

PRS GUITARS ACOUSTIC GEAR GUIDE



PRS PAUL
REED
SMITH
GUITARS®



Years ago, I got my hands on an extraordinary-sounding Torres nylon-string acoustic. The moment it was first played for me, I couldn't breathe. It was very special – the best sounding musical instrument I'd ever heard. What I now refer to as “a rocket.” It had a really loud, beautiful, strong voice with more bass than it should have for its size. The volume and bass were counterintuitive. My friend Larry Thomas then loaned it to me, and we studied it and x-rayed it. The question we had was “what was Torres thinking” not “how did he brace it” because I believed there was no way it could have been an accident. His theory, as far as I can best describe, was that he was building a speaker cabinet, not a double-diaphragmed instrument. In other words, the top was the speaker, and the sides and back were the cabinet. In most acoustic guitars, the back is one of the vibrating surfaces, but he had it locked up. It makes sense to me because the only energy driving the guitar is the energy of your hand hitting the string, so if you want the instrument really loud in front of the guitar, all the converted energy from your hand has to be coming out of the top not the back.

PRS steel-string acoustics are built on this theory. The back and sides of the guitar are strongly braced to lock them down. The top is thin with a hybrid X/Classical bracing pattern, both of which allow the top to vibrate more freely. The X-brace on the acoustic guitar was originally invented to keep a steel string top from lifting up. It is an important part of the bracing. The fan bracing on a classical acoustic is so the top vibrates like a speaker without the top arching up badly over time. This build philosophy allows these guitars to project boldly and gives PRS acoustics their signature sound.

We have always thought of electric guitars as acoustic guitars first, so designing and building acoustic instruments feels like a natural progression to us. We give all the same attention to detail to these instruments and apply the same guitar-making skills – whether it be wood-drying, neck-making, or fret-dressing. Thank you for your trust. We hope this guide helps you find the PRS acoustic that is best for you.

Paul Reed Smith

NAMING GUIDE / FEATURES & BENEFITS



SE ACOUSTIC NAMING GUIDE

A60E

BODY SHAPE BACK AND SIDE WOODS ELECTRONICS

BODY SHAPES

 **A** = ANGELUS CUTAWAY

 **T** = TONARE GRANDE

 **P** = TONARE PARLOR

BACK AND SIDE WOODS

 **20** = MAHOGANY

 **40** = OVANGKOL

 **50** = FLAMED MAPLE

 **60** = ZIRICOTE

SE ACOUSTIC NAMING GUIDE			
	A BODY SHAPE: ANGELUS CUTAWAY	20 BACK AND SIDES: MAHOGANY	E ELECTRONICS
	A BODY SHAPE: ANGELUS CUTAWAY	40 BACK AND SIDES: OVANGKOL	E ELECTRONICS
	A BODY SHAPE: ANGELUS CUTAWAY	50 BACK AND SIDES: FLAMED MAPLE	E ELECTRONICS
	A BODY SHAPE: ANGELUS CUTAWAY	60 BACK AND SIDES: ZIRICOTE	E ELECTRONICS
	T BODY SHAPE: TONARE GRANDE	60 BACK AND SIDES: ZIRICOTE	E ELECTRONICS
	P BODY SHAPE: TONARE PARLOR	20 BACK AND SIDES: MAHOGANY	E ELECTRONICS



EBONY BRIDGE

SOLID TOP WOODS

PRS HYBRID “X” / CLASSICAL BRACING

PRS-VOICED FISHMAN SONITONE PICKUP

BONE NUT & SADDLE

PRS DOUBLE-ACTION TRUSS ROD

ANGELUS MODELS

Angelus models are named after the Latin word for “angel” and have responsive highs, crisply-defined lows, and sweet midrange. The cutaway body shape provides access to higher frets. Though well-suited for fingerstyle players, these models are versatile enough for myriad musical styles.



SE A20E

BODY TYPE: ANGELUS CUTAWAY
TOP WOOD: SOLID MAHOGANY
SIDE/BACK: MAHOGANY
BRACING: PRS HYBRID “X” CLASSICAL
NECK WOOD: MAHOGANY
FRETBOARD WOOD: EBONY
NECK SHAPE: WIDE FAT
SCALE LENGTH: 25.3”
FRETBOARD RADIUS: 11.81”
FRETS: 20
STRING SPACING: 2 7/32”
BRIDGE: EBONY
NUT/SADDLE: BONE
CASE: GIG BAG



SE A40E

BODY TYPE: ANGELUS CUTAWAY
TOP WOOD: SOLID SITKA SPRUCE
SIDE/BACK: OVANGKOL
BRACING: PRS HYBRID “X” CLASSICAL
NECK WOOD: MAHOGANY
FRETBOARD WOOD: EBONY
NECK SHAPE: WIDE FAT
SCALE LENGTH: 25.3”
FRETBOARD RADIUS: 11.81”
FRETS: 20
STRING SPACING: 2 7/32”
BRIDGE: EBONY
NUT/SADDLE: BONE
CASE: GIG BAG



SE A50E

BODY TYPE: ANGELUS CUTAWAY
TOP WOOD: SOLID SITKA SPRUCE
SIDE/BACK: FLAMED MAPLE
BRACING: PRS HYBRID “X” CLASSICAL
NECK WOOD: MAHOGANY
FRETBOARD WOOD: EBONY
NECK SHAPE: WIDE FAT
SCALE LENGTH: 25.3”
FRETBOARD RADIUS: 11.81”
FRETS: 20
STRING SPACING: 2 7/32”
BRIDGE: EBONY
NUT/SADDLE: BONE
CASE: GIG BAG



SE A60E

BODY TYPE: ANGELUS CUTAWAY
TOP WOOD: SOLID SITKA SPRUCE
SIDE/BACK: ZIRICOTE
BRACING: PRS HYBRID “X” CLASSICAL
NECK WOOD: MAHOGANY
FRETBOARD WOOD: EBONY W/MAPLE BINDING
NECK SHAPE: WIDE FAT
SCALE LENGTH: 25.3”
FRETBOARD RADIUS: 11.81”
FRETS: 20
STRING SPACING: 2 7/32”
BRIDGE: EBONY
NUT/SADDLE: BONE
CASE: GIG BAG



SE T60E

BODY TYPE: TONARE GRANDE
TOP WOOD: SOLID SITKA SPRUCE
SIDE/BACK: ZIRICOTE
BRACING: PRS HYBRID “X” CLASSICAL
NECK WOOD: MAHOGANY
FRETBOARD WOOD: EBONY
NECK SHAPE: WIDE FAT
SCALE LENGTH: 25.3”
FRETBOARD RADIUS: 11.81”
FRETS: 20
STRING SPACING: 2 7/32”
BRIDGE: EBONY
NUT/SADDLE: BONE
CASE: GIG BAG



SE P20E

BODY TYPE: TONARE PARLOR
TOP WOOD: SOLID MAHOGANY
SIDE/BACK: MAHOGANY
BRACING: PRS HYBRID “X” CLASSICAL
NECK WOOD: MAHOGANY
FRETBOARD WOOD: EBONY
NECK SHAPE: WIDE FAT
SCALE LENGTH: 24.72”
FRETBOARD RADIUS: 11.81”
FRETS: 20
STRING SPACING: 2 7/32”
BRIDGE: EBONY
NUT/SADDLE: BONE
CASE: GIG BAG

PRS ARTISTS

ON STAGE AND IN THE STUDIO



DEMO VIDEOS

Click any thumbnail to watch demo videos



SE A60E



SE T60E



SE A50E



SE P20E



SE A40E



SE HOLLOWBODY II PIEZO



SE A20E

ACCOLADES

“Whether you’re into linear licks or blocked chords, and no matter if you’re a nuanced fingerstylist or a bash-it-out plectrum strummer, here’s a beautiful acoustic from a name you know that’s well worth the dough... You’d never know that this is a ‘budget’ PRS.”

– *Guitar Player*

“The SE T60E was designed with vintage guitars in mind, to have a full, rounded-out dynamic range that favors the low end and midrange (something helped by the use of ziricote). The sound is big but is also spread out evenly—making it versatile without being too in-your-face and clearly lending itself to a range of styles.”

– *Acoustic Guitar*

“The T40E is an expressive, dynamic instrument with an outstanding bass-to-treble balance that’s powerful, sweet, and rich thanks to its ingenious combination of X-bracing and classical fan-style bracing. The cathedral reverb-like resonance is stunning. This model is by far the best fingerstyle instrument I’ve played in the sub-\$1,000 price range, and it even outshines guitars I’ve played costing three to six times as much.”

– *Guitar World*

LR BAGGS/PRS PIEZO

The LR Baggs/PRS Piezo system allows players to seamlessly get both acoustic and electric tones from one instrument.



By utilizing a blend knob (on the Core Hollowbody II or Custom 24 Piezo) or discrete volume controls for the magnetic pickups and the piezo system (as found on the PRS SE Hollowbody II Piezo), this electronics system is extremely versatile and inspiring. Both systems allow players to blend the system as above or plug into two output jacks separately and split the signal of magnetic pickups into an amp and the piezo through an acoustic amp or DI into the soundboard.