

# 2012 Joshia De Jonge

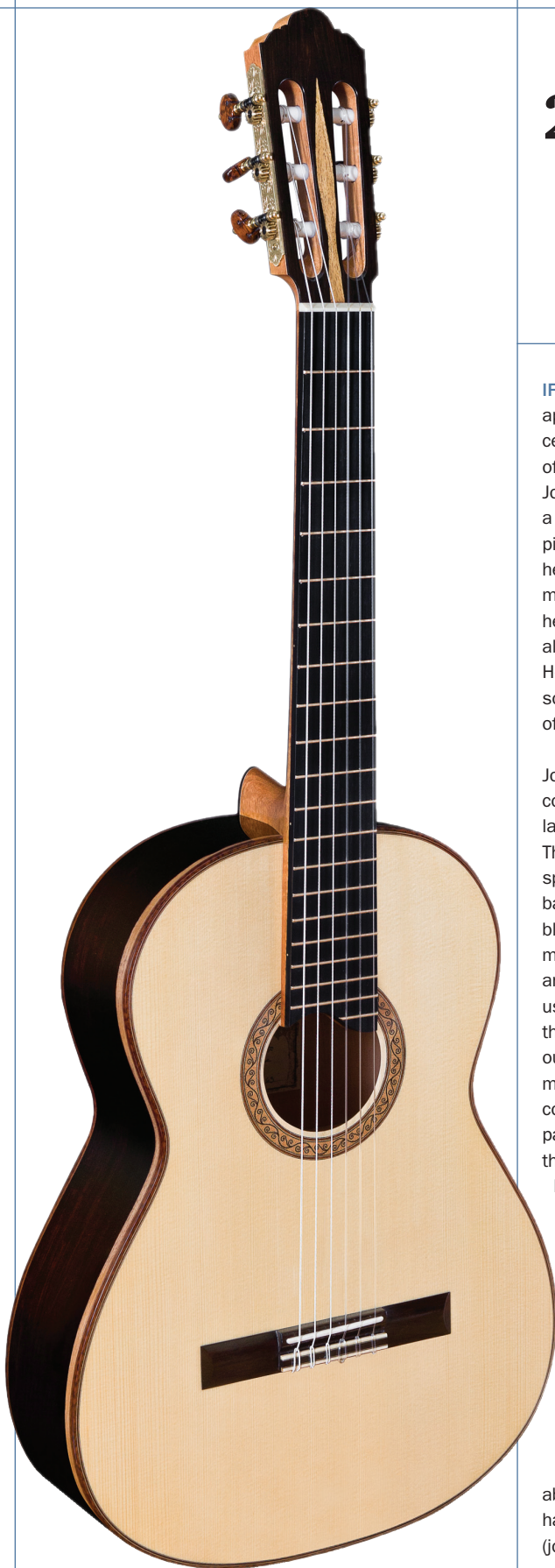
By Teja Gerken

**IF THE TERM “CHILD PRODIGY”** can be applied to luthiers, Joshia de Jonge certainly qualifies. Growing up in the shop of her father (acclaimed luthier Sergei de Jonge), Joshia began working with wood as a small child, making boxes, yo-yos, and piggy banks before graduating to guitars in her teens. But while her earliest efforts may have been novelties, de Jonge, now in her 30s and living near Ottawa, Canada, along with her husband (luthier Patrick Hodgins of Little Tree Guitars) and two sons, has joined the world’s best builders of classical guitars.

The instrument pictured here is what de Jonge calls her “high-end guitar.” Like many contemporary classicals, the guitar has a lattice-braced top and elevated fingerboard. The French-polished body has a European spruce top, snakewood binding, and its back and sides are laminates of African blackwood and Spanish cedar. The neck is mahogany, with a V joint at the headstock, and the fingerboard is ebony. De Jonge used fossilized woolly mammoth ivory for the guitar’s nut, saddle, and tie block and outfitted the guitar with Rogers tuning machines. The African blackwood’s lighter colored sapwood portions are an integral part of the guitar’s aesthetic. For example, the sapwood creates a line between the top binding and darker wood on the rest of the sides, visually separates the two back halves, and is integrated into the headstock. Tonally, de Jonge says, “My aim is to build guitars that have a warm, clear sound with ample projection. Volume is a goal of mine, but it is not my main focus. I am more concerned with the overall tone and balance of the instrument and then I aspire to incorporate volume as well.”

Her high-end guitars currently sell for about \$12,500, but de Jonge’s instruments have a starting price of \$5,500 ([joshiadejonge.com](http://joshiadejonge.com)).

AG



PAT KILKENNY/GUITARS INTERNATIONAL