

#17 flat carbon (1 @ -45°)

Tested 1/15/75 CMcD .....  
 No strings, patch on  
 Same neck and fingerboard as #16 — new bowl, top,  
 bracing, bridge, etc.

RL	SN	K	FF
.101/.097	.040/.026	.074 w/10# wt.	82.4 1/20/75

*removed*  
 This is for Glen Campbell. It has the fret wire edging and the ebony/fret wire saddle.

Some details:

Top #G-21 is 164 grams trimmed — had a K of .89 top and 1.00 bottom  
 Bracing weighs 45.5 grams  
 Bridge weighs 14.8 grams  
 Front pin block weighs 13.8 grams  
 Fret wire on sound holes weighs 3.6 grams each  
 Fret wire around bowl weighs 25.7 grams  
 Saddle with fret wire weighs 4 grams  
 Saddle without fret wire weighs 3.4 grams

The bowl is 5.85 at the top of the shelf  
 The shelf is 4 ply — 3/8x5/8"  
 The neck block is 3" wide instead of 3-1/8"  
 Saddle is ebony with high action. The fretted saddle was put aside  
 because it made the sound somewhat tinny.  
 The bracing is identical to #2.  
 The area between the top and the bowl was filled.  
 The strap pin at the neck block was changed to the bass side.

Ricky set action low for G. Campbell 1/21/75.

E6  
 .106 @ 12th fret  
 .032 @ 1st fret  
 23/64 (.359) @ bridge  
 white saddle

E1  
 .058 @ 12th fret  
 .021 @ 1st fret  
 5/16 (.312) @ bridge  
 "too low, very buzzy" — CHK 1/27/75

164  
 45.5  
 14.8  
 324.3

G-17-1 Acoustic recheck — noticed shallow bowl

4/28/75

K = .076 strings tight patch on.

	R	L	S	N	FF
.25	.025	.022	.009	.006	83~
.50	.048	.046	.018	.012	
1.0	.098	.095	.040	.024	

Sort of a Martin type of sound. Big brass presence, good mid range (better than Martin but, treble, while very bright and clear when played softly, is harsh and brassy when played hard.

4/28/75 CHK

This is believed to come from the stiffer corner construction compared to G-19-6, G-20-2 and G-21-2, which all have the rope 2-ply glass molding. The right answer is between G-17-1 and G-19-6. And G-20-2 seems to be right about there.

G-17-2 Added the new braces but no bridge brace in order to measure the #values contributed by the bridge brace alone.

10/8/75

R	L	S	N	K
.020	.021	.014	.012	.066
.041	.041	.030	.025	
.088	.085	.067	.050	

17-2 Bridge split on tester — reglue and remeasure.

G-17-3 Added the bridge brace. This is the first time we have measured the value of the brace only.

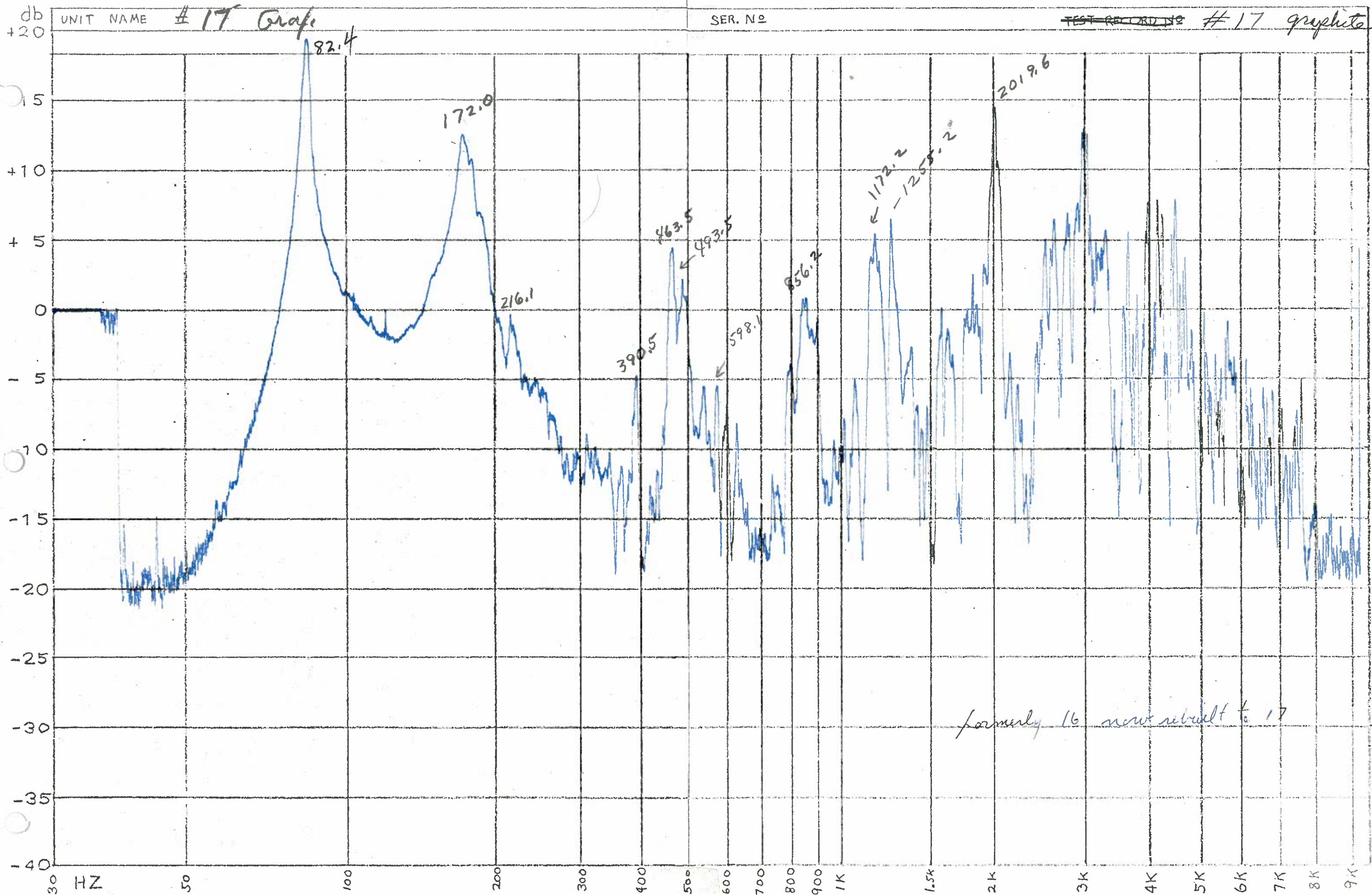
10/29/75

R	L	S	N	K
.017	.017	.014	.012	.055
.034	.034	.028	.025	
.069	.068	.057	.050	

In this case the bridge brace adds .010" stiffness to the K — .020" stiffness to R/L — .005" stiffness to S and only .001" to N.

Compared with #21-4 which was completed at the same time. The #17 is revitalized as far as sound is concerned. It is far brighter and crisper than #21-4 and is so good it deserves to be measured against #23-13. It could be better!

We also tapped with a coin to compare with #21-4 and the tonal clarity is all in favor of #17-3.

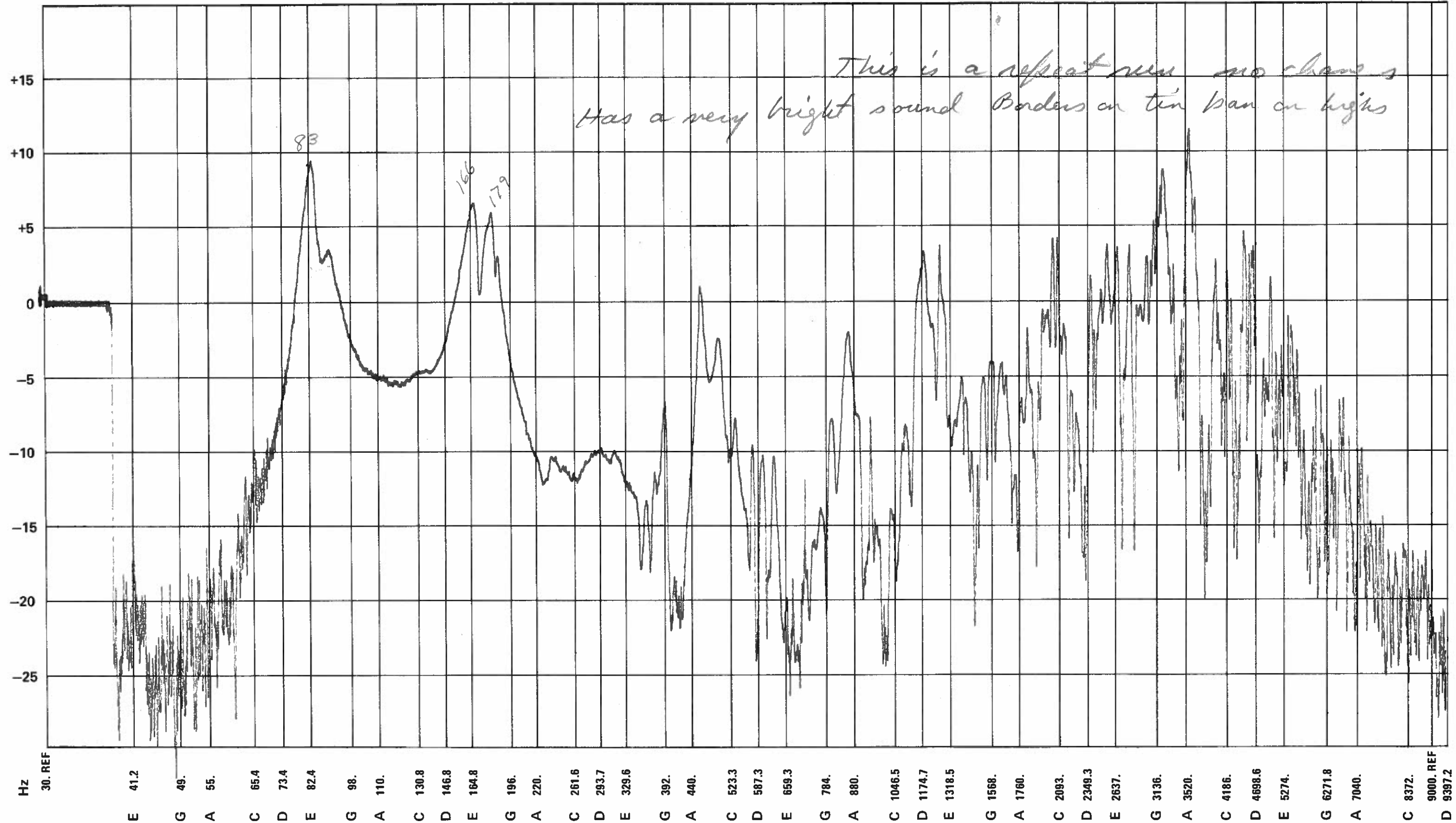


TECHNICIAN JohnDATE 4-25-75

DESCRIPTION \_\_\_\_\_

GUITAR NUMBER 10 Holo

db





TECHNICIAN \_\_\_\_\_

DATE 2-12-75

DESCRIPTION \_\_\_\_\_

GUITAR NUMBER G-17-1

MIC 4" FROM HOLE

db

