



TURRENTINE GUITARS

PORTFOLIO - 2025



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A SELECTION OF
IMAGERY
&
THOUGHTS
FROM BUILDING
CLASSICAL GUITARS

by Zebulon Turrentine



TURRENTINE GUITARS

a Second Edition Portfolio



PREFACE

This portfolio presents a story in pictures of my work to date blended with some thoughts on the endeavor of creating and learning. Originally this was intended to be solely a book of photos, but since reading to my child at night for the past several years I have grown a love for mingling imagery and words.

From the very start of this guitar building endeavor I have captured photos of each completed instrument and presented them on a Website gallery. Nowadays, books have a special place in our society - as a hard copy to touch and share, or as a therapy to those seeking a reprieve from all the content we consume on screens.

So kick back on the couch, grab your warm cup of choice and enjoy the finite world of page turning through some guitar projects inspired by beautiful wood and some of the thoughts resulting from the process of either making the guitars, or from some day dream I had on one of my less productive days.



EXTASIA

This guitar taps into the primordial void and attempts to mold its infinite complexity into the most conservative vessel of the plucked string world.

It started as a lucky find at a lumber yard but it turned into one of my most requested designs. Sadly there was only one piece of wood such as this one. At least I built a guitar from it.

It was the inaugural maple guitar after which many more came. One can do so much with the beauty of maple - especially the pathogenic maple.

In addition to being a conversation piece, this guitar also had a particularly lovely sound and that alone inspired me to continue digging through more stacks of red maple, always hoping I will find something as mesmerizing as this one.

They are all wonderful in their own way.





LA MURCIA

This nine string was commissioned by British guitarist, Stanley Yates, with the goal of authentically reproducing the Baroque guitar's campanella and strum styles on a modern concert guitar.

I love the idea of helping to expand the guitar family of instruments so that classical guitarists can express their unique interests and create a distinctive repertoire.

In this way, the luthier can partner with a player to create a new niche within the growing ecosystem of talent in the classical guitar world. We often overlook the significant impact the design of a guitar can be in shaping the evolution of musical composition and performance.

