

# Gioachino Giussani

Born in Milan in 1949, currently lives and works in Anghiari (Arezzo). After the diploma of artistic maturity is dedicated exclusively to lutherie under the guidance of his uncle Carlo Raspagni, maker in Vignate (I).

In 1976, in Milan, starts its activities dedicated to testing and construction of various instruments to pinch, both popular classics, their repair and restoration.

Since 1983 dedicated exclusively to classical guitar with particular attention to new needs and environmental noise thereof.

He received a good international success thanks appreciation of world-famous guitarists. Must particular gratitude to Angelo Gilardino, for having started to research and Pepe Romero, for support in its development.

His considerable production allows a wide range of experimentation that would validate his personal research acoustics. This results mainly three models adaptable to different needs music: guitars with the case in rosewood, maple and tools meet the individual needs of the guitarist, all with tables in Italian spruce, which he preferred for its quality timbre, and Canadian cedar.

He transferred the Tuscan hills, surrounded by enchanting medieval countries to work in contact echo of voices of the forest and recreate a climate of work done creativity and even serenity.

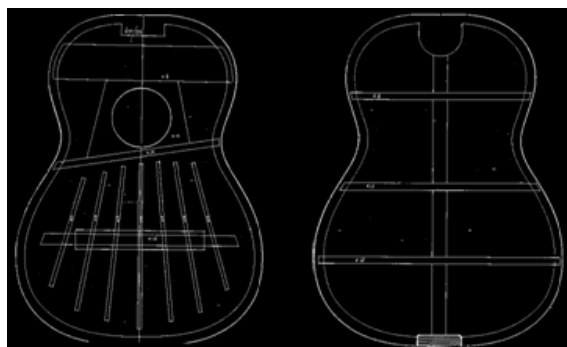
Apply a particular care to choice and woodworking, sharing the thought of Michelangelo "non ha l'ottimo artista alcun concetto/ che un marmo solo in se non circoscriva col suo soverchio e solo a quello arriva/ la mano che ubbidisce all'intelletto".

A good guitar is already in the wood you choose, to make it arise in the life of music is a fascinating task.

Laboratory: Podere Aiale, 52031 Anghiari (Ar)-Italy

Tel / Fax: 0575.70706

## TECHNICAL DETAILS



The guitar is built with double sides and a very robust fund to enter vibration as little as possible and download all the energy to the soundboard that is the part that vibrates and produces better sound, the internal sid is made up of a marine in three layers 1.3 mm thick.

The soundboard chain is a simple reworking of "Torres" with a range to seven spokes and a

reinforcement to cross veins placed under the bridge. The shape of the soundboard is arched, in order to have greater strength and elasticity without using excessive thickness of the same, giving a result robust and lightweight.

All the instrument is coated with polyurethane varnish to two components.

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**Model:** *Erellont 2006*

**Soundboard:** *cedar*

**Sides and Fund:** *Indonesian ebony makassar*

**Handle:** *mahogany*

**Fretboard:** *African ebony*

**Bridge:** *rosewood*

