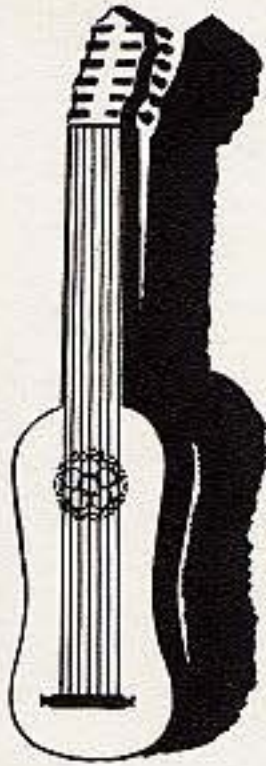


*Goya*



THE WORLDS FINEST GUITARS

1964 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 Doza, 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 clavecinist school. Among the many Central Europeans who wrote for the lute, two in the eighteenth century may be mentioned: Count Johann Anton Logy, 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 Francesco Corbetta in the seventeenth century, and François Campion and Fernando Fernandiere in the eighteenth. Fernando Sor (1778-1839) 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 chords 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 Añido, 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 attained 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 acknowledgement 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 Bobri, its president.



Rizzio Guitar • Scotland,  
ca. 1700



Guitar by Antonius Stradivarius, ca. 1680



OSCAR BRAND  
WORLD FAMOUS  
FOLK MUSIC AUTHORITY

One day I was standing in the middle of a large guitar factory in Gothenberg, 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 one-hundred-year-old Sicilian 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 strings and steel strings, so that the first requirement was for a guitar which could accommodate both 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 shave the neck down to 1 3/4" at the nut. This seems like hairsplitting 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. The headpiece could have been the classic-slotted model with the large bone or wood spindle, but these offer no special advantage in folk guitars and make it difficult to use metal strings. And so we decided to use the steel-string type of mechanism that can handle both nylon and metal strings.

Because many of the folk-guitarists use picks or imitation fingernails and scrape them all over the guitar face, we decided to add protective plastic top guards on 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*

# THE *Goya* FOLK GUITARS

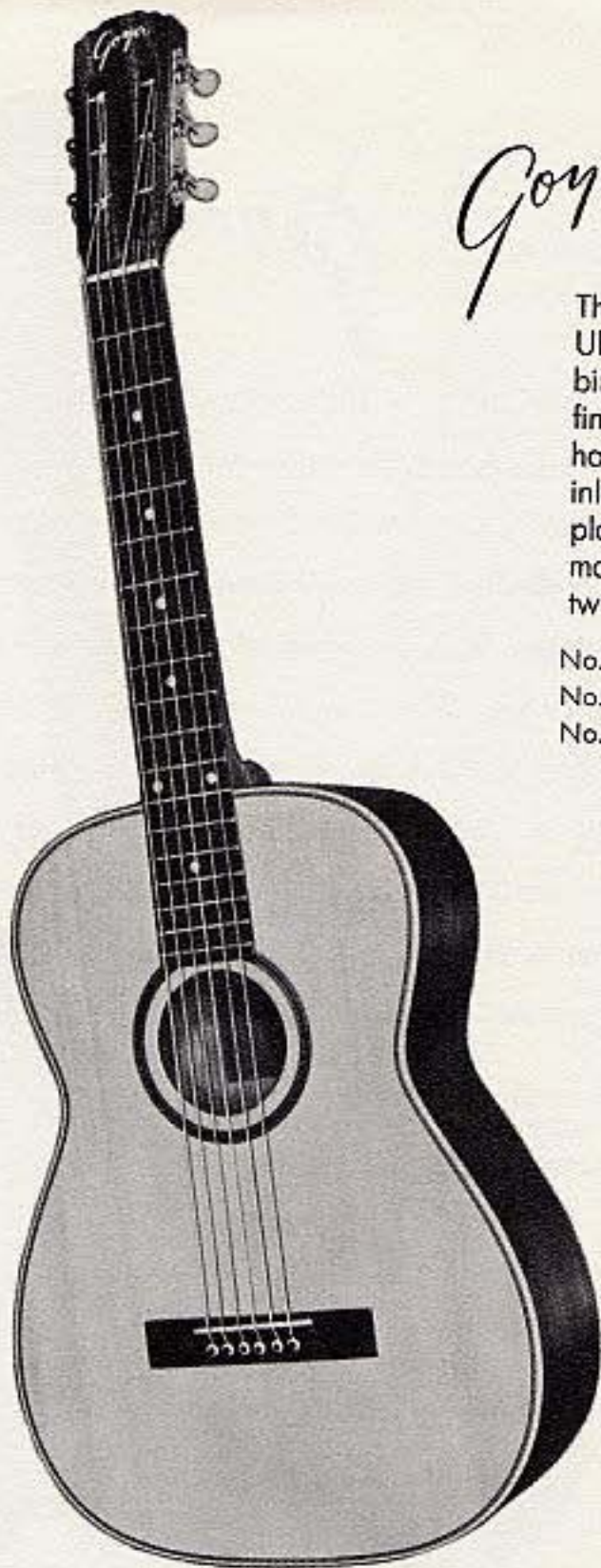
The newest from Goya, a specially conceived and designed line of guitars specifically for the folk singer. Many months of research and development under the supervision of folk authority Oscar Brand resulted in a guitar uniquely suitable for self accompaniment in folk singing. Basically classic in shape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

## GOYA GUITARS ARE USED BY THE WORLD'S FINEST ARTISTS

Jean Ritchie • Ed McCurdy • Cynthia Gooding  
• Jerry Silverman • Bud & Travis • Anita Sheer •  
Tom Pasle • Casey Anderson • Gene and Fran-  
cesca • Ivy League Trio • The Tarriers • Judy  
Collins • The Coronados • Nomads V • Guy  
Mitchell • Ethel Smith • Eddie Albert and a host  
of others.



THEODORE BIKEL  
STAGE, SCREEN, TELEVISION  
AND CONCERT ARTIST  
EXCLUSIVE ON ELEKTRA RECORDS



*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 two top guards.

\$129.50

- No. 125 Soft shell case .....\$10.00
- No. 135 Deluxe soft shell case, Plush-lined .....\$22.50
- No. 150 Hard shell case .....\$55.00



*Goya* MODEL F-19

A grand concert size folk guitar. Body and sides of pure mahogany, dark brown coloring. Top of choice alpspruce 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. Nickel plated machine heads. Decorative fret marks, plastic end pin, pin bridge. Equipped with two top guards. \$199.50

- No. 130 Soft shell case .....\$10.00
- No. 140 Deluxe soft shell case,  
Plush-lined .....\$22.50
- No. 155 Hard shell case .....\$55.00

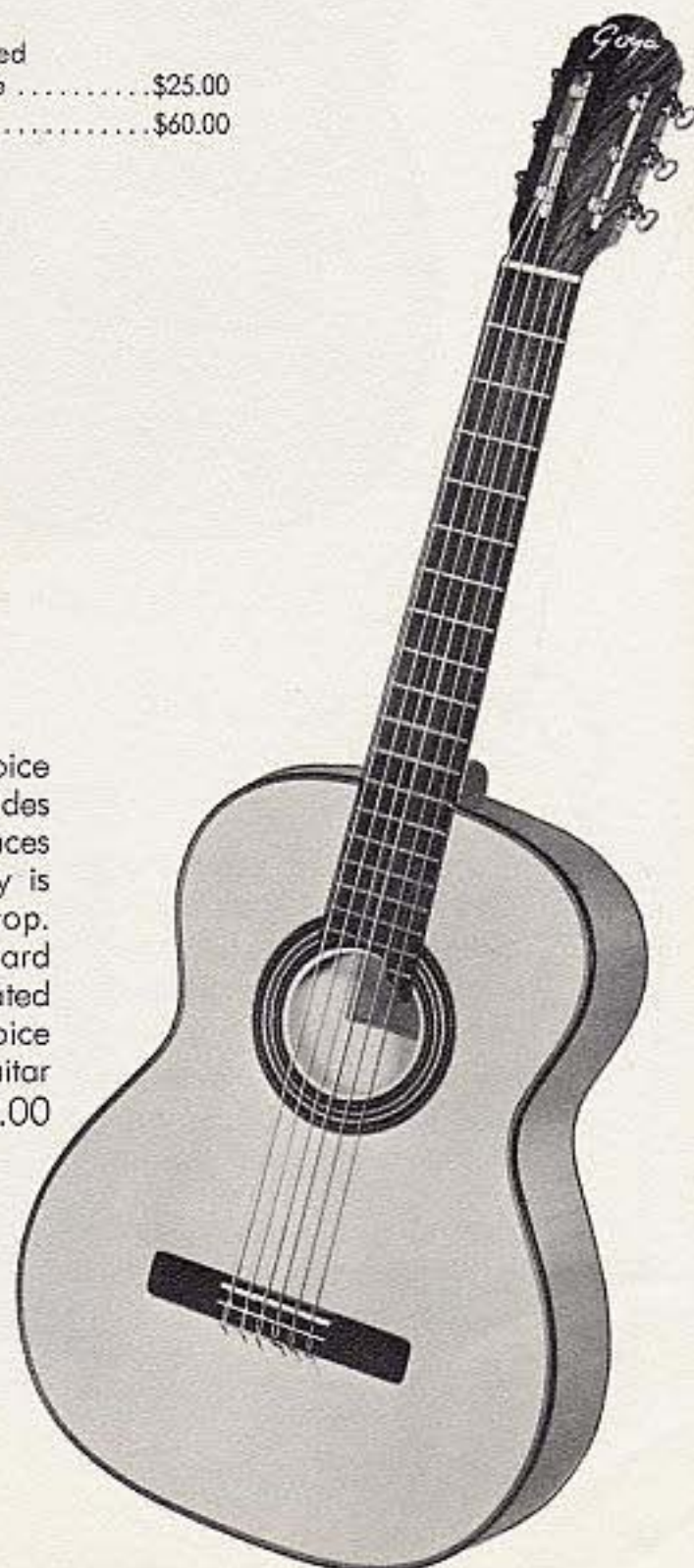


*Goya* MODEL F-27

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 baladeer and folk singer. Back and sides of flame maple in grey-brown color top of natural colored alpspruce. Mosaic inlay around sound hole. Rosewood fingerboard and bridge. White binding around top and bottom of body and fingerboard. Nickel plated machine heads. Decorative fret marks, plastic end pin, pin bridge. Equipped with two top guards.

\$240.00

- No. 145 Deluxe plush-lined soft shell case .....\$25.00
- No. 160 Hard shell case .....\$60.00



*Goya* FLAMENCO GUITAR — MODEL FL-7

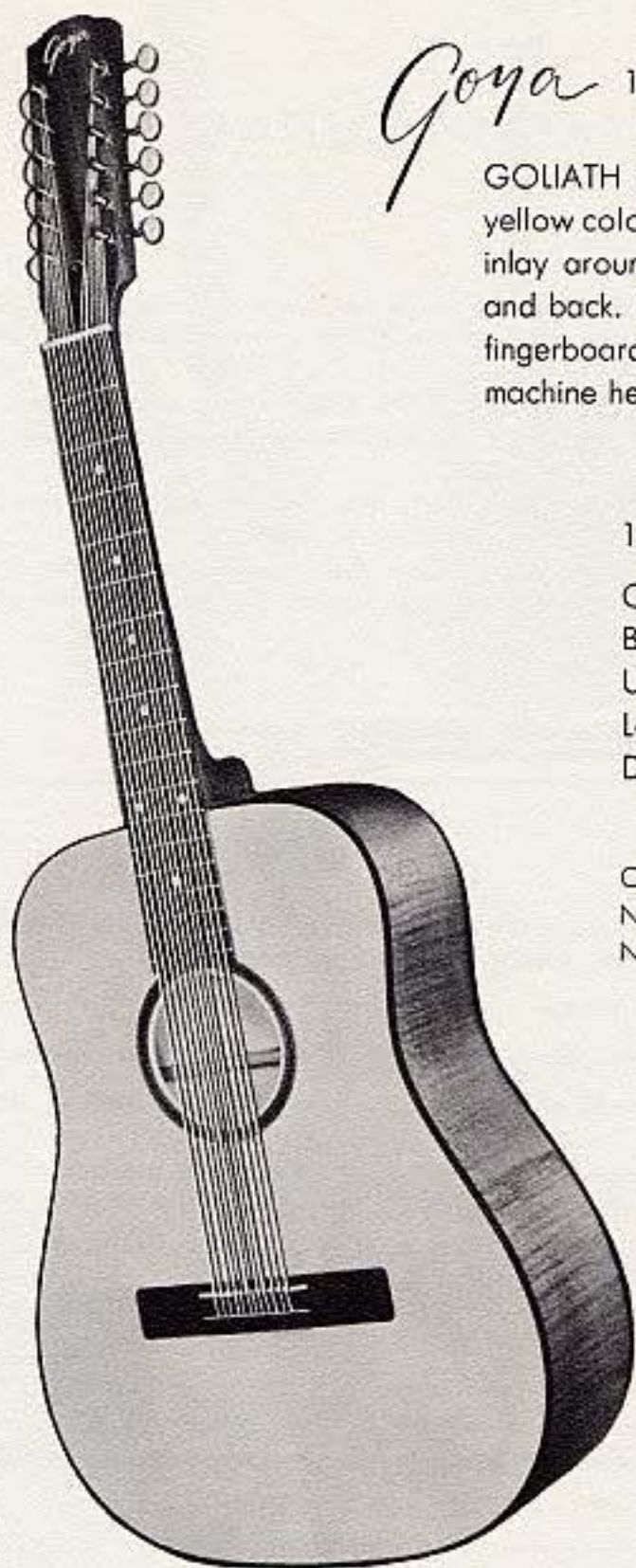
A specially made guitar for the Flamenco player. A very thin top of choice alp spruce with the traditional broad sound hole inlay. The back and sides are made of very thin flamed maple. There are nine hand finished fan braces with small thin reinforcement braces underneath the bridge. The body is finished 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.

\$295.00

- No. 140F Deluxe soft shell, plush-lined case .....\$22.50
- No. 155F Hard shell case .....\$55.00

FLAMENCO GUITAR DIMENSIONS:

- Overall length .....38 $\frac{3}{4}$ "
- Body length .....18 $\frac{3}{4}$ "
- Upper bout .....11 $\frac{1}{8}$ "
- Lower bout .....14 $\frac{1}{2}$ "
- Depth .....3 $\frac{3}{4}$ "



*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. **\$199.50**

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. 145 Deluxe plush-lined soft shell	\$25.00
No. 160 Hard shell	\$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. **\$285.00**

# Goya

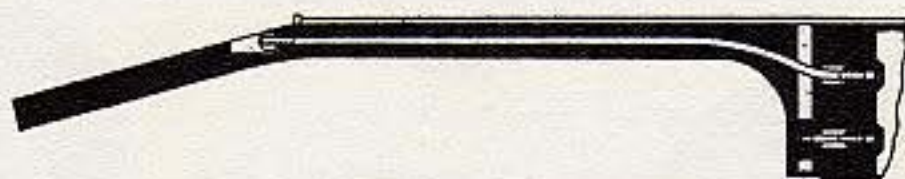
## FLAT TOP SPANISH GUITARS

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.

Perhaps — by simply assuming that the fine guitar you judged best, one, two, or even ten years ago still rates top choice — you've been depriving yourself of a great deal of pleasure.

Here in all its triumphant beauty and tone is America's new 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 to 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 S-18) same as corresponding classic models . . . overall length add 1 1/4".



# Goya

MODEL S-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. Nickel-plated machine heads. \$179.50

No. 145 Deluxe soft shell case, plush-lined . . . \$25.00

No. 160 Hard shell case . . . \$60.00

NOTE: Dimensions of Model S-18 same as 12-string models except overall length is 40 1/2".





*Goya*

MODEL S-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. Nickel-plated machine heads.

\$139.50

- No. 130 Soft shell case .....\$10.00
- No. 140 Deluxe soft shell case, plush-lined .....\$22.50
- No. 155 Hard shell case .....\$55.00



*Goya*

MODEL S-14  
Concert Size

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. Nickel-plated machine heads.

\$119.50

- No. 125 Soft shell case .....\$10.00
- No. 135 Deluxe soft shell case, plush-lined .....\$22.50
- No. 150 Hard shell case .....\$55.00

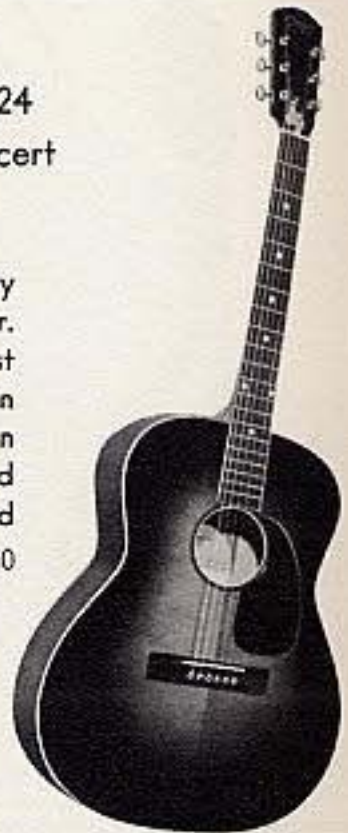
*Goya*

MODEL M-24  
Grand Concert  
Size

Back and sides of fine maple highly polished in dark red-brown color. Top of fine Alp spruce in sunburst finish. Fingerboard and bridge in choice rosewood. White binding on top and bottom of body, fingerboard and around sound hole. Nickel-plated machine heads.

\$129.50

- No. 130 Soft shell case .....\$10.00
- No. 140 Deluxe soft shell case, plush-lined .....\$22.50
- No. 155 Hard shell case .....\$55.00



*Goya*

MODEL M-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. Nickel-plated machine heads.

\$109.50

- No. 125 Soft shell case .....\$10.00
- No. 135 Deluxe soft shell case, plush-lined .....\$22.50
- No. 150 Hard shell case .....\$55.00

# 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.

**\$117.50**

- No. 125 Soft shell case .....\$10.00
- No. 135 Deluxe soft shell case, plush-lined .....\$22.50
- No. 150 Hard shell case .....\$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.

**\$89.50**

## 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.

**\$119.50**



### 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. 236 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 1 7/8".

# THE WORLD-FAMOUS *Goya* CLASSIC GUITARS



## DIMENSIONS:

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

## *Goya* MODEL G-40

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-rod. Exquisite marquetry 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

No. 130 Soft shell case . . . . .	\$10.00
No. 140 Deluxe soft shell case, plush-lined . . . . .	\$22.50
No. 155 Hard shell case . . . . .	\$55.00



DIMENSIONS:

- Overall length . . . . .39"
- Body length . . . . .19"
- Upper bout . . . . .11 $\frac{1}{4}$ "
- Lower bout . . . . .15"
- Depth . . . . . 3 $\frac{3}{4}$ "



*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-rod. Exquisite marquetry 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.

- No. 130 Soft shell case . . . . . \$10.00
- No. 140 Deluxe soft shell case, plush-lined . \$22.50
- No. 155 Hard shell case . . . . . \$55.00

**\$399.50**



*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-rod. 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. \$247.50

G-17, G-20 DIMENSIONS:

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



*Goya* MODEL G-17

Selected alpspruce top with pure mahogany back, sides and neck. Rosewood fingerboard. Neck reinforced with a duraluminum T-rod. 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. \$192.50

CASES FOR G-17 AND G-20

- No. 130 Soft shell case .....\$10.00
- No. 140 Deluxe soft shell case, plush-lined . \$22.50
- No. 155 Hard shell case .....\$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.

\$169.50

G13, G10 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 $\frac{3}{4}$ "

*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.

\$119.50

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

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

\$114.50

CASES FOR G10 AND G13

- No. 125 (and 125 $\frac{3}{4}$ ) Soft shell case .....\$10.00
- No. 135 Deluxe soft shell case, plush-lined . \$22.50
- No. 150 Hard shell case .....



*Goya*

**GUITAR STRINGS . . . . THE WORLD'S FINEST!**

GOYA GUITAR STRINGS HAVE BEEN PERFECTED AFTER YEARS OF EXPERIMENTATION. THESE EXCELLENT STRINGS ARE PROFESSIONALLY GAUGED AND ARE THE LOGICAL COMPANIONS TO ALL FINE GUITARS



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

**SON d'OR NYLON GUITAR STRINGS**

FOR CLASSIC OR FOLK GUITARS

- 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



**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**  
FOR CLASSIC  
OR FOLK GUITARS  
(Patent Pending)

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



**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



**BRONZE ALLOY STEEL STRING**  
FOR ALL ACOUSTIC  
STEEL STRING  
GUITARS

SCIENTIFICALLY GAUGED 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

GOYA GUITAR STRINGS  
ARE USED AND ENDORSED  
BY THE WORLD'S  
FINEST ARTISTS



THE COMPLETE LINE OF GOYA STRINGS IS PACKAGED 4 SETS IN A DELUXE PLASTIC BOX



**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



# Goya

## GUITAR AND VIOLIN POLISH

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

No. 85 .....\$1.00 Each



# Goya

## CLASSIC GUITAR FOOTSTOOL

A necessity for all solo Classic Guitar Artists. The finest, most advanced footrest 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 Footrest is the answer.

No. 250 .....Each \$6.00



ACTUAL SIZE



## 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 .....Each 25¢

No. 211 Heavy Gauge .....Each 25¢



# Goya

## CLASSIC GUITAR STRAP

Fully adjustable. Lightest weight strap on market. Nylon Attractive Plastic neck band. Unbreakable nylon cord. Will not scratch or mar guitar finish. No end pin needed for guitar. Complete in handy flannel carrying bag.

No. 150 .....\$3.00 Each



# Goya

## 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 .....Each \$3.75



## HAND POWDER

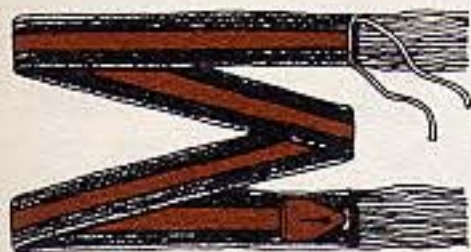
For GUITARISTS

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.

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## HAND WOVEN IN MEXICO MULTI-COLORED GUITAR STRAP

Fitted with leather end pin thong and sturdy tie lace for headpiece attachment. Beautifully made with varicolor tassels. 2 1/2" width. Individually packaged in plastic pouch. Assorted colors.

No. 420 .....Each \$3.50



## SELF ADHERING—PRE-CUT GUITAR TOP GUARDS

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

No. 202 .....Complete Set \$2.50



# Goya

## GUITAR HUMIDIFIER

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

No. 355 .....Each \$1.00



# Goya

## CONTACT PICKUP

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

No. 310 .....List \$5.00

## GUITAR METHODS

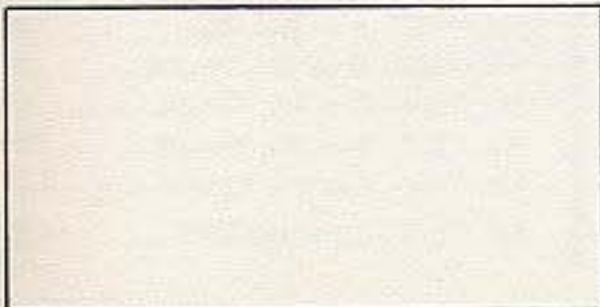
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Saphocles Papas (Columbia Music Co.)  
84 Pages List \$3.00 (B)

"HOW TO PLAY FOLK SONGS"  
Oscar Brand (Allred Music)  
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Joe Fava (CRS Publ. Co.)  
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# Goya

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