



# Kenny Hill *Signature*

*The Hill Signature is in a steady process of evolution, always striving for higher quality sound, playability, beauty and usefulness.*

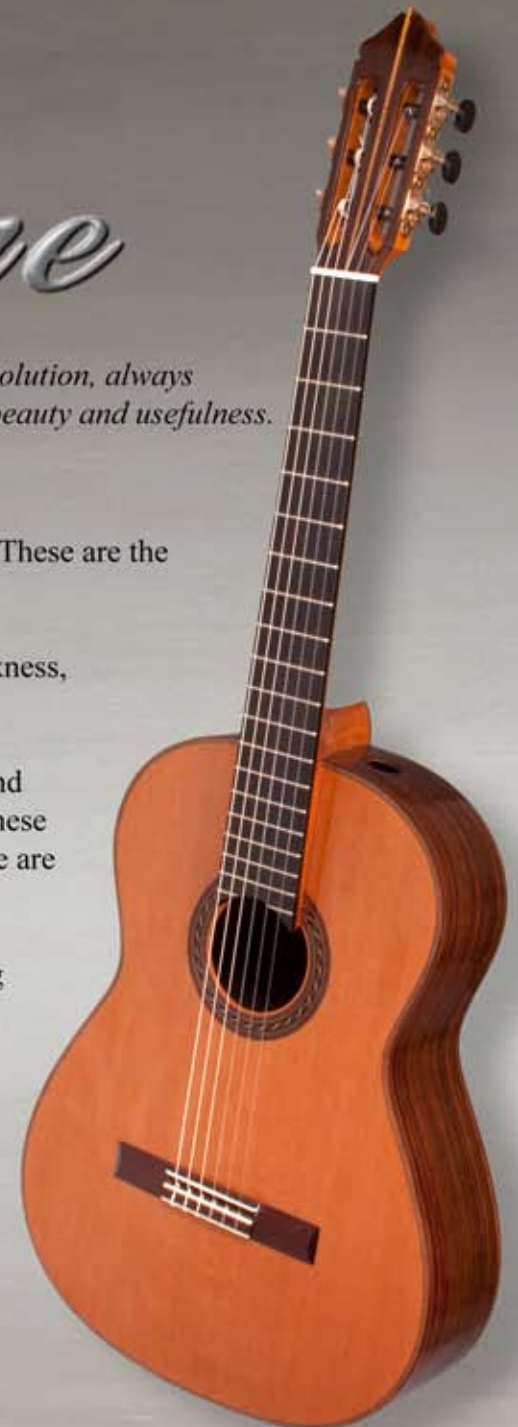
HILL SIGNATURE GUITARS are custom made using the most up-to-date designs, methods and materials. These are the best guitars I know how to make.

Playability is tremendously important in the **Signature** Guitars as well as other Hill Guitar models. The thickness, shape, the relief of the fingerboard and string set up are perfected to allow the guitar to play like a dream.

This design and construction creates a very strong guitar, but not just loud -- beautiful. The dynamic range and the color palette are wide and very easy to control, I've watched and listened to many fine players with these guitars, and their reaction is similar to mine, that is: THEY'RE GREAT, and THEY'RE ADDICTIVE! There are certainly worse vices in the world.

The **Hill Signature Model** guitar has become the instrument of choice for scores of concert artists, recording artists, competitors, professors, fine players and collectors around the world.


This is our finest guitar.



*An Innovative American Classical Guitar Company Since 1972*

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*2011 Signature*



The Signature Model features a "double top", a sandwich of Nomex, an ultra light cell structure, between two very thin layers of cedar and spruce. I normally use both Alpine spruce and red cedar for the two tops. The wood that shows on the outside gives the sound it's dominant character, while the inner wood flavors that character.

The **Signature Model** is built with an elevated fingerboard, which has a dual purpose, first changing the way the strings pull on the top, giving a firm, positive attack. The elevated fingerboard also makes it noticeably easier to play in the upper register above the 12th fret.

Another feature normally found on the **Signature** is soundports: two additional sound holes in the upper bout sides near the heel. These ports allow increased air flow through the body of the instrument, which lets the soundboard to move more freely. This not only increases the presence of the sound for the player, but adds to the volume, openness, clarity and depth of the sound to the listener. The soundports are optional, but personally I love them. I feel soundports help complete the instrument.

For years the **Signature** featured a more or less traditional fan braced soundboard, but lately I have made many with a lattice bracing with wonderful results. I use spruce and cedar mixed for the lattice; no graphite. Lattice bracing can effect a very quick response, fast playing, and certainly powerful. I have not been able to truly say one is better— fan or lattice— they both produce wonderful guitars.

There are other technical details: the V joint in the neck, sides laminated with cypress, the two way truss rod, Sloane tuners, and of course the Signature can be made with a variety of materials or string lengths and customized in many special ways.



**Signature Series specifications:**

- \* **Models:** Classical & flamenco
- \* **Sound board:** Double top with Alpine spruce and red cedar combined with nomex. Either wood can face out.
- \* **Bracing:** Fan or lattice
- \* **Back & sides:** Indian or Brazilian rosewood, cypress, maple, koa, each laminated with cypress interior.
- \* **Neck:** Elevated Spanish cedar, V type head joint
- \* **Fingerboard:** ebony
- \* **Truss rod:** dual action
- \* **String length:** 650mm, 640mm
- \* **Tuners:** Sloane, Alessi, Gilbert
- \* **Finish:** French polish
- \* **Base Price:** Indian rosewood, cypress at \$7000 (Brazilian rosewood at market price)



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Quilted maple