

Wood & Steel

The 2012 Taylor Line

Koa's Fresh Island Vibe
Vintage 700s
New-Look Nylons
Mahogany Mini &
Specialty Models

Builder's Reserve
Tenor Ukuleles
ES Acoustic Amp

QUALITY
Taylor
GUITARS

Letters



Powers Surge

About six years ago I was incredibly fortunate to be the tour manager for the band Various and Sundry. The band was made up of Sean and Sara Watkins (Nickel Creek), Glen Phillips (Toad the Wet Sprocket), Benmont Tench (Tom Petty and the Heartbreakers), Luke Bulla (Lyle Lovett) and Grant Lee Phillips (Grant Lee Buffalo). Every night Sara would come out and sing the most beautiful song ("Different Drum" by the Stone Poneys) on possibly the most stunning ukulele I have ever heard or seen. When we played a show near San Diego, Sara asked me to come to the dressing room so she could introduce me to someone. That someone was the builder of her gorgeous ukulele – Andy Powers. Since that time, I have kept track of Andy's career, running into him at NAMM shows and other concerts. All I can say to you is this: You have hired a genius. A kind and quiet genius. I have been a touring guitar tech and tour manager for 30-plus years and have had the incredible honor of meeting some of the great luthiers and innovators of our day. Andy Powers is at the top of that list. I am eagerly waiting to see what the new Andy Powers generation of Taylors will be. I am so delighted for him! This is gonna be fun!

John Mooy
Tour Manager/Guitar Tech/FOH

Music Profession

I was a professional acoustic guitarist/performer before going into classical music over 20 years ago. I am now a professor of music, pro conductor, composer, and oddly enough, a professional Japanese shakuhachi player.

My Ibanez six-string was stolen decades ago, and I ended up never permanently replacing it. Inexpensive guitars were horribly unsatisfying.

Recently, I was slated to play a country song in an upcoming concert (on an East-West Music Series). I was able to acquire a Big Baby in order to prepare for the concert. That was four weeks ago, and now I almost can't imagine playing anything else. I thought it would be an OK knock-around guitar, something to get me back in shape. I have to say that I am completely and utterly blown away by the quality, the playability, and the beautiful sound of this instrument.

Coming from a bluegrass background, I have always been partial to Martin guitars. I think this makes the impression made by the Big Baby even more profound. The shimmer in the upper register rivals the best guitars I have ever heard.

The Big Baby is not just a great inexpensive guitar. It is a great guitar period. I don't know how you accomplished this remarkable feat of design and construction artistry, but it is seriously impressive. It has not only made me a happier musician, but given me the best introduction to the Taylor guitar sound and feel. Bravo!

Dr. Gerard Yun
Conductor, Composer,
Global Music Specialist

Happy Return

I can truly say that your guitar made a profound change in my life. I purchased a GS5e a little less than a year ago after a two-year search for the perfect guitar. I was a lead singer in a popular college band 30 years ago and started to write songs after graduating. I got a job, life happened, and I put songwriting aside for a long time. A little over a year ago I went to a songwriter's workshop, and it got me motivated. I had already been looking for a new acoustic guitar for some time, so I finally bit the bullet and purchased my GS5e from the Guitar Center in Cherry Hill, New Jersey. Since then I have been writing a lot and playing out at open mics in the Philadelphia area, and even co-writing with an old college friend. The guitar is classic looking, and I really enjoy the more pronounced midrange and bottom end of the GS. The amplified ES sound is the best I have ever heard; so brilliant. I always get compliments on the sound. This guitar without doubt makes me sound like I play better than I do, and that always helps. I have no expectations of becoming a 52-year-old rock star, but I know that your guitar has helped

me rediscover something that I never should have put aside. Thank you.

Frank Pinto
Columbus, NJ

A Fitting Experience

I'd like to thank you for your Find Your Fit event at Jim's Music in Tustin, California, and compliment your man Billy [Gill], who was working the event. I came after work with a firm commitment not to buy a guitar but just to see what was available and new. I was fully content with my Taylor 555 12-string, but after playing well over a dozen and a half excellent instruments, including the amazing 8-string baritone, Billy handed me a GC7 and I fell in love. This was where my plan failed me. My wife, whom I had brought along as the non-emotional, sensible one, said, "That one sounds amazing. I think you need that guitar." Oops! James at Jim's Music made us a great deal, and I became the satisfied owner of two Taylor guitars. I don't know of anywhere else other than your showroom that I could have played that many guitars and been able to find my fit.

Mark Klopfenstein
Garden Grove, CA

Contemporary Classical

I currently go to school for music performance with a concentration in classical guitar. Though I play a traditional Spanish classical for school, nothing bothered me more than playing out using a mic to amplify, ruining such beautiful tone with feedback and poor-quality equipment. The search was on. After playing many classicals, I was not impressed with the built-in pickups they offered. Before giving up I went to the music store and saw that they had an NS24e on display. Though the neck is not as wide as a traditional classical, I could not deny the sound, quality, and playability when amplified. You've made it much easier for me to enjoy the simple art of playing. Thank you.

Will Hartshorne
Albany, NY

Healthy Hands

A word of advice for any professional or recreational guitar player with tendonitis in their wrist: Get a GS Mini! The reduced size of the guitar (but not reduced sound) is a lot easier on the wrist with chord changes, especially when you have to stretch that hand

over several frets. After a severe case of tendonitis on the ulnar (pinky) side, a cast for two months, and physical therapy, the Mini was the answer!

Scott Swerdlin
Oceanside, NY

Music Appreciation

Just a little info about me and what my Taylor 414ce has meant to me. In December 2009 I was diagnosed with testicular cancer that had spread through my body. Throughout multiple surgeries (including removal of a lung lode, abdominal lymph nodes and other body parts!) and multiple chemotherapy sessions, playing my 414ce was a constant source of peace and relaxation. I also spent hours listening to the three *Sounds of Wood&Steel* CDs. Nearly two years later I am a survivor and nearly cancer-free! My family, faith, friends and my Taylor have given me a great appreciation of my new life. I now enjoy playing every week at a folk jam in Plano, Texas. Thanks for all the good things you do at Taylor. I am really proud to be an owner!

Greg Miller
Garland, TX

Old Reliable

I am a Board Certified Music Therapist and work with children on the autism spectrum from ages 18 months to 10 years old. I wanted to thank you for my reliable Big Baby and let you all know that this guitar is a TOUGH cookie! And still sounds fantastic! It get beats up, played way too rough, knocked over, has its tuning pegs turned, is taken in and out of the case more than five times a day, every day, along with numerous other things and hasn't had a problem in the seven-plus years that I've used it! With the challenges that families and children with autism face on a daily basis, reliability is something to be thankful for.

Laura Poteet, MT-BC

Hard-earned Play

I wanted to give some feedback from my visit to the new Guitar Guitar shop in Epsom, England. Thanks for the great service from your representative [Paul Chalders]. My son is 16 and has been playing for a few years now, and has been looking at acoustics in our area. But when we saw the size of this new shop we decided to drive 'round and have a look. I'm so glad we

did. Your guy sat with my son and went through your range, explaining and demonstrating the differences. Now [my son] is completely sold on the Taylor 614 and is looking for an evening job to get the money for it. Your guy made him feel like a star, and I wanted to thank you and him. Here's looking forward to our being able to buy the guitar.

Martyn and Tristan Watson

The Right One All Along

Last week I packed up my Taylor GSRC [rosewood/cedar] acoustic and took it to my favorite guitar store in Nashville, Tennessee: World Music. I laid the alligator case on the counter and told the manager I wanted to trade it in. Everybody played it, and I could tell they were impressed with the cedar/rosewood combination. I told him it had taken me a year to decide to bring it in. Someone mentioned that the Taylor Road Show was coming through that night. I decided to put my Taylor back in the case and see if anything at the Road Show "spoke" to me. This was my first time, and it was great to see that there were other people who were interested in how different woods affected guitar tone. Then I learned how the shape of the guitar can be thought of as the shape of an equalizer and how that affects the sound. I was in heaven. Then they started playing each guitar through the stage mic. A description of the wood was given, then some playing, and then a new guitar was played almost immediately. It was like a wine tasting for guitars! I listened intently to each one and guess what? My favorite wood combo was the cedar and rosewood. My favorite guitar type was the GS body. I walked out realizing I already had the perfect guitar for me. Since that night I have been playing my GSRC daily and recording my acoustic songs on it as well. Thanks to Marc Seal, Barney Hill and the Taylor Road Show for showing me the light!

Jim T. Graham
Nashville, TN

Wood&Steel

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Cover Feature

10 The 2012 Guitar Guide

Inspired new designs infuse this year's Taylor lineup with fresh looks and sounds. The Koa Series revisits its Hawaiian roots, our nylon-strings move in with our steel-strings, and a GS Mini is joined by a mahogany-top sibling.

12 Behind the Line

Bob Taylor and Andy Powers talk about the creative evolution of Taylor's latest guitar designs.

16 Builder's Reserve

We celebrate the return of our small-batch limited editions with two groundbreaking delights: a tenor ukulele and an acoustic amp, each paired with matching guitar.

18 A Culture of Innovation

Bob Taylor's forward-thinking approach to making guitars has made the playing experience more enjoyable in many ways.

20 Find Your Fit

We can help you clear a path to the right guitar. All about Taylor shapes and woods, plus test-driving tips and a guide to our acoustic model names.

On the Cover
Bob Taylor (K24ce) and
Andy Powers (714ce)

The 2012 Taylor Line

22 Acoustic/Electric Models

40 200/100 Series

44 Non-cutaway

46 Specialty Models

48 GS Mini

50 Baby/Big Baby

52 Build to Order

54 Standard Model Options

56 The Electric Line

64 Sustainability

66 Service and Support

Feature

6 Slow Growing

Having a busy life makes it hard to find playing time, but don't let that stop you. A little bit of regular practice will pay off before you know it.

Departments

2 Letters

4 Kurt's Corner

5 BobSpeak

5 Editor's Note

8 Ask Bob

68 TaylorWare

We'd like to hear from you

Send your e-mails to:
pr@taylorguitars.com



Getting Personal

Welcome to our first issue of *Wood&Steel* printed in English, Spanish, French and German! A huge benefit of our international expansion, and handling our own distribution throughout Europe, is that we're now able to communicate more directly with you, and in your own language. We appreciate this greatly, and we hope you will too!

In 2011 we enjoyed our best year of business in the history of Taylor Guitars, setting a new highest-ever sales record. What I'm most proud of is that these sales came as a result of genuine consumer demand for Taylor guitars. While our daily sales effort lies in selling guitars to Taylor guitar dealers, our job does not end there. We make a greater effort to connect with sales people and guitar enthusiasts, build relationships, and share our guitar knowledge and unique culture of innovation.

Technology has given us a lot of ways to communicate these days, yet nothing can take the place of face-to-face interaction.

Nearly 200 people from music shops across the U.S., Canada and Europe came to the factory for Taylor Guitars University in 2011. While here they learned how Taylor guitars are made differently than other brands,

because we think differently than other guitar companies. We took our message on the road and presented 300 Road Shows across North America, Europe, Australia and Japan, seeing an average of 60-70 people per event. We shared our knowledge of how to select the right guitar, and gave people the opportunity to see and play unique custom guitars. We also conducted 75 "Find Your Fit" sales events at music shops, where we helped guitar customers find their perfect guitar on a personal, one-on-one basis.

Technology has given us a lot of ways to communicate these days, including our website, e-mail, texting, Facebook, Twitter, and other tools. We've readily embraced them all, yet we also feel that nothing can take the place of face-to-face interaction. It requires substantial resources for us to travel and stage events, or to bring

people to the factory for training, in order to see people in person. But for us, spending time with people is well worth the effort. Thankfully, people appreciate it and reward us by attending our events and supporting us

through the purchase of our guitars.

Throughout 2012, we plan to continue our travels, producing events across the continents I mentioned above, as well as showing our guitars and telling our story in more places, including Moscow! The U.S. musical instrument trade organization, NAMM, is partnering with Musikmesse Frankfurt to produce the new Russian trade show, NAMM Musikmesse Russia, which will be held in May. We will be there and hope to see some new faces.

We sincerely hope we have the opportunity to meet you this year, either in your homeland or here at the Taylor factory. We love sharing our knowledge of guitars, answering any questions you may have about Taylor, and helping you find the perfect guitar. We consider it our pleasure!

— Kurt Listug, CEO

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2012 Taylor Factory Tours & Vacation Dates

A free, guided tour of the Taylor Guitars factory is given every Monday through Friday at 1 p.m. (excluding holidays). No advance reservations are necessary. Simply check-in at the reception desk in our Visitor Center, located in the lobby of our main building, before 1 p.m. We ask that large groups (more than 10) call us in advance at (619) 258-1207.

While not physically demanding, the tour does include a fair amount of walking. Due to the technical nature, the tour may not be suitable for small children. The tour lasts approximately one hour and 15 minutes and departs from the main building at 1980 Gillespie Way in El Cajon, California.

Please take note of the weekday exceptions below. For more information, including directions to the factory, please visit taylorguitars.com/contact. We look forward to seeing you!

Holiday Closures

Monday, February 20

(Presidents' Day)

Monday, May 28

(Memorial Day)

Monday-Friday, July 2-6

(Independence Day/Company Vacation)



Worldly Pursuits

I found out that the Spanish laugh at me when I say I'm excited because it means something different to them than I think. Nevertheless, I *am* excited because this is the first issue of *Wood&Steel* that will be translated into Spanish, as well as French and German, in our ongoing effort to bring our brand experience to more customers around the world. It's a huge project, and I have to tip my hat to our entire marketing team for their continued vision and stamina in producing this magazine. I haven't seen many company publications in any industry, let alone the guitar world, with as much history and content as *Wood&Steel*. Thanks, team, for that!

It's appropriate for me to mention language translations because I've done so much traveling this past year, much in the States and a lot in Europe and Africa.

Often, the role of a company founder and president migrates toward that of the spokesman or sales/marketing figure. Who better to tell the story? But as you've noticed, I'm not at many Road Shows or festivals, or even all of the international trade shows, because I've taken a different tack over the years. I've always thought that there are many who are actually better at communicating our products to clients than me, but none better at conveying our factory philosophies and traditions. So, I've chosen that route. But even that has begun to run quite well without my daily input, so with the dawning of a new

age of wood sustainability and proper sourcing, I've taken to the road much of this year hoping to build relationships and business ideas that will last. They will only last if the management of the forests in each country fits into a well-developed plan that includes the environment, the country's laws, its local citizens, and the economy.

This is why I've partnered with a longstanding supplier of Taylor Guitars named Madinter Trade. Located in Madrid, Spain, Madinter is a modern, respected supplier of tonewoods worldwide. Together, we spent all of 2011 purchasing an ebony mill in Africa. I can honestly tell you that this was the most difficult business transaction ever accomplished by Taylor Guitars. (Not the partnership with Madinter, which is delightful, but the purchasing of an African company.) We will report in greater depth about this new venture of ours, but I thought I'd mention it here now because many people are already hearing about it and wondering about the truth of it.

To condense a huge story into a paragraph for now, we now own a separate company, in partnership with Madinter, which owns and operates the largest ebony wood mill in Cameroon. This mill supplies most of us in the guitar industry and a large portion of the violin-making world. The result of our partnership is a company that operates with transparency, complete legality, and concern for the forest and those living and working in it. It's truly one

of the most rewarding and interesting ventures I've experienced in my business life. We can supply legal, sustainable ebony that complies with the U.S. Lacey Act and the FLEGT law (Forest Law Enforcement, Governance and Trade) that is forthcoming in Europe. What is most rewarding is that the Cameroonian people will now derive much more benefit from their local wood, as we will start teaching them how to manufacture semi-finished parts from their raw materials. The company is called Crelicam, and those of you who participate in guitar forums and keep up on the industry will begin to hear of it. Like I say, we will share the full story soon.

This issue serves as our annual product guide, and I must say there are some fabulous guitars showcased here. You will again see more influence from our own Andy Powers. I should mention here (and we haven't made a big deal of it) that Andy's middle name is Taylor. So, there you have it, Andy Taylor Powers; I can't help but like that. But, back to the guitars, we have some great offerings, and the photographs are luscious. You might want to start rehearsing your sales pitch to convince your spouse why it would be a great thing if you got "just one more guitar."

— Bob Taylor, President

Editor's Note

Musical Range

This issue marks a milestone: It's our first to be translated and printed in Spanish, French and German. I can't imagine that either Bob or Kurt envisioned this level of international exposure when they opened their small shop back in 1974 and set off on a guitar-making odyssey. More than 37 years later, after withstanding waves of adversity and persevering to build a successful enterprise, it must be satisfying for them to know they've nurtured the growth of a company whose products now bring happiness, comfort, and inspiration into the lives of so many people, all across the world. It speaks to the transcendent power of music, and certainly the appeal of well-crafted guitars. As we expand our outreach this year, we'd like to offer a warm welcome to our new readers. We hope to share your Taylor stories on these pages over time.

With this issue, we're pleased to unveil the 2012 Taylor line. In a way, each year brings us back to the beginning, presenting another opportunity to refresh, refine, and in some cases reinvent our product line. Our development team continues to be fueled by their guitar-making passion, and as you'll see, it often leads us into new territory like ukuleles and amplifiers, or fresh aesthetic designs. Bob Taylor has often talked about our guitars as products of discovery for customers. A similar sense of discovery informs our design process.

One thing you can always count on with Taylor is our commitment to move forward, whether it's in the way we design new products, source our wood, or connect with customers. It's all guided by the pursuit of quality, which, if you care about what you do, is really just common sense.

If you're a longtime Taylor lover, we hope you find some new inspiration from our line this year. If you're new to our guitars, we hope to give you an idea of what makes a Taylor guitar worth having in your life.

One final note: We've been working on a major renovation of the Taylor Guitars website over the past several months, and as of our press deadline, were applying some finishing touches before re-launching the site. As with everything we do, it will continue to evolve over time, but for now, we hope you find it to be a more engaging and informative user experience. We invite you to visit us at taylorguitars.com and see what you think.

— Jim Kirlin

Wood&Steel **Online**

Read this and other back issues of *Wood&Steel* at taylorguitars.com

Slowly But Surely

Becoming a great guitar player requires serious dedication, but with busy lives, most of us don't have enough time. Don't be discouraged. Even minimal practice will lead to steady progress.

By Shawn Persinger

When I meet new people in a social setting, inevitably I'm asked, "What do you do for a living?" I always reply, "I play guitar." My answer is often met with a sigh and a confession of regret: "I wish I had learned an instrument." I'd like to help anyone who shares this feeling to overcome it, because all you have to do is *start playing*.

If you are reading this, then you probably already play guitar, but one of these scenarios is also possible: You've just begun to play and lack confidence in your ability; you recently purchased a guitar but don't know how to embark on your playing journey; you are thinking about buying a guitar; or you have been playing for years but feel you've made very little progress. I'm familiar with all these perspectives because I receive e-mails on a daily basis from readers who share their personal experiences. I also have experienced all of these myself.

Great vs. OK

It is not easy to become a great guitar player. Becoming a master musi-

cian can take years and many, many hours of practice (the current thought regarding mastery of any skill is the "10,000 hours" theory set forth in Malcolm Gladwell's book *Outliers*). But to become an "OK" guitar player actually does not require that much effort — a few months perhaps. And frankly, being OK is in many ways good enough! I don't mean to sound like I'm encouraging anyone to shoot for mediocrity, but if your goal is to play music in addition to all the other responsibilities in your life (family, work, etc.), then begin modestly and realistically with small steps. Your commitment will be rewarded in a matter of months.

As a teacher I am very liberal regarding how much progress my students need to make. By this I mean I am not an instructor who dismisses pupils who don't practice. I realize that many players are hobbyists with no desire to become professionals. While I always encourage my students to study as much as they can and to apply themselves wholeheartedly to the pursuit of music, when they do sit

down to play I also understand the everyday demands on any individual's time. Trust me, with two small children of my own, I sympathize with everyone's time management challenges. So, when a fledgling guitarist shows up to a lesson and says, "I almost cancelled this week because I've barely practiced," I say, "Not practicing is one of the best reasons to come to your lesson." And those reasons are multifaceted. First, if you didn't practice last week it is highly likely you won't practice this coming week without some encouragement. Second, in our lesson I guarantee you will get to play guitar. Third, the lesson provides inspiration and entertainment, two things we should all have in our lives on a regular basis.

How Much Practice Time?

Do you need to practice more than once a week, for an hour, at your guitar lesson? You probably expect me to respond with a resounding, "Yes," but I can't because you don't really *need* to. Should you? Absolutely, if you truly

want to make any musical headway. But you don't need to, and here is how I know.

Jim started taking guitar lessons with me in 2003. By 2008 he was an OK guitar player. That's right, five years to become just OK. That is because Jim only played guitar at our lessons, one hour a week, and sometimes only three times a month. This was not something I had to question him about. He was honest and upfront. "I don't have a lot of time to practice," he said, "so is it OK if I just play here?" I realized that this was an odd situation and explained that he wouldn't make any progress if he didn't practice. He said he was fine with that. He just wanted to learn about guitar. I didn't think we would last more than a month. By month three we were still reviewing the G chord, though we had added several more as well.

I realize a lot of teachers would not have stood for this sort of behavior, but I have learned over the years that my job as a teacher is not to impose my personal opinions about music and

guitar playing (of which I have plenty) on students. Instead, my role is to give them what they want mixed with a little bit of what I think they need. Jim wanted to play guitar once a week, and I needed to teach him about music.

So, in addition to that relentless G chord treadmill, we also talked about what music is, what the guitar has to offer players and listeners, why I think the only Grateful Dead record anyone should own is *Live Dead* (Jim is huge Deadhead). And what did I learn? I learned that if you practice something once a week for an hour you can actually learn it in a few years. My regret? I wish I had started learning the piano at the same time and in the same way that Jim did the guitar. If so, I'd be a decent piano player by now! My point isn't that I encourage you to take this approach, but that I have seen it work.

Playing vs. Practicing

There is a huge difference between playing and practicing. If you sound good when you are rehearsing, then you are not practicing, you are play-

ing. Practicing means working on new material that challenges you; music that will not sound good at first. For beginners, this might mean picking up the tempo on your chord changes (Ex. 1). For intermediate players, you could try a couple of Mauro Giuliani's *120 Studies for Right Hand Development* (Ex. 2). An advanced guitarist should try practicing more chords than you would ever play in a real-life situation (Ex. 3), meaning this is impractical but fun. Let me break down each of these examples and show you how all of them can benefit guitarists at all levels.

Example 1 is one of the most ubiquitous chord progressions ever, used in literally thousands of songs (in varying orders, these four chords form the basis for songs as wide-ranging as "My Old School" by Steely Dan; "Nothing Else Matters" by Metallica; "The Passenger" by Iggy Pop; "Let it Be" by The Beatles; and countless folk and blues songs), with a slightly less common strumming pattern. The chords should be easy for most players; even beginners should start with these chords. But beginners and even some intermediate players will find the strumming pattern a challenge, as the four measures shown here contain four different combinations of strums! Novices should ignore the strum pattern for now. Four down strums per measure will work just fine. From there move to eight strums, down and up. Advanced players should test their rhythmic notation reading.

Examples 2a, 2b, 2c and 2d come from Mauro Giuliani's right hand studies, which were first published in the early 19th century and have been utilized by the greatest fingerstyle players in the world for the past 200 years. The chords are all C moving to G7, but you should feel free to vary the chords to any you like; I suggest Am and Em as simple alternatives. Because this work is in the public domain, there are several sites on the Internet from which you can download all 120 exercises. I recommend a routine of practicing every fifth or sixth study, as they are grouped into similar patterns. Beginners can attempt these right hand patterns without fingering any chords; just use open strings (maybe try an opening tuning). Advanced guitarists are encouraged to challenge themselves with fast tempos and multiple chord changes.

Finally, Example 3 is an over-the-top variation on the progression known as "Rhythm Changes," based on the Gershwin tune, "I Got Rhythm." There is a chord change on every single beat! As mentioned, utilization of this is quite impractical, but it should be fun for players looking to push their

Ex. 1

G Em C D

Ex. 2a: No. 3 **Ex. 2b: No. 95**

Ex. 2c: No. 109 **Ex. 2d: No. 111**

Ex. 3 C6 C/E A7/E A/C# Dm6 Dm/F G7 D#7 C6 C6/A A7 Eb7 Dm7 A#7 G7 G/B

C6 C/E B7 C7 F6/D F6 F#dim F#dim/D# C/E C6 Ebdim Ebdim/A Dm7/A A#7 G7 B7

chording ability to new levels. Beginners and intermediates should feel free to play only the first chord of each measure, for four beats.

Just Do It

Playing guitar does not have to be

hard. It certainly presents challenges at first, but no more than any other new activity most people try...just don't start with the F chord. Hopefully, if we ever meet at a party and I casually say to you, "I play guitar," you can say, "So do I!"

Shawn Persinger, a.k.a. Prester John, is a self-proclaimed "Modern/Primitive" guitarist who owns Taylor 410s and 310s. His latest sister CDs, *Rise O' Fainthearted Girls* and *Desire* for a Straight Line (one instrumental, one vocal), with mandolinist David

Miller, showcases a myriad of delightful musical paradoxes: complex but catchy; virtuosic yet affable; smart and whimsical. www.PersingerMusic.com **W&S**

Ask Bob

The Lacey Act, changing strings, making cases, and T5 jazz tone

What's your take on the recent Lacey Act violation as it is being reported in the news? Since Taylor is a solid wood guitar manufacturer as is Gibson, are there any worries that a misinterpretation of this law by the regulating agency may put Taylor's wood sources at risk? You are a captain in this industry, and what you have to say may carry significant weight on this topic. I'm a longtime Taylor owner and lover but feel there's a need for a little solidarity within the industry at the moment. Please share your feelings on this issue.

Scott Ellis

Scott, this question is probably too big for this section of *Wood&Steel*, but I'll make a few comments. I support Lacey and would not want to see Lacey go away or be gutted, as it's too important a law inasmuch as it helps defend rainforests from illegal cutting. How it does this is partly in question for some people, including me. There are some unintended consequences from Lacey that need to be worked out. There is currently a bill before Congress that is gaining sponsorship and seeks to address some of these issues. It's important not to make the good parts of Lacey impotent in the restructuring. Currently in our industry, there is at least one paradox that is bureaucratic by nature, in my opinion, and is keeping some wood out of our country that should be here, as this wood is legally harvested and its country seeks to sell it legally. We are seeking to solve problems like that, and I believe we will work through them all as they come up. Remember that Lacey is not a law targeted at guitar companies; it affects all wood products, so we must be as patient as we can. Taylor Guitars is not under investigation, nor do we expect to be, so we have the luxury of being patient to an extent. We see a bright future in our wood sourcing.

Ed. Note: For more on the Lacey Act and Taylor's wood sourcing policies, see our sustainability feature this issue.

The tech sheet on the Taylor web-site ["Changing Steel Strings"] says when restringing to take off all six old strings, and then put all six new strings on. When I was first learning how to take care of a guitar – before I got my first Taylor in 1978 – I was told by a guitar repair guy to never take all six strings off because that changed the tension on the neck significantly and that over time it would cause [a need for] neck resets. Your method and his don't agree, so I wonder now if there is a "best" method. Since this was pre-Taylor, the neck construction would have been different. Would that make a difference?

Ivan Mann

Ivan, who to believe? I'd believe us. A guitar neck actually isn't that complex. It's a piece of wood that holds strings. There's a truss rod in most necks that is tightened to counteract string tension, and because of that, with no strings on the neck, the neck will bow backwards a bit until you restring it. That's pretty much the extent of it. The whole neck is springy, and it settles in like springs on your car. If you lift your car at the garage and relieve the weight on the springs, they settle right back where they started when you put the car down. We like removing all the strings because it gives us a chance to clean the fretboard, peghead, and all the areas of the guitar that lie under the strings. Put the strings back on, tune them to pitch, and you'll be good to go.

I'm from the UK and walked into my local guitar shop in Harlow, in Essex. I've fallen in love with one of your guitars. I noticed it doesn't have a scratch plate. Can you tell me why some of your top-range guitars do not have a scratch plate? Is it due to sound? Aesthetic reasons?

Tich

Tich, it's purely aesthetic. Nothing else. Most guitars don't need pickguards, because most people don't harm their guitar with a pick. We make thousands of guitars without them each year, and

people don't have trouble. Even those with pickguards have them for cosmetic reasons.

I live in Sweden and am about to buy my first Taylor guitar. My choices are between the 314ce, 414ce and 514ce, but my question concerns your (and everyone's) hard case. Considering that you spend a lot of effort spreading the word on what high temperatures and lack of/too much humidity can do to a guitar, how come all your hard cases are black? Being a colour that eats sunshine and heat, to me it sounds like the least likely colour to use. I would really love a hard case in some warm brown colour or tan beige. I guess you bought into old Henry Ford's credo: Choose any colour, as long as it's black. Cheers and thanks for all the good work and vision.

Micael

Yeah, Micael, blame it on Henry! Actually, the color won't really make that much difference in the heat build-up, I can assure you, because you're not supposed to be putting your guitar in the direct, hot sun in the first place. Once there, it doesn't matter, they'll both be hot; the lighter one will just take five more minutes to get there. In other warm places, like in the trunk of your car on a hot summer day, they react identically. A black case won't be hotter than a white case, because it's not in direct sunlight where the color matters. On the other hand, lighter colors show more dirt, and customers don't like the look of dirt.

Ed. Note: Taylor cases for the acoustic 5/500 Series and up are brown.

It's been three years since *Wood&Steel* ran the story about Taylor's relationship with Greenpeace as part of the Musicwood Coalition (Volume 57, Fall 2008). How is that relationship going?

Tom Salz Olathe, KS

Wow, big topics today! Thanks for the interest, Tom. The Musicwood Coalition disbanded when it became apparent that Sealaska [a Native logging operation and the largest private landowner in Southeast Alaska] wasn't going to become an FSC-certified forest operation. That was our one and only goal, to persuade and help them achieve that. To be fair, there are complicated reasons why they didn't, the main one centering on their tribal/corporate land holdings



Bob, some pre-war Martins are very much sought after. Do you think some Lemon Grove [Taylor] guitars might be the same someday? Or do you think advances like the NT neck make newer Taylors more desirable compared to their vintage counterparts?

Dave

Dave, I would never think an early Taylor is anywhere near as wonderful as a pre-war Martin. My "pre-whatever" guitars could be called "pre-knowing what you're doing!" Remember, Martin had nearly 100 years of experience by then, so I wouldn't flatter myself. That said, our early guitars are pretty nice. I've played lots of them. An early Taylor might be collectable one day, but I can't in good conscience make any claim that would put them up against a pre-war Martin. Now, if you want to talk about new guitars, I'm pretty proud of those.

and a proposed bill in Congress to swap some land for other land. The land in question was about 85,000 acres, and without knowing the extent of their land, they felt they could not come up with a management plan. My relationship with Greenpeace had a positive outcome, and it helped me forge relationships with some other wonderful environmental groups as well.

I recently acquired a custom GC-TF [12-Fret] at a Road Show event in New Jersey. I already own a number of great guitars with various wood configurations, but I had not found a rosewood guitar with my name on it. Then along came a 12-fret, short-scale Indian Rosewood (AA) and Sinkers redwood beauty with – excuse the oxymoron – over-the-top under-

stated details. I play primarily fingerstyle, but I find myself modifying my technique to include strummed open chords, as the depth and beauty of the guitar really come out with light strumming.

My question regards the pairing of the woods and the maturation of the tone. Sinkers, I believe, tends to favor midrange development, while rosewood is noted for attenuated (scooped) midrange. What should I be expecting now and in the future from this wood pairing and body configuration?

Mark Kantrowitz Hillsdale, NJ

"Over-the-top understated." I love it, Mark. I'm going to borrow that one. It's kind of simple, in my understanding of how a guitar ages. You have to understand that we use so many woods that I can't possibly have first-hand experience with the aging of all the combinations. Now that I've gotten myself off the hook for my opinion, I'll tell you what I think will happen to your guitar. It will sound better with age. The deeps will be deeper, the mids will be stronger, and the highs will be clearer. Tone will develop. I've offered this analogy lots of times. Two singers: Josh Groban and me! We'll sing the same notes. Whose tone is better? No contest, Josh's tone, and not because he has deeper lows and higher highs, but because he sounds better. It's that simple. Your guitar works that way too, and with age it just sounds prettier, unlike me!

Have you ever considered producing a tenor guitar? There is a resurgence in their popularity, and several are now in production. I have a GS Mini that I have strung with four strings and tuned GDAE, and it sounds better than any of my other tenors. I would love to add a Taylor tenor to my collection.

Steve

Steve, to be funny but also honest, that's a model we call a good idea until the 12 people who want one buy it. Now, don't be offended or write the editor, because he works for me. But that's our inside way of saying that we don't believe the market is big enough. If you remember, for our 35th anniversary we produced limited numbers of all those kinds of guitars that had been requested. A few winners came out that we still make, like the 12-Fret GC, or the 8-string baritone, which was an accident based on the requested 6-string baritone. Also, in our estimation, the GS Mini price tag would be what

most people want. Maybe one day we could turn the Mini into a limited run of tenors, as you've experienced yours to be really good.

I was browsing the Taylor catalog looking to purchase my third Taylor and came across the Big Leaf maple 600 Series. Is it possible to use maple as a soundboard? I have never seen this and wonder if maple is strong enough.

Matt Davies Jacksonville, FL

Yes, Matt, it's strong enough, no doubt. And it would probably sound, well, OK, and maybe good, if you picked the perfect piece, kind of like a koa top. So, why don't we? I can't say. Maybe because we just don't do everything or every combination. For the most part, spruce will make a much better-sounding guitar.

OK, here's a challenge, Bob. Every guitar player I know has either cut their foot or ankle or dinged their beloved guitar on a metal case buckle/latch. You have changed the guitar industry and the way guitars are built. Now can you change the way a case is made? Big fat nylon buckles or some other type of hold-down? I will buy your first one gladly. In fact, if I find a nylon-style latch/buckle to retro-fit on all five of my Taylor cases, I will. It's not really a tough challenge, not for you, anyway! Please go for it; we all deserve it.

Guy White Maui, HI

Well, Guy, cases are the biggest challenge in our industry. I'll tell you why if you promise not to think I'm a whiner. People want a good case, but they actually cost more to build than people want to pay. Every guitar maker reading this now is nodding his head in agreement. And people love cases made from wood that are covered and lined inside. Different latches on these aren't really much of an option; you'll just need to believe me. We like our new hard bags, because they really do the trick, but for some people who buy a good guitar, they want the case to be a presentation piece, yet still they want it to be very cheap. Sure, it's included in the price, but if we put the price where it should be, allowing for the case, then the whole package would be too expensive. That's why we are currently studying some totally new ways to make a guitar case. Beautiful ways that do what you're

asking. But it's just in the study phase now, and we're predicting the cost to be too high, so it might just take a little longer. To further explain, look at the price range of guitars: from \$599 to \$7,500. But in reality, the case for each one costs within \$5 of the other, meaning the case for the cheaper guitar is nearly as much as the case for the top-end guitar. When you have a guitar that costs \$599, it's hard to include a \$200 case. That's why we have gig bags, padded gig bags, hard gig bags, simple wood cases, and complex wooden cases. And the spread between them, cost-wise, is very small, so it's tough. We're looking for a comprehensive solution, as you suggest, but maybe for different reasons. I hope this makes sense and gives you a little insight into our case world.

I've been the proud owner of several awesome Taylors (I'm one of those "traders" you mentioned in BobSpeak in the fall 2011 issue of W&S). My favorite right now, and a keeper, is my 1999 W14c. As you said, as it gets worn, the cooler it becomes. In particular, I love the Western Red cedar top and how the color has aged and darkened a bit over time (also found on Taylor's 714, 514, and probably others I can't remember). I really like how it's so distinguishable from the lighter spruce found on most others. Is there something I can do at home to accelerate the darkening of the top without refinishing or other harsh measures? I'm thinking maybe exposure to sunlight?

Kyle Centennial, CO

Yes, Kyle, exposure to light will do it. Direct sunlight does it the fastest. Don't do that. But filtered light inside your home where it's bright will work much faster than storing it in the case. Just be sure to learn how to watch its moisture content and be willing to put it back in the case for humidification when the need arises. In this way, you're on your own a bit, but we have lots of info to teach you how to discern its dryness. I keep guitars out, in my home, and with a watchful eye they're fine.

I have been using Nashville tuning (the higher set from a 12-string used on a six) on a cheap guitar and want to improve the sound to use it seriously. I tried it on my 614ce but was disappointed, as I have to attack too hard to get it to come to life, which is not ideal for fingerstyle, and it lacks

some of the "sparkle" that I want. Another problem is that the pickup balance is particularly strong on the middle two strings as I go up the neck. As I cannot really ask my local store to restring several guitars, I was wondering if you have come across this before and can recommend a model and setup that would work better.

Mike Smith Lincoln, England

Mike, I have a simple solution. The GS Mini. It's cheap, sounds great, and is perfect for your needs. Do it! Experiment with string gauge, so not to be too light, but it'll work.

I own an NS62ce and I love it. However, I had rotator cuff surgery and the depth of my guitar is problematic. I tried a steel-string walnut T5 with its thin body. Sweet instrument, but steel-strings and my voice just don't go together. I much prefer the sound of nylon. Do you have any thin body/thin neck acoustic/electric possibilities? Does the T5 work with nylon strings?

Linda Hurstad

Linda, I'm sorry, we don't, and the T5 won't work with nylon strings. My friend Robert Godin from Montreal makes some very nice guitars that would suit that need of yours. You should take a look at Godin. But remember us when your shoulder gets better.

Two years ago my wife accompanied me to a Road Show at which Wayne Johnson played a T5. She saw my eyes light up and correctly figured it was the guitar, so that Christmas she gave me a spruce-top T5 from Tobias Music in Downers Grove, Illinois. I love everything about the T5 (we own three Taylors), but one thing that continues to frustrate me: I can't get a "jazz sound" (think Wes Montgomery) when I play. I've experimented with different guitar and amp settings without achieving the tone I want. My amps include a Peavy Bandit 112 and a portable Roland Micro Cube. Do you have any suggestions about the optimal guitar/amp settings to achieve the tone I want?

John Cebula

Ed. Note: We asked Wayne to respond: John, thanks for coming to the Road Show and thanks to your wife for the gift of a T5. You're a lucky man! I'd

Got a question for Bob Taylor?

Shoot him an e-mail: 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 2012 TAYLOR GUITAR GUIDE

A flurry of design refinements, several new models, and a few surprises add fresh flair to this year's Taylor collection

With each new year, Taylor unveils a retooled guitar line that showcases our latest inspiration. From groundbreaking guitar designs to the refinement of existing models, our efforts draw from a wellspring of creativity that starts with Bob Taylor. Under Bob's stewardship, our development team constantly explores design ideas, fueled by a passion for crafting – and playing – great instruments. Ultimately, the best of those designs become guitars that give players around the world an expressive, reliable musical voice.

For 2012, we proudly introduce a raft of new appointments across much of our acoustic/electric line. We also debut new Specialty and GS Mini models, align our nylon- and steel-string series, and usher in a revival of our Builder's Reserve design group with two first-ever Taylor products: a ukulele and an acoustic amplifier. On the pages ahead, we'll present the full scope of Taylor guitars available to players, from acoustic to electric, and highlight what makes the Taylor playing experience truly unique. We'll also share some ideas that will help you find the right type of guitar for your needs. Of course, photos and words can only do so much. We hope you come away inspired to visit your local Taylor dealer and sample our latest models firsthand.



WALKING A FINE LINE

Bob Taylor and Andy Powers talk about
the inspiration behind Taylor's
new guitar designs

By Jim Kirlin

One of the key guitar-making missions leading up to this year's guitar collection was to revisit Taylor's acoustic/electric models, which have long been the heart of our product line, with an eye toward refreshing the appointments to give each series a more distinctive identity.

"We have a rich tradition of allowing our guitars to grow into new versions, with new tone or new aesthetics," reflects Bob Taylor. "We've done this for years, and it's natural for us and for our customers to see."

Some series, like the Presentation and 900, debuted design updates last year that carry over to 2012. Others, like the Koa Series, underwent an inspired makeover that we're excited to share. The arrival of Taylor guitar designer Andy Powers in early 2011, Bob says, brought an infusion of new creative energy to the design process that helped fuel the 2012 refinements.

"Andy has brought fresh and beautiful ideas to the team; ideas that the Taylor family of builders and players love to participate in, because we are always interested in improvements," he elaborates. "I love seeing what he designs. The changes on our 2012 models are just spot-on."

Having developed the new inlays for 2012, Andy joined Bob to talk about the aesthetic enhancements to the line and share the collective vision behind some of this year's key refinements. The Koa Series redesign, Andy says, was one of his favorites.

"The koa we have is just spectacular, and we wanted to create a whole new inlay that was worthy of the wood," he explains. "In this case we made a vine inlay that pays homage to koa with tropical plumeria flowers."

Though position marker inlays have a practical benefit, the design team also wanted to break free of the look of individual inlays for this series, so Andy blended the two elements, incorporating the plumeria flowers into the flowing vine motif as elegant position markers. The vine portion of the inlay is blackwood; the flowers are curly maple. Another aesthetic change was to move away from abalone and incorporate all wood appointments to reflect the natural beauty of the Hawaiian Islands, where koa is sourced. In place of the abalone trim previously used around the top, wood was selected to contrast with the top and showcase a unique figure.

"A model with a koa top will have this curly maple edge trim that's quartersawn, so you're seeing the strong figure in it," Andy says. "A spruce-top koa model will feature curly blackwood top trim. So, rather than having abalone sparkle at you, in both cases you have this curly wood that sparkles."

The guitar is bound in rosewood, which completes the organic, all-wood motif.

continued next page

L-R: Bob Taylor with a K24ce and Andy Powers with a 714ce

"To us the Koa Series is almost like the wood lover's version of a Presentation Series guitar now," Bob says. "It has that level of elegance."

Another area of focus within the acoustic/electric line was the 700 Series, one of three series that feature the classic rosewood/spruce wood pairing. The design team saw an opportunity to better differentiate each rosewood series through the appointment packages. The 900 Series has long featured Taylor's most sophisticated appointments, and last year returned to the popular "Cindy" vine inlay, with abalone trim and rich red purfling. The iconic 800 Series bears a lineage to the models of Taylor's early days and has long anchored the line as the quintessential rosewood/spruce guitar. The appointments were updated several

years ago to give it a more contemporary flair with a stylish fretboard inlay and figured maple binding. For the 700 Series, the design team envisioned a more vintage aesthetic.

"We wanted to build something that's a nod to the old guitars we love," Andy explains. "We wanted to make an inlay that looked straight out of the 1930s, with pretty traditional material, so we're using ivoroid, which we can engrave really well."

In addition to the Heritage Diamond fretboard inlay motif, all the other inlays and binding also feature ivoroid. Another retro touch included as a standard feature is a vintage sunburst top with a dark, gradual fade.

"Taylor has a whole generation of history," Andy says. "But this guitar is an idea of what Taylor might have built

if we had two more generations of history."

For the maple/spruce 600 Series, the design team introduced a new Twisted Oval fretboard inlay originally inspired by a day Andy spent at a California lake with his wife.

"I was sitting on the shore doodling while my wife was out on a kayak," he recalls. "I was watching the way the ends of the paddle moved, twisting up and back. So I drew what I thought it looked like. Later we took that and morphed it until it became two interlocking pieces. There's a tiny nod to Escher in the way he would do his impossible knots."

"It has a real clean, contemporary look and a sharpness to it with the points on the ends and the ovals and the ways the lines are flared," he adds.

"We thought the 600 Series was a great fit because it has a modern persona and because it's the perfect stage guitar, between maple's tonal crispness and the way the light-colored woods are compatible with all kinds of eye-catching colors."

A new design for the 500 Series honors mahogany's rich heritage as a guitar wood, yet with a contemporary twist. The Deco Diamond fretboard inlay progresses from a square form into a more elaborately flared diamond. The pearlloid inlay material (an Italian acrylic that we first used with our 2010 Fall Limited Editions) was an appealing alternative to traditional pearl because it can be easily engraved with lasers, enabling the inlay to have an extra level of detail. Another aesthetic touch was to visually interpret mahogany's warm

tonal character with a dark brown stain on the back, sides and neck, accented with faux tortoise shell binding.

The 400 Series also incorporates a new, laser-engraved pearlloid inlay. The series has always projected a clean, contemporary look, which was enhanced with an engraved dot that progressively flattens out into an oval. The 300 Series welcomes a GS shape and incorporates slightly smaller fretboard inlay dots.

Other minor appointment refinements to the acoustic/electric line include an optional tobacco sunburst top or all-black finish for the 200 Series, and an upgrade to an inlaid rosette on the Baby Taylor and Big Baby.

Nylon-Strings Join Steel-Strings

One of the most sweeping changes to the acoustic/electric line is the integration of our nylon-string models into the line alongside our steel-string models. As a result, the nylon-string and steel-string guitars will now share appointment specifications within each series. New nylon-string models also were added to make them available from the 200-900 Series.

"After years of building hybrid nylon-strings that are geared toward the modern steel-string player, we felt that they belong together with our steel-strings," Bob explains. "Now you'll have a choice of more wood pairings and have all the different visual aspects that relate to the steel-strings."

In the longterm, the nylon migration also clears the way for the eventual release of a pure classical guitar series, a project currently in development.

Mahogany for the Mini and Specialty Models

Several new acoustic models expand the ranks of our more unique guitar offerings. In response to the GS Mini's wildly popular reception since its debut in 2010, a mahogany-top version is now available. The design team is excited about the new possibilities it offers players.

"With the mahogany top, it might take a little longer to play in, but you'll have this incredible blues machine," Andy says. "It's like the old mahogany-top guitars from the Depression era,

where you've got this burly, punchy quality. There will be times when players might prefer the spruce-top version, but if they want to play a little ragtime or blues, that mahogany-top is the one. It could also work as a slide instrument, with a taller nut. It's really cool as a lap guitar, almost like a Weissenborn with a bottle neck. The short scale makes slants really easy, it handles some higher tunings really well, and you can do all kinds of fun stuff with it. And for what it costs, a person could buy one of those and dedicate it to a specific use. I even know players who will buy two or three of them, high-string one with that short scale, and set up another one for playing with a slide. Some guys keep them in different tunings as an alternate guitar. It's a really versatile little piece."

Our baritone and 12-fret models also welcome a new addition in the form of mahogany versions that accompany the original rosewood models.

"The nice thing about the mahogany baritones is the way the extra clarity works with the lower-pitch fundamental of the B tuning," Andy says. "They sound great."

12-Strings

Another change for 2012 is a refinement of Taylor's 12-string model selection. We've decided to make the GS the predominant body shape for our 12-strings, based on the natural compatibility of the body shape with our current 12-string design.

"We've found that the GS makes a great 12-string because the waist has been shifted a little higher and pushed out a little more than a traditional Jumbo, so the top is a bit more flexible in some of those curves," Bob explains. "Players get a more resonant, colorful sonic picture. It turned out that the GS shape delivers a lot of what players want to hear from a 12-string guitar. You have this beautiful, rich low end, with an even balance from the low to the high that gives it a pleasant ringing quality."

We've also pared down our selection of Grand Auditorium 12-strings to the GA3-12 and GA4-12. The Jumbo, meanwhile, is taking a temporary leave of absence from the line. The plan is for the design group to experiment with some new shape and voicing ideas to refine its tonal personality.

The Electric Line

In its relatively brief history thus far, the Taylor electric line has quickly grown to encompass an expansive range of guitar styles and tones. Over the course of 2011 the SolidBody saw the addition of double cutaways, new colors, and new pickup configurations. The custom-ordering flexibility, together with the aftermarket Loaded Pickguards, gives players incredible aesthetic and tone-shaping control.

For the hollowbody T5, a new Spires fretboard inlay was designed for Custom models, while the semi-hollowbody T3 is now available with additional pickup options, including vintage alnico and high-definition mini humbuckers, the latter of which the design team felt were a great match for the guitar.

"Our mini humbuckers are fantastic pickups," Andy says. "They're really balanced with a pretty character to them, but they also have this bold and punchy quality. At times they have almost a single-coil-like character in their clarity, with the power and noise-cancelling of a humbucker. You get the sparkle, the punch, the pop of a really good single coil, but put into a setting you can have a lot of fun with on stage. These are unique, wonderful sounds that you can use to play rock, rockabilly, surf music, Merle Travis-style country, all kinds of stuff."

Builder's Reserve: Ukuleles and Amps

One of the more intriguing developments for 2012 isn't formally part of the standard Taylor guitar line but is slated to make recurring appearances each quarter. Over the past several years we've made two batches of ultra-limited Builder's Reserve guitars (one was a SolidBody Classic made from burled Bastogne walnut, the other a run of 50 Liberty Tree T5 models featuring tops made of the historic wood). This year marks the return of Builder's Reserve as a high-level design shop that allows us to craft very small batches of detail-rich instruments that are too labor-intensive to build through our standard guitar line. Andy's arrival last year helped rekindle the spirit of super-premium, handmade craftsmanship that sets Builder's Reserve apart.

Two extraordinary Builder's Reserve offerings are sure to make a stylish



Andy Powers uses a rabbit plane to shave a ukulele's oversize braces down to begin the top voicing. "I'll work them slowly, going from one to the next until they all approach their finished size, monitoring the sound of the top as I go," he explains. "I made that plane on my 13th birthday, and have used it on nearly every guitar I've made since."

entrance for 2012. To celebrate the redesign of the Koa Series, we're releasing 30 all-koa guitars that are each paired with a matching, hand-crafted tenor ukulele also designed in-house. It marks Taylor's first non-guitar instrument offering and was made possible by Andy's background in making high-end ukuleles.

"Andy has been building ukules since he was a kid, and I mean for nearly 20 years," says Bob. "He knows what a good uke sounds like because he's such a great player, and he knows how to build it to get there. His ukules feel and sound like real musical instruments."

The whole project came about on the fly, after Andy built a tenor uke on a whim using some koa that was too small to build a guitar with. He gave the uke to Bob to take home one weekend and have fun with it.

"It was so much fun I couldn't put it down," Bob says. "So, we thought, let's

build some ukules by hand, and when we get a hankering to build more, we will."

All 30 will be built by hand because no tooling has been made for the ukules.

The second Builder's Reserve series is a limited release, Taylor-designed acoustic amp that's been simmering on the back burner for a while.

"The amp and guitar pairing is also a complete first for us," says Bob. "Our team has worked steadily for a few years, chipping away at a design for a high quality, yet portable acoustic guitar amp that sounds terrific with our Expression System. We're really proud to hand-make these amps and offer them in limited quantities this year."

The ES Amp is optimized for ES-equipped guitars, which makes it remarkably transparent and simple to use since you shape your tone using the ES controls on a guitar (the only control on the amp is a volume knob). Instead of a full-blown product launch, we've decided to offer the amp this

year in a quarterly series of Builder's Reserve releases, in which we build a matching guitar and acoustic amp combo. Each quarter a different guitar and custom amp cabinet will be designed together and released in small batches. To read more about both Builder's Reserve pairings, see the following page.

Whether Taylor's latest designs ultimately are offered through Builder's Reserve or the standard Taylor line, the refinements that the team introduces are guided by a common underlying sense of aesthetic balance.

"For us, an object is really successful when you can't add a single thing or take a single thing away and have it be as good," Andy reflects. "There's a certain 'just right' quality about something when you've achieved the right balance between an object's components. That's the sweet spot. That's what we aim for."

BUILDER'S RESERVE

We celebrate the return of our small-batch Builder's Reserve series with the debut of a tenor ukulele, an acoustic amp, and a fantastic companion guitar for each



View more Builder's Reserve photos at taylorguitars.com

Ukuleles have been riding a resurgent wave of popularity lately, but don't accuse Andy Powers of hopping on the bandwagon. He's been making ukes since he was a kid, and can count artists including Elvis Costello and singer-songwriter Sara Watkins (Nickel Creek) among his satisfied uke customers.

When Andy made a prototype of a Taylor tenor uke last summer and passed it on to Bob Taylor to play, it instantly won him over. Two more were soon made for Taylor Swift, who has been playing them on stage every night on her current tour.

The enthusiastic responses prompt-

ed talk of introducing a Taylor uke as a special limited release. With a redesign of the Koa Series already in the works, the Taylor design group decided to celebrate the new design aesthetic and their love of koa with a tandem uke/guitar offering that would honor the traditions, heritage and music of Hawaii, koa's home.

The solid koa ukuleles embody a more handcrafted approach to instrument making, since Taylor hasn't yet developed all the tooling that would be required to make the uke as a production model. Andy spent many an hour hunched over sets of koa, chisel and sandpaper in hand, shaving braces,

dropping in tiny inlay pieces, and meticulously coaxing to life each of the 30 ukuleles that were made. The appointments mirror those of the new Koa Series (see page 24), featuring a beautiful plumeria fretboard inlay that had to be scaled down to accommodate the uke's more diminutive size.

The tenor-style design features a body length of just over 12 inches, with a scale length of 17.25 inches. The neck meets the body at the 14th fret.

"It's more of a guitar player's uke," says Bob Taylor. "Anyone who plays guitar can just have fun instantly with this."

The ukulele is made to be tuned GCEA, with a low-wound G string,

although the design also will work well with a traditional high-strung G. For players who might want to try it with a more guitar-like voicing, the design can accommodate baritone uke strings, which are the same as the four high strings on a guitar: DGBE.

The companion guitar for this Builder's Reserve series is an all-koa cutaway GS. The appointments are identical to the actual Koa Series, with one premium tone enhancement: solid lining and side braces inside the guitar rather than the typically-used kerfing. While far more difficult to execute, the thinner solid lining and side braces

together add more torsional strength to the sides. As a result, less string energy is wasted, more of the top and back are free to move, and the guitar produces a livelier, more responsive, and more dynamic sound.

"The bowed instrument world and the classical guitar world had this one figured out a long time ago," says Andy, "but it's relatively new to the steel-string guitar, as our instrument is only around 80 years old."

Each ukulele/guitar pairing will feature a custom label and will be sold to dealers strictly as a matched set.

A Craftsman-Inspired Guitar/Amp Pairing

Considering Taylor's winning track record of developing great acoustic electronics for its guitars, it was arguably just a matter of time before we addressed the next link in the signal chain. We're pleased to introduce the limited-release Taylor ES acoustic amplifier, a 40-watt acoustic amp designed to provide a natural extension of our Expression System pickup and preamp. The goal was to give players a great-sounding acoustic amp that's small, lightweight, and easy to use.

The amp's transparent design adds no additional tonal color to the ampli-

fied sound of an ES-equipped guitar. In fact, the only knob on the amp is a volume control. For tone shaping, players use the ES tone controls on their guitar.

Rather than putting the amp into full production, this year we've decided to make it in the U.S. and release it in several series of Builder's Reserve guitar/amp pairings, in which the guitar and amp are designed together, with matching wood and aesthetic elements. Like the ukulele/guitar pairing, we've made 30 of each, and they will be sold together as an acoustic package.

Our first batch features a cutaway GS guitar with a back and sides of beautiful flatsawn flamed mahogany,

a European spruce top, a flamed mahogany neck, and our first-ever flamed maple armrest and binding. The European spruce, which is difficult to procure, sounds wonderful paired with a mahogany GS body, says Andy.

"It has an Adirondack-like attack," he explains. "It's got huge, punchy volume with good headroom, but also with thick, rich overtones. It's like a cross between Engelmann and Adirondack spruce. It's one of the really classic instrument top woods."

Andy designed custom fretboard and headstock inlays, drawing inspiration from the residential architecture of the Greene brothers, whose early

20th century bungalow-style houses in Southern California, including Pasadena's famed Gamble House, stand out as iconic expressions within the American Craftsman-style movement. The "Pasadena Torch" inlay design, in flamed maple and bubinga, was also incorporated into the amp cabinet, and the decorative design also was guided by the Greene Arts and Crafts aesthetic of furniture design.

The cabinet is made of solid, flamed maple – which relates to the maple binding around the guitar – with inset side panels of flamed mahogany laminate to match the guitar's back, sides and neck. The panels incorporate the

Pasadena Torch inlay motif to match the guitar's fretboard. Together, the guitar and amp make an inspiring acoustic partnership that any player, collector, or wood craftsman will savor.

ES Acoustic Amp Features

- 40-watt, solid-state design
- 8-inch custom poly cone woofer with neodymium driven voice coil
- 1-inch textile dome tweeter
- Bi-amp speaker arrangement (woofer and tweeter each have independent amplifiers)
- Sealed design, hardwood cabinet



TAYLOR'S CULTURE OF INNOVATION

**From sourcing wood to personal service,
Bob Taylor's innovative vision has given
players a better guitar experience**

As guitar players, we all crave an instrument that inspires us. That's why people love picking up a Taylor. It puts inspiration within reach of anyone, anytime, from beginners to pro musicians. For years, Bob Taylor and his development team have worked painstakingly to remove the obstacles to a good playing experience – tuning issues, high action, murky tone, lack of serviceability.

When you pick up a Taylor, a great playing experience is always there waiting for you. The guitar neck is comfortable and easy to play. The guitar stays in tune all the way up the neck. The tone is articulate and well-balanced. The craftsmanship ensures that it will last. Our dedication to enhancing the playing experience extends to every type of guitar we make, from acoustics to electrics, and gives players a wealth of choices to serve their needs. Here are a few highlights of what sets the Taylor experience apart.

Playable Necks

From Taylor's sleek, comfortable acoustic neck profile to the groundbreaking NT® neck design, stable, playable necks are a core part of Taylor's heritage. The NT neck design allows the neck angle to be set with precision on every guitar. As a result, every Taylor neck is straight and the intonation is true. The design also allows for micro-adjustability, so if your neck ever needs to be reset, it can be serviced easily without compromising its stability.

The same innovative design approach carries over to our electric guitars with the single-bolt T-Lock® neck joint. As the neck is bolted in place, it pulls down and back toward the bridge for perfect alignment and stability. The contouring makes the neck feel and look great, especially up by the body. There's no heel, and the asymmetrical curve where it meets the body creates a smooth aesthetic line that flows into the cutaway. Whichever type of Taylor you reach for, the neck will never get in the way of your playing experience.

Clear, Balanced Tone

Through Bob Taylor's pursuit of great acoustic tone, a Taylor guitar has come to define the modern acoustic sound. Players and sound engineers love the tonal balance and clarity,

which makes a Taylor easy to record and mix with other instruments in the studio and on stage. Bob's experimentation with acoustic body shapes led to proprietary body styles like the Grand Auditorium, which gives players and recording engineers a versatile voice that fits cleanly into a mix. Shapes like the Grand Concert give fingerstyle players a more expressive musical tool with controlled overtones. The Grand Symphony proves that low-end horsepower doesn't have to come at the expense of a balanced tone. Our ongoing improvements with bracing and other construction methods continue to put an impressive range of tonal options in the hands of players, which in turn has inspired fresh musical discoveries.

Advanced Pickup Design

Taylor's passion for exceptional acoustic tone extends into the realm of magnetic pickup design to give players great amplified sound for live performance. Our proprietary Expression System® (ES) acoustic electronics faithfully reproduce the natural sound of an acoustic guitar, allowing your personal tonal nuances to come through in a transparent way. The ES components, including the controls, are elegantly integrated into the guitar's design and make it easy to shape your tone.

Our in-house pickup designs later sparked the development of Taylor's electric guitar line, featuring the hollowbody T5, SolidBody Classic and Standard, and the T3 semi-hollowbody. Breakthrough pickup designs capture all the character of the classic pickups that electric players love, while also adding new flavors that spur fresh inspiration.

Precision Craftsmanship

Bob Taylor's pioneering use of modern tools and technology has had an industry-leading impact on virtually every aspect of the guitar-making process. By embracing computer-controlled milling, laser-cutting, robotic finish spraying and buffing, and other cutting-edge manufacturing techniques, Taylor has elevated craftsmanship to a level of impeccable precision and detail. The benefits include consistently high quality, greater environmental sustainability, and the ability to add striking

aesthetic refinements to a guitar that could never be produced using traditional methods. In the end, every Taylor innovation serves players by giving them a more enjoyable guitar-playing experience.

Model Options

The Taylor product line gives players a rich musical palette to explore. Beyond our robust selection of acoustic models, we've built additional flexibility into our line with an array of standard model options, while our extensive Build to Order program makes designing your dream guitar a convenient reality. Within our electric guitar line, the SolidBody is designed on a modular platform that invites incredible customization. It's never been easier to get exactly what you want from us.

Wood Sustainability

Bob Taylor has applied innovative thinking to support the sustainable use of tonewoods for generations to come. Taylor's manufacturing methods are designed to reduce waste and maximize the amount of usable wood yielded from each tree harvested. We've partnered with environmental groups and local communities internationally to create pioneering programs that serve as healthy models for responsible forestry. We've embraced alternative woods with sustainable growth cycles. We've gone beyond simply complying with environmental laws to assume an industry-wide leadership role in the way we source and purchase wood. When you buy a Taylor, you can feel confident that the woods used for your guitar have been

procured in the most responsible way possible.

Service and Support

Taylor is more than just a guitar manufacturer. We're a full-service guitar resource center that is geared to help customers before they ever purchase a guitar, and a repair and service center that's dedicated to helping owners keep their Taylor guitars in top condition. We understand that people want to be well-informed before investing in a guitar, which is why you can always call us and talk to a knowledgeable service representative if you have questions. When you become a Taylor owner you also become part of the Taylor family. We hope you have a lifelong relationship with your guitar – and with us.



Opposite page: A computer-controlled mill brings precision and consistency to the neck-carving process; Above: Automated sidebending machines designed and built by Taylor's tooling department increase efficiency and reduce wood breakage



FIND YOUR FIT

How to choose an acoustic guitar that's right for you

Though more than 150 acoustic guitar models are offered through Taylor's 2012 line, understanding what type of player you are will help clear a path to the "right" guitar – one that will inspire you, complement your playing style, and reward you with a great sound for your needs.

Perhaps the best advice we can give is to sample a variety of models and enjoy the process. Play the way you naturally like to play. Savor the sounds of each guitar like you would the flavors at a tasting event for food or fine beverages. If you do, you won't have to worry about finding the right guitar – it will find you. Here are a few ideas to help guide your search.

Start with a Guitar Category

Think about the basic type of acoustic guitar you want. The Taylor acoustic line is centered on our flagship steel-string models, divided into cutaway and non-cutaway categories. Do you want a 6-string or 12-string? Do you want the ability to plug in and amplify the guitar? Are you considering a nylon-string guitar? Taylor's inviting nylon models evoke the sound of a classical guitar but offer the familiar feel and playing comfort of a narrower steel-string neck. If you're looking for a "sub-compact" size guitar for traveling, playing on the couch, or getting kids started, consider the GS Mini or Baby Taylor. Finally, in a class all their own are Specialty guitars like the Baritone or 12-Fret, which suit unique applications that the seasoned player will find inspiring.

Choose a Compatible Body Shape

Once you know what type of guitar you want and how you plan to use it, choosing a body style is a great place to narrow your search. Though every Taylor model will yield a clear, balanced tone and perform well across a range of playing styles, each shape projects a unique fundamental voice that responds best to certain types of playing. For example, if you're an aggressive strummer or picker looking for a bold sound, consider a bigger-bodied guitar that can generate

more tonal output. Also, be sure to choose a body shape that's physically comfortable to play. Here is a rundown of Taylor acoustic body shapes and their basic tone profiles:

Grand Auditorium (GA)

Taylor's most versatile and popular body style finds the sweet spot between a big and small guitar. It's robust enough to handle medium strumming and flatpicking, yet also responsive to fingerpicking. It tracks well with other instruments both in a studio mix and on stage. It's the ultimate all-purpose guitar and has come to define the modern acoustic sound.

Grand Symphony (GS)

The full-bodied GS yields Taylor's boldest, richest acoustic voice. Beyond the impressive volume and sustain, the GS is also responsive to fast picking and a bluesy fingerstyle touch. The piano-like bass, meaty midrange, and thick, shimmering highs blend seamlessly. The GS also makes an ideal choice for a 12-string.

Grand Concert (GC)

With its compact design, the GC is physically comfortable to play and produces a smaller sonic footprint, which helps curb the overtones and fits neatly into recording and performance scenarios. The GC gives players a "secret weapon" in the studio. It also has a shorter 24 7/8-inch scale length for easier fretting and a slightly slinkier feel, which can make a big difference.

Dreadnought (DN)

The Taylor Dreadnought refines a traditional guitar shape for the modern era, and players with a harder attack will love the blend of power and articulation. Because the waist is less tapered than the GS, the DN tends to concentrate the sonic horsepower slightly more in the lower register. The voicing will produce driving rhythms, yield a low end that's robust without getting muddy, and help solos cut through.

Jumbo (JM)

With the emergence of the GS as a big, rich acoustic voice that balances power and balance, we've decided to temporarily remove the Jumbo from the Taylor line for 2012 (with the exception of the Leo Kottke Signature Models) in order to explore voicing refinement ideas in our design studio. Look for its spirited return next year.

Explore Different Tonewoods

If a guitar's shape produces the sonic equivalent of a meal, think of tonewoods as the seasoning. The unique acoustic properties of woods help color a body shape's fundamental sound. The key, once again, is to find the woods that match up best with your playing style and intended applications. It might be rosewood's low-end growl and sizzling trebles; the midrange overtones of mahogany; the focus and projection of maple; or the warmth of a cedar top for fingerpicking. As you play, pay attention to each wood pairing's distinctive acoustic traits, along with the feeling of responsiveness in your hands. If you plan to play and sing, tune in to the way the acoustic sound relates to your voice.

Beyond tonal considerations, woods boast an inherent visual appeal that can also be deeply inspiring. Figured koa, maple, and cocobolo, to name a few, have cast a seductive spell on many a player. Grain patterns, color variegation, and other visual characteristics all help differentiate a guitar and showcase each one as a truly unique instrument.

Look for more descriptions of each wood's tonal nuances in the pages that follow, with additional details in our Woods feature at taylorguitars.com.

Know Your Player Profile

For all the inherent nuances of different guitars, acoustic tone is largely in the hands of the player. When Taylor staff members talk to customers about choosing the right guitar at Taylor Road Shows and Find Your Fit dealer events, the first thing they do is identify the person's "player profile." Understanding what type of music the person likes to play and what kind of attack they

have with their strumming/picking hand will help lead to the right guitar. If you own other guitars and are looking for fresh inspiration, it might be good to try a different type of guitar, as Taylor's Aaron Dablow explains.

"If a person is a bluegrass-heavy strummer and already owns a Sitka spruce/rosewood Dreadnought, I might steer them into a mahogany GS," Dablow says. "It will give them a little extra flavor, something that will inspire them to play a little differently."

Look for Aesthetic Inspiration

Taylor's thoughtful design details make a visual impression before you ever pick up a guitar. In addition to the elegant lines that distinguish the shape of the headstock, bridge, pickguard and body, a unique package of appointments gives each guitar series a unique identity. Beautifully crafted artistic appointments include inlays, binding, and finish colors that range from subtle to sublime. The visual inspiration in turn serves as an appetizer for our musical creativity. Players who crave something beyond what we offer through our standard line can design their own custom guitar through our Build to Order program.

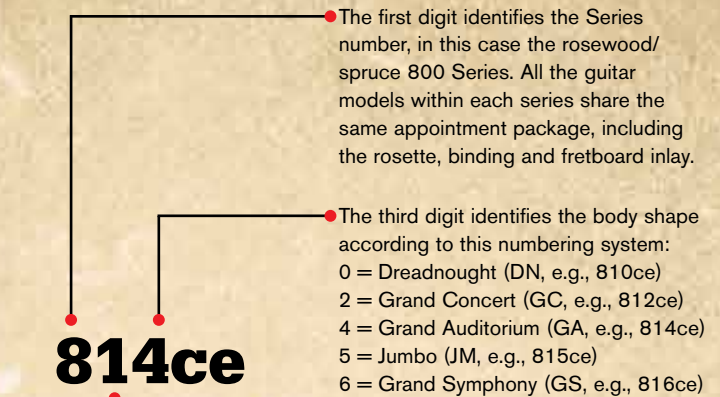
More Test-driving Tips

As you evaluate guitars, try playing several models that have the same body shape but different woods. Or the same woods with different body shapes. This systematic approach will help you hone in on each guitar's tonal differences more clearly. If you plan to record with the guitar, you might want to compare your leading contenders before you make your decision. If you plan to play with others, try jamming with friends in the store to gauge how the guitar will sound with other instruments.

As thorough as your search may be, remember that each person's playing and listening experience ultimately is subjective. That's part of the beauty of finding your fit: You get to decide what inspires you most.

Understanding Acoustic Model Numbers

The majority of Taylor's acoustic guitars fall into two main categories: an acoustic/electric line that comes standard with a cutaway and electronics ("ce") and an offering of non-cutaway models. Most of the acoustic/electrics feature a three-digit model number in the 100 through 900 range. Here's how our numbering system works:



The second digit typically indicates whether the guitar is a 6-string (1) or a 12-string (5). A 12-string Grand Symphony in the 800 Series would be an 856ce. The second digit can also be used to note a model that features the same top as the back and sides (2). For example, with the Taylor Koa Series (K), the K12ce is a six-string Grand Concert with koa back and sides and a Sitka spruce top. That same Grand Concert shape offered with a koa top would be a K22ce. If it's a 12-string with the same top as the back and sides, 6 is used instead of 5. (A 12-string koa/spruce GS would be a K56ce; with a koa top it would be a K66ce.)

For 2012, our nylon-string models have been integrated into the 200-900 Series of the acoustic/electric line and are designated by the letter "N" at the end of the model name. So, a nylon-string Grand Auditorium model in the 800 Series would be an 814ce-N.

The naming system for the non-cutaway acoustic line is different but related to the acoustic/electrics. Here's how it works:

GA8

The model name begins with the shape abbreviation. A single digit number matches up with the woods used in the correlating series. So, the 8 here relates to the woods used for the acoustic/electric 800 Series. A 12-string version of this model would be a GA8-12.

Presentation series

Supreme attention to detail elevates the Presentation Series to a class all its own. It begins with our finest sets of cocobolo and Sitka spruce, adorned with an array of ultra-premium appointments. Exclusive to the series is a contoured ebony armrest that blends form and function with smooth elegance, while spectacular paua outlines each guitar line and sparkles at every turn. The richly detailed Nouveau vine inlay swirls along the length of the fretboard, with supporting inlay touches in the headstock and bridge. Only our most skilled craftsmen are enlisted in its limited production, which takes considerably longer to complete than any other model in the Taylor line. The result is an artistic masterwork.

Series Details

Back/Sides: Cocobolo

Top: Sitka Spruce

Finish: Gloss Top, Back and Sides

Rosette: Single Ring Paua

Fretboard Inlay: Paua Nouveau

Binding: Ebony (Body, Fretboard, Peghead, Soundhole)

Bracing: CV with Relief Rout

Electronics: Expression System®

Tuning Machines: Gotoh Gold

Case: Taylor Deluxe Hardshell (Brown)

Additional Premium Appointments: Ebony Armrest, Paua Trim (Top, Back, Sides, Fretboard Extension), Cocobolo Backstrap, Peghead/Bridge Inlays, Bone Nut/Saddle, Abalone Dot Bridge Pins

L-R: PS14ce front and back

Available Shapes & Models



PS14ce



PS16ce
PS56ce



PS12ce



PS10ce

Koa series

Hawaiian koa's exotic beauty has inspired new all-wood appointments to blend naturally with koa's rich, organic charms. Our tropical Island Vine fretboard inlay incorporates a delicately flowing design with strategically arranged plumeria flowers that double as fret position markers. Rosewood binding's complementary touch is paired with a different rosette and contrasting top trim based on the soundboard wood: figured blackwood with spruce tops, and curly maple with koa tops. As much as any other series, our sublime koa models evoke a strong sense of place, as wood and design meld together into a cohesive whole.

Series Details

Back/Sides: Hawaiian Koa
Top: Sitka Spruce or Hawaiian Koa
Finish: Gloss Top, Back and Sides
Rosette: Blackwood/Rosewood (Spruce Top) or Maple/Rosewood (Koa Top)
Fretboard Inlay: Blackwood/Maple Island Vine
Binding: Rosewood (Body, Fretboard, Peghead)
Bracing: CV with Relief Rout
Electronics: Expression System®
Tuning Machines: Taylor Gold
Case: Taylor Deluxe Hardshell (Brown)
Additional Premium Appointments: Figured Blackwood Top Trim (Spruce Tops) or Curly Maple Top Trim (Koa Tops), Peghead Inlay, Bone Nut/Saddle

L-R: Koa-top K24ce, K16ce

Available Shapes & Models



K14ce
K24ce



K16ce
K26ce
K56ce
K66ce



K12ce
K22ce



K10ce
K20ce

"Koa has a lot of the appealing tonal characteristics of mahogany, but with a little extra bloom and a little more clarity, almost like you took a piece of mahogany and sprinkled it with rosewood." — Andy Powers



900 series





The most elegantly appointed of our three series of rosewood/spruce guitars features our classic "Cindy" fretboard inlay, designed in honor of Bob Taylor's wife. The premium rosewood selected displays tight grain and rich color variegation. Abalone-etched details accentuate the blend of soft curves and crisp angles that define each guitar, while red purfling draws out rosewood's hues. With the addition of nylon-string GA and GC models to the series, it's now possible to have this beautiful design motif as part of the nylon aesthetic. If you crave a well-dressed rosewood guitar, the sparkle and polish of the 900 Series is bound to call out to you.

Series Details

- Back/Sides:** Indian Rosewood
- Top:** Sitka Spruce
- Finish:** Gloss Top, Back and Sides
- Rosette:** Single Ring Abalone
- Fretboard Inlay:** Abalone Cindy
- Binding:** Rosewood (Body, Fretboard, Steel-string Peghead, Soundhole)
- Bracing:** CV with Relief Rout or Nylon Pattern
- Electronics:** Expression System® or ES-N® (Nylon)
- Tuning Machines:** Gotoh Gold or Nylon Gold with Ivoroid Buttons
- Case:** Taylor Deluxe Hardshell (Brown)
- Additional Premium Appointments:** Abalone Top Trim (Including Fretboard Extension), Red Purfling, Peghead/Bridge Inlays, Bone Nut/Saddle, Abalone Dot Bridge Pins

Opposite page: Taylor artist relations liaison Tim Godwin jams on a 914ce outside the Spanish Village art studios in San Diego's Balboa Park; This page: Abalone inlay details on a 914ce

Available Shapes & Models

			
914ce 914ce-N	916ce 956ce	912ce 912ce-N	910ce



LITTLE ITALY
SAN DIEGO



800 series

The 800 Series stands as a quintessential offering within the Taylor acoustic line due in part to its connection to Taylor's earliest days. While the appointments have evolved over the years from an early workmanlike aesthetic into its more contemporary fretboard inlay and figured maple binding, the series will always be a Taylor classic, with the 814ce standing out as a perennial bestseller among our upper-end models. Over the years, countless professional musicians, from session players to sidemen, have confidently plied their craft with an 800 Series guitar, and it remains a popular choice among working players who want a great rosewood/spruce guitar.

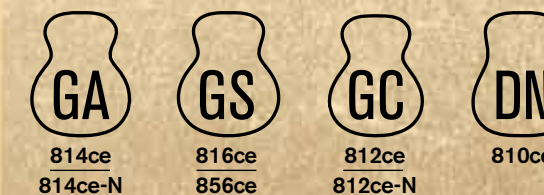
Series Details

Back/Sides: Indian Rosewood
Top: Sitka Spruce
Finish: Gloss Top, Back and Sides
Rosette: Single Ring Abalone
Fretboard Inlay: 800 Series Pearl
Binding: Curly Maple (Body, Fretboard, Steel-string Peghead)
Bracing: CV with Relief Rout or Nylon Pattern
Electronics: Expression System® or ES-N® (Nylon)
Tuning Machines: Taylor Gold or Nylon Gold with Ivoroid Buttons
Case: Taylor Deluxe Hardshell (Brown)

Opposite page: Our marketing team's web strategist, Shannon McGlathery, with an 814ce in the vibrant Little Italy section of San Diego; This page (L-R): 816ce, 814ce-N



Available Shapes & Models



700 series

This year our 700 Series assumes a distinctly Americana persona, suggesting a Taylor guitar transported from another era. A dark, gradually fading sunburst top inspired by the acoustic guitars of the 1930s pairs well with mocha-hued rosewood back and sides, while ivoroid inlays and binding honor a traditional guitar material. Unlike the 800 and 900 Series, these guitars come standard with Engelmann spruce tops, which tend to be slightly softer than Sitka. The resulting sound blends spruce's overall clarity with a slightly warmer, mellower character. The subtle overtones add a splash of extra richness that suits a vintage personality.

Series Details

- Back/Sides:** Indian Rosewood
- Top:** Engelmann Spruce with Vintage Sunburst
- Finish:** Gloss Top, Back and Sides
- Rosette:** 3-Ring Ivoroid
- Fretboard Inlay:** Ivoroid Heritage Diamonds
- Binding:** Ivoroid (Body, Fretboard, Steel-string Peghead)
- Bracing:** Standard II with Relief Rout or Nylon Pattern
- Electronics:** Expression System® or ES-N® (Nylon)
- Tuning Machines:** Taylor Chrome or Nylon Gold with Ivoroid Buttons
- Case:** Taylor Deluxe Hardshell (Brown)
- Color/Burst Options:** Vintage Sunburst Top and Neck Standard

Opposite page: 710ce; This page (L-R): Rosewood back on a 716ce, 756ce

Available Shapes & Models





600 series

Maple's ability to project with crisp clarity and without an abundance of overtones makes it an ideal tonewood choice for live and recorded music, particularly in a mix with other instruments. Add its blonde complexion and the beautiful figure that characterizes the sets we select, and you have the perfect canvas for a range of rich color and burst treatments. The result is an eye-catching appearance with great stage presence. A new color, koi blue, joins the palette of options this year, and a new Twisted Oval fretboard inlay refreshes the overall aesthetic.

Series Details

Back/Sides: Big Leaf Maple
Top: Sitka Spruce
Finish: Gloss Top, Back, Sides and Neck
Rosette: Single Ring Abalone
Fretboard Inlay: Pearloid Twisted Ovals
Binding: White (Body, Fretboard, Steel-string Peghead)
Bracing: Standard II with Relief Rout or Nylon Pattern
Electronics: Expression System® or ES-N® (Nylon)
Tuning Machines: Taylor Gold or Nylon Gold with Ivoroid Buttons
Case: Taylor Deluxe Hardshell (Brown)
Color/Burst Options: Natural (Standard), Amber, Koi Blue, Trans Red, Trans Black, Trans Orange, Honey Sunburst, Tobacco Sunburst
Note: Natural and Amber come with faux tortoise shell pickguard; other colors/bursts come standard without pickguards

L-R: Koi blue 614ce, natural 616ce, amber 612ce, trans orange 656ce, tobacco sunburst 614ce-N

Available Shapes & Models



Custom Cab

Mahogany paired with an Engelmann spruce top yields a tone that's rich and warm, yet with clear, well-defined focus. A cedar top sounds even warmer and more complex, and responds well to a lighter touch.

500 series

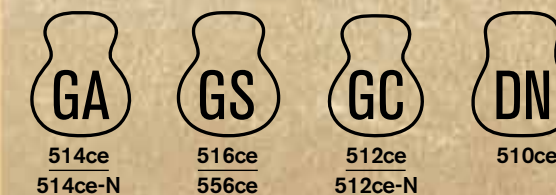
Like rosewood, mahogany remains one of the most enduring tonewoods among acoustic players. Its voice tends to yield a rich midrange, with a wonderful balance of warmth, clarity and complexity. It also pairs well with both spruce and cedar tops depending on the playing application. Our two smaller model shapes, the 512ce and 514ce, feature cedar tops that favor complexity over power, while the spruce-top Dreadnought and GS models come standard with Engelmann spruce, which blends warmth and strong projection. New for 2012, a pair of mahogany/cedar nylon-string models add fresh tonal flavor to nylon's worldly voice. The refined appointment package features a new laser-engraved Deco Diamond inlay scheme, faux tortoise shell binding, and a dark body stain that honors mahogany's heritage.

Series Details

- Back/Sides:** Tropical Mahogany
- Top:** Engelmann Spruce (510ce, 516ce)
Western Red Cedar (512ce, 512ce-N, 514ce, 514ce-N)
- Finish:** Gloss Top, Back and Sides
- Rosette:** 3-Ring Abalone
- Fretboard Inlay:** Pearloid Deco Diamonds
- Binding:** Faux Tortoise Shell (Body, Fretboard)
- Bracing:** Standard II with Relief Rout or Nylon Pattern
- Electronics:** Expression System® or ES-N® (Nylon)
- Tuning Machines:** Taylor Gold or Nylon Gold with Ivoroid Buttons
- Case:** Taylor Deluxe Hardshell (Brown)

Opposite page: Taylor's Canada sales rep Michael Lille with a 510ce and his longtime "sideman" Huck; This page (L-R): 510ce, 514ce

Available Shapes & Models



400 series

Ovangkol, considered a more contemporary tonewood, continues to make a great impression on players who discover its voice. Its modern, focused sound matches many of the same bass and treble properties of rosewood, but produces slightly more midrange sparkle compared to rosewood's scooped mids. Visually, crisp white binding projects a clean aesthetic, and a new engraved pearloid Progressive Dot fretboard inlay applies a modern, cutting-edge design touch. Players looking for a versatile guitar with a broad tonal spectrum will enjoy exploring Ovangkol's responsive sounds.

Series Details

Back/Sides: Ovangkol
Top: Sitka Spruce
Finish: Gloss Top; Satin Back/Sides
Rosette: 3-Ring
Fretboard Inlay: Pearloid Progressive Dots
Binding: White (Body, Fretboard)
Bracing: Standard II with Relief Rout or Nylon Pattern
Electronics: Expression System® or ES-N® (Nylon)
Tuning Machines: Taylor Chrome or Nylon Chrome with Pearloid Buttons
Case: Taylor Standard Hardshell (Black)

*Opposite page (L-R): 412ce, 414ce;
This page: 416ce*

Available Shapes & Models



The new 316ce takes advantage of the GS shape to produce a tone that's especially warm and powerful in the lower register, yet smoothly balanced across the entire tonal spectrum.

300 series

A pair of new GS models, a 6-string 316ce and a 12-string 356ce, bring full-bodied voices to our 300 Series this year. The entry point to an all-solid-wood guitar experience, our 300 Series models feature Sitka spruce with sapele, which produces tonal properties similar to mahogany but with slightly less midrange bloom and a little more treble zest. Its tonal range and balance make it a great choice for an assortment of playing styles. Clean, understated appointments include black binding with white purfling, dot inlays, and a three-ring rosette. Sapele's similar complexion with mahogany also makes for a cohesive blend of color and grain between the back, sides and neck.

Series Details

Back/Sides: Sapele
Top: Sitka Spruce
Finish: Gloss Top; Satin Back/Sides
Rosette: 3-Ring
Fretboard Inlay: 4mm Pearloid Dots
Binding: Black (Body, Fretboard)
Bracing: Standard II with Relief Rout or Nylon Pattern
Electronics: Expression System® or ES-N® (Nylon)
Tuning Machines: Taylor Chrome or Nylon Chrome with Pearloid Buttons
Case: Taylor Standard Hardshell (Black)

Opposite page: Megan Younce from sales support finds a sunny spot to curl up with a 312ce-N; This page (L-R): 316ce, 356ce

Available Shapes & Models





200 series



One of the benefits of Taylor's modern manufacturing approach is our ability to put a great guitar within reach of more players. The rosewood laminate 200 Series is an appealing option for people who want a quality guitar that they can also feel comfortable taking out and using in the world. Whether it's a developing player's first "serious" guitar, a dedicated guitar for a second location, or simply the right guitar for your budget, you can count on Taylor's signature playability and tone to keep you inspired. Choose from a Dreadnought or Grand Auditorium, with an optional cutaway and Taylor's ES-T® electronics. Two attractive new models add splashes of color to the series this year: a 214ce-SB with a tobacco sunburst top and an all-black maple laminate 214ce-BLK.

Series Details

- Back/Sides:** Rosewood Laminate or Maple Laminate (214ce-BLK)
- Top:** Solid Sitka Spruce
- Finish:** Gloss Top; Satin Back/Sides (All Gloss for 214ce-BLK)
- Rosette:** 3-Ring or Single Ring (214ce-SB, 214ce-BLK)
- Fretboard Inlay:** 6mm Pearlloid Dots
- Binding:** White (Body)
- Bracing:** Standard II or Nylon Pattern
- Electronics:** Taylor ES-T® (e and ce Models) or ES-N® (Nylon)
- Tuning Machines:** Chrome
- Case:** Hardshell Gig Bag
- Color/Burst:** Tobacco Sunburst Top (214ce-SB) or All Black (214ce-BLK)

Opposite page: Melissa Magargal (middle), daughter of Rob Magargal from our service team, relaxes with friends between classes at San Diego State University; This page (L-R): 214ce-N, 214ce-SB

Available Shapes & Models

	214	214ce		210
	214e	214ce-N		210e
	214e-N	214ce-SB		210ce
		214ce-BLK		





100 series





Like the 200 Series, the sapele 100 Series incorporates laminate back and sides, which offer greater resilience to fluctuating climate conditions, and a slightly narrower 1 11/16-inch neck to keep small hands comfortable. It's one of the best full-size guitars you'll find for the money, especially with the availability of Taylor's ES-T® pickup. It makes a viable performance tool, a great second guitar for an alternate tuning, or a guitar to keep out around the house.

Series Details

- Back/Sides:** Sapele Laminate
- Top:** Solid Sitka Spruce
- Finish:** Varnish Top, Back and Sides
- Rosette:** 3-Ring
- Fretboard Inlay:** 6mm Pearloid Dots
- Binding:** Black (Body)
- Bracing:** Standard II
- Electronics:** Taylor ES-T® (e and ce Models)
- Tuning Machines:** Chrome
- Case:** Gig Bag

Opposite page: Wood&Steel editor Jim Kirlin with a 110 on San Diego's landmark Spruce Street suspension footbridge, which spans one of the city's many canyons; This page (L-R): 114ce, 110e

Available Shapes & Models

	
114	110
114e	110e
114ce	110ce



Non-cutaway

There's a lot to be said for the clean, traditional look of a non-cutaway acoustic guitar. With our acoustic line we distill our guitars into their purest acoustic form: shapes and woods, without a cutaway or pickguard (though several pickguard options are offered at no extra charge), and with understated appointments. Standardizing the look across several series keeps the pricing consistent among gloss-finish models in the 5 through 8 Series, and between the satin-finish 3 and 4 Series. As a result, you can choose a guitar based on the right shape and wood combination, without the price variation that comes with different appointment packages. Choose from more than 30 6- and 12-string models, with the optional inclusion of our ES electronics on any model. Among the other distinctions: All Grand Concerts in the Acoustic 5 Series and higher feature slotted headstocks, and the Acoustic Koa Series comes with a premium appointment package.

*Opposite page: DN7 with tobacco sunburst top;
This page: GA6e, GA3-12e*

Available Shapes & Models

GA	GS	GC	DN
<u>GA-K</u>	<u>GS-K</u>	<u>GC-K</u>	<u>DN-K</u>
<u>GA-Ke</u>	<u>GS-Ke</u>	<u>GC-Ke</u>	<u>DN-Ke</u>
<u>GA8</u>	<u>GS-K-12</u>	<u>GC8</u>	<u>DN8</u>
<u>GA8e</u>	<u>GS-K-12e</u>	<u>GC8e</u>	<u>DN8e</u>
<u>GA7</u>	<u>GS8</u>	<u>GC7</u>	<u>DN7</u>
<u>GA7e</u>	<u>GS8e</u>	<u>GC7e</u>	<u>DN7e</u>
<u>GA6</u>	<u>GS8-12</u>	<u>GC6</u>	<u>DN6</u>
<u>GA6e</u>	<u>GS8-12e</u>	<u>GC6e</u>	<u>DN6e</u>
<u>GA5</u>	<u>GS7</u>	<u>GC5</u>	<u>DN5</u>
<u>GA5e</u>	<u>GS7e</u>	<u>GC5e</u>	<u>DN5e</u>
<u>GA4</u>	<u>GS7-12</u>	<u>GC4</u>	<u>DN4</u>
<u>GA4e</u>	<u>GS7-12e</u>	<u>GC4e</u>	<u>DN4e</u>
<u>GA4-12</u>	<u>GS6</u>	<u>GC3</u>	<u>DN3</u>
<u>GA4-12e</u>	<u>GS6e</u>	<u>GC3e</u>	<u>DN3e</u>
<u>GA3</u>	<u>GS6-12</u>		
<u>GA3e</u>	<u>GS6-12e</u>		
<u>GA3-12</u>	<u>GS5</u>		
<u>GA3-12e</u>	<u>GS5e</u>		
	<u>GS5-12</u>		
	<u>GS5-12e</u>		



**For complete specifications on all models,
visit taylorguitars.com**

Specialty

A new guitar voice offers a springboard to fresh musical creativity. Taylor's Specialty guitars – a Baritone 6- and 8-string and a 12-Fret – incorporate unique design properties to give players expressive new possibilities. The GS baritones are tuned from B to B and feature a 27-inch scale length to give you a deep, rich voice, yet with normal string tension for a familiar playing experience. They're a great option if you have a lower vocal range or favor a de-tuned guitar sound. The 8-string version adds two upper octave strings to give you extra shimmer without too much 12-string jangle. Expect incredible tonal range, rich melodies, and a great guitar for walking basslines. The Grand Concert 12-Fret features a different neck-to-body relationship – the neck meets the body at the 12th fret rather than the 14th – along with a shifted bridge location, creating a slightly warmer, sweeter, more "vintage" sound. For 2012, we've added a mahogany version of each model to join the original rosewood offerings, and the mahogany 12-Fret is paired with a cedar top rather than spruce. If you want to explore a different version of any of these models, you can always design your own custom Baritone or 12-Fret through our Build to Order program.

Opposite page (L-R): Baritone-8 Mahogany, Baritone-6; This page: Rosewood 12-Fret

Available Shapes & Models



Baritone-6
Baritone-8

Baritone-6 Mahogany
Baritone-8 Mahogany



12-Fret
12-Fret Mahogany



GS Mini

A wonder of scaled-down design, the GS Mini is a fun little acoustic cannon that has taken the world by storm since its debut in 2010. Bob Taylor and his development team took everything they learned when they designed the bold-voiced GS body shape and worked it into a compact form that sounds like a full-size guitar. It's ultra-portable, yet just as comfortable to cradle in the comfort of your home, making it the ultimate modern-day parlor guitar. This year we're excited to introduce a new tonal flavor with a mahogany-top model for an extra punchy, rootsy sound. We can't wait to hear what kind of music people create with this mini-marvel.

Series Details

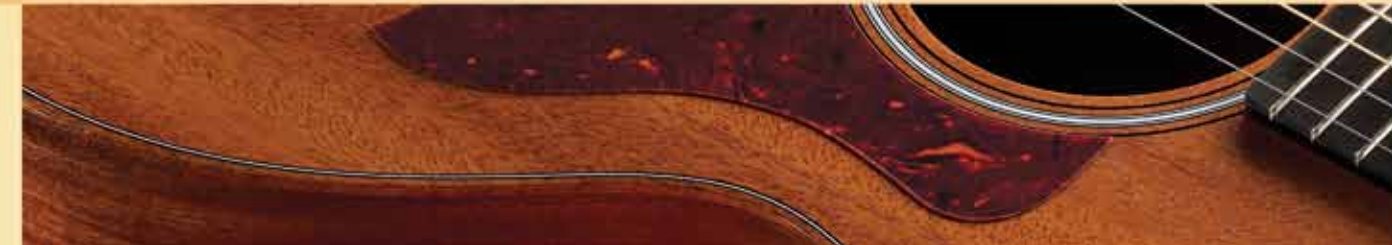
Size/Shape: Scaled-down GS
(23 1/2-inch Scale Length)
Back/Sides: Sapele Laminata
Top: Solid Sitka Spruce or Tropical Mahogany
Finish: Varnish Top, Back and Sides
Rosette: 3-Ring
Fretboard Inlay: 5mm Dots
Binding: None
Bracing: GS Mini Pattern w/ Relief Rout
Electronics: Pre-fitted for ES-Go™ (Aftermarket)
Tuning Machines: Chrome
Case: GS Mini Hard Bag

*Opposite page: California/Hawaii sales rep
Billy Gill with a mahogany-top GS Mini on
the boardwalk at South Mission Beach;
This page: Spruce-top GS Mini*

Available Shapes & Models



(Scaled-down GS)
GS Mini
GS Mini Mahogany



Baby series


The 3/4-size Baby Taylor Dreadnought firmly established the travel guitar category 16 years ago and today is more popular than ever. Bob Taylor designed the Baby with kids and travelers in mind, but one of the marks of a great guitar is the way it finds new uses in the inspired hands of players. At the heart of it all is an authentic guitar sound and inviting playing experience. Add a capo, high-string it, tune it down, play it around the campfire, help your kids form their first guitar chords – however you use it, it's always fun to have one within reach. For a bigger Dreadnought sound, the Big Baby is a handy songwriting partner for anyone. For 2012, we've upgraded the rosette from a laser-etched design to a single-ring inlay.

Series Details

Size/Shape: Baby, 3/4-scale Dreadnought (22 3/4-inch Scale Length);
Big Baby 15/16-scale Dreadnought (25 1/2-inch Scale Length)
Back/Sides: Sapele Laminate
Top: Solid Sitka Spruce or Tropical Mahogany
Finish: Varnish Top, Back and Sides
Rosette: Single-Ring
Fretboard Inlay: 6mm Dots
Binding: None
Bracing: Baby or Big Baby Pattern
Electronics: Optional Taylor Active Undersaddle Transducer
Tuning Machines: Chrome
Case: Gig Bag

Opposite page: Sales rep Eric Sakimoto serenades the city with a Baby Taylor on Cowles Mountain, a popular hiking spot not far from the Taylor factory; This page (L-R): Big Baby, Baby Mahogany, Baby Taylor

Available Shapes & Models

 (Scaled-down DN)
Baby Taylor
Baby Mahogany
Big Baby Taylor



Build to Order

Taylor's Build to Order program invites you to bring your dream guitar to life. Using our comprehensive menu of custom options, you'll be free to design your guitar from the ground up, starting with a rich assortment of our finest tonewoods, including species and grades that aren't currently available through our standard line. From there, choose from a full palette of inlays, bindings, and other special appointments, such as a backstrap, truss rod cover, or burst finish. Whether you go for understatement or a detail-rich aesthetic package, everything will add up to a guitar that's uniquely yours, and that you helped create.

Our program covers a full range of guitar categories, including acoustic steel-strings, nylon-strings, baritone and 12-fret models, the T5, and the T3. And you'll have plenty of support as you map out your dream. Many of our dealers have spent time with our Build to Order team at the Taylor factory and are trained to help you select your custom guitar details. We also have a friendly, knowledgeable staff that is happy to speak with you by phone to answer all your questions. Once you place your order, the turnaround time is among the best in the industry for a custom guitar. Whatever you dream up, you can feel confident that your Build to Order guitar will deliver signature Taylor quality and stand out as a clear reflection of your musical taste.

If you live in the U.S. or Canada and have questions about the Build to Order program, contact your preferred Taylor dealer or call us at 1-800-943-6782. For customers outside North America, contact your local Taylor dealer. For a list of Build to Order menu categories, see our Build to Order feature at taylorguitars.com

Opposite page: GS with AA-grade flamey maple back and sides, Sitka spruce top, cocobolo armrest and binding, tropical vine inlay, and Florentine cutaway; This page: All-mahogany 12-fret GC with shaded edgeburst and offset dot fretboard inlays

STANDARD MODEL OPTIONS

Every rule has an exception, right? In your quest for the right acoustic guitar, you may find yourself craving something a little beyond the confines of a standard model, yet not so different to warrant a Build to Order guitar. We completely understand. After all, you want a guitar that's as comfortable as possible to play, responds with great tonal nuances in your hands, and visually inspires you. With our standard model options, you can usually make a substitution to get exactly the guitar you want.

For more playing comfort, you might consider a short-scale neck or a different nut width. Maybe you want the different tonal response of a cedar or Engelmann spruce top instead of Sitka. Or perhaps you want to upgrade to premium AA-grade quilt on a maple guitar and add a tobacco sunburst top. There's plenty more to choose from, including tuner upgrades, pickguard alternatives, and electronics options. Some options vary by series. For pricing details and to order a guitar with standard model options, talk to your local Taylor dealer. If you have questions along the way, call us and we'll be happy to help you.



Options

Acoustic/Electric 300 Series / Acoustic 3 Series And Up

Alternative nut widths (1 11/16 or 1 7/8 inches)
Switching to or from a short-scale neck
Pickguard options (black, clear, tortoise, none)
Lefty or lefty strung righty
No strap pin
Abalone dot bridge pins (set of 6)
Taylor Gold tuners (set of 6)
No electronics (Acoustic/Electric models only)
ES® (Acoustic models only)

Acoustic/Electric 500 Series / Acoustic 5 Series And Up

Bone nut/saddle upgrade
Sitka, Engelmann or cedar top substitution
3-piece back
Florentine cutaway (Acoustic/Electric models only)
Tobacco/Honey sunburst top (full body only on 600/6 Series)
Tuners: Taylor Gold or Chrome
Gotoh 510 Antique Gold w/ black plastic buttons
Gotoh 510 Antique Gold

Acoustic 5 Series Only

Mahogany top
Mahogany sunburst (top only)

Acoustic/Electric 600 Series / Acoustic 6 Series Only

Satin neck finish (Acoustic/Electric models only)
Choose between different grades of maple quilt or flame:

- A Flame
- A Quilt
- AA Flame
- AA Quilt

Color/Burst Options:

Amber, Koi Blue, Honey Sunburst, Tobacco Sunburst, Trans Black, Trans Orange, Trans Red

Acoustic/Electric 900 Series Only

Tuner Options: Gotoh 510 Antique Gold w/ black plastic buttons

Acoustic/Electric Koa Series

Upgrade to AA koa top
AA koa back/sides
Honey or tobacco sunburst top (Sitka-top models)
Shaded edgeburst, entire guitar (koa-top models)
Shaded edgeburst, top only

Acoustic Koa Series

Koa top
Upgrade to AA koa top
Upgrade to AA koa back/sides
Shaded edgeburst, entire guitar (koa-top models)
Shaded edgeburst, top only

Opposite page: K24ce with shaded edgeburst;
This page (top down): 914ce featuring Gotoh 510 Antique Gold
tuners with black buttons; 816ce without a pickguard



SolidBody

Taylor's driving passion for improving the guitar-playing experience is expressed in virtually every detail of the all-original SolidBody. It began with a humbucker design that brought something both familiar and yet completely new to the electric world: all the sweetness and distinctive character of vintage pickups together with the power to drive an amp. The pickup's unique sonic character gave our design team an inspiring foundation around which every other aspect of the guitar was developed. A Taylor electric guitar could only exist if it gave players something truly different, yet with the same elements of playability, tone, and aesthetic beauty that distinguish our acoustic guitars. From our rock-solid T-Lock® neck joint to an array of pickup options to ergonomic hardware details like our high-performance aluminum bridge and tone knobs, the Taylor SolidBody sets the new standard for a great electric guitar.

Series Details

Standard

Body: Chambered Mahogany/Quilted Maple Top

Neck: Mahogany (Gloss Finish)

Fretboard: Ebony/12-inch Radius

Models: SB1-S (Single Cutaway), SB1-SP (Single Cutaway/Pickguard), SB2-S (Double Cutaway), SB2-SP (Double Cutaway/Pickguard)

Colors: Baja Blue, Balboa Blue, Pacific Blue, Imperial Purple, Borrego Red, Solana Orange, Doheny Green, Gaslamp Black, Cherry Sunburst, Aged Cherry Sunburst, Tobacco Sunburst, Amber Edgeburst, Del Mar Edgeburst, Desert Sunburst

Classic

Body: Solid Swamp Ash

Neck: Maple (Satin Finish)

Fretboard: Rosewood/12-inch Radius

Models: SB1-X (Single Cutaway), SB2-X (Double Cutaway)

Colors: Translucent White, Titanium Pearl, Translucent Red, Lava Red, Jewelescent Orange, Purple Flake, Blue Metallic, Viper Blue, Blue Steel, Sage Green, Sublime, Magenta Pearl, Tobacco Sunburst, Natural, Black

Opposite page: Pacific Blue double cutaway Standard with direct-mount vintage alnico humbuckers and tremolo bridge; This page: Jewelescent Orange double cutaway Classic with white pearloid pickguard and 2 single coil/1 humbucker pickup configuration



Above (L-R): Solana Orange double cutaway Standard with aged white pearloid pickguard, 2 single coil/1 humbucker pickup configuration, and tremolo bridge; Borrego Red double cutaway Standard with direct-mount vintage alnico humbuckers; Aged Cherry Sunburst double cutaway Standard with parchment pickguard, 2 HG humbuckers and tremolo bridge



SolidBody

Modular Design, Flexible Options

In addition to the SolidBody's many innovative features, the guitar was designed in a modular way that makes it easy to configure your own customized model from several option categories. Choose the Standard or Classic body style with a single or double cutaway. Select a color from a distinctive palette of options for each body style. Choose from more than a dozen different pickup configurations, including mini and full-size humbuckers, each offered in high definition (HD) or high gain (HG) versions, plus vintage alnicos and silent single coils. Opt for one of six pickguard colors or go with the direct-mount option. And choose between a stoptail and a tremolo bridge.

The SolidBody was also designed for longterm flexibility with Taylor's aftermarket, solderless Loaded Pickguards. These allow you to swap out the entire pickup assembly of your guitar in minutes on your own to transform your guitar's tonal personality. It gives you the tonal benefits of a whole new guitar at a fraction of the cost.

You can explore all the options offered with the SolidBody using our SolidBody Configurator, which enables you to build a virtual guitar model. Build yours at taylorguitars.com.

An assortment of SolidBody Classic configurations (from top down):

Viper Blue double cutaway with white pearloid pickguard, 2 mini humbuckers, and tremolo bridge; Trans White single cutaway with white pearloid pickguard and 3 mini humbuckers; Tobacco Sunburst double cutaway with aged white pearloid pickguard, 3 single coils, and tremolo bridge; Trans Red single cutaway with parchment pickguard and 2 HG humbuckers; Jewelescent Orange double cutaway with aged white pearloid pickguard, 2 single coils/1 humbucker, and tremolo bridge



T3 series

Taylor's innovative design imprint is all over the T3, capturing all the great tonal character of the semi-hollowbody sound and pushing it in inspiring new directions. This year we expand the T3's pickup options beyond our high-definition humbuckers to include a choice of mini humbuckers, which blend power and clarity, or vintage alnico humbuckers, which deliver a warm, classic humbucker sound. A coil-splitting application turns those humbuckers into single coil pickups, while a push/pull tone knob enables truly uniquely tone-shaping control. Hardware refinements include a chrome roller-style bridge with two tailpiece options: a stoptail or a Bigsby vibrato tailpiece, whose integration with the roller bridge assures pitch and tuning stability. Whatever your musical style – rockabilly, jazz, country, hard rock, surf music – great tones are always at your fingertips with the T3.

Series Details

Body: Sapele
Top: Quilted Maple
Neck: Sapele
Finish: All Gloss
Fretboard Inlay: 4mm Pearl Dots
Binding: White (Body, Fretboard, Peghead)
Bridge: Chrome Roller-Style with Stoptail (T3) or Bigsby Vibrato (T3/B)
Color/Burst Options: Natural (Standard), Ruby Red Burst, Black, Orange, Tobacco Sunburst, Honey Sunburst
Pickups: Taylor HD Humbuckers (Standard); Optional Mini Humbuckers or Vintage Alnicos
Tuning Machines: Taylor Chrome
Case: T3 Hardshell (Black)
Models: T3, T3/B

*Opposite page: Tobacco Sunburst T3/B;
 This page (L-R): Black T3 with mini humbuckers; Ruby Red Burst T3/B with vintage alnico humbuckers*



T5 series

More than ever before, guitar players are blending acoustic and electric textures together on stage, often within the same song. From a solo artist looking for a versatile performance guitar to rock bands with multiple guitarists who layer their sound, the Taylor T5 was designed as a full-range electric/acoustic guitar. The hollowbody hybrid incorporates three pickups – one magnetic acoustic sensor and two humbuckers – and is equally compatible with acoustic amps, a PA system, and electric amps. A five-way switch allows easy access to acoustic and electric tones, especially with an A/B/Both box. Choose from Standard, Custom and Classic models, available in a variety of woods and colors, and including 12-strings. For 2012, we debut our new Spires fretboard inlay on T5 Custom models.

Series Details

T5 Custom: Sapele Body, Gloss Finish, Gold Hardware

Top Options: Spruce (C), Curly Maple (C1), Koa (C2), Cocobolo (C3), Walnut (C4), Macassar Ebony (C5)

Color/Burst Options: C/C1: Natural, Black; Red, Blue, or Trans Black Edgeburst; Tobacco, Honey or Cherry Sunburst; C2/C3/C4/C5: Shaded Edgeburst Top

Models: T5-C, T5C-12, T5-C1, T5C1-12, T5-C2, T5C2-12, T5-C3, T5C3-12, T5-C4, T5C4-12, T5-C5, T5C5-12

T5 Standard: Sapele Body, Gloss Finish, Chrome Hardware

Top Options: Spruce (S), Curly Maple (S1)

Color/Burst Options: Natural, Black; Red, Blue, or Trans Black Edgeburst; Tobacco, Honey or Cherry Sunburst

Models: T5-S, T5S-12, T5-S1, T5S1-12

T5 Classic: Sapele Body, Satin Finish, Chrome Hardware

Top: Ovangkol

Models: T5-X, T5X-12



"Being able to go from acoustic to electric tones with the flip of a switch makes the T5 a great tool for worship musicians. The hollowbody design is also physically comfortable — it doesn't weigh me down."

— Taylor Dwyer, repair technician and worship leader, with a T5-C2



SUSTAINABILITY



From the forest to the factory, Taylor practices eco-responsibility at every level

As a guitar manufacturer, Taylor recognizes its role as an active participant in a worldwide ecosystem – both literally and figuratively – in which natural resources must be managed responsibly to safeguard their future. We take our responsibility to the environment seriously, and want customers to feel assured that when they purchase a

Taylor guitar, they are supporting the highest levels of ethical, eco-conscious business. Sustainable forestry remains a central issue among instrument makers, particularly in light of recent legislation that includes the 2008 amendment to the U.S. Lacey Act and coming regulations from the European Union's Forest Law

Enforcement, Governance and Trade (FLEGT) organization. The spirit of both laws aims to ensure that only legally harvested timber makes its way into the U.S. or the E.U., and with these regulations come a variety of measures that wood purchasers must take to ensure the legality of the wood they acquire. For Taylor, eco-management extends

beyond simple legal compliance. It means applying the same innovative thinking that drives our guitar-making refinements to develop better, smarter ways to use natural resources, reduce waste, and promote their long-term availability. As we've shared in past issues of *Wood&Steel*, our staff, including Bob



Taylor and members of our milling and purchasing departments, actively travel the world to investigate firsthand the sourcing of our wood. We've developed pioneering partnerships with environmental organizations like GreenWood Global, a non-profit organization that empowers indigenous, forest-based communities to support themselves through sustainable forestry practices. Our work with GreenWood in Honduras has led to a successful new paradigm of social forestry, allowing several villages to participate in the sustainable harvesting of mahogany.

Our commitment to sustainability is also reflected in the business relationships we forge with our suppliers and vendors. Internally, our Responsible Timber Purchasing Policy provides an ethical framework that guides our purchasing decisions through the entire supply chain and requires our suppliers to do the same. The emphasis on clear policies and communication has helped Taylor develop a strong network of compatible long-term partners.

"We have worked with many of the same suppliers for 10 or 20 years," notes Charlie Redden, Taylor's Supply Chain Manager. "As a result, we understand their business and they understand ours. We regularly discuss the entire supply chain process with them, and if necessary, educate them about the implications of changing legislation. Our suppliers understand and appreciate how it affects our company and their business as well."

Innovative Measures for Responsible Manufacturing

Beyond the forest, Taylor's manufacturing innovation has helped lighten our footprint on the environment. In the 1990s, Taylor developed an environmentally friendly polyester guitar finish that doesn't have the volatile organic compounds (VOCs) that are present in the nitrocellulose lacquer finish commonly used on other guitars. By changing our specifications for milling neck wood from mahogany trees, our NT neck design not only created a more stable, playable guitar neck, it also enabled us to increase the number of guitar necks yielded from each tree harvested by about 50 percent. Among our eco-minded industry partners are companies like Reflex Packaging, which uses recyclable materials to

produce the guitar box inserts we use to cushion a guitar during transport.

Taylor also has undertaken major recycling efforts across all levels of the company. In 2011, the company recycled and in some cases reused more than 35 tons of cardboard, 20,000 pounds of paper and paper products, all plastic wrap, used printer toners, electronic equipment, batteries, fluorescent lights, blades, and electrical parts and components, including e-waste recyclables along with oil and coolant products. Much of our scrap wood and sawdust are converted into particleboard and mulch, while other pieces are donated to a local woodworking association to be transformed into toys for orphans in Tijuana, Mexico.

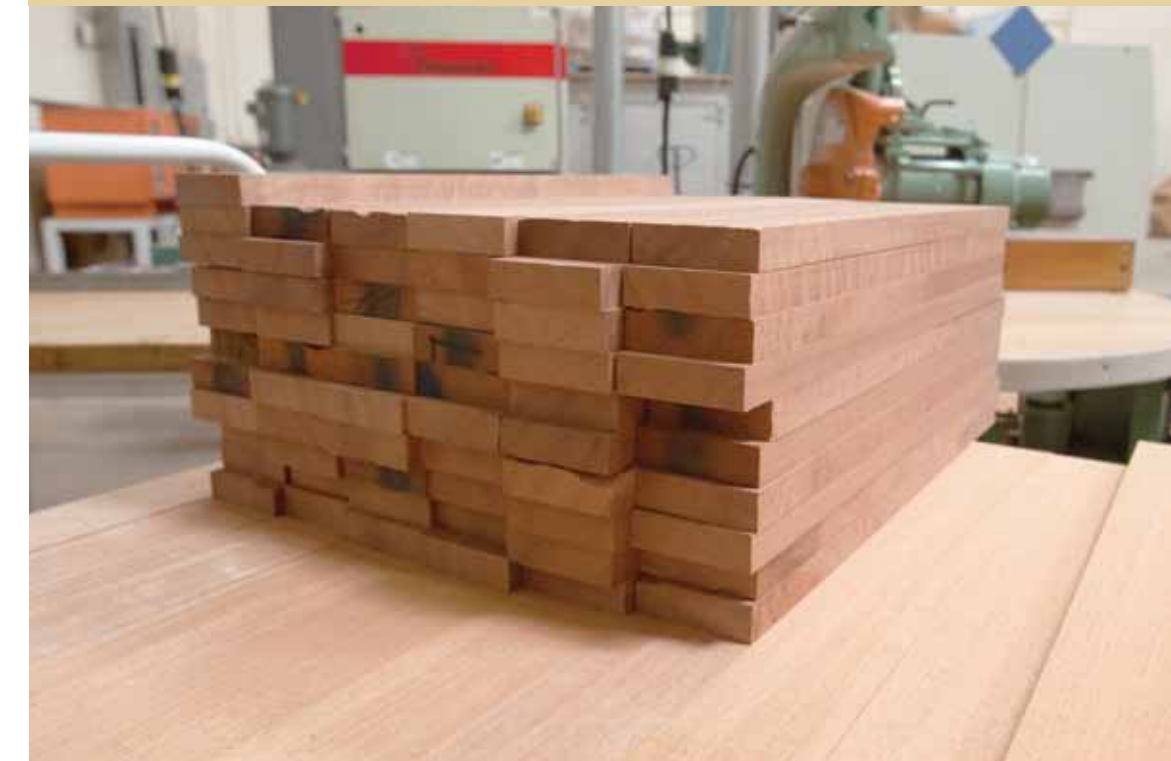
Looking Ahead

Initiatives currently in development include several new wood sourcing ventures that support long-term sustainability. As Bob Taylor reveals in his "BobSpeak" column in this issue, Taylor has become the co-owner of a new company, Taylor-Madinter, which has purchased an ebony mill in the African nation of Cameroon. The mill will supply various manufacturers with legally sourced, fair trade ebony for fretboards and bridges. With the help of Taylor's milling and manufacturing expertise, the mill will be able to reduce waste and provide guitar makers with an improved ebony product. Meanwhile, in Fiji, Charlie Redden and Taylor's procurement team have been exploring opportunities to purchase sustainable plantation-grown mahogany through a government-managed program which gives land owners and tribes a defining voice in the future of the country's forestry programs. The benefits of both initiatives include not only a more sustainable tonewood supply, but greater economic development and stability within the participating communities. We'll continue to report on the progress of both projects in future issues of *Wood&Steel*.

As Taylor continues to develop environmentally sound business relationships with suppliers, vendors and local communities, we hope to use our leadership position to help sustainable programs take root throughout the guitar industry.



Opposite page (L-R): A road in Cameroon, where ebony is sourced; ebony fretboard blanks from Crelicam, a Cameroonian ebony mill now co-owned by Taylor; This page (from top down): Taylor's environmentally friendly polyester guitar finish is applied using a combined robotic/electrostatic spray system, which dramatically reduces material waste; a stack of milled mahogany for guitar necks



SERVICE & SUPPORT

From guitar tips to repairs, we strive to give customers personal, attentive service

Opposite page (L-R): Customer Service representative Ryan McMullen and repair technician Chantha Koy at our Factory Service Center in El Cajon, California

At Taylor, we're not only passionate about building guitars, we're also committed to helping people find the right ones and enjoy them to the fullest. It's normal to have questions as you consider buying a Taylor guitar, which is why we've made it part of our mission to help people make the best possible choices. From there, you can count on us to support your playing experience whenever you need it. We'll help you maintain your guitar by sharing our proven techniques for properly re-stringing it, or give it a thorough tune-up with one of our service packages. If you ever have issues with your guitar, you can call us and talk with one of our friendly service experts to resolve them. And if your guitar needs repairs, we'll treat it with the utmost care to restore it to the best possible playing condition.

You'll also find an array of useful information resources at our website, taylorguitars.com. Read about our different body shapes, tonewoods, and the kinds of guitar models that will best suit your playing applications. Survey the entire Taylor line in depth, including photos and guitar specifications. Peruse our collection of Taylor tech sheets and guitar demonstration videos, which will help you do everything from properly humidify your guitar to get great amplified tone.

When you become a Taylor owner, we encourage you to register your guitar. This will allow us to quickly access information about it to serve you better. In the U.S., Canada and most of Europe, your guitar registration also earns you a free subscription to *Wood&Steel*. Registering only takes a few minutes, and you can do it at taylorguitars.com/register.

Wherever you may be in your guitar journey, or in the world, if you ever need any Taylor-related assistance, we'll be happy to help you.

Taylor Customer Service Contact Information

From the U.S. and Canada

For general questions about service and repair, call our Factory Service Center in El Cajon, California (1-800-943-6782). Our hours are 8 a.m. to 4:30 p.m. Pacific Time, Monday through Friday. If you have questions

about buying a guitar, we encourage you to speak with a Taylor dealer, or you're welcome to call our service team. We can guide you in the right direction or help you locate a particular Taylor model that may not be available in your local area. We're also happy to assist customers with Build to Order questions.

From Europe

Our new European distribution headquarters in Amsterdam, Netherlands feature a warehouse, sales offices, and a state-of-the-art service and repair center. The European Factory Service Center is open Monday through Friday from 09:00 to 17:00. To schedule an appointment for service, Taylor owners in Europe can contact the service team using the toll-free number for their country, as listed below. Additional information for each country can be found at taylorguitars.com/dealers/international

Taylor Guitars/European Headquarters

Maroestraat 113
1060 LG Amsterdam, Netherlands

Main: +31 (0)20 667 6030

Customer Service:
+31 (0)20 667 6033

Fax: +31 (0) 20 667 6049

Toll-Free Telephone Numbers

Belgium (Dutch): 0800 710 74
Belgium (French): 0800 237 500 11
Denmark: 00800 237 500 11
Finland: 00800 237 500 11
France: 00800 237 500 11
Germany: 0800 181 38 61
Ireland: 00800 237 500 11
Netherlands: 0800 020 02 23
Norway: 00800 237 500 11 (land line), 0800 139 26 (mobile)
Spain: 00800 237 500 11
Sweden: 0800 237 500 11
Switzerland: 0800 848774
UK: 0800 237 500 11

From Other Countries

Outside the U.S., Canada and Europe, sales and service questions are best answered by our international distribution partners. For a complete listing of Taylor distributors worldwide, along with contact information, visit taylorguitars.com/dealers/international

TaylorWare®

CLOTHING / GEAR / PARTS / GIFTS

for every Taylor fan



Thomas (left) and Glen from our Customer Service department pride themselves on taking care of Taylor owners and their guitars. Thomas sports our new Taylor Work Shirt, while Glen shows off our Men's Appliqué T.

winter 2012

A) Men's Logo T

100% pre-shrunk cotton.
(Prairie Dust #1700; S-XL,
\$20.00; XXL-XXXL, \$22.00)

B) Men's Long-Sleeve Logo T

100% pre-shrunk cotton, ribbed
cuffs. (Black #2060; S-XL,
\$25.00; XXL-XXXL, \$27.00)

C) Men's Long-Sleeve Zodiac T

100% combed cotton, ribbed
cuffs, Zodiac rosette design.
(Navy #2000; M-XL, \$28.00;
XXL, \$30.00)

D) Ladies' Long-Sleeve

Vintage Peghead T

Form-fitting 100% preshrunk
cotton. Subtle stretch, delicate
texture. Screen-printed Taylor
peghead in pink.
(Black #4600; S-XL, \$25.00)

E) Taylor Men's Fleece Jacket

14-ounce 80/20 cotton/polyester
body with 100% polyester Sherpa
lining, cuffs with thumbholes, front
pockets, plus a secure media
pocket with an interior hole for
headphones. Charcoal with plush
black lining. (#2891, S-XL,
\$65.00; XXL, \$67.00)

F) Men's Vintage Peghead T

100% combed cotton.
(Black #1480; S-XL, \$24.00;
XXL-XXXL, \$26.00)

G) Taylor Half-Zip Pullover

100% yarn-dyed French rib cotton
with embroidered Taylor logo,
imported by Tommy Bahama.
Warm and soft, with relaxed style.
(Brown #2800; M-XL, \$96.00;
XXL, \$98.00)

H) Taylor Work Shirt

Permanent press, stain-resistant
poly/cotton blend. Two front pockets.
Distressed screen print over left
pocket and on back.
(Charcoal #3070; M-XL,
\$34.00; XXL-XXXL, \$36.00)





1) Men's Wallet. Genuine leather with embossed Taylor logo. Card slots, I.D. window and bill compartment. By Fossil. (Brown #71302, \$40.00) **2) Money Clip/Pickholders.** Two motifs: one with a built-in pick holder, the other with a teardrop-shaped tonewood embellishment. Titanium or "raindrop"-patterned mokume. For full details and pricing, see taylorguitars.com/taylorware **3) Suede Guitar Strap.** (Black #62001, Honey #62000, Chocolate #62003, \$35.00) **4) Web Guitar Strap.** (Black #65000, Brown #65010, Camouflage #65030, \$24.00) **5) iPhone Case** (iPhone 4). 100% silicone, shock absorbent, secure grip, no sliding. Full access without removing your phone. Screen-printed Taylor peghead outline on

back. (Case color/Peghead color: Black/White #72000, White/Black #72001, Blue/White #72002, Gray/Black #72003, Pink/Black #72004, Green/Black #72005, Red/Black #72006, \$12.00) **6) Digital Headstock Tuner.** Clip-on chromatic tuner, back-lit LCD display. (#80920, \$29.00) **7) Taylor Silver Dial Watch.** By Fossil. Stainless steel, Taylor-branded tin gift box included. (#71025, \$99.00) **8) Leather Guitar Strap.** (Burgundy #64000, Black #64010, Red #64020, Brown #64030, \$70.00) **9-10) Taylor Roadhouse Mug Set (2).** Diner style. 14 oz. natural glossy ceramic. Dishwasher/microwave safe. Front: "Guitars and Grub"; Back: Taylor logo. (Crème #70012; \$22.00)

11) Polishing Cloth. Ultra-soft microfiber with Taylor logo. (#80905, \$6.00) **12) Taylor Picks.** Marble or solid color. Ten picks per pack by gauge. Thin, medium or heavy. (\$5.00) **13) Elixir Strings.** Acoustic or electric sets. All Elixir sets available through TaylorWare feature Elixir's ultra-thin NANOWEB™ coating. Visit our website for complete offerings and pricing. **14) Taylor Coffee Mug.** Black with white logo, 13 oz. (#70009, \$10.00) **On desk, L-R: Taylor Pub Glasses.** 20-oz glass, set of four. (#70011, \$25.00); **TaylorWare Gift Card.** Visit our website for more information; **Guitar Lessons by Bob Taylor.** (Wiley Publishing, 2011, 230 pages; #75060, \$20.00)



A) Men's Appliqué T
100% cotton, fashion fit. Distressed-edge TG appliqué on front, Taylor Guitars label on side, small round logo on back. (Smoke #1250; M-XL, \$28.00; XXL, \$30.00)
B) Full Zip Hooded Sweatshirt, Cross Guitars
Unisex, regular fit eco-fleece with kangaroo front pocket. Enzyme-washed for a super soft feel. Taylor screen-print with crossed guitars and label on side. (Black #2812, Olive #2813; M-XL, \$48.00; XXL, \$50.00)
C) Tattered Patch Cap
Flex fit, two sizes. (Brown, S/M #00150, L/XL #00151, \$25.00)
D) Military Cap
Enzyme-washed 100% cotton chino twill, Velcro closure, one size. (Black #00400, Olive #00401, \$22.00)
E) Driver Cap
Classic style, wool blend, sweat band for added comfort. Taylor label on back. One size fits most. (Black #00125; \$25.00)
F) Taylor Guitar Beanie
Featuring Taylor name with a guitar emblazoned along the side. 100% acrylic. (Black #00116, \$16.00)

G) Trucker Cap
Organic cotton twill front with Taylor patch; mesh sides/back. Structured, mid-profile, six panel, precurved visor. Plastic tab adjust. (Black/Crème #00387, one size, \$25.00)
H) ES-Go™ Pickup
Exclusively for the GS Mini. (#84022, \$98.00)
I) Loaded Pickguards
Swappable pickup/pickguard unit for your SolidBody. For a complete list of ordering options, go to taylorguitars.com/taylorware. \$195.00 (Single HG Humbucker: \$148.00)
J) Travel Guitar Stand
Sapele, lightweight (less than 16 ounces) and ultra-portable. Small enough to fit in the pocket of a Baby Taylor gig bag. Accommodates all Taylor models. (#70198, \$59.00)



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Visit taylorguitars.com/taylorware to see the full line.



Wood&Steel

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Torch-bearing Pairing

We proudly offer a first glimpse of our Expression System® acoustic amp, introduced as part of an exclusive, small-batch Builder's Reserve release in which a custom guitar is designed together with a matching amp cabinet. This cutaway GS boasts a mix of stunning woods: flatsawn flamed mahogany back and sides, a European spruce top, and flamed maple armrest and binding. The amp cabinet is crafted of solid, flamed maple, flanked by inset side panels of flamed mahogany veneer. Both the panels and fretboard share our "Pasadena Torch" inlay, which was inspired by the Southern California Craftsman-style design aesthetic. Only 30 of the guitar/amp pairs are being offered. Read more inside.

