

A Word on Wood Selection

Tonewoods are part and parcel of a quality guitar. Whether it's an acoustic, acoustic-electric or electric solidbody, a guitar will only sound as good as the materials of which it is made.

At the Guild factory in Westerly, Rhode Island, more care is taken with the selection, grading and storage of guitar tonewoods than with all of the other parts of the guitar combined.

Unlike other major guitar manufacturers who purchase their tonewoods from middle-men who select, grade and process the woods, Guild has a tradition of going directly to lumber suppliers and buying raw logs based upon careful hands-on inspection by Guild personnel. The raw logs then are graded according to Guild's precise standards (AAA for high-end tops, lower grades for bracing and neck blocks, and so on).

The man that does the demanding work of inspecting, selecting, purchasing and grading Guild's tonewoods is Willie Fritscher, Guild's Plant Manager. Willie has worked for Guild for nearly 30 years, having joined Guild after studying luthiery under the famed German guitar-builder Framus. His expertise in woods is a product both of his training and the simple accumulation of experience. He has served the same wood-selection function for Guild for more than 25 years.

Each year, Fritscher personally goes to the Pacific Northwest where he visits lumber suppliers and inspects, and grades the raw tonewoods, purchasing only the logs that meet Guild's exacting standards.

The fact that Guild acquires its tonewoods this way provides several different benefits, all of which are ultimately passed on to the guitar player who purchases a Guild guitar. First of all, there is a cost savings in avoiding the middle-man and going directly to the supplier. Guitar players benefit by receiving guitars crafted of the finest tonewoods at a lower cost. Secondly, the craftspeople at Guild are able to assure that the wood they work with meets their own exacting standards. This pays a quality dividend to the guitar player. Finally, the woods that

Guild uses are selected using the same principles (indeed, the same man) that we have used since the early '70s. This last point ensures a continuity of tone in Guild guitars, setting them apart from the rest of the pack. ♪



Guild's Plant Manager Willie Fritscher has personally selected the woods for Guild guitars since the early 1970s.



A Guild Guide

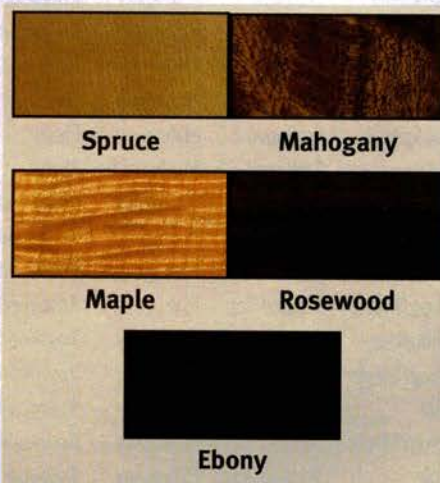
Guitar Woods

The woods that make up a guitar are the most important elements that define its sound, appearance, playability and ultimate value. This is most obvious with acoustic guitars, where volume and tonal qualities are the direct results of resonance within the wooden sound chamber, but it is no less true of electrics, whether hollow, semi-hollow or solidbody.

Tonewoods defined. Tonewoods can be defined as those woods which have been discovered to combine exceptional qualities of strength and resonance. Tonewoods are strong enough to withstand the tension of stringed instruments, and they resonate in such a way as to produce pleasant sound. The primary tonewoods used in Guild acoustic guitars are mahogany, maple and rosewood.

Different woods have different qualities of hardness or density. The harder the wood, the brighter the tone.

The Woods Used in Guild Guitars



Spruce. Used widely for acoustic guitar tops, spruce has unique qualities of strength and resonance at a low weight. The best-sounding spruce tops consist of straight, tight-grain slabs.

Mahogany. Used widely for sides and backs. Loud, mellow, emphasizes mid-range response. Used also for necks due to its strength and straight-grained properties.

Maple. Used widely for sides and back. Bright, brilliant, emphasizes a jazzy treble response.

Rosewood. Used widely for sides and backs. Loud, deep, smooth tone, emphasizes bass and treble. Also used for fingerboards and bridges.

Ebony. A rare, dark and elegant wood. Strong and striking. Used on high-end Guild guitars.

In the Guild line, there are models with many different combinations of woods and finishes, made to suit a wide variety of tastes. There are many professional and armchair opinions on which combinations make the best guitar, but when buying a guitar, you—the player—are the bottom line. Your guitar should feel and sound good to you.

To get a feel for guitar woods, it's best to compare the tone and feel of a D30 with maple back and sides to a DV52 with rosewood back and sides. Try a D4 with its mahogany sides. Try them all. ♪