, is a never-ending pursuit of more: more understanding, broadening ability, new ideas to explore, new pieces to build. Along the way, it’s experienced in micro-sized rhythms of work and reward: gluing up a fretboard and appreciating it done well; installing frets and admiring their smooth consistency; or playing a new string of chords and appreciating how one falls into the next in a fresh way.

When I was growing up, my dad, a carpenter, often told me to learn to love working, because life was full of working. While these words could easily be mistaken for a dour resignation, the sentiment was sage advice and always laced with optimism and opportunity. The real message was one of encouragement: to appreciate and celebrate the myriad of small tasks performed in pursuit of some beautiful, larger project. It makes perfect sense. In my dad’s case, his effort as a carpenter was to create a beautiful home. That’s a big project, but one that can be broken down into thousands of small jobs, each of which can be enjoyed, nail by nail, board by board.

Building a guitar is also a big project, but likewise can be broken down into small actions, each with a joy of its own, just like learning and playing music.

Perhaps even more than building houses or guitars, playing music is a trail with no ultimate destination. I’ve been privileged to share music with musicians of fantastic ability, and one common lesson I’ve learned is they are never done. There is no point where they stop playing after having learned all they need to know and played all the songs that needed playing. Far from it – musicians continue onward, refining their ability, delving into new styles and influences, broadening the sounds they can contribute to their art. While I was in college, one music professor summed it up by asking rhetorically, “How many times can you practice a C major scale, the simplest of all scales? Not enough.”

With this idea of continuously evolving work in mind, it’s easy to picture a world of projects that are continuously reinvented, as if only those things that already exist can be used as a platform for new work. In some cases, this is a great approach. I love to hear a favorite song or melody refreshed with a new feel or instrumentation. As guitar makers, we love to draw from our body of work and freshen up a favorite piece with new inspiration and a different look or sound. But alongside those existing pieces, we love the vibrancy of new additions into our portfolio of work. A new creation doesn’t diminish or make obsolete an older one, just as a newly penned song doesn’t detract from a perennial favorite in a setlist. They simply add to the catalog of choices.

In perusing our latest lineup of instruments, I’m confronted by the surprising number of choices. Realizing just how many different versions of guitars we’re making is nearly overwhelming and for a fleeting moment leaves me wondering just how we arrived where we are. Considering each guitar in turn serves to remind us that they all have a purpose and are the result of our continuous work as guitar makers. Tending to each fretboard, fret, soundboard, neck or string was a small task to enjoy in our guitar-making life. Some of these models are the favorites we return to time and again. Others, like our new Grand Theater guitars made from walnut or mahogany, are additions with fresh sounds for our enjoyment. Our new flametop Grand Pacific wears its maple top and steps forward as a newcomer in our repertoire of hardwood-top guitars, revealing a character all its own.

Whether a new instrument or an enduring favorite in our catalog, here at Taylor, we are privileged to savor all the steps that go into the creation of each one of our guitars. And we love hearing the songs musicians bring from the ones they choose for their music.

– 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 mahogany 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.)

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

DarkTone Series
Pick Tin – Collector's Edition
3.625" x 2.375"
Black metal, hinged top with koa overlay, laser-etched Taylor logo and leather insert with embossed Taylor logo.
#2601

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

taylorsense™

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 and at authorized Taylor retailers in the US, Canada, UK, and EU.

Taylor Digital Tuner
Every guitarist needs a good tuner. The Taylor digital guitar tuner for acoustic and electric guitars conveniently clips to your guitar's headstock, while the easy-to-read display makes quick, precise tuning a breeze for any player. #1200

Ebony Guitar Slide
The Taylor ebony guitar slide, made from genuine Crelicam West African ebony, offers guitar players a unique alternative to traditional glass or metal slides. Available in four sizes, the ebony slide produces a warm, soft slide tone on both electric and acoustic guitars. By building slides with ebony that we're not able to use for guitars, we're able to generate more value for this precious resource and continue to work toward more sustainable practices and healthier ecosystems. Proceeds from the ebony slide support our replanting projects and other environmental endeavors. Available in sizes Small (11/16"), Medium (3/4"), Large (13/16"), and X-Large (7/8").

Home and Gifts

Taylor Leather Wallet
Keep your cards, IDs and cash organized with this stylish genuine leather wallet, featuring a single pick holder and an embossed Taylor logo. #1514

Taylor 24" Brown Stool
Make sure you always have a comfortable spot to practice and play at home with our premium Taylor bar stool. 24" in matte brown. Includes a padded seat with a soft vinyl covering along with a ring to rest your feet and enhance your guitar-playing experience.
#1510

Ebony Guitar Hangers
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.

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

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

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1-800-494-9600 (U.S.)

Not all items available in all markets.

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Family Ties

Meet the new GT 611e LTD (right), a limited-edition offering inspired by our figured maple/Sitka spruce Grand Orchestra 618e (left). The GT body style – a scaled-down version of the Grand Orchestra – continues to grow in appeal as players fall in love with its comfortably compact proportions, nimble feel and full-bodied sound. Like its larger sibling, the GT 611e LTD sports our bold Mission inlay motif (featuring mother-of-pearl with a grained ivoroid border), maple binding, a gloss-finish body with subtle Antique Blonde color shading, a paua rosette edged in koa and ivoroid, and koa/ivoroid top edge trim. For more on this and other new GT models for 2022, see inside.