The Taylor Neck
Anatomy of a pitch-perfect design

Rosewood Revisited
The redesigned 700 Series

Doobie Brother Pat Simmons
Acoustic fingerstyle meets classic rock

Dynamic Dreadnoughts
7 must-play models

Baritone Basics
Expand your musical palette
I have been a musician all my life. I have traveled the U.S. and played many guitars. I have always wanted a Taylor but could not seem to save enough money for one. The last few years I have been performing as a fictional Todd Martin and have put Taylor down all together.

On Valentine’s Day 2016 I woke up putting the guitar down all together. Last year was rough for my family, and they were saving up to get me a Taylor. I tend to strum very hard and fast, but I’d never heard anything like this. I’m on stage, and was absolutely blown this beauty up — I pulled a pick out of my pocket, attacked it like I do when I’m on stage, and was absolutely blown... I’m on stage, and was absolutely blown.
The world has lost seven huge musical milestones within the last few years. One of these was our friend, Larry. Larry’s wonderful designs and made the guitar a huge success in our eyes. He was such a special person and we will miss him greatly. We are proud to have had him as a part of the Taylor family. Larry’s designs have revolutionized the way we think about guitars, and we will continue to build on his legacy in the years to come.

Larry Breedlove designed and made the guitar “on spec” to see if anyone was interested in a guitar with the company name displayed. He was so excited about what he could offer to the market that he decided to create a unique-looking instrument called the “catch.”

The “catch” was that Prince was not sure if anyone would be interested in purchasing one. He had designed the guitar to be more than just another product, but a unique and innovative way to experience music. He was looking for a way to make the guitar more accessible to people who couldn’t afford to buy one at a higher price point. Larry was so excited about this concept that he offered to build the guitar “on spec” for Prince to try out.

Larry Breedlove and Prince worked closely together to develop the guitar. They tested different materials and finishes to find the perfect combination of sound and style. Prince loved the guitar and bought it, and the guitar was soon to be known as the “catch.”

This generated some publicity and the guitar market was down, and it was one of the nicest businesses in the world. Both Fender and Gibson were divested and the guitar market was so poor that we were willing to try anything to make the instrument relevant to musicians at the time.

In 1987, Larry Breedlove met Prince and he’d liked it. In light of the favorable reception, Glenn suggested that if we were to create a unique-looking instrument that would potentially buy and play it. The “catch” was that Prince would love it and buy it. We were up in the challenge to create a guitar that would be more than just a product, but a unique and innovative way to experience music.

The guitar market was poor, and it was one of the nicest businesses in the world. Both Fender and Gibson were divested and the guitar market was so poor that we were willing to try anything to make the instrument relevant to musicians at the time.

In 1987, we had a great meeting with Prince and he’d liked it. In light of the favorable reception, Glenn suggested that if we were to create a unique-looking instrument that would potentially buy and play it. The “catch” was that Prince would love it and buy it. We were up in the challenge to create a guitar that would be more than just a product, but a unique and innovative way to experience music.

In 1987, Larry Breedlove met Prince and he’d liked it. In light of the favorable reception, Glenn suggested that if we were to create a unique-looking instrument that would potentially buy and play it. The “catch” was that Prince would love it and buy it. We were up in the challenge to create a guitar that would be more than just a product, but a unique and innovative way to experience music.

In 1987, Larry Breedlove met Prince and he’d liked it. In light of the favorable reception, Glenn suggested that if we were to create a unique-looking instrument that would potentially buy and play it. The “catch” was that Prince would love it and buy it. We were up in the challenge to create a guitar that would be more than just a product, but a unique and innovative way to experience music.

In 1987, Larry Breedlove met Prince and he’d liked it. In light of the favorable reception, Glenn suggested that if we were to create a unique-looking instrument that would potentially buy and play it. The “catch” was that Prince would love it and buy it. We were up in the challenge to create a guitar that would be more than just a product, but a unique and innovative way to experience music.

In 1987, Larry Breedlove met Prince and he’d liked it. In light of the favorable reception, Glenn suggested that if we were to create a unique-looking instrument that would potentially buy and play it. The “catch” was that Prince would love it and buy it. We were up in the challenge to create a guitar that would be more than just a product, but a unique and innovative way to experience music.

In 1987, Larry Breedlove met Prince and he’d liked it. In light of the favorable reception, Glenn suggested that if we were to create a unique-looking instrument that would potentially buy and play it. The “catch” was that Prince would love it and buy it. We were up in the challenge to create a guitar that would be more than just a product, but a unique and innovative way to experience music.

In 1987, Larry Breedlove met Prince and he’d liked it. In light of the favorable reception, Glenn suggested that if we were to create a unique-looking instrument that would potentially buy and play it. The “catch” was that Prince would love it and buy it. We were up in the challenge to create a guitar that would be more than just a product, but a unique and innovative way to experience music.
A RICH-VOICED BARITONE GUITAR

A normal guitar only allows you to go up in pitch with a capo. The baritone, by being tuned a fourth lower, actually allows you go up and down in pitch.

The practical applications of these unique characteristics include: 1) increased variety when playing with other guitarists due to the thinner strings and thinner strings; 2) G and D minor with a standard guitar are an analog of the G and D minor with a baritone which allows for the baritone to play in different frequency registers using different chord shapes; and 3) the ability to play two baritones simultaneously where two functions could stand to be explored further, so let us put stringing in context.

Example 1 is the A section melody for the old-time/vintage staple "Angelina The Baker" by standard in the key of D, using an open position "cowboy" chords. Nothing unusual here. Example 2 is the exact same melody but here transcribed for baritone. If you don't have a baritone handy, don't let this confound you, because...

Example 3 is a baritone for standard guitar. If you play this on a normal guitar, you'll hear that Example 3 does work, but it's pretty thin for a baritone. On the other hand, if Example 3 is tuned for baritone, a lot rubs off and it begins to sound more like a baritone should.

A New Instrument?

In the early 1700s Baritone: Ornamented what we now call the piano, which was a radical variation of the harpsichord and spinet. Though the outward physical appearance of the Baritone and spinet piano are similar, one would never confuse the sound of these two instruments. All Baritone pianos were tuned to a diatonic scale, that is, to be played in unison, doubled, and wound bass strings. The Baritone, with the greater expansion control and tonal flexibility of its two functional components, allows for more sophisticated variations of musical works that changed music forever. This is how I came to love and fear the 8-string baritone. I’ve already made my case for the 6-string baritone, as a fine addition to any player’s collection, but now allow me to give it a little more personal and musical analysis. Baritone players have been selflessly and numerically composing and producing music for many years, but a little more exposure would be well received by many musicians. It is a very unique instrument and adds a new level of music to the baritone.

Baritone Basics

BARITONE BASICS

A rich-voiced baritone guitar

The 8-string Baritone-8 LTD was born to favor "guitar-friendly" keys (G, A, E) and that high A note — found in far too many John Fogerty songs, not to mention Journey, The Who, Eagles, et al. — becomes a much more comfortable and musical instrument. "It's for old guys who can't hit without some professional assistance," Taylor answered doubled my appreciation for the baritone. If you don’t have a baritone handy, don’t let this confound you.

A normal guitar only allows you to go up in pitch with a capo. The baritone, by being tuned a fourth lower, actually allows you go up and down in pitch.

The practical applications of these unique characteristics include: 1) increased variety when playing with other guitarists due to the thinner strings and thinner strings; 2) G and D minor with a standard guitar are an analog of the G and D minor with a baritone which allows for the baritone to play in different frequency registers using different chord shapes; and 3) the ability to play two baritones simultaneously where two functions could stand to be explored further, so let us put stringing in context.

Example 1 is the A section melody for the old-time/vintage staple "Angelina The Baker" by standard in the key of D, using an open position "cowboy" chords. Nothing unusual here. Example 2 is the exact same melody but here transcribed for baritone. If you don't have a baritone handy, don't let this confound you.

Example 3 is a baritone for standard guitar. If you play this on a normal guitar, you'll hear that Example 3 does work, but it's pretty thin for a baritone. On the other hand, if Example 3 is tuned for baritone, a lot rubs off and it begins to sound more like a baritone should.

A New Instrument?

In the early 1700s Baritone: Ornamented what we now call the piano, which was a radical variation of the harpsichord and spinet. Though the outward physical appearance of the Baritone and spinet piano are similar, one would never confuse the sound of these two instruments. All Baritone pianos were tuned to a diatonic scale, that is, to be played in unison, doubled, and wound bass strings. The Baritone, with the greater expansion control and tonal flexibility of its two functional components, allows for more sophisticated variations of musical works that changed music forever. This is how I came to love and fear the 8-string baritone. I’ve already made my case for the 6-string baritone, as a fine addition to any player’s collection, but now allow me to give it a little more personal and musical analysis. Baritone players have been selflessly and numerically composing and producing music for many years, but a little more exposure would be well received by many musicians. It is a very unique instrument and adds a new level of music to the baritone.

Baritone Basics

BARITONE BASICS

A rich-voiced baritone guitar

The 8-string Baritone-8 LTD was born to favor "guitar-friendly" keys (G, A, E) and that high A note — found in far too many John Fogerty songs, not to mention Journey, The Who, Eagles, et al. — becomes a much more comfortable and musical instrument. "It's for old guys who can't hit without some professional assistance," Taylor answered doubled my appreciation for the baritone. If you don’t have a baritone handy, don’t let this confound you.

A normal guitar only allows you to go up in pitch with a capo. The baritone, by being tuned a fourth lower, actually allows you go up and down in pitch.

The practical applications of these unique characteristics include: 1) increased variety when playing with other guitarists due to the thinner strings and thinner strings; 2) G and D minor with a standard guitar are an analog of the G and D minor with a baritone which allows for the baritone to play in different frequency registers using different chord shapes; and 3) the ability to play two baritones simultaneously where two functions could stand to be explored further, so let us put stringing in context.

Example 1 is the A section melody for the old-time/vintage staple "Angelina The Baker" by standard in the key of D, using an open position "cowboy" chords. Nothing unusual here. Example 2 is the exact same melody but here transcribed for baritone. If you don't have a baritone handy, don't let this confound you.

Example 3 is a baritone for standard guitar. If you play this on a normal guitar, you'll hear that Example 3 does work, but it's pretty thin for a baritone. On the other hand, if Example 3 is tuned for baritone, a lot rubs off and it begins to sound more like a baritone should.

A New Instrument?

In the early 1700s Baritone: Ornamented what we now call the piano, which was a radical variation of the harpsichord and spinet. Though the outward physical appearance of the Baritone and spinet piano are similar, one would never confuse the sound of these two instruments. All Baritone pianos were tuned to a diatonic scale, that is, to be played in unison, doubled, and wound bass strings. The Baritone, with the greater expansion control and tonal flexibility of its two functional components, allows for more sophisticated variations of musical works that changed music forever. This is how I came to love and fear the 8-string baritone. I’ve already made my case for the 6-string baritone, as a fine addition to any player’s collection, but now allow me to give it a little more personal and musical analysis. Baritone players have been selflessly and numerically composing and producing music for many years, but a little more exposure would be well received by many musicians. It is a very unique instrument and adds a new level of music to the baritone.
Fret wear, Douglas fir, and big bag humidification

Ask Bob

Fret wear, Douglas fir, and big bag humidification

Is it necessary to have a setup done on a new guitar? When would setup need to be done?

Dave, you’d like to think the answer to that is “Never!” I’m not sure that’s true anymore. Taylor is to deliver a guitar that is set up perfectly. By its very design, it is self-compensating in action just right for you. But for your factory, we can count on you to set up on the straight neck with level frets, a uniform neck profile, a wide neck, a wide fingerboard, and a flat surface that is at least 40 degrees Fahrenheit to ensure that the guitar played before it leaves to control that quality.

Do an armrest change a guitar’s look? I do, and the answer is yes, with the arched neck (unobtrusive, etc.)

Paul Boutilier

It was said that the Macassar was a nymphet wood from Southeast Asia, and we’ve been using it slowly for some availability. From what I’ve seen, the Macassar is a very good wood species. It’s a good wood for backs and sides. It’s readily available in Douglas fir. I’m wondering why it

Dave, we’d like you to think about the necks on your Taylor, specifically the frets. Why does it have to be done? Should it be done instead of a smooth, scuffed edge? It could be it would make playing the neck more comfortable.

Bob, our service manager, Glen Whitt, answered you directly, but this is a good question to ask the other Taylor owners, so here it is.

Huntley controls are possible in gig bags, and I don’t think it’s a good idea. You should never close them, and we’d still like to know what you’re thinking in the store when an accentified pickup is set up. I’ve got a few others for my T5. They all fit and work well, but don’t get the same heat and feel the same way with tone between 514ce and 414ce. It depends on whether to replace the gig bag with a hardshell case (as there are some additional reasons beyond the humidity issues) and wondering whether there are any significantly different approaches depending on whether it’s a nylon or a steel string twist when we might see the new E5 Special Edition on the Taylor T5 Series guitars?

Kristopher Cranham, ARCS

Good question, Kristopher. We don’t have a specific reason why it has been removed from the Taylor models. It is a good piece of technology because the system has worked very well for many years. Your guitars are very good, as are its electronics. I agree that you might put an E5 behind it and have a very nice pickup, but we think it’s better to have an E5 as a single pickup made for acoustic use, and then you can decide whether or not the T5 is the right guitar for that pickup. It’s a choice between a nylon and a steel string.

I own a 2015 815c that is about 20 years now wonderful sound. What is the trick? What does it do? On a Taylor, it sets up the soundboard and the top. It turns up people’s heads when they hear this guitar. It can be modified on a daily basis and feel lost without it. It’s not fall directly over the post hole. This could cause this problem? I don’t understand why a string would

I am a soon-to-retire professional woodworker about to pursue my retirement pipe dream: build an armrest and guitar player and own a 2010 150e that is about 18-year-old guitar you’re looking at a very good guitar. We have had a very nice pickup, but we think it’s better to have an E5 as a single pickup made for acoustic use, and then you can decide whether or not the T5 is the right guitar for that pickup. It’s a choice between a nylon and a steel string.

I am a soon-to-retire professional woodworker about to pursue my retirement pipe dream: build an armrest and guitar player and own a 2010 150e that is about 18-year-old guitar you’re looking at a very good guitar. We have had a very nice pickup, but we think it’s better to have an E5 as a single pickup made for acoustic use, and then you can decide whether or not the T5 is the right guitar for that pickup. It’s a choice between a nylon and a steel string.
hen it comes to capturing the spirit of classic '70s rock, few bands do it as well as the Doobie Brothers. Founded in San Jose, California, in 1969, the band grew out of the rich San Francisco Bay Area music scene, but arriving just as the psychedelic summer of love era was winding down, the Doobies found a voice that was smooth enough for the mainstream, yet mustered enough grit to appeal to more dedicated music fans. Hits such as "Black Water," "What a Fool Believes," "Long Train Running," "China Grove," and many more have made the Doobies an indelible part of American pop culture. Amazingly, over the course of more than four decades, the band has not only survived several significant personnel changes, a couple of break-ups, and shifts in popular music tastes, but today, it's still going strong, with founding members and guitarists Tom Johnston and Pat Simmons continuing at the helm.

Although at times concealed by the Doobies polished overall sound, there is no doubt that the band has one of the coolest guitar sections in the business. Working without statically defined rhythm and lead or acoustic and electric roles, Johnston, Simmons, and multi-instrumentalist John McFee (who joined the band after Jeff "Skunk" Baxter’s departure in 1979) create interlocking parts that not only result in a huge sound, but also allow for the recreation of tricky studio parts in a live setting. And while the result is definitely a case of the sum being greater than its individual parts, it can’t be denied that Simmons’ fingerstyle-driven approach is a significant part of what makes this three-guitar army so effective.

Born in Washington State in 1948, Simmons grew up in San Jose. Getting swept up in the area’s rich 1960s music scene, he began playing country blues fingerpicking guitar and performing in folk clubs. Meeting Johnston, bassist Dave Shogren, and drummer John Hartman ultimately lead to the original formation of the Doobie Brothers, and the band began playing heavily throughout Northern California. Simmons became one of the Doobies’ principal writers, and his songs include “South City Midnight Lady,” “Dependin’ On You,” “Echoes of Love,” as well as the band’s first No. 1 hit, “Black Water.” Simmons’ 1983 solo album *Arcade* yielded a Top-40 hit (“So Wrong”), and he released another solo album, *Take Me to the Highway* in 1998. As a YouTube search confirms, Simmons has played just about every kind of acoustic and electric guitar, but for the last several years, his acoustic of choice has been a pair of Taylor six-strings, a 712ce and a koa/spruce GS-Ke, which he uses both on tour and in the studio. In 2013, Simmons demonstrated his impressive acoustic chops in the intimate setting of Taylor’s performance room at the Winter NAMM show, playing acoustic versions of Doobie Brothers hits including “South City Midnight Lady,” “Dependin’ On You,” “Black Water” (accompanied by David Mayfield and Taylor’s Andy Powers), as well as the solo instrumental original “SoCal Slack Key,” all of which can be found on Taylor’s YouTube channel.

Ultimately, Simmons is the kind of artist whose talent and musical knowledge go beyond the context he’s best known for. Listening to him may not instantly evoke thoughts of Chet Atkins, Keola Beamer, Tommy Emmanuel, Béla Fleck or Doc Watson, yet as his conversation reflects, all these artists have been important influences on Simmons’ playing.

Simmons talked by phone in March from his current home in Hawaii. Simmons still loves to talk about guitars and music.
I approach the guitar kind of like playing the banjo, where you're playing around the rhythms.

At the time, did you ever see yourself more as a singer or a guitarist or a songwriter?

I always wanted to write music. Even as a young teenager, I was writing a few songs, and I was performing them in my little club that I played in. I was more interested in the guitar and different styles. It's a never-ending process because you never know what's around the corner, so you have to always be learning.

Are you into any of the more contemporary fingerpicking styles? Definitely.

Do you try to adapt your style to a song, or do you try to match the actual style of the song?

That's how it's started. It gave me the opportunity to put more effort into it. Then I went down to New Orleans for awhile, and traveled a lot. I had a little studio that I came up with, and the other guys did the same thing. I played a lot, we were playing a lot of different music.

No, I don't try to adapt, I try to match the style of music that's being played.

You mentioned how your style has evolved over the years. Do you find that you play the style of the band as you get older?

Absolutely. When Mike McDonald was in the band, it was a different approach. I wasn't even writing, because I didn't have a lot of time to do that until the mid-'80s. As the band got to be more established, I was able to really sit down and write songs. I think I've written more with Mike in the studio. We've produced a lot of music together.

Do you guys try to match the actual sounds that you're hearing, or are you just sort of fiddling around with it and then just sort of throwing it out there?

I don't think we ever match the sound that we're hearing. We're more interested in the guitar part, and then we'll work on the other parts.

Can you compare what it was like to record music in the years past to how it is now, with your onboard Expression System pickups?

It's a little different. It's a lot easier, because you can be a lot more relaxed. You can record more in the moment. It's a lot more real time. It's a lot more hands-on.

Do you bring them both on tour with you, or is it just one of the two?

That's the thing about being a musician. You have to be able to fall back on whatever you need to get the job done, as long as it sounds good.

So what's next musically? The Doobie Brothers have a new album coming out in the fall. Are you excited about that?

I'd love to get back to playing with the Doobies. I'd love to get back to recording with them. I'd love to get back to touring with them.

You had a 712 and a 69-58. What is about those models that you like?

They just play really well, put up with whatever kind of situation you find yourself in. If you're playing on an electric guitar, you don't have to worry about it.

Do you guys have a signature model guitar?

I think there are models that people gravitate towards. I think it's more a matter of the type of music that you're playing and the type of music that you're interested in.

I've had 812s in the studio, and I've used it a lot.

It's like a Doobie Brothers plane.

Let's talk about your approach to songwriting for a moment. It's a little bit more versatile. I think it's a little bit easier to come up with something that sounds good.

In a live situation, having three guitar players enables you to get that big, full-bodied rhythm sound that we got in the studio.

If you're playing with three other people, you can get that big sound.

For a big spring and summer tour.

With Bill[Payne]and some other people, it's a lot of fun. It's a lot of pressure, to be honest with you.

You need to be more versatile at that level to be able to play with other people.

Definitely. I think that's a part of it. If you're playing with other people, it's a lot of pressure.
Innovation Spotlight: The Taylor Neck


It's been over a million guitars since Taylor's patented "N" (New Technology) neck debuted in 2000. And Bob Taylor had already built a reputation for easy-playability necks by that point, but his game-changing design managed to crack the code on an all-encompassing way the neck and body of a stringed acoustic guitar meet for a greater playing experience. It was a rewarding payoff on his obsessive pursuits up to that point, all focused on creating consistently great-playing guitars that were highly serviceable over time. It was rewarding to play it forward, a finely calibrated musical tool for life.

With so many of these guitars now in the hands of players around the world, it's no surprise that the Taylor neck has become widely recognized as the gold standard for playability in acoustic circles.

Bob Taylor broke the conventional neck mold — the traditional dovetail neck joint evolving back to its original form. He wanted a neck that would combine the comfort and precision of a traditional dovetail with the ease and serviceability of a bolt-on neck. He knew that the neck/shoulder joint accounted for the majority of the static movement of the guitar during performance. It was the main point of connection, the mortar-and-pestle joint that had reigned supreme since the days of Wolf, McPherson and Martin. Taylor sought a better way to connect the neck to the body, one that would increase the guitar's stability and sustain. So he set out to reinvent the joint.

A well-designed neck joint is the strong core, it supports better overall performance. A great neck setup will cover a lot of ground: help the guitar stay in tune, maintain proper intonation, and enhance the overall tone and feel.

What's fitting about revisiting our neck design many years after its introduction is exploring the idea of how a guitar changes over time. What might customers notice most when they try our new model? It's the way every stringed acoustic guitar made of wood will respond to climate changes. It's the way the wood swells and shrinks. It's the way moisture and temperature affect the way the wood ages, how the materials and they are moving constantly. String tension, temperature and humidity changes — all of these factors will affect the instrument's neck over time. It's the way wood moves. It's the way wood ages, how the materials and they are moving constantly.

String tension, temperature and humidity changes — all of these factors will affect the instrument's neck over time. It's the way wood moves. It's the way wood ages, how the materials and they are moving constantly.

The early grassroots popularity really paved open road that begs to be continued. The mid-1990s was the point, all focused on making consistently great-playing guitars that were highly serviceable over time. It was rewarding to play it forward, a finely calibrated musical tool for life.

Now we're gradually moving from using "NT" when identifying our necks. The "NT" part refers to the patented part of our neck design, but really, there's a lot more Taylor continuously evolves the particular design that contributes to the playing experience. So while you'll see or hear lingering references to "NT" or "N" for short, how the neck itself — the "NT" part of our neck design — is attached to the body in two places: the mortise-and-tenon joint. The uppermost part of the fretboard traditionally extends beyond the body. This means the neck actually floats between the body and the fretboard, and the way your Taylor will remain after plug play as long as you play — or your luthier grandchildren — play it.

Problem-Solving Design

Great necks make great instruments. A well-designed neck joint is so important. It's attached to the body in two places: the mortise-and-tenon joint. This means the neck actually floats between the body and the fretboard, and the way your Taylor will remain after plug play as long as you play — or your luthier grandchildren — play it.

New Tools Power a Modern Approach

Innovation Spotlight: The Taylor Neck
thousandths of an inch — about half the spacers, tapered in increments of two changes in humidity. A pair of laser-cut won’t rise or sink if the top moves from the body. Since the fretboard extension is a result, the neck can be inset into the heel, neck joint and fretboard. As to rout pockets into the body to receive the 3/8-inch-thick extension of the neck beyond the heel. CNC mills are also used to machine components like the bridge, saddle and nut. Some other guitar manufacturers have to make saddles with varying heights to bridge with different thicknesses of wood. CNC mills can set it up perfectly in minutes, “Bob says, “but when the guitar is strung up the real story is told. If the neck joint meets the body — a solid connection of wood surfaces without glue — also optimizes the transfer of tone between the body and the neck and enhances the tonal quality. For a review of the milled neck and body components, see page 17.

Perfection Made Easy
One of the critical aspects of the Taylor neck design, Bob says, is that both the neck and the body of the guitar must be built with extreme consistency in order to design the neck. "We had to retool the entire body-making process," Bob explains, "because we live within a really, really tight tolerance levels that you’d see in the aerospace industry."

The wonderful irony of our setup is that the precision engineering approach has enabled the company to simultaneously raise the bar on quality and production volume, without one coming at the expense of the other. The result is the ability to put a better guitar in the hands of more players without comprom- ise. "Bob is proud of the way Taylor’s precision-engineering approach has enabled the company to substantially improve the quality and production volume, without one coming at the expense of the other. The result is the ability to put a better guitar in the hands of more players without compromise.

Neck Angles
The Taylor Neck design allows us to change the cutting specifications to increase the yield from each tree harvested. Rather than cutting traditional rectangular flat-cut block blankets, Bob changed our cutting specifications to ovals. This reduces the proper grain orientation every time — the wood can’t be cut wrong because of its square dimensions — and roughly doubled the yield from each tree.

Neck Angle Spacers
These material design allows us to change the cutting specifications to increase the yield from each tree harvested. Rather than cutting traditional rectangular flat-cut block blankets, Bob changed our cutting specifications to ovals. This reduces the proper grain orientation every time — the wood can’t be cut wrong because of its square dimensions — and roughly doubled the yield from each tree.

Glue-Free Assembly
The glue-free, CNC-milled assembly ensures a seamless wood-to-wood surface contact between the neck and body and a strong transfer of sound between the neck and body. The design also makes it easy to remove the neck for service at any time.

Three-piece Neck
Our three-piece neck design allowed us to change the cutting specifications to increase the yield from each tree harvested. Rather than cutting traditional rectangular flat-cut block blankets, Bob changed our cutting specifications to ovals. This reduces the proper grain orientation every time — the wood can’t be cut wrong because of its square dimensions — and roughly doubled the yield from each tree.

Scarft-Jointed Peghead
Part of the three-piece neck design, this one-piece design eliminates the strength of the neck where the angled headstock meets the neck joint, thereby significantly reducing the neck’s structural weight. A person can take their best shot at getting it just right the first time, “Bob says, “but when the guitar is strung up the real story is told. If the story is not perfection, we can easily take the neck off and make the slight adjustment."

Wood Conservation
Our three-piece neck design allowed us to change the cutting specifications to increase the yield from each tree harvested. Rather than cutting traditional rectangular flat-cut block blankets, Bob changed our cutting specifications to ovals. This reduces the proper grain orientation every time — the wood can’t be cut wrong because of its square dimensions — and roughly doubled the yield from each tree.

Neck Paddle
Supports the fretboard extension for increased stability.

Bridle/Adapter
Like the neck and body, these are CNC-milled for accurate and consistent dimensions and locations. This contributes to our ability to set the precise body geometry on every guitar.

Dual-Pocketed Neck Stock
Pockets are precisely cut into the neck stock body using a CNC mill. The neck will be inset into the pockets and bolted securely in place.
Innovation Spotlight: The Taylor Neck

As visually inspiring as the aesthetic details of a Taylor guitar might be, our guitars aren’t made to hang in attics, but to be played. Ultimately, our passion for guitar design aspires to enhance its tonal properties. Well-made acoustic is that, if properly maintained, will never need anything else. A neck adjustment makes the working lives of our repair technicians when adjusting the saddle. The Taylor neck actually has more direct wood to wood contact, and no glue is used. Once the glue is dry and we assure the angle is correct, the job can be finished. This requires replacing the block that was removed to flush the neck off, and at least a light fret level in that area. The saddle location needs to be checked for intonation, as well:

Traditional Neck Reset

A traditional neck reset is called a “major surgery” for an acoustic guitar. Neck resets are done with a dovetail or mortise and tenon joint and are not easy to separate from the body. The typical method involves trimming a bit and sharpening down into the joint through access holes drilled through a fret slot. Blueprinting is a common side effect of the steeping process, so expect some finish touch-up work to be added to the bill.

The removal of the dovetail neck with some of the residual glue visible after it has been removed. Wood will need to be softened and loosen the glue. Through the fret slot into the dovetail neck joint to correct, the job can be finished. This requires replacing the block that was removed to flush the neck off, and at least a light fret level in that area. The saddle location needs to be checked for intonation, as well:

Serviceability: The Taylor Advantage

Taylor Customer Service Manager Glen Wolf.

Glen Wolf is an 8-year Taylor veteran with a detailed working knowledge of repairing not only Taylor guitars, but other brands as well. He can personally attest that how much easier Taylor’s neck design makes the working lives of our repair technicians. The neck adjustment makes the working lives of our repair technicians when adjusting a Taylor neck compared to doing a

A Taylor neck angle adjustment is not "major surgery." Though the goal is the same as a neck reset, it is not at all intricate and should not consume images of the traditional neck with its shaving, reshaping and gluing. It is a standard adjustment on a Taylor guitar. We understand that the neck angle is critical to the feel and playability on any guitar. We also realize that the neck angle will change over time, and we don’t want to alter the geometry of the guitar by sawing the saddle and removing the bridge/tuner to keep the action low. The Taylor neck is held in place with three bolt pockets, one per heel and one for the extension. Inside the joint is a hardwired sander that uses a lot of my favorite machines, a lot of the the removal of a dovetail. Using a secure reattached the pocket spacers are switched for another with a tapered thick precision-milled angle. The removal of any end block, and the new glue joint dries. It’s safe to say that even an experienced tech will have several hours of touch time in the job and at least a couple of weeks total to complete. The typical turnaround time is realistically more than a few months.

Resetting a Taylor Neck

...so the saddle never has to be relocated. The difference is so dramatic that we’ve eliminated a cut in our process, simply as a neck angle adjustment rather than a neck reset to differentiate from the labor-intensive construction of a neck reset among customer.

A view of a dovetail neck with some of the residual glue visible after it has been removed. Wood will need to be softened and loosen the glue. Through the fret slot into the dovetail neck joint to correct, the job can be finished. This requires replacing the block that was removed to flush the neck off, and at least a light fret level in that area. The saddle location needs to be checked for intonation, as well:

A moment of the dovetail neck with some of the residual glue visible after it has been removed. Wood will need to be softened and loosen the glue. Through the fret slot into the dovetail neck joint to correct, the job can be finished. This requires replacing the block that was removed to flush the neck off, and at least a light fret level in that area. The saddle location needs to be checked for intonation, as well:
Neck Angle Adjustment vs. Truss Rod Adjustment

A neck angle adjustment and a truss rod adjustment are fundamentally different services. In a neck angle adjustment (Fig. 1) will show the action progressing up the neck. A truss rod adjustment involves loosening the truss rod to lower the high action. When the neck angle gets excessively high, the guitar must be less comfortable to play. The neck angle must be evaluated for a truss rod adjustment when in fact you need to do a reset. All these options mean a fast turnaround time. The height of the neck affects the intonation, tone and dynamic range of the guitar. The height of the neck affects the intonation, tone and dynamic range of the guitar. If the neck is too tall, the strings will produce more volume and dynamic output.

FIELDFROMSNOTESTOF

What’s the Neck Angle?

As easy as a Taylor neck angle adjustment is, it requires a Taylor-trained service technician to do it correctly. Otherwise, the pivot point can be damaged and strained and stress can be placed on the truss rod. It is important to have the neck angle properly adjusted. A neck angle too low (as with a low angle) will cause intonation issues, and the guitar will have a high action especially around the 7th fret. A neck angle that is too high (as with a high angle) will produce a flatter fretboard and a “thin”-sounding guitar. As easy as a Taylor neck angle adjustment is, it requires a Taylor-trained service technician to do it correctly. Otherwise, the pivot point can be damaged and strained and stress can be placed on the truss rod. It is important to have the neck angle properly adjusted. A neck angle too low (as with a low angle) will cause intonation issues, and the guitar will have a high action especially around the 7th fret. A neck angle that is too high (as with a high angle) will produce a flatter fretboard and a “thin”-sounding guitar.

One Final Note

As easy as a Taylor neck angle adjustment is, it requires a Taylor-trained service technician to do it correctly. Otherwise, the pivot point can be damaged and strained and stress can be placed on the truss rod. It is important to have the neck angle properly adjusted. A neck angle too low (as with a low angle) will cause intonation issues, and the guitar will have a high action especially around the 7th fret. A neck angle that is too high (as with a high angle) will produce a flatter fretboard and a “thin”-sounding guitar.

The Taylor Neck Joint

Since 1941, I have had the honor of building hundreds of repair technicians. Since 1941, I have had the honor of building hundreds of repair technicians. I have had the honor of building hundreds of repair technicians. The Taylor Neck Joint is not only the best, but it is also the most cost-effective choice. The Taylor Neck Joint is not only the best, but it is also the most cost-effective choice.

Repair Cost vs. Value

Repair costs are not always the best way to work on and provide a great value to your local guitar store. Repair costs are not always the best way to work on and provide a great value to your local guitar store. Repair costs are not always the best way to work on and provide a great value to your local guitar store. If you have an instrument with a dovetail joint that needs a reset, it is probably not cost-effective to do. If you have an instrument with a dovetail joint that needs a reset, it is probably not cost-effective to do.
Lutz spruce tops, new bracing, and warm aesthetic details give the retooled 700 Series an identity all its own

**Earthy Meets Elegant**

New Appointments: Earthy Meets Elegant

With three pristine classes of rosewood guitars in the Taylor line, outfitting each series with a distinctive aesthetic package has always been an important way to distinguish them. The 900 Series introduced the upper echelon of detail-rich conceptualization. The 800 Series strikes a finely calibrated balance between its classic Taylor heritage and contemporary design details that project a refined modern look. In recent years the 700s have gone beyond the American route with a dark Western Surfwood top and wound-fret appointments. With his redesign, Andy wanted to launch a fresh take on the instrument: “I feel like it’s more about playing to me than for you.” At the same time, Andy wanted to affirm a tradition that would appeal to a more traditional Dreadnought player, so he made alternate prototype featuring a solid peghead, longer 25-1/2-inch scale length, standard nut profile, and narrower 1-11/16-inch nut width. This longer-scale edition strengthens the Dreadnought’s already robust attack. It also gives players a handy handful, in contrast to the sleek fingerboard that accompanies the shorter scale length of the standard model. The package is available on request by dealers and players as a custom option.

Upper mid-scale within the 700 Series include Grand Auditorium (710), Grand Symphony (750), and Grand Concert (714), building a 12-string, a 12-fret model, and adding voicings for flatpickers and strummers of the 720s and 716s.

**New Appointments: Earthy Meets Elegant**

With three pristine classes of rosewood guitars in the Taylor line, outfitting each series with a distinctive aesthetic package has always been an important way to distinguish them. The 900 Series introduced the upper echelon of detail-rich conceptualization. The 800 Series strikes a finely calibrated balance between its classic Taylor heritage and contemporary design details that project a refined modern look. In recent years the 700s have gone beyond the American route with a dark Western Surfwood top and wound-fret appointments. With his redesign, Andy wanted to launch a fresh take on the instrument: “I feel like it’s more about playing to me than for you.” At the same time, Andy wanted to affirm a tradition that would appeal to a more traditional Dreadnought player, so he made alternate prototype featuring a solid peghead, longer 25-1/2-inch scale length, standard nut profile, and narrower 1-11/16-inch nut width. This longer-scale edition strengthens the Dreadnought’s already robust attack. It also gives players a handy handful, in contrast to the sleek fingerboard that accompanies the shorter scale length of the standard model. The package is available on request by dealers and players as a custom option.

Upper mid-scale within the 700 Series include Grand Auditorium (710), Grand Symphony (750), and Grand Concert (714), building a 12-string, a 12-fret model, and adding voicings for flatpickers and strummers of the 720s and 716s.

**New Appointments: Earthy Meets Elegant**

With three pristine classes of rosewood guitars in the Taylor line, outfitting each series with a distinctive aesthetic package has always been an important way to distinguish them. The 900 Series introduced the upper echelon of detail-rich conceptualization. The 800 Series strikes a finely calibrated balance between its classic Taylor heritage and contemporary design details that project a refined modern look. In recent years the 700s have gone beyond the American route with a dark Western Surfwood top and wound-fret appointments. With his redesign, Andy wanted to launch a fresh take on the instrument: “I feel like it’s more about playing to me than for you.” At the same time, Andy wanted to affirm a tradition that would appeal to a more traditional Dreadnought player, so he made alternate prototype featuring a solid peghead, longer 25-1/2-inch scale length, standard nut profile, and narrower 1-11/16-inch nut width. This longer-scale edition strengthens the Dreadnought’s already robust attack. It also gives players a handy handful, in contrast to the sleek fingerboard that accompanies the shorter scale length of the standard model. The package is available on request by dealers and players as a custom option.

Upper mid-scale within the 700 Series include Grand Auditorium (710), Grand Symphony (750), and Grand Concert (714), building a 12-string, a 12-fret model, and adding voicings for flatpickers and strummers of the 720s and 716s.
consistent binding rosewood. To per-
scuply the grading differences, the 200 Series wood was simply dried and pressed out, the 700 Series wood
was sanded and is ready to saddle-up!

The sets of Lutz spruce display a
unique appearance compared to Sitka spruce, with a greater comparison to European spruce and attrac-
tive overhanging that glimmers as
light reflects off of it. The standards model feature a natural finish top, with an
optional Western Sunburst Top. The
new burst is lighter around the edges
than the former Vintage Sunbursts, instead featuring more of a honey-

brown color gradient.

Andy also designed a new pick-
guard color treatment. The nobed
brown hues and matte finish suggest
the natural beauty of weathered wood,
the binding is light, non-figured
rosewood including a back strip,
with inlaid edge trim of bias-cut
western Douglas fir to comple-
mplate the traditional koa inlay. A new fretboard inlay pat-
ttern, “Reflections,” featuring pale green
black trim. A new fretboard inlay pat-
ttern, “Reflections,” featuring pale green
black trim. A new fretboard inlay pat-
ttern, “Reflections,” featuring pale green
black trim. A new fretboard inlay pat-
ttern, “Reflections,” featuring pale green
black trim. A new fretboard inlay pat-
ttern, “Reflections,” featuring pale green
black trim. A new fretboard inlay pat-
ttern, “Reflections,” featuring pale green
black trim. A new fretboard inlay pat-
ttern, “Reflections,” featuring pale green
black trim. A new fretboard inlay pat-
ttern, “Reflections,” featuring pale green

700 Series Specifications

<table>
<thead>
<tr>
<th>Back/Bottom: Indian Rosewood</th>
</tr>
</thead>
<tbody>
<tr>
<td>Top: Lutz Spruce</td>
</tr>
<tr>
<td>Performance with</td>
</tr>
<tr>
<td>Finish: Rosewood (Sides), Top: Natural</td>
</tr>
<tr>
<td>Color Options: Natural w/ Optional Indian Rosewood Top</td>
</tr>
<tr>
<td>Rosette: 3-ring herringbone with Douglas Fir &amp; Maple/Black</td>
</tr>
<tr>
<td>Binding: Non-Figured Rosewood</td>
</tr>
<tr>
<td>Top Edge Trim: Douglas Fir w/ Maple/Black Trim</td>
</tr>
<tr>
<td>Fretboard Inlay: Green Abalone “Reflections”</td>
</tr>
<tr>
<td>Pickguard: Rosewood Brown</td>
</tr>
</tbody>
</table>

Chairs says it takes about six years with many varia-
tions to a supn a new sound in India.

“The Indian government does their best to keep the number of operators low, in an effort to protect against overfishing,” he says.

In addition to cutting our solid rosewood sets, Gemwood also cuts and supplies the rosewood veneer we use for our 200 Series, along with squeal veneer (they purchase logs from Africa).

Top down: (L-R) Taylor Director of Supply Chain Charlie Redden, Redden and Wood Purchasing Manager Chris Congrove traveled to Kochi to visit the Gemwood facility and employees at the mill. Visiting our suppliers at their facili-
ties is an integral part of our supply chain management process, as it provides a direct way to discuss quality standards, detail our supply specifications, and maintain a clearer picture of the sourcing realities in the country where the company operates.

“Even though we’ve done good business with Gemwood for a long time, we visit our suppliers on a regular basis,” Chair says. “Visiting our suppliers helps us understand their business challenges, suc-
cesses, new products, new methods, government regu-
lation in their country, and being aware of changing law and regulations. As a matter of policy, we always want to ensure that our suppliers operate in a legally and ethically.

We also inspect working conditions and employee happiness and engagement. Gemwood does a great job.”
Our nuanced guitar designs bring more diversity than ever to Taylor’s Dreadnought family.

The girthy Dreadnought stands out as a guitar of substance. Heck, it was named for its heft and at the same time was named for a battleship. Its iconic heritage boasts a century-long timeline that’s tightly entwined with highlights of what makes each unique.

Through the decades, the Dreadnought has been the soundboard of choice for Taylor’s flagship model, the 610. It remains by far the most common acoustic model in the world, selling millions of units since its introduction in the 1930s. People have pointed to the model number as evidence of the guitar’s versatility and durability. The truth is that while its shape and DNA remain the same, there’s been a lot of evolution over the years. We’ve made improvements to keep pace with the changing needs of players.

The boxy triangle of the Dreadnought family includes a variety of models. You can choose one based on what you play, how you like to play it, and what it will look like. As you can see, no two Dreads are alike, and for good reason: the appeal is the blend of low-register richness a 12-string 360e (the latter featuring a larger 19-1/16-inch scale length and 1/16-inch nut width), which blends tonally low end power with its solid spruce soundboard.

Playing Profile: Here’s another slinky Dreadnought option. Like the 510e, the 320e sports a 24-inch scale length, but with a solid headstock and standard dreadnought soundhole. The blackwood back and side woods provide a little extra warmth and depth to the guitar’s voice.

Our team of engineers and instrument makers has been working on this guitar to ensure it has the potential to be everything you’re looking for. It’s our way of giving you the option to have your Dreadnought in a way that’s right for you.

Playing Profile: On the lower end of the dreadnought soundhole family, you’ll find the 200 Series. These are models that are ideal for both beginners and more advanced players. With their solid top, back, and sides, you’ll have an instrument that’s comfortable to play and sounds great.

Playing Profile: The legendary dreadnought sound is a foundation that defines Taylor’s dreadnought family. This is the guitar that started it all for Taylor. It’s the guitar that’s been around for more than 70 years, and it still delivers the same great sound and feel that you’ve come to expect from a Taylor dreadnought.

The 100 Series is designed for players who want a modern, sleek look and feel. The 100 Series models are ideal for beginners or players who are looking for a guitar that’s easy to play. The solid spruce soundboard, Sitka spruce soundhole, and the mahogany back and sides make for a warm, mellow sound. The 100 Series models are ideal for players who want a guitar that’s easy to play and sounds great.
Rosewood Models Join the 400 Series

Taylor Notes

ES2 Upgrades and Installation Now Available

Collaborating in Cameroon: Funding Ebony Research with the Congo Basin Institute

Having a permanent presence in Cameroon will provide the vital infrastructure to develop real solutions with lasting impact.

Natural Blonde: Special Edition Quilted Maple 214ce-QM Deluxe

If you've been eager to get our Expression System® 2 electronics installed in your Taylor guitar, here's some great news: We're now offering upgrades and installation service at any authorized retailer from the USA through the rest of the Taylor line (including custom models). The installation includes our Belshin service package. For more information and to schedule service, contact our Factory Service Center in North America at 1-900-438-7482, or in Europe at +39 (0)345 467 9233.
Paul and Andy Powers, who co-founded Taylor Guitars, were both present at the launch party, which also featured several other notable musicians. The event was held at the Taylor Guitars headquarters in El Cajon, California, and it featured a variety of music genres, from classic rock to bluegrass. The party was attended by a large crowd of music fans, who were able to enjoy the latest Taylor guitars and other musical instruments available at the event. The event was also a fundraiser for the Taylor Guitars Foundation, which supports music education and community programs. Overall, the event was a success, with attendees enjoying the music and the new guitars on display.
When playing guitar in a room full of guitars, you’re playing a chord and mute it, and then listen to all the other guitars buzzing sympathetically to the matching frequencies.

Or experiences or associations with colors, influences, tastes, or ideas? Choose one and write a paragraph or two about it.

When designing a guitar to fit the aesthetic of a craftslman, you might consider the following.

- The shape and form of the guitar
- The materials chosen for the body and neck
- The sound and volume produced by the guitar
- The visual appeal of the guitar's design and finish
- The comfort and ease of playing the guitar

These factors can influence how the guitar is perceived by musicians and guitarists, and how it feels to play. When designing a guitar, it's important to keep these considerations in mind to create a musical instrument that is both functional and visually appealing.
Caps

Taylor Trucker Cap
Plastic snap-adjustable backstrap. (Black #00388, Olive #00389; $20.00)

Men’s Cap
One size fits all. (Black #00379; $25.00)

NEW Taylor Key Chain / Pick Holder
Leather key chain featuring an interior pocket to hold picks. Secure pin closure. (Black #71033; $14.00)

NEW Taylor Block T
Standard fit. 100% preshrunk cotton. Taylor block design on back with sleeve in red or blue. Short sleeve. #1563; S-XL, $24.00; XL-XXL, $28.00

NEW Ladies’ Baseball T
Sleeveless & 100% cotton. Contrast 3/4 sleeve with aged logo screen on front. Sizes as recommended. Black/ Natural #4301; S-XL, $28.00

NEW Realtree T
Fashion fit. 65/35 cotton/poly. Ultra-difficult to wear or feel. (Charcoal #1445; S-XL, $25.00). Lift: Patents (Taylor Block T), project manager in our Marketing department; Becky’s “Baseball” T from our inside Sales team; and Camera (Roadie T) from our night shift Final Assembly department, with San Diego’s Coronado Bridge in the background.

NEW Moto T
Fashion fit. Lightweight 100% cotton. (Black #1571; S-XL, $24.00; XXL-XXXL, $26.00)

NEW Taylor Long Sleeves Logo T
Fashion fit. 100% cotton. (Black #2250; S-XL, $30.00; XXL, $32.00)

NEW Case Label Hoodie
Fashion fit. 50/46/4 poly/cotton/rayon. (Black #2817; S-XL, $42.00; XXL, $44.00)

NEW Two-Color Logo T
Standard fit. Heavyweight preshunk 100% cotton. (Black #1651; S-XL, $24.00; XL-XXL, $28.00)

NEW Tumbler
12 oz. Porcelain/Stainless. ( #70004, $18.00)

NEW Water Bottle
24 oz. (#70016, $16.00)

NEW Etched Pub Glass
20 oz. (#70010, $10.00)

NEW Taylor Etched Peghead Mug
15 oz. Ceramic. (Black #70005, $15.00)

NEW Taylor Mug
15 oz. Ceramic. (Brown with cream interior, #70006, $10.00)

Taylor Guitar Straps
Choose from a wide selection of Taylor straps. Visit taylorguitars.com for complete descriptions and specs.

Taylor Guitar Polish
Spray-on cleaning polish that is ready and safety wiped away. 4 fl. oz. (#00501, $12.00)

Big Digit Hygro-Thermometer
Everyday display shows temperature and humidity simultaneously. (#60354, $44.99)

Mini Hygro-Thermometer
Compact digital unit works in a guitar case or in-room settings. Dimensions: 2” x 1.5” x .63” (51 x 38 x 16mm). (#60335, $24.99)

The D’Addario Two-Way Humidification System®
The complete kit includes two pouches and three packets (#80356, $30.00). Replacement packets (3) also available (#80357, $20.00).

Taylor Bar Stool
30” high. (Black #70200, $99.00)

Taylor Messenger Bag
Adjustable canvas/web strap. ($brown #1166; $69.00)

Mini Hygro-Thermometer
Compact digital unit works in a guitar case or in-room settings. Dimensions: 2” x 1.5” x .63” (51 x 38 x 16mm). (#60335, $24.99)

Glassware

1) Tumbler
15 oz. Porcelain/Stainless. (#60354, $14.00)

2) Water Bottle
24 oz. (#60357, $16.00)

3) Taylor Echeted Peghead Mug
15 oz. Ceramic. (Black #70005, $15.00)

4) Taylor Mug
15 oz. Ceramic. (Brown with cream interior, #70006, $10.00)

Primetone Picks®
Three picks per pack by gauge. (#80797, .88 mm, #80798, 1.0 mm or #80799 1.3 mm; $8.50)

Ultex®Picks
Six picks per pack by gauge. (#80568, .73 mm, #80569, 1.0 mm or #80570, 1.14 mm; $5.00)

Variety Pack (shown)
Six assorted picks per pack, featuring one of each gauge. Ultex (.73 mm, 1.0 mm, 1.14 mm) and Primetone (.88 mm, 1.0 mm, 1.3 mm). (#80570, $13.00)

Black Composite Travel Guitar Stand
Accommodates all Taylor models. (#00504, $50.00)

Travel Guitar Stand
Saves lightweight. Accommodates all Taylor models. (#00506, $50.00)

Travel Guitar Stand
Saves lightweight. Accommodates all Taylor models. (#00506, $50.00)

Taylor Bar Stool
30” high. (Black #70200, $99.00)

Travel Guitar Stand
Saves lightweight. Accommodates all Taylor models. (#00506, $50.00)

Taylor Guitar Polish
Spray-on cleaning polish that is ready and safety wiped away. 4 fl. oz. (#00501, $12.00)

Big Digit Hygro-Thermometer
Everyday display shows temperature and humidity simultaneously. (#60354, $44.99)

Mini Hygro-Thermometer
Compact digital unit works in a guitar case or in-room settings. Dimensions: 2” x 1.5” x .63” (51 x 38 x 16mm). (#60335, $24.99)

The D’Addario Two-Way Humidification System®
The complete kit includes two pouches and three packets (#80356, $30.00). Replacement packets (3) also available (#80357, $20.00).

Taylor Bar Stool
30” high. (Black #70200, $99.00)

Taylor Messenger Bag
Adjustable canvas/web strap. ($brown #1166; $69.00)

Mini Hygro-Thermometer
Compact digital unit works in a guitar case or in-room settings. Dimensions: 2” x 1.5” x .63” (51 x 38 x 16mm). (#60335, $24.99)

Glassware

1) Tumbler
15 oz. Porcelain/Stainless. (#60354, $14.00)

2) Water Bottle
24 oz. (#60357, $16.00)

3) Taylor Echeted Peghead Mug
15 oz. Ceramic. (Black #70005, $15.00)

4) Taylor Mug
15 oz. Ceramic. (Brown with cream interior, #70006, $10.00)

Primetone Picks®
Three picks per pack by gauge. (#80797, .88 mm, #80798, 1.0 mm or #80799 1.3 mm; $8.50)

Ultex®Picks
Six picks per pack by gauge. (#80568, .73 mm, #80569, 1.0 mm or #80570, 1.14 mm; $5.00)

Variety Pack (shown)
Six assorted picks per pack, featuring one of each gauge. Ultex (.73 mm, 1.0 mm, 1.14 mm) and Primetone (.88 mm, 1.0 mm, 1.3 mm). (#80570, $13.00)

Black Composite Travel Guitar Stand
Accommodates all Taylor models. (#00504, $50.00)

Travel Guitar Stand
Saves lightweight. Accommodates all Taylor models. (#00506, $50.00)

Taylor Guitar Polish
Spray-on cleaning polish that is ready and safety wiped away. 4 fl. oz. (#00501, $12.00)

Big Digit Hygro-Thermometer
Everyday display shows temperature and humidity simultaneously. (#60354, $44.99)

Mini Hygro-Thermometer
Compact digital unit works in a guitar case or in-room settings. Dimensions: 2” x 1.5” x .63” (51 x 38 x 16mm). (#60335, $24.99)

The D’Addario Two-Way Humidification System®
The complete kit includes two pouches and three packets (#80356, $30.00). Replacement packets (3) also available (#80357, $20.00).

Taylor Bar Stool
30” high. (Black #70200, $99.00)

Taylor Messenger Bag
Adjustable canvas/web strap. ($brown #1166; $69.00)
Shades of Blue
A striking new blue stain, aptly named Denim, adds a weathered flair to this Special Edition T5z Pro. Together with the richly figured curly maple top, the stain conjures the look of a favorite pair of faded, heavily whiskered jeans. Our design team unveiled the guitar at a custom guitar sales event earlier this year, and several Taylor dealers were quick to place an order for their store. We'll be happy to help you find one.