

Goya



THE WORLD'S FINEST GUITARS

1965 EDITION



Vihuela • 1555

During recent years interest in the classic and folk guitar has reached a popularity as never before with a corresponding increase in the demand for instruments of the highest quality. We are proud to present in this catalogue the complete line of GOYA Guitars, all models built in accordance with the latest acoustical findings. Each instrument undoubtedly represents, in each price classification, the finest Guitar ever produced with this tone, workmanship and artistic beauty of design.

Only the very finest selected woods such as the flamed maple, beautifully figured birch, straight grained rosewood and rich mahogany are used. In order to get the delicate and rich tones necessary these specially aged and seasoned woods are used exclusively. Each style Guitar neck is made of mahogany and reinforced with a T-rod made of strongest duraluminum. Upon examination of the GOYA Guitar one will marvel at the beautiful glass-like hand rubbed finish, a tribute to the talent and creative ability of generations of craftsmen.

These fine expressions of old-world musical genius and dexterity are all fashioned by hand in the GOYA workshop in Gathenburg, Sweden. Each and every instrument, before it is delivered to our authorized distributors, is carefully adjusted, serviced, tested and approved by personally appointed Guitar specialists.

"The guitar," said Berlioz, "is a miniature orchestra." The truth of this statement is apparent to anyone who has heard a competent performer play the works of the great masters on the instrument: its harmonic and polyphonic richness, its clear, singing treble supported by deep and sonorous basses, its variety of tone color, all contribute to make it a completely worthy member of the family of instruments.

The guitar has a long and honorable history. Its origins are lost in the remote past, but its popularity, although it has waxed and waned over the centuries, has endured to reach new heights today. With its near cousin, the lute, it was the favorite instrument of the Renaissance; the first published music was for the guitar or vihuela, as the early Spanish guitar was called. These instruments retained their place of eminence until well into the eighteenth century. By this time the more ponderous and complex, and thus more versatile, harpsichord and piano swept their fretted and plucked predecessors out of their formerly uncontested popularity. Strings struck by hammers replaced strings plucked by the fingers; the machine was replacing man. Even today, however, there exists more music written for the guitar and lute than for any other instrument except the piano.

The composers who wrote all or most of their music for the guitar and lute are legion. Although less known than those for other instruments more in vogue, some brief mention may help acquaint the reader with them. Among the early Spanish masters, such names as Luis Milán, Enríquez de Valderrábano, Esteban Daza, Miguel de Fuenllana, Diego Pisador, Luis de Narváez and Alonso Mudarra deserve to be known. In Italy, Vincenzo Galilei, the father of the astronomer Galileo Galilei, is among the great composers for the lute; with him may be mentioned Simone Molinari. The English lute school is perhaps the most famous, with such names as John Dowland and Thomas Campion, a poet as well as a musician. Among the French, Pierre Attaignant and Adrien Le Roy were the direct precursors of the French clavichord school. Among the many Central Europeans who wrote for the lute, two in the eighteenth century may be mentioned; Count Johann Anton Lagy, an Austrian, and the German Sylvius Leopold Weiss, who probably influenced Johann Sebastian Bach to write his six suites and other pieces for the lute.

Besides Bach, both Handel and Vivaldi wrote for the lute; when that instrument fell into disuse, Boccherini was among those who carried on the tradition by writing for the guitar. Berlioz himself, Schubert, von Weber and Paganini are some of the other great composers who distinguished themselves by writing for the guitar. Wagner, paraphrasing Berlioz, called the orchestra a "great guitar"; Debussy characterized it as "a harpsichord—but an expressive one"; Manuel de Falla, who wrote his *Hommage to Debussy* for the guitar said of it that it was "the instrument most complete in its harmonic and polyphonic possibili-

ties." Among contemporary composers who have devoted themselves to works for the guitar may be mentioned Villa-Lobos, Castelnuovo-Tedesco, Tansmann, Turina, Ponce, Torroba, and Roussel.

The poet Shelley played the guitar and wrote poems in its praise; the painter Goya listed it as one of his necessities of life; the greatest monarch of his time, Louis the Fourteenth of France, was an able guitarist.

The guitar reached a high point in the nineteenth century, following the success of the guitar composers Gaspar Sanz, Robert de Visée, and Francesca Corbetta in the seventeenth century, and François Campion and Fernando Fernandiere in the eighteenth. Fernando Sor (1778-1837) is generally recognized as the greatest composer to dedicate himself primarily to the instrument. He was followed by Dionisio Aguado, Mauro Giuliani, Matteo Carcassi, and Luigi Legnani, who was associated with Paganini. Wenzel Matiegka, a Bohemian and close friend of Schubert, and Anton Diabelli, whose relations with Beethoven are well known, were also guitar composers of note. It was again a Spaniard, Francisco Tárrega, who developed a modern technique of guitar playing. In this he was aided by Francisco de Torres, who created what is today the standard classic guitar.

The classic guitar of today preserves the characteristic shape of the figure eight of its predecessors, but is somewhat larger and wider. Its wider fingerboard (approximately two inches in width) accommodates the strings without crowding or hampering the fingers in any way; there are twelve frets (or one octave) between the body of the instrument and its head, and six or seven over the soundboard. The strings are attached to a flat bridge glued directly to the soundboard of the instrument, rather than passing over a bridge, as is the case with the violin, or being held by pegs which go through the bridge into the top of the instrument, as was the earlier practice. The whole instrument is made of the choicest seasoned woods, selected for resonance and strength; it is tastefully decorated with an inlay around the circular sound-hole, and sometimes on other parts of the instrument. A classic guitar is never painted, as are many so-called guitars which one sees today, but is varnished to preserve and decorate it. The interior construction is characterized by a fan-shaped system of bracing under the soundboard, to give it maximum strength and vibrational elasticity.

The classic guitar, unlike most instruments, produces its sounds by the direct contact of the fingers, whence the suavity of the sound which it gives. The pitch of the notes is determined by the position of the left hand fingers on the strings, as with the violin and cello; thus ligatures, slides, trills, and other such effects can be produced with ease and brilliance. Its range is from E two octaves below middle C, to B an octave and a seventh above middle C; it is thus not only distinguished by its deep basses, but also by a considerable treble range. It is capable of realizing full harmonies, and chorés of up to six notes.

Thousands have flocked to the concerts of eminent guitarists since the beginning of the last century, and more especially since the turn of this one. The disciples of Tárrega, Miguel Llobet and Emilio Pujol, have received world-wide acclaim. Today there is hardly a music lover to whom the name of Andrés Segovia is unknown; his many concerts and recordings have done much to acquaint the public with the capabilities of the instrument. Also known all over the globe are the brilliant guitarists Rey de la Torre, Ida Presti, Maria Luisa Anido, Julian Bream, and many others.

Encouraged by such organizations as the Society of the Classic Guitar in New York*, and its outstanding publication the "Guitar Review", people in all walks of life are turning more and more to the guitar for the relaxation so badly needed in our modern world, and for the satisfaction that can only be obtained by the performance of good music on an instrument that, besides being full and rich musically, has the added practical virtues of being portable and inexpensive. This is not the harsh, metallic instrument of our "cowboy" singers, but a sweet and pure creation of master craftsmen, strung with the new nylon strings, and designed to give expression to great music to the taste of the most delicate ear and the satisfaction of the most sensitive temperament.

*Our sincere thanks and acknowledgment go to the Society of the Classic Guitar, 409 E. 50th St., New York 22, for their coöperation in supplying the information and data contained herein, and especially to Mr. Vladimir Bobin, its president.



Rizzio Guitar - Scotland,
ca. 1700



Guitar by Antonius Stradivarius, ca. 1680

THE WORLD-FAMOUS *Goya* CLASSIC GUITARS

Goya MODEL G-10

CLASSIC CONCERT size. Ultra-responsive top of choice, clear spruce, figured birch back, and sides in brown color. Rosewood fingerboard and bridge. All wood parts polished by hand to high lustre. Top edge bound in plastic ebony; multi-colored inlay around sound hole. Polished brass tuning machines with ivory plastic buttons.

\$129.50

MODEL G-10 $\frac{3}{4}$

The ideal Classic Guitar for the youngster. Same description as G10 above with following dimensions: Overall length—36 $\frac{3}{4}$ " , Body length—17 $\frac{3}{4}$ " , Upper bout—9 $\frac{3}{8}$ " , Lower bout—12 $\frac{1}{2}$ " , Depth—3 $\frac{3}{4}$ " .

\$129.50



G10, G13 DIMENSIONS:

Overall length	37 $\frac{3}{4}$ "
Body length	18 $\frac{1}{4}$ "
Upper bout	10 $\frac{3}{4}$ "
Lower bout	13 $\frac{3}{4}$ "
Depth	3 $\frac{3}{4}$ "

CASES FOR G10 AND G13

No. 125 Soft shell case.....	\$10.00
No. 132 Deluxe soft shell case, plush-lined.....	\$17.50
No. 146 Hard shell case, flannel-lined.....	\$32.00
No. 150 Hard shell case, arched top, plush lined	\$55.00



Goya MODEL G-13

CLASSIC CONCERT size. Choice responsive top of selected alp spruce. Mahogany back and sides in rich brown color. Mahogany neck with rosewood fingerboard and Spanish style rosewood bridge. Multi-colored inlays around the sound hole, black and white around top. White edging on top and bottom of body. The entire instrument highly polished. Nickel-plated machine heads with oversized white plastic rollers.

\$184.50

Goya MODEL G-17

Selected alpspruce top with pure mahogany back, sides and neck. Rosewood fingerboard. Neck reinforced with a duraluminum T-rad. Colored inlay and purfling around sound hole. Black and decorative binding on back and front edges of body. Complete instrument highly polished in natural finish. Spanish style rosewood bridge. Nickel-plated machine head with oversized bone rollers. Fitted with best quality nylon strings. Grand concert size body.

\$210.00



G-17, G-20 DIMENSIONS:

Overall length	38 1/4"
Body length	19"
Upper bout	11 1/4"
Lower bout	15"
Depth	3 3/4"

CASES FOR G-17 AND G-20

No. 138 Deluxe soft shell, plush-lined case	\$18.50
No. 147 Hard shell case, flannel-lined	\$33.00
No. 155 Hard shell case, arched top, plush-lined	\$57.50

Goya MODEL G-20

Selected alpspruce top with flamed maple back and sides finished in a grey-brown coloring. Mahogany neck and rosewood fingerboard. The entire instrument highly polished. Neck reinforced with a duraluminum T-rad. Attractive inlay and purfling around sound hole. White binding on back and front edges of body. Spanish style rosewood bridge. Nickel-plated machine heads with oversized bone rollers. Fitted with best quality nylon strings. Grand concert size body.

\$275.00



Goya MODEL G-30

A fine GOYA Classic Guitar for the Artist. Brilliant treble and a large and rich bass. Special graduated top of old choice fine-veined, alpspruce, highly selected and seasoned. Back and sides in highly flamed curly mountain maple in a natural blonde finish. A mahogany neck with ebony fingerboard and dark rosewood headpiece. The entire instrument highly polished. Neck reinforced with duraluminum T-rad. Exquisite morquetry purfling around sound hole with decorative purfling on both top and back of body. Decorative inlay on the front of the headpiece. Gold plated machine heads with oversized bone rollers and oval buttons of imitation mother-of-pearl. Spanish style rosewood bridge with specially designed mother-of-pearl plate. Fitted with finest quality nylon strings. Grand concert size body.

\$435.00



G-30, G-40 DIMENSIONS:

Overall length.....	38 $\frac{1}{8}$ "
Body length.....	19"
Upper bout.....	11 $\frac{1}{4}$ "
Lower bout.....	15"
Depth.....	3 $\frac{3}{4}$ "

CASES FOR G-30 AND G-40

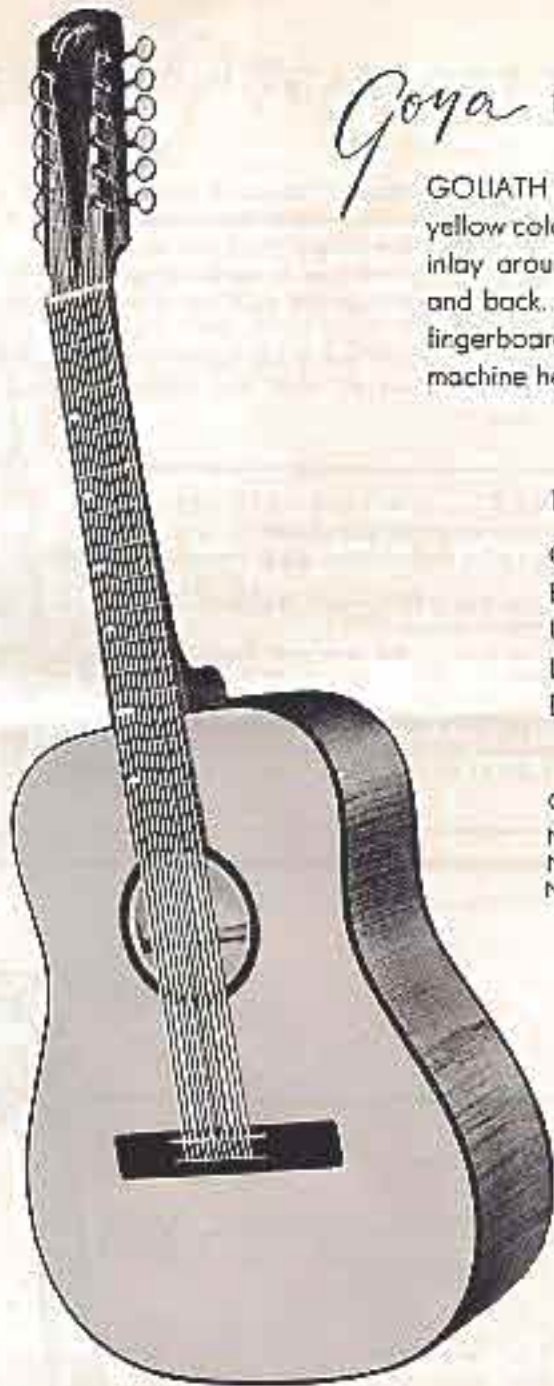
No. 138 Deluxe soft shell, plush-lined case.....	\$18.50
No. 147 Hard shell case, flannel-lined.....	\$33.00
No. 155 Hard shell case, arched top, plush-lined.....	\$57.50

A professional model Goya Classic guitar designed for the artist. A combination of brilliant tone and delicate response with a perfectly balanced treble and bass has produced a beautiful concert guitar ideally suited for every artist and professional. Top of the finest choice fine veined alpspruce, choice selected and thoroughly seasoned back and sides of straight-grained rosewood. Mahogany neck with ebony fingerboard and rosewood headpiece. The entire instrument highly polished to the famous Goya standards. Neck reinforced with duraluminum T-rad. Exquisite morquetry and purfling around the sound hole with detailed purfling on top, sides and back of body as well as back of neck and headpiece. Gold plated individual machine heads with oversized bone rollers and oval buttons of simulated mother of pearl. Spanish style ebony bridge with specially designed mother of pearl plate. Fitted with the finest quality nylon strings. Grand concert size body.

\$600.00

Goya
MODEL G-40





Goya 12 STRING GUITAR—MODEL TS-4

GOLIATH SIZE. Sides and back of slightly flamed maple in yellow color. Top of fine natural color alp spruce. Multi-colored inlay around sound hole. Black celluloid edging around top and back. Neck and headpiece of mahogany with rosewood fingerboard and bridge. Adjusting rod in neck. Nickel plated machine heads. Fitted with Capo. \$219.50

12 STRING GUITAR DIMENSIONS:

Overall length	41 1/4"
Body length	20"
Upper Bout	11 3/4"
Lower Bout	15 3/4"
Depth	4 1/8" - 4 5/8"

CASES FOR TS-4, TS-5

No. 142 Deluxe plush-lined soft shell case	\$19.50
No. 148 Hard shell case, flannel-lined	\$35.00
No. 140 Hard shell case, arch top, plush-lined	\$60.00



Goya 12 STRING GUITAR — MODEL TS-5

GOLIATH SIZE. Sides and back of choice flamed maple in a natural blonde finish. Top of fine alp spruce with black and white Mosaic inlay around sound hole. Top extra reinforced with strong bracing construction. Black-white-black inlay around top. White celluloid edging around top and back. Neck of mahogany with fingerboard and headpiece of rosewood. Adjusting rod. White celluloid edging around fingerboard. The whole instrument hand-finished and polished in natural color. Extra strong pin-bridge of rosewood, nickel-plated machine heads with metal rollers. Fitted with finest steel strings available and Capo. \$299.50

THE NEW

Goya

FLAT TOP SPANISH GUITARS

In every age and in every endeavor, there is ultimately created a single monument of achievement against which all other efforts are measured. In time, the classic beauty of the GOYA is sure to be reflected in the design of other fine guitars.

More time is devoted to the exterior finish of the GOYA than to the entire assembly of the ordinary fine guitar. We point this out only to demonstrate the care that characterizes the crafting of this most luxurious of musical instruments.

Here in all its triumphant beauty and tone is America's fine guitar leader — acknowledged throughout the nation, deeply recognized by the industry itself. The GOYA is a superb forerunner of what others may have . . . later.



All GOYA Steel String Guitars are now fitted with a new patented, built-in adjusting Rod. This Steel Rod runs from Head to Heel and has three special functions briefly described as follows:

1. It provides a counter-tension in the pull of the Strings.
2. It enables the player to adjust the Neck if this, due to climatic variations, should prove necessary.
3. It secures the Neck to the Body of the Instrument while facilitating removal of the Neck if necessary for repair purpose.

In the base of the Heel a shorter Rod gives extra strength to the Heel-Body connection. This assembly must not be interfered with by the player at any time, but only by the repairer when removal of the Neck becomes desirable.

The adjusting Nut for use by the owner is located under the Head Piece Plate. This new Triple-Function-Rod now further enhances the pre-eminent world reputation of the GOYA Guitars for Craftsmanship, Beauty, Tone and Durability.

NOTE: Dimensions of following steel string guitars (except N-25 and T-18) same as corresponding classic models . . . overall length add 1 1/2".



Goya
MODEL N-21
Concert Size

Back and sides and top of body all mahogany in dark brown color. Black binding around the top of body and around the sound hole. Entire instrument in satin matte finish. Rosewood fingerboard and bridge. Nickel-plated machine heads.

\$109.50

CASES for N-21 and N-22

No. 125 Soft shell case	\$10.00
No. 132 Deluxe soft shell case, plush-lined	17.50
No. 146 Hard shell case, flannel-lined	32.00
No. 150 Hard shell case, arched top, plush-lined ..	55.00

Goya
MODEL N-22
Concert Size

Body of Swedish birch, highly polished in brown-red color. Top of Alp spruce with sunburst coloring. White edging around top of body and sound hole. Fingerboard and bridge of choice rosewood. Deluxe covered all metal machine heads. \$132.50





Goya MODEL T-14
Concert Size

Body and sides in dark brown, highly polished mahogany, with top of fine Alp spruce in natural color. Multi-colored inlays around the sound hole and top edges. White edging on top and bottom of body. Fingerboard and bridge of choice rosewood. Deluxe covered all metal machine heads. \$142.50

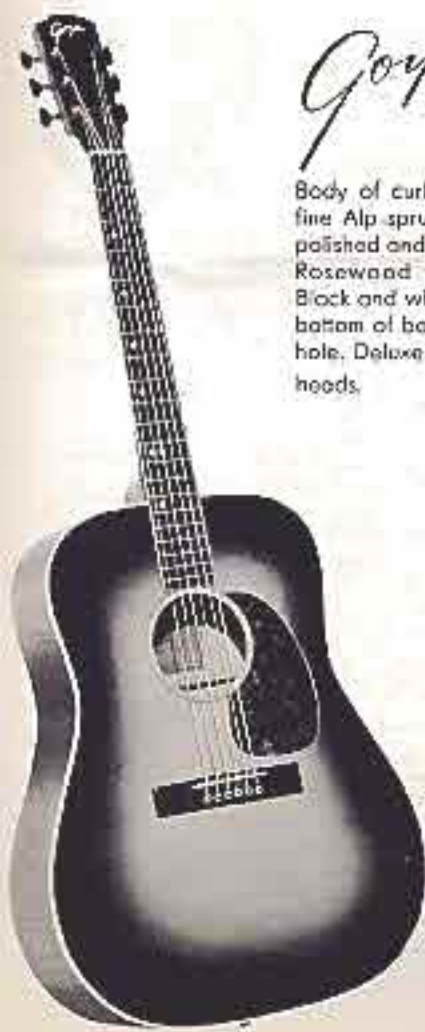
- No. 125 Soft shell case\$10.00
- No. 132 Deluxe soft shell case, plush-lined 17.50
- No. 146 Hard shell case, flannel-lined 32.00
- No. 150 Hard shell case, arched top, plush-lined 55.00



Goya MODEL T-16
Grand Concert Size

Body and sides of pure mahogany, dark brown coloring. Top of choice Alp spruce in natural color. Broad wood inlays around sound hole. White edging on top and bottom of body. White binding on fingerboard. Fingerboard and bridge of select rosewood. Deluxe covered all metal machine heads. \$159.50

- No. 138 Deluxe soft shell, plush-lined case\$18.50
- No. 147 Hard shell case, flannel-lined\$33.00
- No. 155 Hard shell case, arched top, plush-lined\$57.50



Goya MODEL N-26
Goliath Size

Body of curly flame maple and top of fine Alp spruce. Entire instrument highly polished and shaded with sunburst finish. Rosewood fingerboard and bridge. Black and white edging around top and bottom of body, fingerboard and sound hole. Deluxe covered all metal machine heads. \$179.50



Goya MODEL T-18
Goliath Size

Back and sides of flame maple in dark brown color. Top of natural colored choice Alp spruce. Mosaic inlay around sound hole. Ebony fingerboard and bridge. White binding around top and bottom of body and fingerboard. Deluxe square mother of pearl position markers. Deluxe covered all metal machine heads. \$219.50

CASES for N-26 and T-18

- No. 142 Deluxe plush-lined soft shell case\$19.50
- No. 148 Hard shell case, flannel-lined\$35.00
- No. 160 Hard shell case, orch top, plush-lined.....\$60.00

Goya MODEL TG 15 TENOR GUITAR

Body and sides in dark brown, highly polished maple, with top of fine alp spruce in natural color. Multi-colored inlays around the sound hole and top edges. White edging on top and bottom of body. Fingerboard and bridge of choice rosewood. Four strings tuned A D G C. Neck of mahogany with duraluminum T-rod. Neck fitted at the 14th fret. Nickel-plated machine heads.

\$130.00

- No. 125 Soft shell case \$10.00
- No. 132 Deluxe soft shell case, Plush-lined \$17.50
- No. 146 Hard shell case, Flannel-lined \$32.00
- No. 155 Hard shell case, Arched top, Plush-lined \$55.00

Overall length of TG 15 is 38". Other dimensions same as classic Model G-10.



Goya MODEL MA 6 MANDOLIN

Top of alp spruce. Figured birch back and sides in brown color. Mahogany neck, rosewood fingerboard and ebony bridge. Black celluloid edging around top of body and sound hole. Extra thin frets. Nickel plated machine heads.

\$99.50

Goya MODEL MA 8 MANDOLIN

Top of fine alp spruce. Mahogany back and sides in rich brown color. Mahogany neck divided with a black veneer. Ebony fingerboard with white celluloid edge. Adjustable ebony bridge. White celluloid edge around top, back and sound hole. Extra thin frets. Nickel plated machine heads.

\$127.50

CASES FOR MA6, MA8 MANDOLINS

- No. 235 Deluxe soft shell, plush-lined \$15.00
- No. 250 Hard shell, plush-lined \$34.00

MA 6, MA 8 DIMENSIONS:

- Overall length 26" Body width 10"
- Nut to bridge length, 14" Depth 2 1/4"



Goya PROFESSIONAL MANDOLIN MODEL MA 9

Hand carved top of choicest alp spruce. Back and sides of extra fine flamed maple in natural blonde finish. Back hand carved. White edging around top, back and sound hole. Elaborate celluloid black and white inlays around top, sound hole and guard plate. Mahogany neck divided with a black veneer. Fingerboard of ebony with white celluloid edging. Mother of pearl inlay on headpiece and position markers. Adjustable ebony bridge. Ebony veneer headpiece with white celluloid edging. Nickel plated machine heads. Extra fine thin frets.

\$350.00

- No. 235 Deluxe soft shell case, plush-lined \$18.00
- No. 242 Padded waterproof carrying bag \$25.00
- No. 255 Hard shell case, plush-lined \$38.00

Dimensions of MA 9 same as MA 6, MA 8 except depth is 3 1/4"



Goya FLAMENCO GUITAR — MODEL FL-7

A specially made guitar for the Flamenco player. A very thin top of choice alpine spruce with the traditional broad sound hole inlay. The back and sides are made of very thin flamed maple. There are nine hand finished fan braces with small thin reinforcement braces underneath the bridge. The body is finished with edges of rosewood and with a slender inlay around the top. Mahogany neck with reinforced Duraluminum T-rod, 19 fret fingerboard made of choice rosewood, Rosewood headpiece and bridge. Nickel plated machine head with wide white rollers. Because of the delicate thin choice woods used to create this responsive instrument, every Goya Flamenco guitar is hand finished and then hand polished in natural color.

\$325.00

- No. 138 Deluxe soft shell, plush-lined case.....\$18.50
- No. 147 Hard shell case, flannel lined.....\$33.00
- No. 155 Hard shell case, arched top, plush lined.....\$67.50

FLAMENCO GUITAR DIMENSIONS.

Overall length	39 1/2"
Body length	18 1/2"
Upper bout	13 1/2"
Lower bout	14 1/2"
Depth	3 1/4"



INSTRUMENT CARE AND YOUR *Goya* GUARANTEE

A wooden musical instrument is very different from a machine or mechanical construction. Wooden instruments very rarely break down or become defective through use. In fact a wooden musical instrument usually sounds better over a great period of time. With proper care you should get years and years of satisfaction from your Goya instrument. However, because it is almost impossible to predict the reaction of temperature and humidity conditions on a wooden instrument and because it is impossible to prevent accidents and damage to your instrument there are certain guide lines and suggestions that should be followed.

All fine guitars are made of solid wood, not plywood. As a result there is no possible way to prevent an instrument from cracking if it is subjected to conditions that cause cracking. Remember that the better the guitar the more likely it will crack as thinner more delicate woods are used in order to attain a better tone. Practically all types and sizes of cracks are repairable and the instrument will, if properly repaired, sound just as good as new. Cracking is caused by the drying out of the wood which causes it to shrink. Artificially heated air in a home in the winter season is low in humidity. The outside air at 30 degrees with 50% humidity will have a relative humidity of only 11% when heated to 72 degrees in your home. The lowest safe limit for a guitar is considered 30%. Temperatures of 20 degrees and below increase this difference so special care should be exercised in this kind of weather. Use a humidifier in your guitar case as this regulates a certain amount of moisture inside and helps deter cracking. Extreme changes in temperature and humidity are the enemy of the guitar. Never keep the guitar on a shelf as the temperature is higher at higher levels. Keep it at floor level. Do not keep it

against an outside wall, nor a wall which leaks warm from heating ducts within. Never store a guitar in the trunk of an automobile or in a closet for any length of time. With proper care you should be able to deter cracking for many years. However, in the event an instrument does crack, it is relatively simple to send it to the Goya Company for repair so that it will sound just as good as new.

All Goya instruments carry a life-time service guarantee. This means that at any time we stand ready to re-service and repair any Goya instrument to maintain its age. Any charges that apply are figured at cost of labor only. The original Goya guarantee against defective workmanship includes loose parts of any type or the opening of any seams. If any of these cause difficulty or need adjustment they will be repaired at no charge. The fingerboard is guaranteed against warpage for one year. Buzzing or rattling of the strings against the frets usually is caused by a warped neck. However, if you find only one or two strings that buzz then it might be the cause of the strings themselves and these should first be checked before the instrument is returned to us.

All instruments should be returned to the Goya factory by prepaid freight. Usually enclosing a note with the instrument calling attention to the work you wish done will expedite matters. If there are any charges you will be notified in advance. Your local retail dealer may be able to recommend a reliable local repairman who can do minor repair work for you and avoid the necessity of your shipping the instrument back to us and the accompanying shipping charges.

The following tips are generally true of all wooden musical instruments and should be followed to pre-

long the life of your instrument. Do not tune the guitar above or below pitch. Tuning it too high may cause the bridge to come off and it may cause top damage. Tuning it too low will cause buzzing or rattling when you play. Never use metal strings on a nylon-string guitar. If you cannot decide whether you wish to play with nylon strings or metallic compound strings, then you should investigate the full models which are designed to take either type of string. Normally all other models are designed for a specific string only. Busy strings dull tone. Worn out strings lose their brilliance. Replace your strings regularly. Loosen the strings of your guitar only if you are laying the instrument aside for several weeks and then only a half a tone. Keep your instrument clean. Use a polish that is not oily. Use the Goya guitar polish. Use a light grade of sewing machine oil on the gears of your machines, both for lubrication and a rust preventative. Keep your guitar under constant service and maintenance. Repair all cracks, warps or any damage so that it will always be in good playing condition, enabling you to obtain the fullest enjoyment from your guitar.

The Goya Guitar Company stands ready to service any Goya instrument in the world. If you have particular questions or problems do not hesitate to write to the Goya Guitar Company.

THE *Goya* FOLK GUITARS

The latest from Goya, conceived and designed specifically for the folk singer. Many months of research and development under the supervision of folk authority Oscar Brand resulted in a guitar uniquely suitable for self accompaniment in folk singing. Basically classic in shape and construction the Goya folk guitars incorporate all the features, **especially compound strings**, requested by the professional folk singer. Available in two sizes, to satisfy every requirement, the Goya folk guitars are a superb addition to the world famous Goya line.



OSCAR BRAND
WORLD FAMOUS
FOLK MUSIC AUTHORITY

One day I was standing in the middle of a large guitar factory in Gottenberg, Sweden, and the chief artisan asked me, "Why do you need a special guitar for folk music?" I explained. He seemed satisfied with my explanation. I hope you, too, will understand.

Folksingers have used various guitars. I began on WNYC with a four-string tenor guitar, used a six-string pawnshop monstrosity on WNEW, abused a lovely old guitar on NBC and today enjoy the sounds from a twelve-string Goya guitar. But until I prevailed upon Goya to help me design a six-string "Folksong" guitar, I wasn't quite satisfied.

Many singers try nylon, compound, or steel strings, so that the first requirement was for a guitar which could accommodate all types. This was accomplished by using a reinforced pin bridge. Of course, steel strings require a stronger sounding box, and so Goya took their regular classic model and added some extra supports without affecting the resonance or tone.

The classic guitar has a two-inch neck. It was just a little too wide for folk-guitarists. The steel guitar, with its 1 1/2 inch neck was much too narrow. We decided, after much

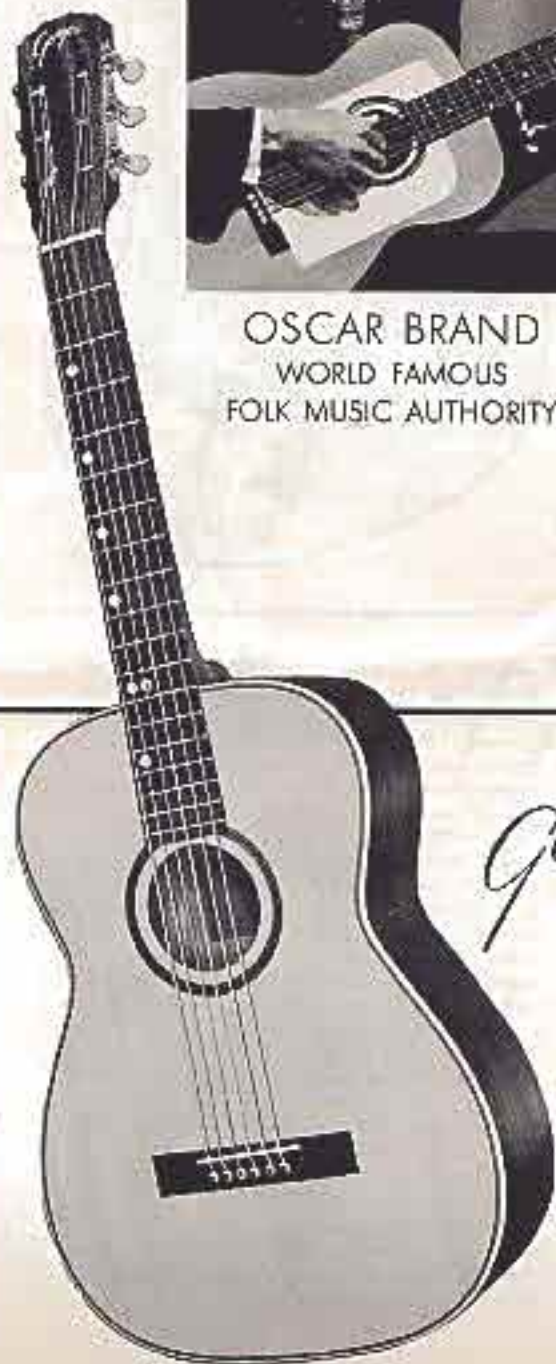
experimentation, to shove the neck down to 1 3/4" at the nut. This seems like hair-splitting or woodshaving, but it means that folk-singers will be happy with the slight difference and that classic-guitarists can easily use the new instrument. The end pin, missing on a true classic guitar which is normally played in a seated position, was put back in the folk model to allow the use of a regular guitar cord or strap for stand-up performance.

We also decided that there would be fret marks on the top of the fingerboard as in the steel-string guitars. The classic-guitarist could easily ignore these if he felt it made guitar-playing too easy.

Because many of the folk-guitarists use picks or imitation fingernails and scrape them all over the guitar face, we decided to supply protective plastic top guards for each side of the sound hole.

My final requirement was that the price be low enough to enable beginners to own a guitar of this caliber. That was the real reason for my trip to Sweden, because the Goya workshops are run by very understanding artisans. As I pointed out at the beginning of these remarks, they seem to understand.

Oscar Brand



Goya MODEL F-11

The ideal folk guitar for the student. Concert size. Ultra-responsive top of choice, clear spruce, figured birch back and sides in brown color. Rosewood fingerboard and bridge. All wood parts polished by hand to high lustre. Top edge bound. Multi-colored inlay around sound hole. Decorative fret marks, plastic end pin, pin bridge. Polished nickel plated machines with ivory plastic buttons. Equipped with compound strings and set of top guards.

\$139.50

- No. 125 Soft shell case\$10.00
- No. 132 Deluxe soft shell case, Plush-lined\$17.50
- No. 146 Hard shell case, Flannel-lined.....\$32.00
- No. 150 Hard shell case, Arched top, Plush-lined.....\$55.00

Goya

MODEL F-25

The finest folk guitar for the artist and professional, The world's first Goliath sized instrument in a classic design with fan bracing and interior construction to produce the brilliant yet sensitive response necessary for the balladeer and folk singer. Back and sides of pure mahogany, top of natural colored alpspruce. Mosaic inlay around sound hole. Rosewood fingerboard and bridge. Black binding around top and bottom of body and fingerboard. Nickel plated machine heads. Decorative fret marks, plastic end pin, pin bridge. Equipped with compound strings and two top guards.

\$199.50

No. 142 Deluxe plush-lined soft shell case	\$19.50
No. 148 Hard shell case, laminated	\$35.00
No. 160 Hard shell case, Arch top, plush-lined	\$60.00



REPLACEMENT AND REPAIR PARTS PRICE LIST

Rosewood Classic Bridge	\$ 3.00
Ebony Classic Bridge	\$ 5.00
Rosewood Tenor Guitar Bridge	\$ 1.50
Mandolin Bridge	\$ 1.00
Adjustable Mandolin Bridge	\$ 3.00
Rosewood Pin Bridge	\$ 2.00
Ebony Pin Bridge	\$ 4.00
White Bridge Saddle	\$.30
White Bridge Saddle (Genuine Bone)	\$.50
White Fingerboard Nut (Specify Length)	\$.40
Bridge Pins White Plastic	\$.10
Guitar End Pins	\$.15
Fret Wire (Specify Model and Fret)	\$.06
Steel String Guitar Pick Guard (Specify Model)	\$ 3.00
Round Mother-of-Pearl Fret Dots	\$.04
White Plastic Heel Plate (Specify Model)	\$.20
Square Fret Marks for MA9 and T18 (Specify Model and Fret)	\$.30
Adjusting Rod Key	\$.50
Adjusting Rod Headpiece Covering Plate	\$.20
Metal Mandolin Tailpiece	\$ 3.00
Mandolin Guardplate for MA6	\$ 3.00
Mandolin Guardplate for MA8	\$ 4.00
Mandolin Guardplate for MA9	\$ 5.00

SETS OF GUITAR PATENT (MACHINE) HEADS:

For G10, F11, N21, F25	\$ 4.00
For G13, G17, G20, F17	\$ 7.50
For G30, G40	\$18.00
For MA6, MA8, MA9	\$ 6.00
For TG15	\$12.00
For N22, N25, T14, T16, T18	\$18.00
For TS4, TS5	\$ 8.00



Goya

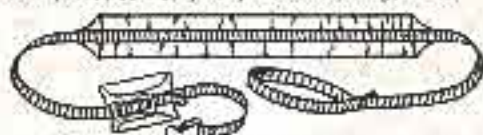
CLASSIC GUITAR STRAP

Fully adjustable. Lightest weight strap on market. Attractive Nylon Plastic neck band. Unbreakable nylon cord. Will not scratch or mar guitar finish. No end pin needed for guitar. Packed in attractive two-tone plastic container.

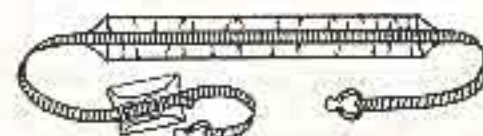
No. 150\$3.00 Each

GOYA FOAM PADDED GUITAR STRAPS

Made of unbreakable "Seat Belt" webbed nylon with protected heavy duty metal adjusting lever.



Top attachment for flat top acoustic Guitars.
No. 430\$4.50 Each



Bottom attachment for solid body electric Guitars.
No. 435\$4.50 Each



HAND WOVEN IN MEXICO
MULTI-COLORED GUITAR STRAP

Filled with leather and pin thread and sturdy lace for headpiece attachment. Beautifully made with varicolor tassels. 2 1/2" wide. Individually packaged in plastic pouch. Assorted colors.

No. 422\$3.50 Each



SELF ADHERING—PRE-CUT GUITAR TOP GUARDS

Can be trimmed for perfect fit. Protects fine guitar finishes. Completely hand washable. Instantly applied.

No. 202, White Complete Set \$2.50 Each
No. 203, Transparent.....Complete Set \$2.50 Each



HAND MADE
PROFESSIONAL
CLASSIC OR FLAMENCO
GUITAR CAPO

Made of fine Ebony, Cushioned with Foam Rubber and High Grade Felt. Inlaid Ivory Design.

No. 335\$3.75 Each



ACTUAL SIZE



HERCO NYLON PICKS

The new Herco nylon pick has been designed and gauged by a group of leading professional guitarists. Made of finest unbreakable nylon, these picks are exactly uniform in thickness due to a modern thermo-molding process.

No. 210 Light Gauge 25¢ Each
No. 211 Heavy Gauge 25¢ Each



Goya

CLASSIC GUITAR FOOTSTOOL

A necessity for all solo Classic Guitar Artists. The finest, most advanced footstool on the market today. Heavy metal construction, sturdy and durable. Artistically designed. Folds compactly, to fit in the guitar case. Correct playing position for the Classic Guitar requires the use of a foot support. . . The Goya Classic Guitar Footstool is the answer.

No. 250\$4.00 Each



THE WORLD FAMOUS

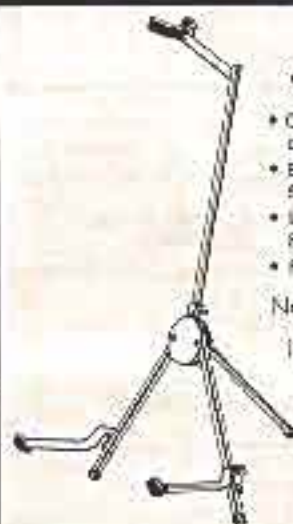
Goya

GUITAR POLISH

NOW PACKAGED IN THE UNBREAKABLE SQUEEZE BOTTLE WITH THE "SWIVEL-TOP"

This is the same polish as used to bring up that famous GOYA high lustrous finish. It is a sensational new formula for the cleaning and polishing of fine wood finishes and will not harm the most delicate varnish.

No. 86\$75 Each

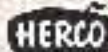


SNORKEL GUITAR STAND

- Chromed tubular steel construction
- Exclusive folding arms & neck rest
- Lightweight—but strong & durable
- Folds to fit most cases

No. 906\$6.90 Each

[Complete with Handy Carrying Case]



HAND POWDER
for GUITARISTS
and All String Instrumentalists

A highly effective agent to prevent the discomfort and annoyance of perspiration on the hands. HERCO Anti-Perspirant Powder keeps hands dry under the most extreme conditions of heat and humidity, or through extended periods of playing or practice.

No. 208\$1.00 Each



Goya

CONTACT PICKUP

A unique Vibration Pickup suitable for all musical instruments. Specially designed prong facilities fastening to guitar machine head screw. Packed in attractive two-tone plastic container.

No. 310\$5.00 Each



Goya

GUITAR HUMIDIFIER

Prevents drying out. Deters cracking. Controls humidity. Prolongs guitar life.

No. 355\$1.00 Each

GUITAR METHODS

"METHOD FOR THE CLASSIC GUITAR"
Sophocles Papou (Columbia Music Co.)
Vol. 1—84 Pages List \$3.00 (B)

"HOW TO PLAY FOLK SONGS"
Oscar Brand (Alfred Music)
48 Pages List \$1.50 (B)

"METHODS FOR GUITAR" Book 1 or 2
Jee Fava (CRS Publ. Co.)
40 Pages List \$1.50 (B)

"FOLKSINGERS GUITAR GUIDE"
Jerry Silverman (Oak Publ.)
50 Pages List \$2.95 (B)

"YOUR FIRST GUITAR INSTRUCTION BOOK"
Goya Guitar Company
20 Pages List \$1.50



THE WORLD'S FINEST STRINGS

BY *Goya*

"FOR THOSE WHO CAN **HEAR** THE DIFFERENCE"

NO MATTER WHAT FINE INSTRUMENT YOU ARE NOW PLAYING, THE SOUND OF YOUR GUITAR DEPENDS GREATLY ON THE STRINGS YOU USE.

YOU CAN BE SURE YOU ARE GETTING THE FULL VALUE OUT OF YOUR INSTRUMENT WHEN YOU EQUIP YOUR GUITAR WITH THE WORLD'S FINEST STRINGS . . . GOYA!

LOOK FOR THIS DISPLAY AT YOUR LOCAL DEALER

NYLON

FOR CLASSIC OR FOLK GUITARS

A SUPERIOR GRADE STRING OF ACCURATE GAUGE, FOR THE ULTIMATE IN TONE AND INTONATION . . . POPULARLY PRICED

No. 2501 - E or 1st, Plain.....	\$.20
No. 2502 - B or 2nd, Plain.....	.25
No. 2503 - G or 3rd, Plain.....	.30
No. 2504 - D or 4th, Wound.....	.65
No. 2505 - A or 5th, Wound.....	.70
No. 2506 - E or 6th, Wound.....	.75
No. 2510 - COMPLETE SET.....	\$2.75

BALL-END NYLON

(Patented)

FOR CLASSIC OR FOLK GUITARS

THE VERSATILE STRING THAT CAN BE USED ON CLASSIC OR PIN TYPE BRIDGES. ELIMINATES INTRICATE TYING AT BRIDGE ON CLASSICS

No. 4501 - E or 1st, Plain.....	\$.30
No. 4502 - B or 2nd, Plain.....	.35
No. 4503 - G or 3rd, Plain.....	.40
No. 4504 - D or 4th, Wound.....	.85
No. 4505 - A or 5th, Wound.....	.95
No. 4506 - E or 6th, Wound.....	1.05
No. 4510 - COMPLETE SET.....	\$3.75

SON d' OR

NYLON GUITAR STRINGS
FOR CLASSIC OR FOLK GUITARS

THE FINEST NYLON GUITAR STRING IN THE WORLD. MADE IN FRANCE. IMPORTED EXCLUSIVELY BY GOYA GUITAR COMPANY

No. 6501 - E or 1st, Plain.....	\$.30
No. 6502 - B or 2nd, Plain.....	.35
No. 6503 - G or 3rd, Plain.....	.40
No. 6504 - D or 4th, Wound.....	.90
No. 6505 - A or 5th, Wound.....	1.00
No. 6506 - E or 6th, Wound.....	1.10
No. 6510 - COMPLETE SET.....	3.95

BRONZE ALLOY STEEL STRING

FOR ALL ACOUSTIC STEEL STRING GUITARS

SCIENTIFICALLY QUAGED SPECIAL BRONZE ALLOY, WOUND ON FINEST SWEDISH STEEL CORE FOR MAXIMUM BRILLIANCE. LONG LASTING

No. 3501 - E or 1st, Plain.....	\$.20
No. 3502 - B or 2nd, Plain.....	.20
No. 3503 - G or 3rd, Wound.....	.50
No. 3504 - D or 4th, Wound.....	.55
No. 3505 - A or 5th, Wound.....	.60
No. 3506 - E or 6th, Wound.....	.65
No. 3510 - COMPLETE SET.....	\$2.60

BRONZE ALLOY COMPOUND

FOR FOLK GUITARS

DESIGNED FOR THE FOLK SINGER PLAYING FINGER STYLE. THIRD TO SIXTH STRINGS BRONZE WOUND ON SILK AND STEEL

No. 5501 - E or 1st, Plain.....	\$.20
No. 5502 - B or 2nd, Plain.....	.25
No. 5503 - G or 3rd, Wound.....	.70
No. 5504 - D or 4th, Wound.....	.80
No. 5505 - A or 5th, Wound.....	.90
No. 5506 - E or 6th, Wound.....	1.00
No. 5510 - COMPLETE SET.....	\$3.75

MAGNETIC FLAT WIRE

WOUND ELECTRIC

CHROME STEEL FLAT WIRE WOUND ON FINEST GRADE MAGNETIC SWEDISH STEEL. SILKY SMOOTH POLISHED STRING

No. 7501 - E or 1st, Plain.....	\$.25
No. 7502 - B or 2nd, Plain.....	.30
No. 7503 - G or 3rd, Wound.....	.85
No. 7504 - D or 4th, Wound.....	.95
No. 7505 - A or 5th, Wound.....	1.05
No. 7506 - E or 6th, Wound.....	1.15
No. 7510 - COMPLETE SET.....	\$4.50

NOTE: ADDITIONAL STRINGS FOR ALL FRETTED INSTRUMENTS WILL BE AVAILABLE SOON. INFORMATION ON REQUEST.

SOME FAMOUS PERSONALITIES WHO PLAY GOYA GUITARS

CYNTHIA GOODING

ENZO STUART

Bud & Travis

Oscar Brand

IVY LEAGUE TRIO

Grace Kelly

TOM PASLE

ED McCURDY

ROBERT MITCHELL

Jean Ritchie

JENNIE TOUREL

Eleanor Steber

Orriel Smith

ANITA SHEER

JOHN VICARY

Brown & Dana

THE TARRIERS

Theodore Bikel

THE YEOMEN

Gene & Francesca

KARL MALDEN

Peter Duchin

Miro Jesio

Cascy Anderson

ETHEL SMITH

JOHN GARY

JERRY SILVERMAN

Judy Collins

GUY MITCHELL

The Coronados

WHITEY FORD

Martha Wright

EDDIE ALBERT

AUTHORIZED DEALER



Goya ASSOCIATE DISTRIBUTORS

HERSHMAN MUSICAL INSTRUMENT CO., INC.
53 West 23rd Street, New York, N. Y. 10010

J. M. GREENE MUSIC CO.
47 Densley Ave., Toronto 15, Ontario, Canada
(CANADA ONLY)

PACIFIC MUSIC SUPPLY CO. (Folk, Classic, Flamenco models only)
1143 S. Santee Street, Los Angeles 15, Calif.
(IN FOLLOWING STATES ONLY)
ALASKA, ARIZONA, CALIFORNIA, HAWAII, IOWA,
OREGON, NEVADA, NEW MEXICO, UTAH, WASHINGTON