



## Meet The Luthier...

*As a child in the sixties, Tim remembers hearing music that opened a whole new dimension of expression. Bands like Jefferson Airplane, Jimi Hendrix and Crosby Stills Nash and Young. This attraction led him to work with music for much of his life.*

*In high school, he worked with a mobile sound system which traveled to small towns for school dances. And with the money he earned, bought a used electric guitar. As he grew older, Tim worked as a DJ for a radio station and a college nightclub. In 1986, he went to school at the Recording Workshop in Ohio and studied sound engineering. And, in 1988, Tim began modifying guitars for himself and others, trying to make guitars play and sound better. - Duane M Evarts, editor*

### **Share the circumstances that led you to become involved in the art of lutherie.**

In 1992, I enrolled in the cabinetmaking program at Minneapolis Technical College. After graduation, I worked as a professional craftsman for over twenty years. During that time, my work appeared in Architectural Digest, on the cover of Midwest Home magazine and on the TV show Home Time

I began to think about making a guitar. So, in 2004 that urge led me to the guitar repair and building program at Southeast Technical College in Red Wing, Minnesota. Looking back, it seems that my experiences were steps for me in becoming a Luthier because it has combined my skills as a woodworker with a passion for music. In 2015, I began a teaching role at the Southeast Technical College guitar construction program where I was once a student.



### **What kind of guitars do you build the most?**

I make more acoustic guitars than anything else; mostly OMs but also Dreadnoughts, Triple Os, Jumbos, parlor guitars and the Librada, my acoustic/electric guitar design. I also build archtop guitars, electric guitars and ukuleles. I have made a couple of Classical guitars too.

The Librada has some interesting aspects in that it has no sound hole on

Classic Beauty, Compelling Sound  
and Uncompromising Quality



the front. This is done to reduce feedback and also because an electromagnet pickup has been added. The body size has been reduced and there are two output jacks, one for the electro magnet pickup and one for the piezo soundboard transducer.

I enjoy the diversity of the guitar family, which is why I make a variety of instruments, each having their strengths and purpose. You could say I am a traditionalist when it comes to guitar construction. I use hot hide glue because it is acoustically transparent. It dries very hard, allowing vibrations to transfer cleanly.



### **What sets you and your guitars apart from other fine luthiers and their creations?**

Many of my guitars are based on things I like about historic guitars, but I have given them my own aesthetics. I have also added modern features like arm bevels and side ports, as well as fan frets and demi cutaways. I am laminating my acoustic guitar necks with five pieces, and then adding the headstock with a scarf joint. This helps to reduce the chance of the headstock breaking if it takes a strong impact.



The shape of my neck is different than historic designs in that it rolls around the edge to the fingerboard. This adds comfort especially for those players that wrap their thumb around the neck.

### **How far and wide have your guitar creations gone?**

During the past twelve years, I have exhibited at many custom guitar shows across North America. Exhibiting at shows is a great

way to put my guitar directly into the hands of potential buyers. Beyond that, guitar shows are great places for sharing ideas with other makers, helping all of us to build better guitars.

*If you could share just one thing with others considering lutherie as a profession, what would it be?*



Get involved! By networking with people in the guitar industry, it can lead to more opportunities. For example, I was invited to “The Art of the Guitar” exhibition at the Plains Art Museum in Fargo, North Dakota in 2009. This event featured guitars from independent luthiers as well as guitars of historic significance. I contributed to the “Sonic Sitka” project, that studies how the sound of guitars changes as they age, and the “Blue Electric Guitar” exhibit in Miami, FL that was a tribute to Scott Chinery and the original Blue Guitar exhibit. These experiences helped lead to my guitars being featured in a book by Michael Heatley called “Guitar” and a book by John Fellman called “Meeting the Makers: Minnesota’s Finest Guitar Builders”.

*What is most rewarding to you as a luthier?*

Although designing and making my guitars is rewarding, the best reward for me is to hear the music being played on my instruments!

*Are there any well-known owners of a Tim Reede guitar?*

I am very thankful to have amazing award-winning fingerstyle players such as Tim Sparks ([www.timsparks.com](http://www.timsparks.com)) and Sam Breckenridge ([www.sambreckenridge.com](http://www.sambreckenridge.com)) playing guitars that I have made.

*Any other thoughts you would like to share?*

Yes! I am now the chief organizer of “The Twin Cities Acoustic Guitar Show” that is in partnership with the “Lowertown Guitar Festival” concert event. This year will be the first year for the Guitar Show, although the concert has been around for several years. The Twin Cities Acoustic Guitar Show is a two day event, August 6-7, 2016. Twenty luthiers from across Minnesota, as well as, Wisconsin, South Dakota, Iowa and Manitoba will be presenting their hand made acoustic guitars, mandolins and ukuleles. The location will be at the “McNally Smith College of Music” in downtown St. Paul, MN. It is our hope to make this an annual event to be in partnership with the Lowertown Guitar Festival concert event. It will be promoted as part of St. Paul’s 2016 “Year of Music”. The auditorium will be used for demonstrations. Each builder will have a twenty minute demo spot for a professional musical performance with their guitars. Performers will be: Mike Cramer, Steve Kaul, Sam Breckenridge, Phil Heywood, Tim Sparks, Christoph Bruhn, Greg Gilbertson and more.



# Twin Cities Acoustic Guitar Show

**August 6th and 7th 2016 10:00 to 3:00**  
At the McNally Smith School of Music St. Paul MN  
\$5 admission or free with student ID

**An exhibit of hand crafted guitars and ukuleles**  
Presented by some of the finest luthiers in the midwest

Daily performances by:  
Tim Sparks, Phil Heywood, Greg Gilbertson, Sam Breckenridge, Jerry Kosak,  
Mike Cramer, Christoph Bruhn, Steve Kaul and more!

Saturday evening concerts presented by the Lowertown Guitar Festival



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