Introducing The Academy Series
Advanced guitar design made affordable

The 2017 Guitar Guide
Explore the expanded Taylor lineup

The GS Mini Bass
Four-string fun for everyone

The 800 Deluxe Series
New armrest, bracing & more
Joyful Replacement
Thank you, Bob and Andy, for your?...
**KURT'S CORNER**

**Little Things Done Well**

In the early years of Taylor Guitars, we really struggled to make ends meet. Financial problems were constant, and the work we did was not always appreciated by the public. We had to keep on getting better handcrafting and refining our product. Establishing our business was much harder than we imagined it would be. We often thought there must be “one big thing” we were missing that would suddenly reveal itself and make things easier. Why, for instance, did we struggle to get enough acoustic guitar sales in America, compared to the rest of the world? We thought there must be “one right way” to do everything. It turns out there isn’t.

We noticed in my travels that the most successful companies have a sense that they are masters of their own fate. We’ve learned enough of the skills needed to create a stable, viable business, afford a small fee. Rather than “one big thing,” there were many little ones. The technical advisor you cited earlier would have been one. We’re still doing the same hard work that needs to be done, aiming for higher quality standards, and identifying the root causes of problems in the hopes of fixing or improving it. It’s not always easy to bring our new direction under our control, but we try. Our willingness to learn and adapt is a key factor in how well we succeed compared to our competitors. This is very similar to a sports team: how well a team executes all of their parts has everything to do with whether they win or lose. Why do a lot of these “one right way” or “one best way” answers have so little to do with the value of our guitars, and so much to do with the value of the business itself?

I notice in my travels that the best companies understand their customers, and have a sense that they are masters of their own destiny. How can we achieve this in our business, where we’re working together to bring more of our destiny under our control? The answer to this question is simple: it usually comes from within. We accomplished an amazing worked throughout the company in 2016, which positions us really well to move forward. We accomplished one more new product that we feel good about this issue, which we predict will be huge industry hits.

**BOB SPEAK**

**Woodwork Review**

And welcome this column to kick off 2017! I’m flying home from Europe, my fifth trip this year! I talk about the work I do with people because it’s one of the most rewarding and most fun jobs I’ve ever done as well as one of the most frustrating and exciting. We intensified the nature of our ebony business, named Crelicam (a partnership of Madinter and Taylor Guitars), and those changes have doubled our cost to produce a certain number of guitar parts, and yet we believe we can still outdo others. We did an analysis of acoustic guitar sales during the first five months in 2016, which positions us really well to move forward. We accomplished an amazing worked throughout the company in 2016, which positions us really well to move forward. We accomplished one more new product that we feel good about this issue, which we predict will be huge industry hits.

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Bob, do you think of themselves as a guitar tonea&. How many times have you ever had any of your guitars?

Brian

I have Taylor and other guitar builders who are getting into toppings for these days, this has a basic under-

work for both the top, which will defi-

your guitars. I think every one of us has

the neck is to the left of the nut. You

When transitioning from electric to

It could be great. Bob, and though you

in 2015 I left my job and could not play
guitars for a while. I bought a Taylor
different sound. The Martin has mahogany

Cec

6

4

2

it sound. I guess that means it's
to the quality of wood

With traditional
to American, and
t to the classical world who keep their
t-publishing, making it
to this point, but I'm

Scott, that's very observant of you. No,

Our guitars last, best sound and
to the sound. I think everyone learned the

I am currently the proud owner of six Taylor

I'm guilty of the Soundhole Sniff

Mike Freed

Me, I'm guilty of the Soundhole Sniff

Mike, I'm guilty of the Soundhole Sniff and

I do not commonly feel that way. I

I don't know if I've paid

You don't want to play a

Scott, that's very observant of you. No,

to American, and

to the classical world who keep their

Taylor factory in El Cajon last week.

I reached the conclusion of my
to American, and
to the classical world who keep their

I think everyone learned the

I'm a proud owner of five Taylor
guitars (GSTs, 214ce-6, 614ce-

I have been very impressed with

What a great instrument — so fun to

When I work at the ammo factory in

I am so impressed with Taylor's
efforts to source domestic
to the woods, and to the
to American, and
to the classical world who keep their

I have Taylor and other guitar builders

each one of us a top guitar from another
easily read the total overloads on the

Bob, what do you see of
guitars as a combination of age

Bob S

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ACADEMIC ACHIEVEMENT

Our new Academy Series makes a full-size, full-featured Taylor guitar more accessible than ever before

By Jim Kirlin

Trace the arc of Taylor’s evolution over the past four-plus decades and you’ll easily spot a resonating theme: our passion for improving the guitar-playing experience.

It began with Bob Taylor’s sleek, super-playable necks, and under his steady stewardship, we’ve applied innovative thinking and high-tech finesse to continually refine the feel and sound of our guitars. We’ve calibrated them to respond more readily to a player’s touch. We’ve voiced them to sound clear, full, and balanced. We’ve designed them to be easy to maintain for a lifetime. As a result, the Taylor line has blossomed into a broad range of musical flavors that appeal to the different playing styles and applications of players.

The past few years have been especially prolific. The nuanced work of Andy Powers, together with the industrial magic of our production team, has fueled the systematic redesign of virtually every series in our guitar line.

Yet despite these ongoing efforts, there’s been a lingering sense among Andy and our product development team that we need to do more to support the development of the entry-level guitar player.

The truth is that while the guitar continues to ride a huge wave of popularity around the world, most beginning players don’t stick with it. And as a company that’s passionate about exposing more players to the pleasures of making music, we simply hate to see people throw in the towel before they have a chance to get their groove on.

CONTINUED

(L-R): Fabio from our Supply Chain Management team with a Dreadnought Academy 10e and his wife Angela from our Electronics department with a Grand Concert Academy 12e

(C Press)
These formed the basic design of his original notes, with the qualities needed to keep playing. He shared the gist of his ideas, hoping to make the best for the most rewarding nature of the playing experience to make a welcoming first impression.

"It's important to give a beginning player the most comfortable, gratifying experience to make a welcoming first impression.

Andy does have another bit of advice for newcomers to the bundle, costs, and features. Andy does have another bit of advice for newcomers to the bundle, costs, and features.

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"It's important to give a beginning player the most comfortable, gratifying experience to make a welcoming first impression.
The idea of a small-scale bass seemed far-fetched until a pair of Taylor design breakthroughs changed everything. Meet the irresistible new GS Mini Bass.

By Jim Kirlin

I started on a lark.

A few years ago, Taylor’s Jesus Jurado, a longtime fabricator on our product development team, was musing with colleague David Judd about the idea of making a bass version of the GS Mini. “We thought it would be something any guitar player would like to have around the house,” Jurado recalls.

One day the two playfully pitched the idea to Andy Powers, agreeing him to make one. “Andy happened to have some small-scale bass strings,” Jurado says, “so I modeled the pairings to work as close. The strings couldn’t take the extra tension from the longer scale length of the Mini and broke, so I put in a set of electric bass strings and ES2 pickup. It didn’t sound great, but it was at least good enough to get Andy’s juices flowing.”

As someone who has played bass in different professional settings over the years, Andy thought the idea of a GS Mini bass was a fun conversation starter. “I was skeptical that it could actually work with such a short scale length,” Andy says. “I’ve always had a thing for short-scale basses,” he shares. “But other than they can’t make accurate bass frequency notes very well due to the qualities of their short string length. They’re fun to play but have some limitations.”

For reference, the scale length of a standard bass guitar is usually between 32 and 35 inches. The average scale length of a short-scale bass is about 30 inches. The Mini’s string length is 23-1/2 inches.

“Changing a guitar’s scale length a half an inch from 25-1/2 inches to 25 inches is a big deal,” Andy says. “Compared to the standard scale length of a bass guitar, the GS Mini is about 10 inches shorter. It’s almost not the same instrument at that point.”

Finding a regular bass string on the GS Mini and tuning it up, Andy says, “wouldn’t produce a usable note. As an electric tuner wouldn’t even recognize the resulting vibration as a note. [For a quick primer on string theory and the basic physics of string vibration, see our sidebar on page 14.]”

Nonetheless, the pair decided to pursue the idea. “I realized I’d been going about it the wrong way, “he says. “I needed to look at the physics, and acoustics, and explain what he was trying to do. Together they walked through all the approaches Andy had already tried.

“They brought in their expertise in making string instruments for other kinds of instruments,” Andy says. “It’s pretty amazing because they take strings for every kind of string instrument you could name, and put a lot of material and method. In the end we were able to come up with something that worked very well, which is basically a nylon-core string overwound with a traditional phosphor bronze wrap wire. That combination worked great. Without them, I’m not sure this instrument would have been possible.”

The custom string set was developed exclusively for what would become the GS Mini Bass. (For more on the strings, see our sidebar on page 14.)

A New Bridge Pin Design

With the important string issue resolved, Andy turned his attention to another major design challenge: how to...
The Physics of String Vibration & Tone

On stringed musical instruments, a string that is plucked creates two types of resonators, or nodes, which occur near the node frequencies.

Transducer: This is the circular pattern that makes a string look tiny when it is plucked. It shows the nodes for a particular string.

The bridge will also come with a customized GS-Mini Bass bridge, which features the base’s stylish logo treatment on the outside. The bass will incorporate the same design features as the original GS-Mini bass, blending protective structure and lightweight portability, with external and internal storage pockets and sewn adjustable backpack straps.

The Playing Experience

Considering the massive popularity of the original GS-Mini guitar. Its release in 2010, the ability to offer players an equally portable and accessible bass alternative — especially given a bass’s typically large physical profile — was purely for Andy and the design team to bring into production. For starters, it’s too big to fit in the world of innovation in musical instruments made into folk and banjo. Any bass has an extra thickness and proportion relative to the neck or top; it’s never quite parallel. A conventional bass, however, is quite familiar. It’s used for guitar players, many of us, and like Jesus Barroso and David Judd from our product development team, who thought we should have to do an acoustic bass around the house. And that’s what made it cool — it invited more people to explore the instrument. “If there’s no one else, you’re the one!” Andy says. “We need to play on it. You don’t need accessible as guitar that shape to feel like it. You don’t need accessible as a guitar that fits in your lap. It’s hard to make it fit into an instrument that’s better designed for a guitar.”

- **Scale length**: 23-1/2 Inches
- **Top**: Solid Sitka Spruce
- **Back/Sides**: Genuine Ebony
- **Bridge**: Custom Light with EXP Coating
- **Finish**: Gloss Black
- **Bridge Pins**:ados
- **Electronics**: Taylor’s ES-B pickup, which features an onboard preamp and tone and volume controls. The es-b features an onboard digital chromatic tuner with led display for tuning and easy reference during the performance. And like our customers, we’re always looking for improvements to the design. Moving closer is a good move, providing the instrument with another option. The GS Mini Bass is a small but powerful guitar that can be played by anyone, even someone without much experience. It’s a good choice for beginners who want to try out playing an acoustic guitar. The GS Mini Bass is a great addition to any collection and is a perfect gift for musicians of all ages. It’s a versatile instrument that can be used for practice, recordings, or even just for fun!
The 800 Deluxe is the modern interpretation of a guitar series that Andy Taylor and Bob Taylor worked closely together throughout their career. It's the result of a creative transition that brought the 800 Series into the 21st century. The Deluxe models were originally introduced in 2004 as a response to the growing demand for higher-end guitars. Over the years, the 800 Series has evolved, and the Deluxe models have become a staple among professional players and enthusiasts who appreciate the superior craftsmanship and performance offered by these instruments.

The Deluxe models offer a range of features that set them apart from the standard 800 Series. They feature a new armrest design, a more rounded contouring of the rosewood radius-style armrest, and an improved soundboard configuration. The Deluxe models also include Gotoh 510 tuners, Adirondack spruce bracing, and a more luxurious finish. The Deluxe models are designed to provide a more balanced and articulate sound, with a greater emphasis on midrange response and clarity.

The Deluxe models are available in a variety of body styles, including the Dreadnought, Grand Auditorium, and Grand Concert. Each model has its own unique voice and character, and players can choose the model that best suits their playing style and musical preferences.

The Deluxe models are a testament to the Taylor ethos of constant innovation and improvement. They represent a new chapter in the history of the 800 Series, and they continue to evolve and adapt to the changing needs and desires of the guitar community. Whether you're a professional player or a recreational guitarist, the Deluxe models offer something for everyone. So, if you're looking for a guitar that combines the best of the past with the innovations of the present, the Deluxe models are a great choice.
Welcome to our 2017 guitar guide. Whether you’re discovering our guitars for the first time or you’re a longtime Taylor owner, we invite you to explore our latest collection of guitars as these pages and to peruse all of your favorite music stores. As always, we hope to be a source of musical inspiration for you.

This year’s Taylor guitar line serves up more variety than ever. Building on our new Academy and 800 Deluxe Series, while our fan-favorite 500 Series continues to draw a dedicated following, we’ve also brought fresh refinements to our 100 and 200 Series. And don’t forget other new offerings that we debuted over the course of 2016: our re-engineered rosewood 700 Series and mahogany 500 Series, the addition of Tasmanian blackwood to our 300 Series and Sitka spruce to our 400s, plus new 12-fret and 12-string models that we reaffirm today in fresh ways.

Our guide will help you navigate the Taylor line and give you a handle on the qualities that differentiate the models we offer. We’ll start with our five body styles and explain the unique musical attributes of each. We’ll break down the distinctive tonal flavors of each series and end with a walk through our guitar line, which is organized by series. Beyond the musical nuance of each, you’ll get a good sense of their different aesthetic personalities.

Ultimately, we’d like to think that we offer a guitar for every type of player. We love helping people find the guitar that fits their musical needs and their personal preferences. Because when you find that guitar, inspiration is never far away.

The fun part is getting out to play different models. Our dealers are happy to help. Go spend some time at your local music store and play. Or come see us at a Taylor Road Show or Find Your Fit event. Or give us a call. We’ll help you find the Taylor guitar of your dreams.

A Guide to Taylor Acoustic Model Numbers

The majority of Taylor’s acoustic guitars are offered in three model variations:

• Cutaway body with onboard electronics (e.g., 516ce)
• Non-cutaway body with onboard electronics (e.g., 516e)
• Non-cutaway body with no onboard electronics (e.g., 516)

Most models are organized by series, featuring the 100 through 900 Series along with our Academy (A), Presentation (PS) and Koa (K) Series. Here’s how our numbering system works:

The first digit (or letter) identifies the Series. Most guitar models within each series share the same back and side woods and appointment package.

The second digit designates two things: first, whether the guitar is a 6-string or a 12-string, and second, whether the top features a softer tonewood like spruce or cedar, or a hardwood like mahogany or koa. The middle number “1” or “2” designates a 6-string guitar with a softwood (1) or hardwood (2) top. For example:

516ce = 6-string with a spruce top;
526ce = 6-string with a mahogany top

The middle number “5” or “6” designates a 12-string guitar with either a soft (5) or hardwood (6) top. In this case:

556ce = 12-string with a spruce top;
566ce = 12-string with a mahogany top

The third digit identifies the body shape according to the numbering system:

1 = Dreadnought (e.g., 511d)
2 = Grand Concert (e.g., 521c)
4 = Grand Auditorium (e.g., 514a)
6 = Grand Symphony (e.g., 516s)
8 = Grand Orchestra (e.g., 518o)

Indicates a model with a cutaway

Indicates a model with onboard electronics

Taylor nylon-string models are integrated into the Academy-A50 Series and are designated by the letter “N” at the end of the model name. For example, a nylon-string Grand Auditorium with a cutaway and electronics within the 500 Series is a 514ce-N.
Taylor Body Shapes

Choose from five body styles to shape your sound.

**SMALL**

_Grand Concert (GC) (Models and in a 6; e.g., 816)_
- **Body Length**: 19-1/2”
- **Body Width**: 15”

Our smallest Taylor body features a slightly shallower body depth and shorter scale length than other body styles. The Grand Concert is also the featured body style for our 12-fret guitars.

Playing Profile:
- Articulate voice with top-end chime and controlled overtones
- Medium strumming or flatpicking
- Robust low end, strong volume when plucked
- Wider waist causes the body to sit higher in your lap

**MEDIUM**

_Grand Auditorium (GA) (Models in a 4; e.g., 814)_
- **Body Length**: 20”
- **Body Width**: 16”

This Taylor original helped define the modern acoustic guitar sound and retains our most popular shape. If you want a great all-purpose guitar, the Grand Auditorium delivers please playing versatility.

Playing Profile:
- Balanced sound of warmth, clarity and sustain
- Well-defined midrange
- Accommodates fingerpicking and light medium strumming
- Responds well to many musical styles

**LARGE**

_Grand Orchestra (GO) (Models and in a 8; e.g., 818)_
- **Body Length**: 20-5/8”
- **Body Width**: 16”

Our modern version of one of the most traditional acoustic guitar shapes blends iconic Jumbo-size low-end power with a snappy midrange and brilliant treble notes, producing a driving balance of power and articulation.

Playing Profile:
- Wider waist causes the body to sit higher in the player’s lap
- A robust “modern vintage” voice
- Low-end power, snappy mids, punchy treble

Armrest

This describes the neck-to-body configuration and will affect the feel and tonal response of the guitar. Our 12-fret models are both the feel and tonal response of the guitar. Our 12-fret models are designed to shape your sound.

Choose from five body styles to shape your sound.

**Cutaway vs. Noncutaway**

People often ask whether a cutaway diminishes the overall tonal output. This is not the case. The light tap of the guitar’s waist will actually have more of an impact. Our opinion is that the access you gain to those upper register notes far exceeds the tonal output. The truth is not by much. The taper of the guitar’s waist will influence how high the guitar sits in your lap. The size of the lower bout will impact the position of your pick arm. The body depth may also affect your playing comfort.

**Style Attributes**

_In terms of musical fit, remember that in general, the larger the guitar’s foot print, the bigger, deeper and louder the voice. A smaller, shallower body like the Grand Concert, tends to produce a more controlled voice with less bass, lower overtones and a bit more top-end chime. Think about what you want out of the guitar musically, consider ing your playing style and the musical context in which you plan to play it. If you’re playing live or recording with other instruments, consider how the guitar will fit into the mix. Remember if you’ll be plugging in, you’ll have the ability to control your volume electronically, so you won’t necessarily need a guitar with the loudest natural voice._

**12-Fret vs. 14-Fret**

This describes the neck-to-body configuration and will affect both the feel and tonal response of the guitar. Our 12-fret models are two frets shorter and meet the guitar body at the 12th fret rather than the 14th. This creates a more compact relationship. All of our standard 12-fret models are coupled with our smaller Grand Concert body, which also features a slightly shorter 24-7/8-inch scale length, enhancing the playing comfort with a slightly flatter feel. The interesting part is that the 12-fret’s bridge is shifted closer to the center of the lower bout — a more flexible spot on the soundboard — which helps produce more warmth and midrange power. This blend of comfort and extra tone output for a small body size has made our 12-fret an increasingly popular option among players.

**Other Body Style Attributes**

_Cutaway vs. Noncutaway_ People often ask whether a cutaway diminishes the overall tonal output. This is not the case. The light tap of the guitar’s waist will actually have more of an impact. Our opinion is that the access you gain to those upper register notes far exceeds the tonal output. The truth is not by much. The taper of the guitar’s waist will influence how high the guitar sits in your lap. The size of the lower bout will impact the position of your pick arm. The body depth may also affect your playing comfort._

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**Bout — a more flexible spot on the soundboard — which helps produce more warmth and midrange power. This blend of comfort and extra tone output for a small body size has made our 12-fret an increasingly popular option among players.”**
It’s fun to play and compare guitars with different tonewood pairings. Each wood’s unique sonic properties come to life as the strings are set in motion and the woods amplify and “flavor” the vibration. From a guitar-making perspective, the wood types that we select are strategically paired in order to produce a pleasing acoustic sound. Essentially the idea is to create the right relationship between flexibility and rigidity; that’s why the wood used for the soundboard is frequently different from the wood that forms the back and sides. The flexibility of the top helps generate volume, while the rigidity of the back and sides helps produce sustain.

Think of the soundboard as a speaker cone for the strings. Vibrating strings set the soundboard in motion, and that motion in turn sets the air inside the guitar body in motion. Spruce and cedar are often favored for soundboards because as coniferous trees, they grow in a way that makes them light but strong, with springy properties. As soundboards they can be paired with a variety of woods used for the soundboard and amplifying and “flavoring” the tone profile. Ultimately, where we describe the general tonal properties of an instrument, it’s really just a generalization, because of all the other factors that contribute to a guitar’s personality. The graining and color of woods, the moisture content, the way the wood is cut and dried, the way the wood is cut and dried, the way the wood is cut and dried, all have a hand in expressing the musical personality of an instrument. All we can do in this article which wood pairing inspires us and works best for our musical needs.

### Solid vs. Layered Woods
A guitar made with an unbacked and sides of solid wood will produce the most sound and continue to improve with age. Our all-solid wood guitars start with the 300 Series. We also make several series of guitars crafted with layered wood and sides, featuring three layers of wood paired with a solid wood top. These include the Academy, 100, 200 and 300 Deluxe Series, along with the GS Mini and Baby Taylor.

Crafting guitars with backs and sides of layered, or laminated, woods allows us to conserve rare tonewoods and provide a consistent but affordable tone, with excellent playability.

Our construction features three layers of a middle-core wood and a veneer on each side. The process allows us to bend or arch the body of the guitar for added strength, and together with the layered approach produces a durable and travel-friendly guitar. Our layered wood options currently include maple, rosewood, walnut and koa. Because all layered wood Taylor guitars feature a solid wood soundboard, their sound will improve as they age. We’ve moved away from using the term “spalted” to avoid confusion with other decorative products in the marketplace made from synthetic, non-wood materials.

### THE EXOTICS
Admired for their unique beauty and distinctive musical properties

#### Hawaiian Koa
Models: Koa Series

Tone Profile
- Fairly dense tropical hardwood with a strong ring-like structure similar to mahogany; gives a rich sound with brightness and shine
- The sound of a koa is played and has a chance to open up – especially an all-solid guitar – the more its insulation occurs and warms up and sweetness to its voice

#### Macassar Ebony
Models: Presentation Series

Tone Profile
- Dense hardwood producing a clear, focused sound with good projection and volume
- Strong base and lower notes, clear highs, and a scooped midrange like rosewood
- Rich overtones complement acoustic, solo playing
- Also responds well to aggressive playing
- It can sound bright or dark depending on the technique of the player or pick choice

### Soundboard Woods

#### Sitka Spruce
Models: Academy 12, 51, 51e, 71e, 71e Series

- The most prevalent soundboard of the modern era
- Has blend of softness and resilience translates into broad dynamic range, with crisp articulation
- Accommodates a wide range of playing styles

#### Lutz Spruce
Models: Academy 12N, 51S, 51Se, 71Se Series

- Naturally occurring hybrid of Sitka and Western Red Cedar spruce
- Blend of tonal characteristics of Sitka with Adirondack spruce to produce robust power, richness and volume

#### Western Red Cedar
Models: 1141/14SE, 14E/14e SE, 214SE, 12e and 512e models, JWSM

- Lesser density than spruce, producing a warm, played-in sound
- Excellent midrange and direct focus
- The compression evens out a lively attack for a more of a controlled, “roll-in” effect to a note
- Responds better to a light touch

#### Hardwood Tops (Koa, Mahogany)
Models: Koa Series (Koa), Koa Series (Mahogany)

- Produce a natural compression, yielding more of a controlled, “velvety” effect to note tone
- Compression events are more linear compared to Sitka spruce
- Mahogany top: Strong fundamentals, clear and direct focus
- Koa top: Similar to mahogany with extra top and side shimmer and chime

#### Maesassar Ebony
Models: Presentation Series

Tone Profile
- Dense hardwood producing a clear, focused sound with good projection and volume
- Strong base and lower notes, clear highs, and a scooped midrange like rosewood
- Rich overtones complement acoustic, solo playing
- Also responds well to aggressive playing
- It can sound bright or dark depending on the technique of the player or pick choice

### THE MODERN ALTERNATIVES
Less widespread, but with excellent tonal properties

#### Ovangkol
Models: 400 Series

Tone Profile
- An African relative of rosewood that shares many of its tonal properties, including a tonal spectrum
- Full mids and a bright treble response resembling koa
- Bass response adds pleasing depth and fullness to the overall tone
- Produces a sweet, full range of music

#### Sapele
Models: 200 Series (paired with spruce top)

Tone Profile
- Comparable to mahogany with a slightly brighter sound featuring more top-end shimmer
- Consistent and balanced output across the tonal spectrum
- Responds well to a variety of playing styles and is truly into an instrument

#### Maple
Models: 600 Series

Tone Profile
- Ideally found in the bowed instrument world for its linear, transparent response, very reflective of the player
- Traditionally found in the guitar world for being a bright, focused tone, quick attack, and fast note decay
- Resonated for the 400 Series in 2015 to yield more warmth, complexity, volume, sustain and responsiveness, while retaining maple’s naturally clear, linear qualities

#### Spruce and Cedar
- Often favored for soundboards because of all the other factors that contribute to a guitar’s personality. The graining and color of woods, the moisture content, the way the wood is cut and dried, all have a hand in expressing the musical personality of an instrument. All we can do in this article which wood pairing inspires us and works best for our musical needs.

### THE CLASSICS
Known for their rich musical heritage

#### Indian Rosewood
Models: 400, 700, 800, 900 Series

Tone Profile
- Full spectrum acoustic voice with simple overtones and extended sustain
- Deep tone asserts a throaty gravel, sparkling highs ring out with a full body clarity
- Slightly seasoned wood
- Responds well to a variety of playing styles

#### Back and Side Woods

#### Solid Wood Tops
- Western Red Cedar
- Sitka Spruce
- Indian Rosewood
- Koa
- Longleaf Yellow Pine

#### Layered Wood Tops
- Adirondack Spruce (with Sitka Spruce)
- Blending spruces
- Mahogany
- Rosewood
- Red Maple
- Sapele

#### Solid vs. Layered Woods
- Layered wood Taylor guitars feature a solid wood soundboard, their sound will improve as they age. We’ve moved away from using the term “spalted” in favor of “laminated”.
Guitars crafted with layered wood back and sides, featuring three layers of wood, paired with a solid wood top.
Presentation Series

Each guitar crafted for our Presentation Series embodies our finest standards of material selection, aesthetic detail, and woodworking artistry. Our work channels the spirit of ornate instrument inlay work established by master craftsmen centuries ago, reinterpreted for the contemporary guitar lover. We start with magnificent sets of Macassar ebony, selected for their rich visual character, and pair them with premium-grade Sitka spruce tops featuring straight, tight grain, uninterrupted by a pickguard. The sleek beveled ebony armrest is outlined in sparkling paua abalone trim, and its vibrant colors also adorn the fretboard, bridge and soundhole. Beyond their musical appeal, these instruments stand out as a celebration of aesthetic beauty and the natural ingredients that inspire them.

Series Specifications

- Back/Sides: Macassar Ebony
- Top: Sitka Spruce
- Finish (Body): Gloss 6.0
- Rosette: Single-Ring Paua
- Fretboard Inlay: Paua Nouveau
- Binding: Ebony
- Electronics: Expression System 2

Available Models

PS10ce, PS12ce, PS12ce 12-Fret, PS14ce, PS16ce, PS56ce, PS18e

Koa Series

Like their Hawaiian homeland, our Koa Series guitars immediately arouse the senses with their stunning visual beauty. So much so that each of our standard models incorporates an all-koa body featuring a koa soundboard that testifies to the wood’s seductive character. A shaded edgeburst and a suite of all-koa appointments honor that natural beauty. Details include a maple rosette with matching maple top trim and our flowing Island Vine fretboard inlay, in which strategically placed plumeria flowers serve as elegant position markers. A full-gloss body highlights the unique grain structure and figuring in each set of wood. You’ll be inspired before you even pick up one of these guitars. And once you do, their sonic appeal will continue to bloom over time.

Series Specifications

- Back/Sides: Hawaiian Koa
- Top: Hawaiian Koa (Options: Sitka Spruce or Cedar)
- Finish (Body): Gloss 6.0 with Shaded Edgeburst (Entire Guitar)
- Rosette: Single-Ring Maple
- Fretboard Inlay: Blackwood/Maple Island Vine
- Binding: Ebony
- Electronics: Expression System 2

Available Models

K20ce, K22ce 12-Fret, K24ce, K26ce, K28e

K10Koa Front and back of a K24ce
Our most sophisticated class of rosewood guitars delights in inspiring players by engaging multiple senses. It starts with luxurious aesthetic details, painstakingly executed by hand by our skilled craftsmen. The visual harmony of wood and paua abalone trim is matched by the feel of the hand-sculpted ebony armrest, designed to enhance your playing comfort. Tonally, these guitars elevate the natural complexity of rosewood with the same bundle of voicing enhancements first introduced on our 800 Series, turning a single strummed chord into a richly resonating acoustic chorus. Together, the many refinements brought to our 900s celebrate the pleasures of the high-end guitar experience in look, feel and sound.

### 900 Series

**Series Specifications**
- Back/Sides: Indian Rosewood
- Top: Sitka Spruce
- Finish (Body): Gloss 3.5
- Rosette: Single-Ring Abalone Edged with Rosewood
- Fretboard Inlay: Abalone/Pearl Ascension
- Binding: Ebony
- Electronics: Expression System 2
- Premium Feature: Custom-Calibrated Wood Thicknesses/Bracing for Each Shape, Protein Glue (Bracing), Rosewood/Maple Radius Armrest, Side Braces, Abalone/Pearl Inlay (Top, Back, Sides, Fretboard Extension, Peghead, Armrest), Ebony Backstrap, Gotoh 510 Tuners

**Available Models**
- 910e, 912e
- 914ce
- 916ce

### 800 Deluxe Series

One of two new series to debut this year, our rosewood/spruce 800 Deluxe models boast all the tone-enhancing design elements of our popular 800 Series, plus a trio of ultra-premium features that manage to refine the feel, sound and performance even further. Our new radius armrest literally takes the edge off the playing experience, easing the physical stress on your strumming or picking arm. Adirondack spruce bracing supercharges the tonal response to create a more dynamic voice. Gotoh 510 tuners supply a higher 21:1 gear ratio to give you finely calibrated tuning control. The result is an overall level of responsiveness that makes these guitars incredibly expressive, no matter what your playing level. Choose from Grand Auditorium, Dreadnought, and 12-Fret Grand Concert models.

**Series Specifications**
- Back/Sides: Indian Rosewood
- Top: Sitka Spruce
- Finish (Body): Gloss 3.5
- Rosette: Single-Ring Abalone Edged with Rosewood
- Fretboard Inlay: Abalone/Pearl Ascension
- Binding: Pink Tai Figured Maple
- Electronics: Expression System 2
- Premium Feature: Adirondack Spruce Bracing; Custom-Calibrated Wood Thickness/Bracing for Each Shape, Paua/Gold Glue (Bracing), Rosewood/Maple Radius Armrest, Side Braces, Rosewood Ridgguard, Rosewood Top Trim, Gotoh 510 Tuners

**Available Models**
- 810e DLX
- 812ce 12-Fret DLX
- 814ce DLX
The essence of the Taylor playing experience lives within our flagship 800 Series. Not only do these models trace back to the start of Bob Taylor’s guitar-making journey, but they embody our philosophy of continuous refinement, serving as the catalyst for master designer Andy Powers’ next generation redesign efforts, which explored every material ingredient of our guitars to enhance their performance. Wood and finish thicknesses, internal voicing, glues and other nuances were all optimized to be as responsive to the player as possible, making the playing experience feel almost effortless. The results deliver much more than the sum of their individual parts, with each different model asserting its own musical personality — and that of the player — more clearly than ever. Our 800s will always honor both our heritage and our spirit of design innovation.

800 Series

Each rosewood series in the Taylor line offers something unique, both tonally and aesthetically. The 2016 mid-year retooling of our 700 Series introduced Lutz spruce tops, a bracing update, and a refreshed look to include warm, wood-rich details and an optional Western sunburst top, created exclusively for the series. Riding the wave of our ongoing 12-fret revival is the 712e 12-Fret, which blends playing comfort, a richly detailed tonal response, and irresistible neo-vintage appeal on the sunburst-top edition. And with the dynamic response of the Lutz tops, these models respond exceptionally well to a lively attack. Together with our Performance bracing and ES2 electronics, they also make an excellent option for live performance.

Series Specifications

**Back/Sides:** Indian Rosewood

**Top:** Lutz Spruce

**Finish (Body):** Gloss 6.0/Optional Western Sunburst Top

**Rosette:** 3-Ring Herringbone with Douglas Fir/Maple/Black

**Fretboard Inlay:** Green Abalone Reflections

**Binding:** Non-Figured Koa

**Electronics:** Expression System 3

**Premium Features:** Performance Bracing with Protein Glue, Douglas Fir/Maple/Black Top Edge Trim, Weathered Brown Pickguard

**Available Models**

710e, 712e, 712e 12-Fret, 714ce, 716ce, 714ce-N, 716ce-N, 716ce-N, 716ce, 7158e

800 Series

The essence of the Taylor playing experience lives within our flagship 800 Series. Not only do these models trace back to the start of Bob Taylor’s guitar-making journey, but they embody our philosophy of continuous refinement, serving as the catalyst for master designer Andy Powers’ next generation redesign efforts, which explored every material ingredient of our guitars to enhance their performance. Wood and finish thicknesses, internal voicing, glues and other nuances were all optimized to be as responsive to the player as possible, making the playing experience feel almost effortless. The results deliver much more than the sum of their individual parts, with each different model asserting its own musical personality — and that of the player — more clearly than ever. Our 800s will always honor both our heritage and our spirit of design innovation.

Series Specifications

**Back/Sides:** Indian Rosewood

**Top:** Sitka Spruce

**Finish (Body):** Gloss 3.5

**Rosette:** Single Ring Abalone Edged with Rosewood

**Fretboard Inlay:** Pearl Element

**Binding:** Pale Non-Figured Maple

**Electronics:** Expression System 2

**Premium Features:** Custom-Calibrated Wood Thicknesses/Bracing for Each Shape, Protein Glues (Bracing), Side Braces, Rosewood Pickguard, Rosewood Top Trim

**Available Models**

810e, 810ce, 812ce 12-Fret, 812e 12-Fret, 812ce, 812ce-N, 814e, 814ce, 814ce-N, 816ce, 816ce-N, 818e, 818ce*, 856ce

*Florentine Cutaway
We love maple for many reasons. It’s a sustainably managed domestic tonewood, its player-reflective musical properties have made it a staple of the stringed instrument world for centuries, and the beautiful flamed sets we choose for our 600 Series take on a rich, cello-like appearance thanks to the infusion of our hand-rubbed Brown Sugar stain. To make things even better, the voicing refinements we recently introduced add a warmer, deeper dimension that complements maple’s crisp articulation and projection. Exclusive to this series, our torrefied spruce tops give the guitars a played-in sound with pleasing responsiveness. Beyond the ever-popular Grand Auditorium 614ce, try the 612ce 12-Fret, and if you like a deep, powerful voice, the 6-string Grand Orchestra 618e and 12-string Grand Symphony 656ce deliver in a big way.

**Series Specifications**

**Back/Sides:** Maple

**Top:** Torrefied Sitka Spruce

**Finish (Body):** Gloss 3.5 with Hand-Rubbed Brown Sugar Stain (Back/Sides/Neck)

**Rosette:** Paua Edged with Ebony/Grained Ivoroid

**Fretboard Inlay:** Grained Ivoroid Wings

**Binding:** Ebony

**Electronics:** Expression System 2

**Premium Features/Appointments:** Custom-Calibrated Wood Thicknesses/Bracing by Shape, Torrefied Top, Protein Glues (Bracing), Ebony Backstrap with Grained Ivoroid Wings Inlay, Side Braces, Grained Ivoroid Purfling, Stripped Ebony Pickguard

**Available Models**

- 610e, 613ce
- 613ce 12-Fret
- 613ce 15-Fret
- 614ce, 614e
- 616ce, 656ce
- 618ce
- 618ce 12-string

*Florentine Cutaway

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**500 Series**

In 2016 we transformed our mahogany 500 Series, introducing Performance bracing, adding fresh soundboard options, and revealing unique design touches to give players a wealth of inspiring musical tools. Fingerstyle players will love the warmth and responsiveness of our cedar-top Grand Concert and Grand Auditorium models. Others will gravitate toward our all-mahogany offerings, which blend the roasty aesthetic of a shaded edgeburst top with mahogany’s warm, naturally compressed sound. Still others will embrace the sonic horsepower of a Lutz spruce top. The breakout hit, our small-body 12-fret/12-string 562ce, has wowed reviewers and players alike by making the 12-string experience more accessible than ever. We even tweaked our Dreadnought models, giving them a slightly shorter scale length, slotted headstock, and V-carve neck to offer a more player-friendly handle. Our mahogany family has never offered a more dynamic array of options.

**Series Specifications**

**Back/Sides:** Tropical Mahogany

**Top:** Mahogany, Lutz Spruce (GS, DNT, or Custom GC, GA), or Cedar (GC, GA)

**Finish (Body):** Gloss 6.0 with Shaded Edgeburst (Mahogany-Top Models)

**Rosette:** Faux Tortoise Shell/Grained Ivoroid

**Fretboard Inlay:** Grained Ivoroid Century

**Binding:** Faux Tortoise Shell

**Electronics:** Expression System 2

**Available Models**

- 510e, 520e
- 522ce, 522ce 12-Fret
- 526ce, 526ce 12-Fret
- 552ce, 552ce 12-Fret
- 562ce 12-Fret
- 514ce, 514ce 12-string
- 516ce, 516ce 12-string
Last summer we welcomed Indian rosewood to our 400 Series, and players have been thrilled to find another path to explore an established guitar tonewood with such a rich musical heritage. Meanwhile, the African ovangkol we’ve featured on our 400s for years continues to resonate with players on the strength of its rosewood-like properties, midrange presence, and other unique sonic characteristics. Which is better? That’s for you to decide. Whichever way you lean, you can count on a full-spectrum musical range that suits all of our body styles and makes a great guitar for any music application. An all-gloss body highlights the variegation that makes each set of rosewood or ovangkol truly unique.

### 300 Series

The gateway to the pleasures of the all-solid-wood playing experience is a double door thanks to a choice of two different wood pairings: sapele back and sides with a Sitka spruce top, and Tasmanian blackwood matched with mahogany. The latter conjures a vintage aesthetic thanks to the shaded edgeburst, satin-finish mahogany top, while sonically it responds with impressive dynamic range, featuring strong mids and pleasing top-end sparkle. Popular models include the Grand Concert 322e 12-Fret and Grand Symphony 326ce. Of the spruce-top models, try the 314ce. Unique offerings within the series include our slightly shorter-scale (24-7/8-inch) 6-string Dreadnoughts, while the 12-string Dreadnought 360e pumps out a potent low end that supports the double-course shimmer.

### Series Specifications

**Back/Sides:** Sapele (Spruce Top) or Blackwood (Mahogany Top)

- **Top:** Sitka Spruce or Mahogany
- **Finish (Back/Sides):** Satin 5.0/Sanded Edgedgeburst;
  - Spruce: Gloss 6.0
- **Rosette:** 3-Ring Black
- **Fretboard Inlay:** Italian Acrylic Small Diamonds
- **Binding:** Black
- **Electronics:** Expression System 2

### Available Models

- 310, 310ce, 310es, 310ce-N
- 312, 312ce, 312ce-N
- 314, 314ce, 314ce-N
- 324, 324ce, 316ce
- 326ce, 356ce
- 301ce, 301ce-N
- 308ce, 308ce-N

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### Series Specifications

**Back/Sides:** Ovangkol or Indian Rosewood

- **Top:** Sitka Spruce
- **Finish (Body):** Gloss 6.0
- **Rosette:** 3-Ring White
- **Fretboard Inlay:** 4mm Italian Acrylic Dots
- **Binding:** White
- **Electronics:** Expression System 2

### Available Models

- 410e-R, 410es, 410ce, 410ce-N
- 412e-R, 412es, 412ce, 412ce-N
- 414e-R, 414es, 414ce, 414ce-N
- 416ce
- 416ce-N
- 418e, 418es

*Florentine Cutaway

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### Series Specifications

**Back/Sides:** Sapele (Spruce Top) or Blackwood (Mahogany Top)

- **Top:** Sitka Spruce or Mahogany
- **Finish (Body):** Satin 5.0
- **Finish (Top):** Mahogany: Satin 5.0/Sanded Edgedgeburst;
  - Spruce: Gloss 6.0
- **Rosette:** 3-Ring White
- **Fretboard Inlay:** 4mm Italian Acrylic Dots
- **Binding:** White
- **Electronics:** Expression System 2

### Available Models

- 310, 310es, 310ce
- 312, 312ce
- 314, 314ce
- 322e, 322ce, 322ce 12-Fret, 322ce-N
- 324, 324ce
- 326ce, 326ce 12-Fret, 326ce-N
- 356ce

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### Series Specifications

**Back/Sides:** Ovangkol or Indian Rosewood

- **Top:** Sitka Spruce
- **Finish (Body):** Glass 6.0
- **Rosette:** 3-Ring White
- **Fretboard Inlay:** 4mm Italian Acrylic Dots
- **Binding:** White
- **Electronics:** Expression System 2

### Available Models

- 410e-R, 410es, 410ce, 410ce-N
- 412e-R, 412es, 412ce, 412ce-N
- 414e-R, 414es, 414ce, 414ce-N
- 416ce
- 416ce-N
- 418e, 418es

*Florentine Cutaway
200 Deluxe Series

No series offers more aesthetic diversity than our 200 Deluxe collection. This year we’ve added another enticing tonewood pairing with our all-koa Grand Auditorium 224ce and Dreadnought 220ce. Both match layered koa back and sides with solid shaded edgeburst koa tops. The overall look is vintage organic beauty, with the help of a black pickguard and black binding that complement the edgeburst and the ebony fretboard and bridge from our mill in Cameroon. Other layered wood back and side options include rosewood and sapele, with color choices of a shaded edgeburst top (214ce-K DLX) or all black (Grand Auditorium).

Back/Sides: Layered Rosewood, Koa or Sapele
Top: Sitka Spruce or Koa
 Finish (Body): Glass 6.0 (Shaded Edgeburst on Koa Tops)
Rosette: Single-Ring Italian Acrylic
Fretboard Inlay: Italian Acrylic Small Diamonds
Binding: Black, White or Cream (214ce-K DLX)
Electronics: Expression System 2

Available Models
210 DLX, 210e DLX, 210ce DLX, 210ce K DLX, 214 DLX, 214e DLX, 214ce DLX, 214ce-K DLX, 214ce-BLK DLX, 214ce-SB DLX, 224ce-K DLX, 254ce DLX

Series Specifications
Back/Sides: Layered Rosewood, Koa or Sapele
Top: Sitka Spruce or Koa
Finish (Body): Glass 6.0 (Shaded Edgeburst on Koa Tops)
Rosette: Single-Ring Italian Acrylic
Fretboard Inlay: Italian Acrylic Small Diamonds
Binding: Black, White or Cream (214ce-K DLX)
Electronics: Expression System 2

200 Series

In the spirit of ongoing Taylor refinement, this year our 200 Series reveals both an aesthetic and voicing update. Now you’ll find layered koa back and sides on our two models, while the solid Sitka spruce tops debut a freshly calibrated bracing scheme that pumps out a louder, bigger sound. We’ve kept the model selection simple, with cutaway Grand Auditorium steel-string and nylon-string models, each of which feature onboard Taylor acoustic electronics. Clean appointments include white binding, Italian acrylic dot inlays, a faux tortoise shell pickguard, an ebony peghead overlay, and satin-finish back and sides with a glossy top. Both models ship in our lightweight hardshell gig bag for easy transport.

Back/Sides: Layered Koa
Top: Sitka Spruce
Finish (Body): Glass 6.0 Back/Sides; Gloss 6.0 Top
Rosette: 3-Ring White
Fretboard Inlay: 4mm Italian Acrylic Dots
Binding: White
Electronics: Expression System 2 or ES-N (Nylo)

Available Models
214ce, 214ce-N

Series Specifications
Back/Sides: Layered Koa
Top: Sitka Spruce
Finish (Body): Glass 6.0 Back/Sides; Gloss 6.0 Top
Rosette: 3-Ring White
Fretboard Inlay: 4mm Italian Acrylic Dots
Binding: White
Electronics: Expression System 2 or ES-N (Nylo)
Like our 200 Series, the 100 Series unveils a new look and sound for 2017, featuring handsome layered walnut back and sides plus similar internal bracing refinements that boost the overall tonal output. The slim-profile Taylor neck features a slightly narrower 1-11/16-inch nut width, a thin matte finish allows the guitar to resonate freely, and the onboard ES2 pickup outfits the guitar for natural-sounding amplified tone. Players looking for an affordable 12-string to add to their guitar toolbox should try the 150e, an industry bestseller in its category. Standard appointments include black binding, a black pickguard, and Italian acrylic dot fretboard inlays. All models ship in a Taylor gig bag.

### 100 Series

<table>
<thead>
<tr>
<th>Specifications</th>
<th>Available Models</th>
</tr>
</thead>
<tbody>
<tr>
<td>Back/Sides:</td>
<td>110e, 110ce, 110ce-N, 114e, 114ce, 114ce-N</td>
</tr>
<tr>
<td>Top:</td>
<td>Sitka Spruce</td>
</tr>
<tr>
<td>Finish (Body):</td>
<td>Matte 2.0</td>
</tr>
<tr>
<td>Rosette:</td>
<td>3-Ring White</td>
</tr>
<tr>
<td>Fretboard Inlay:</td>
<td>4mm Italian Acrylic Dots</td>
</tr>
<tr>
<td>Binding:</td>
<td>Black</td>
</tr>
<tr>
<td>Electronics:</td>
<td>Expression System 2</td>
</tr>
</tbody>
</table>

### Academy Series

We know from experience how much an easy-playing guitar will help players progress. That’s why we designed our new Academy Series. We’ve cleared a path to the most inviting guitar experience an untrained player or anyone on a budget could ask for: from a comfortable feel to pleasing tone to performance reliability, all at an affordable price. Our patented Taylor neck ensures that the guitar’s intonation will ring true for years to come, and the combination of a narrower 1-11/16-inch nut width, 24-7/8-inch scale length, and light gauge strings serves up a buttery string feel that fingers will love. And on the guitar body, an armrest improves the playing comfort. Dollar for dollar, these guitars deliver arguably the best playing experience a customer could ask for. Choose from the Dreadnought Academy 10, Grand Concert Academy 12, or nylon-string Grand Concert Academy 12-N, with optional Taylor ES-B electronics that include a built-in tuner.

<table>
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<tr>
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</thead>
<tbody>
<tr>
<td>Back/Sides:</td>
<td>Academy 10, Academy 10-N, Academy 12, Academy 12-N</td>
</tr>
<tr>
<td>Top:</td>
<td>Sitka Spruce or Lutz Spruce (Nylon)</td>
</tr>
<tr>
<td>Finish (Body):</td>
<td>Matte 2.0</td>
</tr>
<tr>
<td>Rosette:</td>
<td>3-Ring Baltic Black</td>
</tr>
<tr>
<td>Fretboard Inlay:</td>
<td>4mm Italian Acrylic Dots</td>
</tr>
<tr>
<td>Binding:</td>
<td>None</td>
</tr>
<tr>
<td>Electronics:</td>
<td>ES-B</td>
</tr>
</tbody>
</table>

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<tr>
<th>Back/Sides:</th>
<th>Layered Walnut</th>
</tr>
</thead>
<tbody>
<tr>
<td>Top:</td>
<td>Sitka Spruce</td>
</tr>
<tr>
<td>Finish (Body):</td>
<td>Matte 2.0</td>
</tr>
<tr>
<td>Rosette:</td>
<td>3-Ring White</td>
</tr>
<tr>
<td>Fretboard Inlay:</td>
<td>4mm Italian Acrylic Dots</td>
</tr>
<tr>
<td>Binding:</td>
<td>Black</td>
</tr>
<tr>
<td>Electronics:</td>
<td>Expression System 2</td>
</tr>
</tbody>
</table>

### Available Models

- 110e, 110ce, 110ce-N
- 114e, 114ce, 114ce-N

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<table>
<thead>
<tr>
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</tr>
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<tr>
<td>Electronics:</td>
<td>ES-B</td>
</tr>
</tbody>
</table>

### Available Models

- Academy 10, Academy 10-N
- Academy 12, Academy 12-N
It’s a testament to the enduring appeal of our beloved Baby Taylor that more than 20 years after its debut, it remains a staple of the Taylor line. Our mini Dreadnought helped legitimize the idea of a travel guitar as a real musical instrument, and over the years tens of thousands of kids have kicked off their guitar-playing journeys with a Baby in their hands. The Baby family has since grown to include a mahogany-top edition, a Taylor Swift signature model, and our full-scale (15/16-size) Big Baby, which features a slightly slimmer body depth for extra comfort and portability. Models are also offered with an optional ES-B onboard pickup and preamp, which includes a convenient built-in tuner, low-battery indicator, and tone and volume controls.

### GS Mini / GS Mini Bass

Once in a while a guitar comes along that just feels right in every way. Our beloved GS Mini is one of those guitars. Since its arrival in 2010, it’s taken on a life of its own by captivating players with the perfect mix of qualities to make it feel fun and accessible — a comfortably scaled-down size, a full-bodied voice, and easy playability — all without feeling too precious for the real world. Choose from several model options, including an 80th-edition and, new for 2017, an edition with layered walnut back and sides that replace our former layered rosewood model. The most exciting addition to the family is the new GS Mini Bass, a bundle of four-string fun that puts the acoustic bass playing experience within reach of everyone.

### Baby Series

It’s a testament to the enduring appeal of our beloved Baby Taylor that more than 20 years after its debut, it remains a staple of the Taylor line. Our mini Dreadnought helped legitimize the idea of a travel guitar as a real musical instrument and over the years tens of thousands of kids have kicked off their guitar-playing journeys with a Baby in their hands. The Baby family has since grown to include a mahogany-top edition, a Taylor Swift signature model, and our full-scale (15/16-size) Big Baby, which features a slightly slimmer body depth for extra comfort and portability. Models are also offered with an optional ES-B onboard pickup and preamp, which includes a convenient built-in tuner, low-battery indicator, and tone and volume controls.

### Available Models

- **BT1, BT1-e, BT2 Mahogany Top**, BT2-e, BT2-moa, TSBT (Taylor Swift Model), TSBTe, BBT (Big Baby)
- **GS Mini**, GS Mini Mahogany, GS Mini-e Mahogany, GS Mini-e Walnut, GS Mini-e Bass
- **GS Mini-e Koa**, GS Mini-e Bass
T5 and T5z

Our innovative electric guitar designs have always sought to give players something truly different to add to their arsenal. It began with our versatile hollowbody hybrid T5, which linked the electric and acoustic worlds in an unprecedented way with proprietary acoustic and electric pickups, five-way switching, a tantalizing mix of amplified tonal flavors, and dual compatibility with electric and acoustic amps (or both with an A/B/Y box). Its compact sibling, the T5z, favors the electric player with a 12-inch fretboard radius and jumbo frets to make string bends easier. Both the T5 and T5z feature four model options, with soundboard choices of flamed koa, curly maple, spruce or mahogany, and with corresponding appointment packages and color options. Two 12-string T5z models are also available.

T3

The semi-hollowbody T3 and T3/B take the genre-hopping musical range of the semi-hollow sound to another level. Distinctive features include high-definition humbuckers (or optional vintage alnicos), three-way switching, coil-splitting that transforms the humbuckers into single-coil pickups, and other unique tone-shaping capability. Our sleek chrome roller bridge maintains tuning stability, and tailpiece options include a stoptail (T3) or Bigsby vibrato tailpiece (T3/B). The figured maple top, white binding, and different color/burst options add several shades of style that pop beneath the body’s gleaming hardware.

To see our full range of top options, color finishes and other appointments for each series, visit taylorguitars.com.

Custom

Owning a custom Taylor guitar is like having your own personal signature model. Our Custom program gives you access to our most current selection of tonewoods, including premium-grade sets, along with an array of neck options, appointments, color finishes and other nuanced details. It’s an invitation to create a guitar that stands out as a personal expression of your unique musical tastes.

Our custom categories cover all of our standard acoustic shapes, along with baritone, 12-fret, nylon-string, T5 and T3 options. And remember, a custom guitar doesn’t have to be elaborately detailed; it can be as simple as you like. Best of all, once you place your order, you’ll be enjoying your custom guitar in less than eight weeks. For a current list of custom categories, plus a complete list of standard model options within the existing Taylor line, refer to our price list at taylorguitars.com. For aesthetic inspiration, see our custom guitar photo gallery on our website. Or talk to one of our factory experts at a Taylor Road Show or Find Your Fit event. They have extensive experience designing custom guitars, and can help you hone your options into a blueprint for your dream Taylor.

If you live in the U.S. or Canada and have questions about our Custom program, contact your preferred dealer or call us at 1-800-943-6782. For customers outside North America, contact your local Taylor dealer or international distributor in your country.
The guitar's voice is capable of expressing thoughts and feelings in ways that words fail.

Some of you may be aware of recently-created regulations that impact the international commerce of rosewood. The guitar is front and center in the latest information and what it means for being a form of communication.

The guitar's voice is capable of expressing thoughts and feelings in ways that words fail. Some regulations have been created to ensure the protection of this voice.

Taylor Notes

Rosewood Update: New International Trade Regulations Take Effect

New CITES regulations for the commercial trade of Dalbergia rosewood took effect in January. Here’s what it means for you.

What is CITES?

It’s an international agreement between governments that was established in 1973 to ensure that international trade in specimens of wild animals and plants does not threaten their survival. A total of 183 countries have signed the CITES treaty (including the U.S.), and are referred to as “Parties” to CITES. Every three years, those countries hold joint meetings, called conventions, to discuss and make changes to the lists of species and the regulations that are designed to protect them. The species covered by CITES are listed in three Appendices, according to the degree of protection they need. You can learn more about CITES at www.cites.org.

What did CITES do?

Dalbergia was added to the CITES Appendices in 2013. The new regulations that go into effect today are designed to protect Dalbergia rosewood, the material in which many guitars are made. The new regulations are aimed at preventing the illegal trade of Dalbergia rosewood, and ensuring that it stays within domestic borders. This will help to protect the species, and the guitars that are made with it.

The new regulations include:

- Import permits are required for commercial trade of Dalbergia rosewood.
- A new certificate system is required for all rosewood guitars.
- Guitars must be registered with CITES authorities in the country of import.

These changes are intended to protect Dalbergia rosewood, and the guitars that are made with it.

What you need to know:

- You must have a valid import permit for your guitar.
- You must register your guitar with CITES authorities in the country where you live.
- You must include this information on any export certificates you use.
- You must keep all required information and resources, along with the U.S. Fish and Wildlife Service and other organizations.

Tools of Whimsy

History reminds us that making music is good for our well-being

The power of music is not just in the notes that we play, but in the way that we use them. Music has the power to heal, to inspire, to connect us with each other.

The guitar is a tool that embodies these qualities. It can help us express our emotions, and it can bring us together. It is a tool that we can use to improve our lives.

The new regulations for Dalbergia rosewood are designed to protect this tool. They are an important step in ensuring that the guitars we make are sustainable, and that they continue to be a part of our lives for many years to come.
Protect Your Taylor with the TaylorSense Smart Battery Box and Mobile App

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

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

- Humidity
- Battery Life
- Temperature
- Physical Impact

Your guitar’s health data is pushed from the TaylorSense battery box to our free Taylor Sense iOS App via low-energy Bluetooth anytime you’re within range. Shaped by the extensive service expertise, TaylorSense is also calibrated to send you timely alerts when your guitar needs care, along with simple “how-to” videos from our service team. The free Taylor Guitar App includes a mobile suite of useful tools including FourTrack, a multitrack recorder, a guitar tuner, and more.

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

To see the complete TaylorSense line with full product descriptions, visit taylorguitars.com/taylorsense

Guitar Care

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 Guitar Polish
Spray-on cleaning polish that is ready and easily applied away. 4-oz. can (#80061, $12.00)

Guitar Stand
Sapele/Mahogany. Accommodates all Taylor models. (#70100, $70.00; assembly required)

Digital Headstock Tuner
Clip-on chromatic tuner, back-lit LCD display. (#80922, $40.00)

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

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

24” high. (Brown #70202, $99.00)

Guitar Stand
Black Composite Travel Guitar Stand
Accommodates all Taylor models. (#70218, $50.00)

Travel Guitar Stand
Sapele lightwood. Accommodates all Taylor models. (#70164, $25.00)

Guitar Stand
Sapele/Abalone. Accommodates all Taylor models. (#70101, $70.00; assembly required)

Taylor Key Chain/Pick Holder
Leather key chain featuring an interior pocket to hold picks. (Brown #71033, $18.00)

Taylor Key Chain/Pick Holder
Leather key chain featuring an interior pocket to hold picks. (Black #71032, $18.00)

Ultra’ Picks
Six picks per pack by gauge. (#80794, .73 mm, #80795, 1.0 mm, or #80796, 1.14 mm; $5.00).

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

Variety Pack (shown)
Six assorted picks per pack, featuring one of each gauge. Ultra (.73 mm, 1.0 mm, 1.14 mm) and Primetone (.88 mm, 1.0 mm, 1.3 mm). (#80790, $12.00)

Taylor Guitar Polish
Spray-on cleaning polish that is ready and easily applied away. 4-oz. can (#80061, $12.00)

Taylor Key Chain/Pick Holder
Leather key chain featuring an interior pocket to hold picks. (Brown #71033, $18.00)

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

24” high. (Brown #70202, $99.00)

Gift Ideas

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24” high. (Brown #70202, $99.00)

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A stunning bookmatched set of Mun ebony (also known as moon ebony) from our tonewood reserves brings rich, exotic character to the back of this custom 12-fret Grand Concert. Whether your tastes lean toward the aesthetic harmony of woods accented with fine appointments or the creation of a musical instrument whose feel and sound best fit your musical needs, we’ll be happy to craft a guitar for you through our Custom program. To learn more about designing your dream guitar, talk to your local Taylor dealer or visit taylorguitars.com.